

Teória a prax prípravy budúcich translatológov a učiteľov anglického jazyka III

Zborník z Medzinárodnej online konferencie

v dňoch 8. – 9. septembra 2021

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Milé kolegyně, milí kolegovia.

Dovoľte mi, aby som Vás v mene vedeckého a organizačného výboru privítala na treťom ročníku medzinárodnej online konferencie nazvanej „Teória a prax prípravy budúcich translatológov a učiteľov anglického jazyka III“ organizovanej Katedrou anglistiky a amerikanistiky Filozofickej fakulty Univerzity Mateja Bela v Banskej Bystrici. Cieľom konferencie je nadviazať na predchádzajúce úspešné ročníky, v ktorých sa nám podarilo zhodnotiť súčasné trendy v príprave prekladateľov a učiteľov anglického jazyka a poukázať na možnosti, ktoré nám ponúkajú moderné technológie. Aj v tomto ročníku má konferencia ambíciu predstaviť výsledky vedecko-výskumných aktivít jej domácich aj zahraničných účastníkov.

Príspevky sme tematicky rozčlenili do štyroch oblastí – lingvodidaktickej, lingvistickej, literárnej a translatologickej. V rámci prezentovaných výstupov by som chcela oceniť príspevky od zahraničných kolegov a spoluprácu katedry s partnerskými univerzitami v Poľsku, Fínsku a Srbsku. Verím, že spolupráca, založená na prezentácii vedecko-výskumných výsledkov, bude naďalej nielen pokračovať, ale sa aj vo všetkých oblastiach dynamicky rozvíjať.

Na Slovensku máme za sebou náročný akademický rok, poznačený pandémiou koronavírusu, ktorá výraznou mierou ovplyvnila aj tematické zameranie niektorých konferenčných príspevkov. Preto by som na záver chcela poďakovať kolegyniam a kolegom za ich enormné úsilie, vďaka ktorému sme, verím že úspešne, zvládli neľahké úlohy. Všetkým účastníkom konferencie, ale aj ostatným vedecko-pedagogickým pracovníkom prajem veľa zdravia, žičlivé pracovné zázemie a invenciu v ich vedecko-výskumných aktivitách.

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8. septembra 2021

TRANSLATOLOGICKÁ SEKCIA

TLMOČNÍCKE DENNÍKY V REÁLNO M A VIRTUÁLNO M PROSTREDÍ

Miroslava Melicherčíková

Abstrakt

Odborná literatúra potvrdzuje podstatnú úlohu, ktorú zohrávajú tlmočnícke denníky v rámci didaktiky tlmočenia. Ako nástroj sebareflexie sú prínosné nielen pre študentov, ale aj pre učiteľov. Príspevok predstavuje jednoduchú podobu tlmočnických denníkov, v akej sú súčasťou tlmočnických seminárov na Katedre anglistiky a amerikanistiky FF UMB. Primárnou ambíciou je zhodnotenie ich prínosu v reálnom prostredí (zimný semester 2019/2020) a vo virtuálnom prostredí (zimný semester 2020/2021). Analyzovaním zozbieraných materiálov príspevok poukazuje na opodstatnenosť a efektívnosť tlmočnických denníkov vo výučbe tlmočenia v reálnom a virtuálnom prostredí a uvádza kritériá, ktoré môžu zabezpečiť ich optimálnu podobu.

Kľúčové slová: tlmočnický denník, sebareflexia, študent, reálne prostredie, virtuálne prostredie.

Stručný prehľad skúmanej problematiky

Pedagógovia sa často zamýšľajú nad prínosom a efektívnosťou svojej výučby. Fundamentálnym metakritériom posudzovania vhodnej alebo nevhodnej výučby je podľa Brookfielda (1995) miera, do akej sa učitelia zámerne a systematicky snažia preniknúť do mysli študentov, aby mohli vnímať triedu a učenie z ich uhla pohľadu. Možnosť aplikácie tejto vzdelávacej filozofie na prípravu budúcich tlmočníkov akcentuje Takeda (2010). Stotožňujeme sa s autorkou, že ak chcú učitelia tlmočenia zlepšiť svoje vyučovacie postupy, mali by venovať zvýšenú pozornosť potrebám, očakávaniam, želaniam, obavám a názorom študentov v kontexte ich študijných skúseností. Vstup študentov predstavuje cenný zdroj, ktorý pomáha učiteľom premýšľať o zaužívaných postupoch a v prípade potreby ich modifikovať tak, aby sa neustále zlepšovali (Takeda, 2010). Vstup študentov potom vnímame ako spätnú väzbu.

Spätná väzba je súčasťou každej výučby a učenia sa a vo výučbe tlmočenia môže mať rôznu podobu, zvyčajne však rozlišujeme tri druhy: spätná väzba od vyučujúceho, od spolužiakov, vlastná (Lee, 2018). V domácom kontexte spracovala problematiku tlmočnickej sebareflexie najkomplexnejšie Machová (2016, s. 32), ktorá ju popri hodnotení vyučujúcim alebo spolužiakmi považuje za „najúžitejšiu formu spätnej väzby, ktorú študent môže získať“. Autorka vymedzuje pojmy sebahodnotenie a sebareflexia v kontexte tlmočenia nasledovne. Za tlmočnicku sebareflexiu považuje zamýšľanie sa nad vlastnými tlmočnickými schopnosťami. Sebahodnotenie tlmočenia chápe ako súčasť sebareflexie, ako „proces retrospektívnej analýzy konkrétneho tlmočnickeho výkonu, pri ktorej sa pozoruje proces tlmočenia alebo jeho výsledný produkt alebo obe súčasne a hodnotí sa úspešnosť daného tlmočnickeho výkonu na základe vopred stanovených hodnotiacich kritérií“ (Machová, 2016, s. 31-32). Autorka teda chápe sebareflexiu ako nadradený pojem, hoci pripúšťa, že oba termíny možno používať i synonymne. Domnievame sa, podobne ako Machová (2016), že

pojmem sebareflexia má širší význam, predstavuje hyperonymum, na rozdiel od užšie vymedzeného sebahodnotenia, ktoré v tomto prípade vnímame ako hyponymum. Sebareflexia, ako Piotrowska (2012) vhodne dopĺňa, je nielen súčasťou (samo)štúdia prekladateľov a tlmočníkov, ale aj dôležitou súčasťou vzdelávania učiteľov prekladateľstva a tlmočníctva v súčasnosti. V dôsledku sebareflexie dochádza k uvedomeniu si silných a slabých stránok, schopností a nedostatkov. Zvýšená miera sebareflexie je obzvlášť cenná pre profesionálny rozvoj (Piotrowska, 2012). Súhlasíme s Machovej (2016) tvrdením, že najvýraznejší prínos tlmočnickej sebareflexie spočíva v tom, že vedie k zvýšenej autonómii u študentov, čo znamená, že študenti preberajú väčšiu zodpovednosť za dosiahnutý pokrok v učení a nespoliehajú sa len na to, čo ich naučí učiteľ. K uvedeným aspektom pridáva Postigo Pinazo (2008) aj zvyšovanie individuálnej a skupinovej sebadôvery, podporu priamej komunikácie medzi študentami a učiteľmi a zlepšovanie prostredia výučby.

Vo výučbe tlmočenia sa využívajú viaceré nástroje sebareflexie, jedným z nich sú tlmočnicke denníky. Opodstatnenie študentských denníkov vo výučbe tlmočenia potvrdzujú Setton – Dawrant (2016). Podľa autorov sú známe edukačné a terapeutické výhody vedenia tlmočnických denníkov, ktoré slúžia na vyjadrenie skúseností, formulovanie otázok, konkretizovanie problémov či na stanovenie cieľov. Ako prínosné vnímajú tlmočnicke denníky aj iní autori, napríklad Arumí – Esteve (2006), Moser-Mercer (2008). Prostredníctvom takýchto nástrojov môžu učitelia získať relevantné informácie o svojich aktivitách v triede, ako aj o tom, či sú užitočné pre študentov alebo je potrebné ich zmeniť (Arumí – Esteve, 2006). Za efektívny doplnkový nástroj ústnej interakcie v triede považujú písomnú podobu tlmočnických denníkov i Mraček – Mračková Vavroušová (2021). Podľa autorov môžu byť tieto nástroje sebareflexie prospešné pre všetky zúčastnené strany (vyučujúceho aj študentov), ak sú adekvátne pripravené a prístupuje sa k nim otvorene. Vo všeobecnosti poukazuje na zvýšené využívanie nástrojov sebareflexie, akými sú i tlmočnicke denníky, na širšie zmeny v príprave budúcich tlmočníkov. Poskytnutím možnosti sebareflexie poskytuje učiteľ študentom väčší priestor vyjadriť sa. Väčšie zameranie na študenta má osobitný význam v stredoeurópskom kontexte, kde ešte stále môžeme cítiť dedičstvo prístupov prevažne zameraných na učiteľa (Mraček – Mračková Vavroušová, 2021).

Metodika výskumu

Predložený príspevok sa zameriava na tlmočnicke denníky študentov v prvom semestri magisterského stupňa štúdia. Naším cieľom je zhodnotenie ich prínosu počas prezenčnej výučby v reálnom prostredí (zimný semester 2019/2020) a počas dištančnej výučby vo virtuálnom prostredí (zimný semester 2020/2021). Analyzovaním zozbieraných materiálov sa pokúšame overiť opodstatnenosť a efektívnosť tlmočnických denníkov študentov vo výučbe tlmočenia respektíve v prípade identifikovaných nedostatkov navrhnúť ich optimálnu podobu.

Tlmočnicke denníky boli zavedené ako povinná súčasť tlmočnických seminárov, bakalárskych (*Metodika tlmočenia, Tlmočnicke cvičenia*) a magisterských (*Konzekutívne tlmočenie v praxi*), na Katedre anglistiky a amerikanistiky (KAA) FF UMB v zimnom semestri 2019/2020 v rámci realizácie projektu KEGA 026UMB-4/2019: *Exaktná učebnica*

tlmočenia¹. Úlohou študentov bolo vyplniť jednoduchý tlmočnický denník po každom tlmočnickom seminári a kompletný denník odovzdať elektronicky po skončení výučbovej časti zimného semestra. Tlmočnický denník sa zameriaval na cvičenia a aktivity osvojované a praktizované na danom seminári, ďalej na názory študentov na jednotlivé cvičenia/aktivity a dojmy po ich precvičovaní. Denník poskytol priestor i na akékoľvek ďalšie postrehy či komentáre k daným cvičeniam/aktivitám. Inštrukcie k tlmočnickému denníku uvádzame nižšie.

Milí študenti, v rámci realizácie projektu KEGA 026UMB-4/2019: Exaktná učebnica tlmočenia Vás prosíme, aby ste si po každom tlmočnickom seminári vyplnili tlmočnický denník. Nezabudnite prosím uviesť Váš kód, názvy cvičení, ktoré sa precvičovali na danom seminári. Relevantné sú Vaše názory na jednotlivé cvičenia, dojmy po ich praktizovaní. Uvítame taktiež akékoľvek ďalšie postrehy či komentáre k daným cvičeniam. Kompletný tlmočnický denník poprosíme odovzdať elektronicky do 19.12.2019 na adresu: miroslava.melichercikova@umb.sk. V prípade akýchkoľvek nejasností nás kontaktujte osobne alebo mailom. Ďakujeme za spoluprácu.

Tlmočnický denník

Identifikačný kód (iniciály krstného mena a priezviska, číslice dňa a mesiaca narodenia, napr. SM0509):

Dátum seminára:

Druh precvičovaných prípravných cvičení:

Prínos cvičení:

Nedostatok cvičení:

Ďalšie postrehy, komentáre:

V rámci projektu študenti vyplňali aj anonymný online dotazník, ktorý nám poskytol bližšie informácie o respondentoch (vek, pohlavie), ich štúdiu (študijný program, ako dlho sa učia anglický jazyk), uprednostňovaní prekladu alebo tlmočenia či o potenciálnom budúcom povolání. Realizáciu uvedeného projektu KEGA prerušila náhle v marci 2020 (letný semester 2019/2020) pandémie koronavírusu, ktorá súvisela s neplánovaným presunom výučby z prostredia triedy do domáceho prostredia. V nasledujúcom zimnom semestri 2020/2021 sa väčšia časť výučby (10 týždňov v pomere k 2 týždňom) na KAA FF UMB realizovala dištančne prostredníctvom online hodín cez platformu MS Teams podľa platného rozvrhu. Z tohto obdobia pochádza druhá skupina tlmočnických denníkov. Podoba denníkov bola rovnaká ako v ZS 2019/2020, avšak vzhľadom na priebežné výsledky realizácie projektu, ako aj mimoriadnosť situácie, sme zvolili týždenný interval na odovzdávanie denníkov, teda po

¹ Metodiku projektu podrobne popisuje Djovčoš (2020) vo svojom príspevku.

každom absolvovanom seminári. Ako sme už uviedli, tlmočnicke denníky boli súčasťou dvoch predmetov bakalárskeho štúdia (povinného a výberového) a jedného predmetu magisterského štúdia (povinne voliteľného). V príspevku sa zameriame len na denníky študentov magisterského štúdia, ktorí sa v prvom ročníku zapísali na povinne voliteľný predmet *Konzekutívne tlmočenie v praxi*. Podobne ako Mraček – Mračková Vavroušová (2021) i my sme kvôli vyššej miere návratnosti zaradili vyplnenie tlmočnickeho denníka medzi podmienky potrebné na ukončenie predmetu, zároveň sme rovnako zdôraznili, že podoba a obsah spracovania denníka neovplyvní záverečné hodnotenie daného predmetu.

Zhodnotenie tlmočnických denníkov v reálnom prostredí v ZS 2019/2020

V zimnom semestri 2019/2020 absolvovalo predmet *Konzekutívne tlmočenie v praxi* prezenčne, v reálnom prostredí školských tlmočnických kabín, 10 študentov² prekladateľstva a tlmočníctva (filológie), 3 ženy a 7 mužov, priemerný vek bol 23,2 rokov. Vzhľadom na skutočnosť, že predmet nebol povinný a študenti si ho zvolili z viacerých ponúknutých možností, predpokladali sme, že viac inklinujú k tlmočeniu, respektíve rovnakou mierou inklinujú k tlmočeniu a prekladaniu. Tabuľka 1 ilustruje translačné preferencie študentov v ZS 2019/2020.

Tabuľka 1: Translačné preferencie študentov v ZS 2019/2020

Inklinujem	k tlmočeniu	k prekladaniu	k rovnako	obom ani k jednému
Počet študentov	3 (30 %)	1 (10 %)	5 (50 %)	1 (10 %)

Vidíme, že až 80 % študentov buď inklinuje viac k tlmočeniu, alebo inklinuje rovnakou mierou k tlmočeniu aj prekladaniu, čo vnímame pozitívne z hľadiska tlmočnickej profilácie. Len 20 % študentov pravdepodobne nedisponuje potrebnou motiváciou na absolvovanie predmetu, keďže viac inklinuje k prekladaniu alebo neinklinuje ani k jednej z uvedených translačných činností.

Po skončení výučby (december 2019) sme mali k dispozícii 10 kompletných tlmočnických denníkov za celý semester, t. j. jeden súbor od jedného študenta. Po prečítaní a analýze jednotlivých denníkov (niekedy už pri prvom pohľade) bolo zrejmé, ktorí študenti k vypracovávaniu úlohy pristupovali zodpovedne a využili ponúknutú možnosť sebareflexie a naopak, ktorí študenti vyplnením denníka splnili len ďalšiu podmienku absolvovania predmetu. Odovzdané tlmočnicke denníky by sme na základe komplexnosti spracovania a miery sebareflexie mohli rozdeliť do troch skupín: komplexne spracované denníky s vysokou mierou sebareflexie, dostatočne spracované denníky s primeranou mierou sebareflexie a stručnejšie spracované denníky s minimálnou mierou sebareflexie. Prehľad zaradenia študentov do týchto troch skupín a ich translačné preferencie uvádzame v Tabuľke 2.

² Celkovo sa na predmet zapísalo 12 študentov, pričom dvaja z nich absolvovali mobilitu v zahraničí, teda neparticipovali na prezenčných hodinách.

Tabuľka 2: Spracovanie denníka, miera sebareflexie a translačné preferencie študentov v ZS 2019/2020

Tlmočnícky denník Preferencie	Komplexne spracovaný s vysokou mierou sebareflexie	Dostatočne spracovaný s primeranou mierou sebareflexie	Stručnejšie spracovaný s minimálnou mierou sebareflexie
Tlmočenie	Š1		Š4, Š6
Preklad			Š7
Tlmočenie a preklad	Š3, Š8, Š9, Š10		Š5
Ani jedno		Š2	

Očakávali by sme, že študenti, ktorí uprednostňujú tlmočenie pred prekladaním, v najväčšej miere využijú možnosť sebareflexie prostredníctvom tlmočnickeho denníka. Tlmočnicku preferenciu deklarovali traja študenti, pričom len jedna študentka (Š1) detailne vyplnila tlmočnícky denník podľa inštrukcií, pričom z napísaných úvah vyplýva jej výrazná motivácia a snaha o rozvíjanie tlmočnických zručností. Naopak, tlmočnicke denníky ostatných dvoch študentov (Š4, Š6), ktorí uprednostňujú tlmočenie pred prekladaním, sa vyznačovali minimalistickým, strohým zápisom a minimálnou sebareflexiou. Vníмали sme ich ako „povinnú čiarku“, ktorá však študentovi poskytne veľmi málo. V tomto kontexte považujeme za náležité zistenie, ktoré uvádza Motta (2016, s. 145): „Keď sa študenti na konci svojho štúdia obzrú späť, uvedomia si, že niektoré nástroje, ktoré nevyužili v rámci výučby mohli byť v skutočnosti užitočné. Týka sa to napríklad reflexívnych denníkov tak v prezenčnej, ako aj online výučbe.“³

Veľmi málo sebareflexie, skôr len opísanie realizovaných aktivít, charakterizovalo aj tlmočnícky denník študenta, ktorý preferuje prekladanie pred tlmočením (Š7). V tomto prípade možno nedostatočnú tlmočnicku sebareflexiu pripísať skôr menšiemu záujmu o tlmočenie a inklinácii k prekladu.

Z piatich študentov, ktorí uviedli, že rovnako inklinujú k prekladaniu a tlmočeniu, považujeme u štyroch študentov tlmočnicke denníky za optimálne. Uvedení štyria študenti (Š3, Š8, Š9, Š10) vyplňali denník systematicky, uviedli v ňom relevantné postrehy súvisiace s výučbou a svojimi tlmočnickými schopnosťami a výkonmi, pokúsili sa o zhodnotenie svojich silných a slabých stránok, o zhodnotenie priebežne dosahovaného pokroku, poukázali na aktivity, ktoré vnímajú ako dôležité a prínosné vo vyučovacom procese, uvedomovali si aplikáciu teoretických poznatkov v praxi. Z týchto štyroch študentov odovzdal najkomplexnejší denník študent Š3, ktorý mal pocit, že je najslabší v celej skupine, napriek tomu mu zdravá konkurencia v skupine pomáhala napredovať. Z jeho úvah bolo zrejmé, že chce pracovať na zdokonaľovaní svojich tlmočnických zručností, niektoré zručnosti si precvičuje aj samostatne, avšak niekedy mu v domácom prostredí chýba motivácia, aby vytrval. Zamýšľal sa nad sebou, nad tým, ako zefektívniť precvičované postupy, ktoré osobne nepovažuje za prínosné, konkretizoval, čo by mu pomohlo zo strany pedagóga, uvedomoval si

³ Anglický citát do slovenčiny preložila autorka príspevku.

aj priebežne dosahovaný progres. Poukázal na to, že ekonomickosť notačného zápisu osvojenú na seminároch už aplikuje aj na iné predmety. V denníku uviedol aj zaujímavý nápad, aby sa nácvik notačného zápisu trénoval podobne ako nácvik nejakej skladby v hudbe. V závere semestra bol zo seba milo prekvapený, hoci si stále uvedomoval, že je pred ním dlhá cesta. Práve pri tomto študentovi sme si uvedomili, že ak chce učiteľ bezprostredne reagovať na podnety a potreby študentov, nie je vhodné, aby sa tlmočnický denník odovzdával až na konci semestra, ale priebežne po každom seminári. Posledný študent, ktorý taktiež uviedol rovnakú preferenciu pre prekladanie a tlmočenie (Š5), odovzdal tlmočnický denník s minimálnou mierou sebareflexie. Hoci uvedená translačná preferencia naznačuje potenciál pre dostatočné spracovanie a sebareflexiu, tlmočnický denník to nepotvrďuje.

Ako nevyvážený by sme mohli charakterizovať tlmočnický denník študenta, ktorý neinklinoval k žiadnej z uvedených translačných činností (Š2). Úvodná časť (prvý seminár) bola pomerne strohá, postupne, pre ďalšie semináre bola príznačná čoraz obsiahnejšia sebareflexia, pričom zápisy k posledným dvom seminárom boli opäť minimálne. Aj napriek tomu môžeme denník ako celok hodnotiť ako dostatočne spracovaný s primeranou mierou sebareflexie. Jedným z možných vysvetlení podoby tohto denníka je skutočnosť, že študenti uvádzajú svoje preferencie na začiatku semestra. Postupne, absolvovaním prekladových a tlmočnických seminárov, môže dôjsť k potvrdeniu alebo zmene uvedených preferencií, čo by v tomto prípade zodpovedalo čoraz rozsiahlejšej sebareflexii. Zároveň je však náročné poskytnúť zdôvodnenie jej poklesu v závere semestra.

Pri analýze a zhodnotení tlmočnických denníkov odovzdaných v rámci prezenčnej výučby predmetu *Konzekutívne tlmočenie v praxi* na konci ZS 2019/2020 sa nepreukázala výrazná súvislosť medzi mierou sebareflexie a tlmočnickou preferenciou. To znamená, že študenti, ktorí viac inklinovali k tlmočeniu, neodovzdali komplexnejšie spracované tlmočnické denníky. Ako optimálne sa javili najmä tlmočnické denníky študentov, ktorí rovnako inklinujú k prekladaniu a tlmočeniu a ktorých by sme mohli vnímať ako ideálnych adeptov na štúdium prekladateľstva a tlmočníctva (pozri Melicherčíková, 2017). Väčšina študentov (60 %) adekvátne využila tlmočnický denník ako nástroj tlmočnickej sebareflexie a potenciálneho rozvoja. Nevyužitie tejto možnosti u 40 % študentov mohlo okrem subjektívnych faktorov (napríklad osobnosť študenta) súvisieť aj so zadaným intervalom na odovzdanie denníka (jednorazovo na konci výučby) a chýbajúcou priebežnou kontrolou plnenia úlohy.

Zhodnotenie tlmočnických denníkov vo virtuálnom prostredí v ZS 2020/2021

V zimnom semestri 2020/2021 absolvovalo predmet *Konzekutívne tlmočenie v praxi* 14 študentov prekladateľstva a tlmočníctva (filológie), 8 žien a 6 mužov, priemerný vek bol 22,6 rokov. Prvé dva týždne prebiehala výučba prezenčne, ďalších desať týždňov dištančne (online) vo virtuálnom prostredí. Študenti zasielali vyplnený tlmočnický denník mailom po každom absolvovanom seminári, to znamená, že po skončení výučby sme mali k dispozícii

121 priebežne vedených tlmočnických denníkov, v priemere takmer 9 denníkov na študenta⁴. Údaje o translačných preferenciách študentov získané z online dotazníka uvádzame v Tabuľke 3.

Tabuľka 3: Translačné preferencie študentov v ZS 2020/2021

Inklinujem	k tlmočeniu	k prekladaniu	k obom rovnako	ani k jednému
Počet študentov	2 (14,3 %)	7 (50 %)	5 (35,7 %)	0 (0 %)

Na základe percentuálneho vyhodnotenia translačných preferencií je zrejmé, že skupina je rovnako rozdelená na študentov, ktorí viac inklinujú k prekladu (50 %) a na študentov, ktorí buď uprednostňujú tlmočenie alebo rovnakou mierou inklinujú k tlmočeniu a prekladaniu (50 %). Žiaden študent sa nejavil ako nevyhranený, keďže všetci uviedli konkrétnu translačnú preferenciu. Pre predchádzajúci zimný semester (2019/2020) bola príznačná výraznejšia tlmočnicka profilácia, ktorá sa však neprejavila v očakávanej vyššej miere sebareflexie študentov inklinujúcich viac k tlmočeniu.

Podobne ako v ZS 2019/2020 aj v ZS 2020/2021 by sme odovzdané tlmočnicke denníky mohli rozdeliť do troch skupín na základe komplexnosti spracovania a miery sebareflexie. Prehľad zaradenia študentov do týchto troch skupín a ich translačné preferencie uvádzame v Tabuľke 4.

Tabuľka 4: Spracovanie denníka, miera sebareflexie a translačné preferencie študentov v ZS 2020/2021

Tlmočnický denník Preferencie	Komplexne spracovaný s vysokou mierou sebareflexie	Dostatočne spracovaný s primeranou mierou sebareflexie	Stručnejšie spracovaný s minimálnou mierou sebareflexie
Tlmočenie	Š1		Š13
Preklad	Š2, Š4, Š5, Š10	Š11	Š9, Š12
Tlmočenie a preklad	Š6, Š7	Š3, Š8	Š14
Ani jedno			

V ZS 2020/2021 vnímame pozitívne, že polovica študentov (N=7) odovzdala tlmočnicke denníky, ktoré sa vyznačovali komplexným spracovaním a vysokou mierou sebareflexie. Je prekvapujúce, že väčšina z týchto študentov, konkrétne štyria, uprednostňovali preklad (Š2, Š4, Š5, Š10), dve študentky inklinovali rovnakou mierou k prekladaniu a tlmočeniu (Š6, Š7) a len jedna študentka inklinovala viac k tlmočeniu (Š1).

⁴ Výučba prebiehala počas 11 týždňov, keďže jeden seminár odpadol z dôvodu štátneho sviatku 17.11.2020. Niekedy sa študenti nemohli zúčastniť seminára zo zdravotných dôvodov, inokedy kvôli výpadku internetového spojenia, niekedy svoju neúčasť neodôvodnili. Študenti, ktorí absolvovali všetky semináre, odovzdali 11 denníkov.

Ako dominantná pri komplexnosti spracovania a miere sebareflexie sa teda javila preferencia prekladu. Ak by sme sa pokúsili stručne zhrnúť postrehy z týchto denníkov, mohli by sme uviesť nasledovné: uvedomenie si svojich silných a slabých stránok pri tlmočení, stanovenie cieľov na odstránenie identifikovaných nedostatkov, mapovanie postupného pokroku, uvedomenie si komplexnosti a zložitosti tlmočenia, nestačí len excelentne ovládať dané jazyky, potrebné sú aj ďalšie špecifické schopnosti a zručnosti, tlmočník by nemal byť len znalcom vo svojom odbore, ale aj sčítanou a informovanou osobnosťou, vplyv emočného rozpoloženia, vonkajších podmienok prostredia, terminologickej prípravy, skúsenostného komplexu na tlmočnický výkon, časté a dôsledné precvičovanie vedie ku upevňovaniu a zautomatizovaniu jednotlivých zručností, význam a prínos konštruktívnej spätnej väzby od vyučujúceho a spolužiakov, rozdiel pri tlmočení do rodného a cudzieho jazyka, dôležitosť fungujúcej techniky.

Podobné informácie sa objavovali aj v denníkoch druhej skupiny študentov, pre ktoré bolo príznačné dostatočné spracovanie a primeraná miera sebareflexie. Z troch študentov tejto skupiny dvaja rovnako inklinovali k prekladaniu a tlmočeniu (Š3, Š8) a jedna študentka uprednostňovala skôr preklad (Š11). Do poslednej skupiny, stručnejšie denníky s minimálnou mierou sebareflexie, sme zaradili štyroch študentov, z ktorých jedna študentka inklinovala viac k tlmočeniu (Š13), dvaja viac k prekladu (Š9, Š12) a jeden k oboom translačným činnostiam (Š14).

Pri analýze a zhodnotení tlmočnických denníkov odovzdaných počas dištančnej výučby vo virtuálnom priestore v ZS 2020/2021 sa podobne ako pri prezenčnej výučbe v reálnom priestore v ZS 2019/2020 nepreukázala výrazná súvislosť medzi mierou sebareflexie v tlmočnickom denníku a tlmočnickou preferenciou. Ako optimálne sa javili najmä tlmočnicke denníky študentov, ktorí inklinujú k prekladaniu alebo rovnako k oboom translačným činnostiam. To, že tlmočnicke semináre môžu byť prínosné aj pre študentov uprednostňujúcich preklad, potvrdzuje i jeden študent (Š2) vo svojom tlmočnickom denníku po desiatom týždni v ZS 2020/2021: „Cítim, že s každým tlmočením to je o čosi lepšie a myslím si, že takýto predmet by mal byť povinný, nielen povinne voliteľný. Aj keď sa človek nevydá tlmočnickou dráhou, určite to pomôže jazykovej kompetencii a vyjadrovaniu jednotlivca.“

Dvaja študenti, ktorí uprednostňovali preklad (Š4, Š9), vo svojich denníkoch uviedli, že sa im dobre tlmočilo v domácom prostredí, pretože ich nerušili hlasy tlmočiacich kolegov z iných kabín. Toto zistenie by bolo vhodné v budúcnosti preskúmať, aby sa potvrdilo, či virtuálne prostredie predstavuje komfortnejšie prostredie na tlmočenie pre študentov, ktorí inklinujú k prekladu a neplánujú sa stať profesionálnymi tlmočníkmi.

V ZS 2020/2021 väčšina študentov (71,4 %) adekvátne využila tlmočnický denník ako nástroj tlmočnickej sebareflexie a potenciálneho rozvoja. Podoba tlmočnickeho denníka pravdepodobne súvisela s osobnosťou študenta, zároveň sa domnievame, že ďalší dôvod, ktorý prispel ku dôkladnejšiemu vyplňaniu denníkov, bolo ich priebežné čítanie vyučujúcou po každom seminári a zohľadnenie uvedených návrhov a podnetov v následnej výučbe (napríklad stručná prezentácia o artikulácii, intonácii a posturike v tlmočení, začlenenie artikulčných cvičení a jazykolamov do výučby, tlmočenie vybraných rečníkov a iné). Rozsiahlejšiu sebareflexiu mohlo podnietiť aj samotné virtuálne prostredie a chýbajúci ľudský kontakt.

Záver

Na základe realizovaného výskumu sa domnievame, že tlmočnicke denníky majú opodstatnené miesto vo výučbe tlmočenia v reálnom i virtuálnom prostredí a dokážu byť rovnako prínosné pre študentov, ako aj pre učiteľov. Pomocou nich si študent uvedomí svoje silné a slabé stránky, zamyslí sa nad konkrétnymi zložkami výučby a môže ich modifikovať, stanoví si ciele a dokáže sledovať vlastný pokrok. Stáva sa tak autonómnejším v procese vzdelávania a odbornej prípravy. Tlmočnicke denníky môžu byť i vhodným prostriedkom na dodatočné vyjadrenie niečoho, na čo študenti zabudli, čo nestihli, nemohli alebo nechceli verejne vysloviť na seminári. Za efektívne považujeme ich odovzdávanie v týždenných intervaloch, pretože vtedy dokáže učiteľ včas zareagovať na jednotlivé podnety a takmer okamžite zohľadniť prípadné návrhy vo výučbe. Podstatné je, aby sa študenti nebáli úprimne a otvorene vyjadriť svoje pocity, dojmy, názory, kritické postrehy, keďže bez nich zmena nie je možná. Podobne otvorene by k nim mal pristupovať aj pedagóg a zvážiť ich opodstatnenosť respektíve potenciálny prínos. Najmä zmenená situácia v dôsledku pandémie koronavírusu v podobe dištančnej výučby vo virtuálnom prostredí kladie iné (často aj vyššie) nároky na všetkých zúčastnených (učiteľov aj študentov) a vyžaduje si (okrem iného) vnímavosť, toleranciu a empatiu. Zohľadnenie týchto aspektov môže prispieť k efektívnemu procesu výučby.

Realizovaný výskum ukázal, že tlmočnicke denníky komplexnejšie spracovali študenti v ZS 2020/2021, keď výučba prebiehala dištančne vo virtuálnom prostredí. Zároveň vo väčšej miere využili ponúknutú možnosť sebareflexie a potenciálneho rozvoja než študenti, ktorí absolvovali prezenčnú výučbu v reálnom prostredí v ZS 2019/2020. Ako sme už uviedli, môže to byť podmienené osobnosťou študenta, ako aj rozdielnym časovým intervalom odovzdávania denníkov. Taktiež to môže súvisieť so samotným virtuálnym prostredím a chýbajúcim ľudským kontaktom. V odbornej literatúre poukazujú niektorí autori na nevýhody tlmočenia na diaľku, s ktorými analogicky súvisia aj problematické aspekty dištančnej výučby tlmočenia ako napríklad zlá viditeľnosť, izolácia a alienácia, chýbajúci pocit „prítomnosti“, znížená motivácia a koncentrácia, únava, vyššia úroveň stresu (Moser-Mercer 2005, Mouzourakis 2006, Roziner – Shlesinger 2010, Setton – Dawrant 2016, Fantinuoli 2018). Uvedené aspekty môžu prispievať k potrebe rozsiahlejšej sebareflexie. Vo výskume sme pracovali len s malou vzorkou, čo znamená, že spracované údaje nemôžu poskytnúť všeobecne platné závery. Doplnujúce zistenia by poskytol ďalší výskum s väčšou výskumnou vzorkou tak v reálnom prostredí školských tlmočnických kabín, ako aj vo virtuálnom prostredí tlmočnickeho laboratória.

Príspevok vznikol v rámci riešenia projektu KEGA 026UMB-4/2019: *Exaktná učebnica tlmočenia* a projektu VEGA 1/0202/21: *Reflexia kognitívnych a osobnostných charakteristík v tlmočnickom výkone študentov PaT a profesionálov v reálnom a virtuálnom prostredí*.

Summary

The paper focuses on interpreting diaries of students in the first semester of the master's degree. The aim is to evaluate their contribution during traditional interpreting training in a real environment (winter semester 2019/2020) and during distance interpreting training in a virtual environment (winter semester 2020/2021). The research showed that the

interpreting diaries were processed more comprehensively by the students in WS 2020/2021, when the training took place remotely in a virtual environment. At the same time, they used the offered opportunity for self-reflection and potential development to a greater extent than students who completed traditional interpreting training in a real environment in WS 2019/2020. This may be due to the personality of the student, as well as the different time interval for submitting diaries. It can also be related to the virtual environment itself and the lack of personal contact, which leads to more extensive self-reflection. Interpreting diaries have a legitimate place in interpreting training, in both real and virtual environments, and can be as beneficial for students as for teachers. Students thus realize their strengths and weaknesses, think about specific components of training and can modify them, set goals and are able to monitor their progress. They thus become more autonomous in the process of education and training. Interpreting diaries should be submitted at weekly intervals, because then the teacher will be able to respond in time to individual stimuli and almost immediately take into account any suggestions in training. It is essential that students are not afraid to sincerely and openly express their feelings, impressions, opinions, critical observations, as without them change is not possible. Similarly, the teacher should approach them openly and consider their justification or potential benefits.

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A FEW NOTES ON TEACHING TRANSLATION AND INTERPRETING ONLINE

Marianna Bachledová

Abstract

The paper focuses on the author's experience with teaching the translation and interpreting seminars online during the Covid-19 pandemic. It explains how the lessons were optimised on the go and how the technological support provided by the university evolved to address the teachers' and students' needs. Last but not least, it focuses on the students' opinions on the quality of the online seminars and compares the data with the findings of other researchers dealing with this subject matter.

Keywords: translation, interpreting, remote teaching, Covid-19 pandemic

Introduction

When the Covid-19 pandemic started in spring of 2020, none of us were prepared for its major impact on our lives. This situation forced many teachers to invest their personal resources into upgrading their home offices as the situation was unprecedented and all schools in Slovakia were scrambling to provide the employees with the necessary equipment. In summer, the situation improved, but in September, it took a nose dive. But this time, we were prepared. This paper presents the methods and strategies used by the author to teach translation and interpreting remotely throughout the pandemic.

1 An overview of the existing research

In the context of the pandemic, Pérez-Villalobos et al. (p. 2, 2021) have defined Emergency Remote Teaching (RT) as “presenting a fast and transitory solution to the impossibility to keep up face-to-face work due to a passing problem, and hoping to return to the prior mode after that.” However, it seems that this problem is not passing (Kissler et al. 2020) and RT may become an integral part of education. Across different countries, the students' attitude to remote teaching varies based on a number of factors, e.g. whether they study theoretical disciplines or need practical training (Pérez-Villalobos et al., 2021). Watermeyer, R., Crick, T., Knight, C. et al. (2020) performed a survey among higher education teachers in the UK and found out that it was perceived as an “unusual, disorienting and even an unwelcome experience”. Major increase in workload, pressure, stress, and problems balancing personal and work life was reported.

Emergency RT affected children at all stages of education, which means that teacher-parents had to both teach online and ensure their own children were learning. The situation was critical mainly for women (Minello, 2020) who are still expected to perform the caretaker roles in emergency situations and at the same time, work full-time.

Several researchers across Slovakia have investigated the impact of the pandemic on teaching translation and interpreting, but no results have been published so far. Hopefully, in the course of 2021, the findings will be consolidated and an overall picture of the situation will be available for comparison.

2 Ad hoc solutions

2.1 Simultaneous interpreting (SI)

The hi-tech interpreting laboratories at the faculty were inaccessible during the closure. As Djovčoš and Šveda (p. 118, 2021) have pointed out, “it is impossible to teach SI via the standard remote learning software of MS Teams or Zoom and Discord platforms used at Slovak universities”. The laboratory offers a full conference system, which is no luxury – it is the essential equipment. The pandemic made us take a major leap forward when Comenius University in Bratislava and Matej Bel University in Banská Bystrica teamed up and commissioned a specialised software.

During the first online semester, SI was taught the “old way” because the common platforms do not provide the necessary combination of channels with respective directions. This brief model explains the problem in a simplified way:

Input 1 (speaker) → interpreter (input 2)
Input 2 (interpreter) → audience

In common platforms such as Zoom or MS Teams, Input 1 and Input 2 cancel each other out.

This problem can be (at least partly) tackled as follows:

A) Recording:

- 1) all students mute their microphone and set up the recording software (e.g. Audacity)
- 2) teacher streams the speaker
- 3) students record their interpreting performance
- 4) the performance is analysed.

This approach is inconvenient and time-consuming. The recording can be streamed to other students and the group can analyse it together, or the students are asked to transcribe it and fill in the Machová’s (2016) self-assessment form. Alternatively, the students can switch their transcripts and recordings to perform peer review. However, the first semester of online teaching showed that this approach was overloading the students and slowing down the progress as analysis was performed at the expense of training.

B) Dummy interpreting – The teacher streams the speech through a common platform and the students interpret without being heard by anyone. It saves time, but the disadvantage is obvious: the students get no feedback whatsoever. However, they were always reminded to record themselves if they wanted to analyse their performance outside the lessons.

C) Combining devices – This method is quite desperate, but nevertheless, it works. The students can listen to the input streamed through a common platform and record themselves or send their output through an application on their smartphone.

Most frequently we used dummy interpreting, less frequently recording, and if the situation was dire, devices were combined.

At the beginning of 2021, we finally received the first version of the VirtualLab online interpreting laboratory designed by Contest. As for advantages, we were finally possible to train SI real-time without having to resort to improvisation and the application has quite good

UX as well. As for disadvantages, the application has extreme requirements for the teacher's computer, e.g. the teacher cannot share streaming (everything needs to be downloaded), bugs were removed on the go (it felt like a beta version at the beginning), and the Relay function was added only after the summer semester has ended, therefore we skipped training relay interpreting and chuchotage in practice.

2.2 Consecutive interpreting (CI)

Booths are not helpful in teaching CI. In practice, the interpreter has to face their clients and even perform in front of large audiences. Therefore, it is necessary to force the students out of their comfort zone and make them train CI in front of the whole class or even better, on a stage in an auditorium. Obviously, this was not possible during RT.

For teaching structuring, notation, and oral expression, common platforms were sufficient. CI requires body control and this part was impossible to train real-time, but students can be filmed during their performance and apply self- or peer-evaluation.

2.3 Translation

Translation was taught using MS Teams, which was quite convenient, even slightly faster when the students simply shared their screens instead of taking turns at the main computer in the lab. The typical issues related to slow connection and hardware requirements (MS Teams needs a 2-core processor with 4GB RAM to run properly⁵) occurred.

It needs to be pointed out that the Kilgray company was very helpful and immediately provided the students with home licences for the memoQ CAT upon request. In this case, the transition was quite smooth and students were not deprived of anything. Troubleshooting took some time, but after we adapted and learned the multiple-step procedures by heart, MS Teams became quite comfortable.

The experience with remote teaching of translation led to a convenient little discovery applicable in the presence teaching as well: logging to MS Teams in the lab and sharing screens instead of physically moving across the classroom will considerably speed up the lessons.

3 Survey results

The author performed a survey among the MBU Master students of translation and interpreting (n=30) to collect their opinions on remote teaching (RT) in June 2021 (after the semester has been completed). The findings can be summarised as follows. 24.1% of the respondents were in the final year and 75.9% have just completed the first year of their Master studies. 46.7% of the respondents felt their study load did not increase during the period of RT while 33.3% felt it. This finding suggests that perception was highly individual. 70% of respondents felt less stressed. Interestingly, as many as 50% would like to combine remote and presence teaching in the future if possible, 30% would like to continue online, and only 20% explicitly wish to return to school. 80% were satisfied with the way translation was taught while only 60% liked the way interpreting was taught. 7 students provided comments: one demanded more individual attention during translation seminars, while another student demanded higher tempo, which is in direct contradiction with the teacher's ability to pay

⁵ Source: <https://docs.microsoft.com/en-us/microsoftteams/hardware-requirements-for-the-teams-app>

individual, high-school type attention to each student. It also depends on the tempo of the students in the given class which is highly diverse – some students are quick thinkers while others take their time. As for interpreting, students complained specifically about the software.

Another set of questions allowed students to choose what they liked and disliked about RT. 80% liked that travelling was eliminated, 63.3% liked that many teachers let students contact them real-time regardless of the consulting hours, therefore issues were resolved right away. 3 students honestly confessed they liked the fact that no one could physically stop them from turning off their camera although the teachers pleaded them not to. The personal experience of the author suggests that openly explaining the students how “teaching into the void” feels may help. Students sometimes seem to forget that teachers are just humans too, but the whole situation was exhausting for everyone involved. 60% were annoyed about the constant technical issues. 12% believed that interpreting seminars did not cover the same exercises as it would in person. 66.7% students felt exhausted sitting in front of the computer all the time. 63.3% missed social life, which is less than expected.

It needs to be pointed out that the results of the final exams were perfectly comparable with the previous years, which suggests that neither the quality of teaching, nor students’ performance was affected in reality.

Conclusion

The paper presented selected problems related to teaching translation and interpreting online during the Covid-19 pandemic in 2020–2021 and explained how the author tackled them in practice. As Pérez-Villalobos et al. (2021) have correctly pointed out, it was emergency RT.

In simultaneous interpreting, recording, dummy interpreting, and device combining was used before the VirtualLab application was supplied. In consecutive interpreting, common platforms were sufficient. However, not all forms of interpreting could be trained during the lessons due to objective reasons (e.g. chuchotage requires physical proximity and the Relay function was not available at the very beginning). RT of translation can be summarised as convenient, some experience can even be transferred to presence teaching.

The survey, which collected opinions of Master students of translation and interpreting (n=30) at Matej Bel University in June 2021, resulted in highly diverse findings. As Perez and Hodáková (in print) have pointed out, “handling and experiencing different types of load, the ability to maintain sufficient focus and attention in class, and the need for social contact are all strongly dependent on aspects such as personality and character traits and cognitive abilities.”

80% of the students were satisfied with remote translation seminars; the complaints included technical issues, slow tempo, and lack of individual attention (the last two are contradictory). 60% of the students were satisfied with remote interpreting seminars; respondents complained specifically about software imperfection, not the teaching style or methods. As many as 50% of the respondents would like to combine the remote and presence forms of study despite the complaints.

To sum up, RT provided flexibility and to some extent, even compensated social deprivation during the winter isolation. The whole situation required resourcefulness, which

improved our technical and problem-solving skills. For example, we created a podcast⁶ to compensate for the missing lectures with experts from the external environment. As Pérez-Villalobos et al. (p. 14, 2021) have pointed out, “disaster planning must be incorporated to the strategic plans of university organizations”.

Resumé

Príspevok sa zaoberá vyučovaním prekladu a tlmočenia počas koronavírusovej pandémie v rokoch 2020 – 2021. Predstavujeme v ňom stručné informácie o výsledkoch najnovších výskumov týkajúcich sa hodnotenia učenia na diaľku z pohľadu študentov aj učiteľov. Autorka počas pandémie vyučovala na diaľku predmety konzekutívne/simultánne tlmočenie a odborný preklad, v príspevku preto sumarizuje, aké problémy pri tom vznikali, a akými stratégiami ich riešila. Poslednú časť príspevku tvorí prieskum u študentov, v ktorom nielen hodnotili jednotlivé aspekty učenia sa týchto predmetov na diaľku, ale dostali aj možnosť konkrétne formulovať svoje výhrady.

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TEACHING SUBTITLING WITHIN TRANSLATION & INTERPRETING STUDY PROGRAMME – DEVISING MODEL FOR “SUBTITLING 101”

Matej Laš

Abstract

This paper deals with the didactics of subtitling. Its aim is to present a teaching model for “Subtitling 101”. The goal of this model is to provide students with basic knowledge about audiovisual translation, subtitling and subtitling software. This course aims to provide students with ability to spot and translate open subtitles for any audiovisual media. The model is based on the competences stated by translation studies scholars as well as on personal experiences. The proposed model can be tailored to teachers’ needs.

Keywords: audiovisual translation, didactics of translation, subtitling

1 Introduction

Huge progress of digital technologies has influenced the world we live in. As Díaz (2008, p. 90) notices: “*What we are witnessing is the emergence and settling down of a new medium (audiovisual) as opposed to a traditional one (paper)*”. YouTube, social media, TED, Netflix and other online platforms implement subtitles within their products and the amount of videos – adverts, vlogs, news, etc. – is increasing at a fast pace. In other words, monodimensional documents are being turned into multidimensional.

At Slovak universities teaching translation and interpreting, the teaching of subtitling is still on the periphery of attention. Notwithstanding the Constantine the Philosopher University in Nitra – where there have been several studies and monographs published and where audiovisual translation is systematically taught – the audiovisual translation in Slovakia is rather neglected. At the Department of English and American Studies at Matej Bel University, there is only one non-compulsory course dedicated to subtitling.⁷

Although Slovaks’ televisions prefer dubbing to subtitles⁸, Chaume (2013, p. 117) thinks there “*was always a demand for original version (subtitled) films from elite audiences*”. Since the rise of the Internet, there has been a rather large group of fansubbers making subtitles for their favourite TV series or movies, because demands of viewers have not been met by television. To boot, television is only one media where subtitles or other forms of audiovisual translation is used. The goal of this paper is to introduce general model for *Subtitling 101* that can be tailored to teachers’ needs and should help to integrate AVT training into Translation and interpreting study programme.

⁷ However, the absence of such courses is partially compensated by various workshops regarding audiovisual translation. The workshops have been organized in cooperation with various specialists, institutions and with prominent figures from film or translation areas (Janecová, 2012). Slovak Association of Literary Translation (SSPUL) has also organized various events and seminars for universities. The audiovisual translation is also taught at non-translation programmes, e.g. at Academy of Performing Arts in Bratislava (Janecová, Želonka, 2012). Complex overview of audiovisual courses at Slovak universities is given in Pérez – Paulínyová (Djovčoš, Šveda, 2018).

⁸ Klimová (2011, s. 102 – 109)

2 Aims of “Subtitling 101”

If the translation and interpreting community – whether professionals or teachers and scholars – want to influence the quality of subtitling, it is necessary to implement rigorous audiovisual courses tailored for the needs of the market.⁹ The aim of the course should be to provide the students with the necessary “subtitling minimum”, let us term it “Subtitling 101”.

In order to define the specific aims of the course, theories dealing with the competences needed for subtitling are taken into account. Janecová (2014, p. 54) takes into consideration the contemporary demands of media and translation market as well as the specifics of subtitling. She also takes into account competences defined by the expert group EMT (European Master’s in Translation) and expert group OPTIMALE (Optimising Professional Translator Training in a Multilingual Europe) and expands the competences as follows:

- competence to use simplification and segment meanings,
- technical competence,
- intercultural competence,
- info-mining competence,
- thematic competence,
- technological competence,
- translation service provision competence¹⁰.

Finally, she states the following tasks for subtitling courses within Slovak universities:

- “adequate condensation of meanings working within the temporal and spatial constraints of subtitles;
- segmentation of meanings in which adequate clustering of meanings in a sentence and subtitle facilitates the reception of an AVW;
- subtitle spotting and technical procedures required in the creation of subtitles with respect to the needs of the target audience, medium but also client” (In: Djovčoš, M. – Šveda, P., 2021, p. 151)

Some of the aforementioned competences are also trained at other courses in the field of translation and interpreting. E.g. intercultural competence, info-mining competence, thematic competence are trained during translation seminars throughout the bachelor’s and master’s degrees. Therefore, considering the possibilities and limitations of such course and based on the aforementioned competences and tasks, following aims of *Subtitling 101* were devised:

To train:

⁹ However, there is not enough data on subtitling within Slovakia in order to properly establish AVT training within Slovak universities. In order to accurately state the aims of such course, market research is needed.

¹⁰ This competence is taught at Matej Bel University within the course „Praxeology“.

1. Theoretical competences [audiovisual translation (as a scholarly discipline within translation studies), types of subtitles (subtitles for hard of hearing, surtitles, live subtitling, open/closed captions), basic standards of subtitling],
2. Translation strategies competences [activities to improve translation strategies needed for audiovisual translation – simplification, explicitation, segmentation, intercultural competence, info-mining competence, thematic competence.],
3. Technological competences [digital video formats, formats of subtitles, spotting, conversion of video files, digitising documents, extracting various subtitling formats],
4. Subtitling software competences [Subtitle Workshop, VisualSubSync, Aegisub].

Based on these competences, students should be able to create open subtitles for any video clip and according to any technical standards.¹¹ Let us now discuss the aforementioned competences in detail.

2.1. Theoretical Competences

Audiovisual translation studies draws knowledge from other studies as well (e. g. Film Studies). Students of the course *Subtitling 101* at Matej Bel University are 1st graders of the master's degree and already have theoretical knowledge from translation studies – they are already able to analyse and interpret texts and in terms of technical competences, they are able to work with CAT tools.

During the first lecture, audiovisual translation in general is discussed. Students should be aware of different forms of subtitling, they should come up with various purposes and media where subtitles are used. There is also a need to discuss and precisely define subtitles for viewers hard of hearing. Although the course is not focused on such subtitles, in Slovakia, the accessibility of audiovisual media for viewers hard of hearing is a pressing issue¹² and such issue should be considered of utmost importance.

At the beginning of the course, students should come up with lists of situations, in which they are confronted by audiovisual translation. Then, audiovisual translation should be divided into categories. There are many divisions, e.g. Chaume's (2013, pp. 109–116) stratification of audiovisual subtitles.

Students are then given a very short overview of the history of subtitling – how the subtitles were formed from intertitles. The focus, however, should be given on the history of subtitles within the domestic culture. Students should be encouraged to think how often they encounter subtitles in television, on the internet or in cinemas and their opinions should be confronted with statistical data.

Proposed activities during lessons 1 – 3:

- watching a video with amateur and professional subtitles. Students should try to pinpoint differences,

¹¹ Freeware software do not provide option to hardcode subtitles, however, students can try to hardcode subtitles in various online applications or in other software – e.g. VLC player.

¹² Gromová, Hodáková, Perez, Záhorák (2016): Audiovizuálny preklad a nepočujúci divák (Problematika titulkovania pre nepočujúcich)

- watching a professionally dubbed video with professional subtitles in the same target language. Students should try to pinpoint differences,
- watching a video without sound with professional subtitles. Students should come up with differences needed in subtitles for hard of hearing.

The traditional declarative knowledge-driven course is sufficient for the purposes of *Subtitling 101*. In this scenario, students acquire theoretical skills and then put them into practice. Therefore, at least two following lectures should be dedicated to basic subtitling standards and segmentation of subtitles. Theoretical knowledge can provide students with the necessary understanding of the specific nature of subtitling. However, there are none universal technical subtitling standards in Slovakia. The only possibility is therefore to acknowledge students with well-known international standards (such as Code of Good Subtitling Practice – Mary Carroll and Jan Ivarsson (1998), A Proposed Set of Subtitling Standards in Europe – Fotios Karamitrouglou (1998) or newly-emerged proposal for standards such as Miroslav Pošta, Barbora Vrbová, Alena Novotná, Tomáš Hnyk, Marta Bartošková – *Návrh zásad tvorby titulku* (2020) and warn them about varying technical standards in the market. It is also necessary to draw attention to the fact that the aforementioned standards can be outdated in the near future – depending on the developments in ICT.

The major difference when translating subtitles as opposed to translating other text types is the existence of two boundaries – time and space. In terms of time, students should be aware of the general limitations of the shortest and longest possible subtitle lines (e.g., 1 to 6 seconds) and acquaint themselves with terms such as CPS (character per seconds), frames (one frame equals approximately 0,03 seconds, depending on the format), spotting (segmentation and timing of subtitles), in-time (the exact time when a subtitle is displayed), out-time (the exact time when a subtitle ends). Concerning space, students should be taught the basics – maximum number of lines (2), maximum number of characters per line (30 – 37), which line should be shorter (ideally the first one), punctuation of dialogues (each utterance begins with “-“), minimal pause between subtitles (0.12 seconds), etc. There are various opinions about these standards they also vary according to the media in which the subtitles are used. Generally speaking, each company has their own technical standards and students have to be able to adapt to any set of technical standards. If possible, teacher should acquire various professional subtitles from television or from online platforms¹³ and discuss the different standards – however, accessibility is still a major problem in Slovakia.

The most important focus during this part of the course should be given on the segmentation of subtitles, or rather “where to put the enter key” as well as how to divide subtitles into concrete subtitling lines. Students should be taught the different possibilities of breaking a line¹⁴. Generally, it is important to stress, that it is more important to segment

¹³ E.g. Netflix standards can be found here: <<https://partnerhelp.netflixstudios.com/hc/en-us/articles/215758617-Timed-Text-Style-Guide-General-Requirements>>

¹⁴ The difference between genres in regard to spotting should be discussed. Spotting of sitcoms and comedies should slightly differ, as it is preferable, that punchline is read by the viewer at the same time as heard by the original viewers.

subtitles according to grammar rather than the aesthetic, therefore one should adhere to simple mathematical formula that could be discussed during lessons:

LOGICAL, SYNTACTICAL AND SEMANTIC STRUCTURE OF A LINE > AESTHETICS

Proposed activities during lessons 4 – 5:

- Multiple choice quiz with different use of punctuation in subtitles,
- Videos with too long/too short reading speed should be discussed and here the role of the recipient in relation to the duration of a subtitle line is stressed as well (children vs adult),
- Multiple choice quiz with different breaks of lines, students should also come up with their own solutions.

2.2 Translation Strategies Competences

Some strategies are used more often in audiovisual translation and they should be practiced a lot.¹⁵ According to Pošta (2011), the most used translation strategies in the subtitling process are: simplification, explicitation and language “normalization”. All three strategies are derived from the fact that subtitles have to be easy-to-read, shorter than the source text and often more explicit in order to secure easy communication flow. The general goal of these strategies is to minimize the time needed for the viewer to focus on subtitles. These three strategies should be widely trained in the middle of the course. It is helpful to make an analysis of the information presented in the video and to divide them into (1) primary, (2) secondary and tertiary information in order to be able to simplify subtitles accordingly

Proposed activities during lessons 6 – 8:

- Exercises to simplify subtitles: The examples of insufficient simplification should be given both in terms of technical standards and in terms of insufficient transfer of meaning. Students should simplify a subtitle as much as possible without losing the invariant. Here it is important to teach students to distinguish what information should and should not be omitted and context-bound decisions should be made – functions of the text, exposition of a film, etc.
- Students should try to simplify longer coherent texts to the maximum extent possible – the text should include a lot of information and students should try to mine the invariant and exclude unimportant information. Such exercise is similar to interpreting exercises and students should be able to apply skills acquired in interpreting courses.
- A video with overlapping voices should be played and students have to determine which information is the most important and which can be omitted.

¹⁵ Some competences of interpreters are similar to those of subtitlers. Reichwalderová (2015) proposed subtitling as supplement and effective tool for teaching interpreting. She determines following similar competences needed for interpreting, that has to be also taught in subtitling: *economization of the speech, interpreting sense for sense rather than word for word, mining of an invariant in the target language*. Such competences correspond to the aforementioned competences of audiovisual translators stated by Makarian (2005) and Janecová (2014). Perhaps the most important of these competences is info-mining. Complex interpretation in subtitling is of crucial importance, as the translator has to translate explicitly – to make interpretation of viewers easier and to maximize their ability to focus on the video rather than on the subtitles – as well as simplified – two boundaries.

- Short analysis of different film cuts and the standard three act-structure of a film script.¹⁶

2.3 Technological Competences and Subtitling Software Competences

According to Pošta (2011), companies and clients want translators with at least intermediate technical skills and expect them to do spotting of subtitles as well. In terms of subtitling, translators work in specialized subtitling software and often have to spot the subtitles from scratch or at least to edit spotting of the source language subtitles. This is a crucial skill in improving quality of target subtitles.

For the purposes of “Subtitling 101” the freeware subtitling programmes are sufficient. Three subtitling software are recommended to use – Aegisub, Subtitle Workshop and VisualSubSync. Why is it necessary to teach three different programmes? Because there can be compatibility issues in different operating systems, but generally speaking, all students were able to run of these three subtitling programmes.

It is preferred to spot subtitles in Aegisub or VisualSubSync rather than in Subtitle Workshop. The software is able to extract audiotrack of the video, i. e. the translators can see the waveform representation of the audio and spot the subtitles accordingly. Students should try to spot and translate e.g. short video interviews.

The spotting lists in VisualSubSync and Aegisub are easily editable. As you can see in the Figure 1. and 2., the subtitles are shown according to the audio wavelength and students can easily edit them. They can also turn on the “translator mode” by which they can see both the original and translation in one interface.

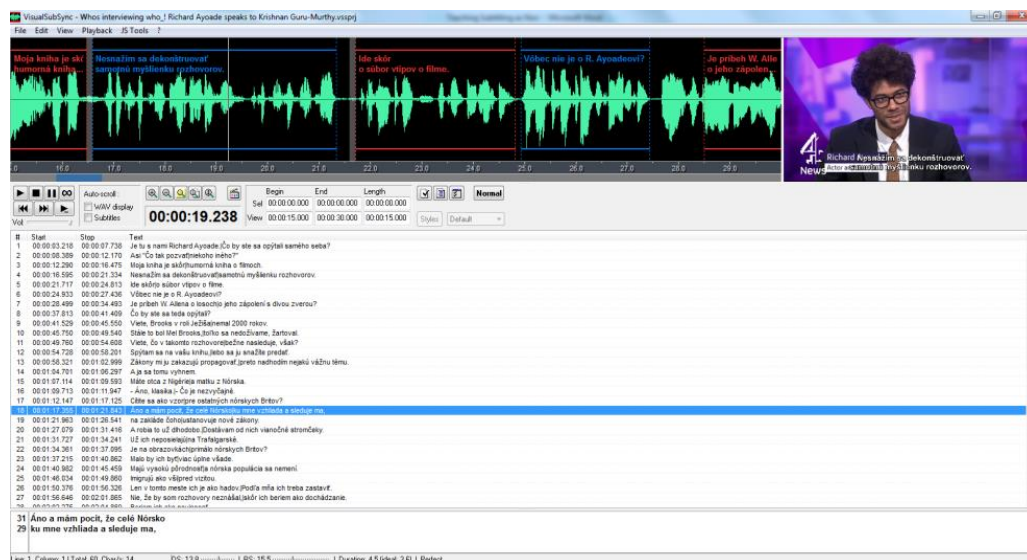


Fig. 1. VisualSubSync interface.

¹⁶ Basic knowledge of terms from Film Studies can also significantly improve the overall quality of subtitles. Students should be aware of the differences between hard cuts and jump cuts. Subtitles should not intervene into two hard cuts¹⁶ (cut from scene A to scene B), but can intervene into two jump cuts (cuts within the same scene).

Aegisub has many professional functions, e. g. positioning of the subtitles and it can save subtitles in different formats – ass, srt, sub, etc. The audiotrack in Aegisub can to some extent mute background music and noises.

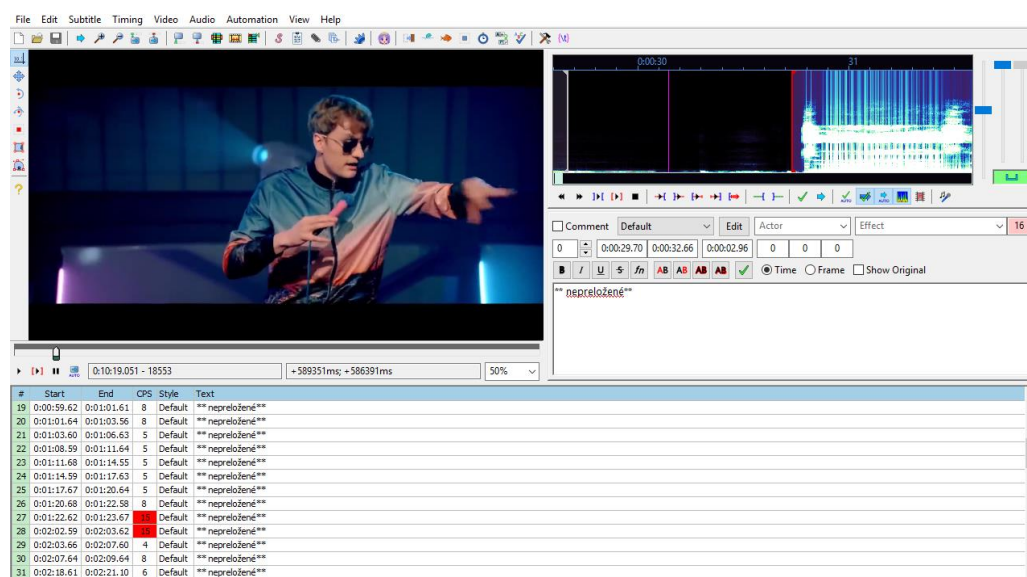


Fig. 2. Aegisub interface.

In all three programmes, students are able to set the preferred settings – CPS, too long/short duration of a subtitle, too long line of a subtitle and too short pause between subtitles (this last criterion is not included in Aegisub). There is also a possibility to shift the timing of the whole document at once in all three programmes.

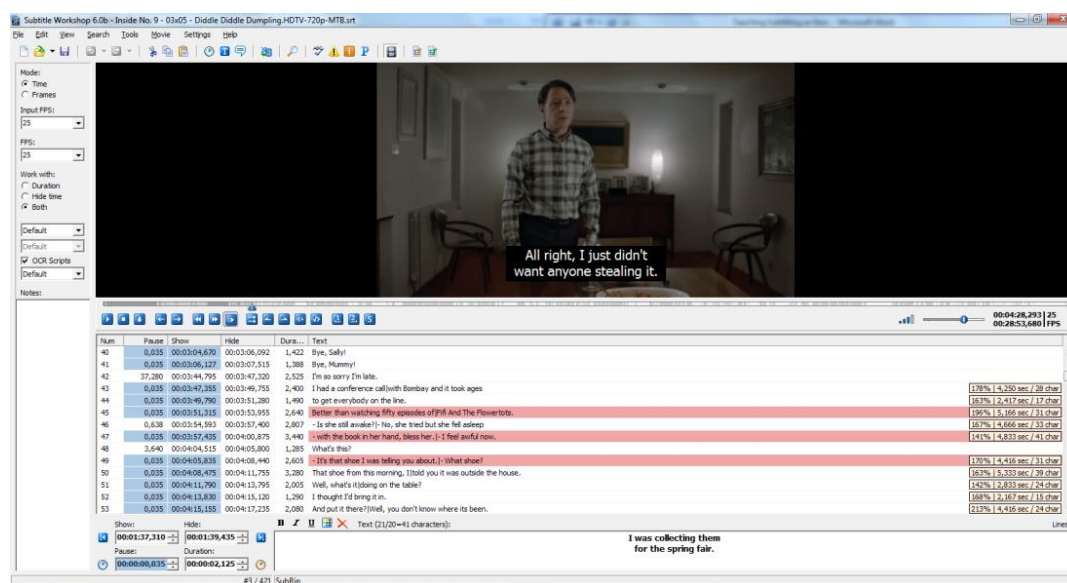


Fig. 3. Subtitle Workshop interface

The programmes automatically check the technical standards of subtitles and warns translator about errors by highlighting subtitles or time code (as seen in the figures, it highlights certain technical issues – this does not apply to VisualSubSync). However, it has to be stressed, that the final proofreading should be done in a word processor (MS Word,

OpenOffice, etc.) – the subtitles are opened in notepad and then copied to the word processor, where the function Spelling & Grammar can be used.¹⁷ The last process of proofreading of subtitles is done by watching the video with subtitles and visually checking readability.

It is possible that the programmes have difficulty to read all video digital formats, therefore students should be taught how to convert them online. It is not necessary to show how to spot and translate subtitles in all three programmes as they have similar interfaces and many online tutorials can be found online. Students should choose the programme that fit them (and their hardware) best and should be aware of the differences in functions. Following activities are proposed within lessons 9 –13:

- Give students a video interview without music in the background and let them practice the spotting. Give them instructions about the value of CPS you want them to achieve – 15 CPS is a good starting point. In the video, people should talk over each other, so the students can practice their info-mining skill as well.
- Students should remake the subtitles with 12 CPS. Discuss the differences.
- Give students video with the subtitles in the original language and let them come up with the solutions how to edit the spotting of the subtitles in the target language.
- Give students a short video clip in a format not supported by the aforementioned software and let them convert it. Discuss the differences between various video formats.
- Give students a context-based video clip and let them create subtitles. Pick one student and show their subtitles to the class. Discuss them and let other students improve them. Pinpoint errors and well-translated or well-spotted passages as well.

3 Criteria for Assessment of Subtitles

There are obviously many ways to assess a course. Following assessment is based on the premise that each student submits subtitles with 100 subtitle lines, ideally, with their own spotting as the final assessment – of course, continuous assessment throughout the course is needed as well. In terms of assessment the quality of translation, teacher has to assess adhering to technical standards as well. Before the assessment process, teacher should be in the role of a client and give students all necessary technical details to which they tailor the technical standards of subtitles.¹⁸ The outcome of the course by the students should be to create subtitles on their own for a video (of their own choice or selected by the teacher). Table 1 includes our proposal for the assessment of subtitles, which is based on Pedersen's FAR model:¹⁹

Table 1. *Subtitling 101* assessment table

¹⁷ This function is also provided by Subtitle Workshop and Aegisub, however, it does not support all languages.

¹⁸ There is also an option to left students with no details and wait for their response. They should then ask teacher about the technical issues, if not, they have to be notified about such need in their future careers.

¹⁹ Pedersen, J. (2017). The FAR model: assessing quality in interlingual subtitling. In *The Journal of Specialised Translation*, Issue 28, pp. 210 - 229.

70 – 65 points	64 – 61 points	60 – 56 points	56 – 51 points	51 – 44 points	43 – 0 points
A	B	C	D	E	FX

Points are reduced based on the following table:

Table 2. Assessment of subtitles

Translation evaluation		Evaluation of technical standards	
Minor mistakes (grammar, style, clarity)	-2	Minor mistakes (minor spotting faults, wrong punctuation)	-2
Serious mistakes (minor shifts in meaning)	-3	Serious mistakes (serious spotting faults, pauses, CPS)	-3
Huge mistakes (serious shifts in meaning, serious omissions)	-4	Huge mistakes (very serious spotting faults, pauses, CPS, many subtitle lines)	-4
Difficult passage well translated	+1/+2/+3	Difficult passage well spotted	+1/+2/+3

After four-year experience and 140 students, it can be concluded that generally students are able to create average or above-average open subtitles. In the first year, the average points gained for subtitles were 50.5. During the second, third and fourth year the most common errors and deficiencies in the subtitles were taken into account and the proposed model was modified according to the deficiencies. Since then, the average points gained were 62. The most common deficiencies of students regarding the translation of subtitles are:

- not adhering to CPS – too long or too short display time of subtitles,
- too many characters per line – insufficient simplification,
- too many short consequent subtitles, which makes reading more difficult,²⁰
- inability to choose primary information,
- comprehensive interpretation.

These common faults were drawn from the assessment of subtitles. During the course, there should be more attention given to these areas.

4 Conclusion

There is a growing need to teach students of translation and interpreting to translate subtitles. However, in order to properly discuss the needs and perspective of AVT teaching in the future, a lot of research has to be made on the AVT market in Slovakia. We do not have specific and accurate data on the quantity of subtitling done in TV, cinemas or in other fields where subtitling is used – e.g. streaming services or social networks. The contacts with

²⁰ More on segmentantion of subtitles: < <https://bop.unibe.ch/JEMR/article/view/4267>>

official companies providing audiovisual translation should be established, if students within the Translation study programmes are to be trained as audiovisual translators. Until then, more general model has to be used focusing on general subtitling knowledge rather than on specific field of subtitling, such as film captions or subtitles for hard-of-hearing. There is also a possibility that teaching subtitling can help to decrease the hypnosis of the original on the translation made by students, as in subtitling, students have to work within space and time restrictions, which force them to rephrase the utterances to larger extent and to translate pragmatic rather than semantic meaning. However, this is just a speculation and in order to quantify the effect further research has to be done.

In this paper, a model for teaching *Subtitling 101* was proposed. The goal of this paper is not to provide step-by-step tutorial for teaching of subtitling, but rather to provide proposal for exercises that can be modified and tailored to the teachers' needs (and to the market's needs). AVT in Slovakia is a dynamic field which has to be studied closely in order to properly integrate the AVT courses within the Translation and Interpreting study programme.

Resumé

Cieľom článku je navrhnúť didaktický model určený na vyučovanie titulkovania v odbore prekladateľstvo a tlmočníctvo. Model vychádza z kompetencií nutných pri procese titulkovania, z problémových aspektov pri audiovizuálnom preklade a aj z praxe autora.

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LINGVODIDAKTICKÁ SEKČIA

UČITEĽSKÉ ROLY V KONTEXTE JAZYKOVEJ EDUKÁCIE DOSPELÝCH UČIACICH SA

Eva Homolová

Abstract

Teacher's role is one of aspects in teaching and learning process that can accelerate its effectiveness. The teacher has to adopt roles that are appropriate to the concrete educational situation considering aims and objectives of instruction. Preference or ignorance of any role can force a learner to be in an inappropriate learner's role and it consequently decreases their motivation in the lesson.

The ability to move in and out of any role is one of teacher's role professional competences. The aim of our study is to point out importance of understanding traditional and modern roles in teaching heterogeneous groups of adult learners. Moreover, the teacher is called upon to play far more roles in adult language and senior education than in teaching other age groups and raising awareness of specific new roles is crucial in pre-service teacher training.

Kľúčové slová: učiteľská rola, manažér, facilitátor, dospelý učitelia sa, globálne zručnosti, analýza potrieb, senior

Úvod

Na edukačný proces vplýva mnoho aspektov, ktoré zásadne ovplyvňujú jeho výsledok. Pedagogické myslenie učiteľa anglického jazyka je utvárané jednak subjektívnymi faktormi, ku ktorým patrí spôsob, ako si on osvojil cieľový jazyk, ako bol „vyučovaný“ počas školskej dochádzky, koľko jazykov sa učil, s akým výsledkom a v akom pomere mal možnosť si jazyk osvojovať a zámerne sa ho učiť. Medzi objektívne faktory ovplyvňujúce pedagogické myslenie patria poznatky a kompetencie získané v počas pregraduálnej prípravy a pedagogickej praxe, sprostredkované cvičným učiteľom, didaktikom a spätnou väzbou od ostatných kolegov.

Učiteľské roly sú súčasťou pedagogického myslenia učiteľa a môžu zvýšiť efektivitu vyučovacej činnosti v súlade so stanovenými cieľmi. Ak učiteľ vyberá adekvátnu rolu s ohľadom na edukačnú situáciu, priamo ovplyvňuje rolu žiaka a nepriamo zvyšuje jeho motiváciu učiť sa. Schopnosť preberať na seba primeranú rolu zo širokého spektra je teda jednou z kompetencií učiteľa. Cieľom nášho príspevku je porovnať tradičné a moderné roly, a vysvetliť význam tých špecifických učiteľských rol, ktoré učiteľ na seba preberá v prípravnej a realizačnej fáze jazykového kurzu v heterogénnych skupinách dospelých učiacich sa a seniorov.

1 Rola a jej význam

Význam pojmu „rola“ môžeme vysvetliť z viacerých uhlov pohľadu. Sociálna rola je definovaná ako odskúšaný a prijateľný vzorec správania v určitej pozícii (správanie nadriadeného k podriadenému, lekára k pacientovi, žiaka k učiteľovi a pod.) a vo

všeobecnosti ide o vhodné spoločensky a kultúrne prijateľné modely verbálnej a neverbálnej komunikácie (Jandourek, 2001). Z pedagogického hľadiska je rola chápaná ako poslanie, úloha učiteľa v spoločnosti pri výchove a vzdelávaní budúcej generácie a obsahuje všeobecnú predstavu odborníkov o vedomostiach, vlastnostiach, postojoch a hodnotách „ideálneho“ učiteľa. Z didaktického hľadiska rola úzko súvisí s plánovacou a realizačnou fázou výučbového procesu a konkretizuje sa v učiteľových činnostiach (Homolová, 2004). Ako príklad môžeme uviesť výber a distribúciu otázok, reagovanie na chyby, dávanie spätnej väzby, motivovanie žiaka, hodnotenie výkonu, uvádzanie príkladov, výber úloh, organizovanie a monitorovanie práce atď. Pri zúčastnenom pozorovaní je možné celú vyučovaciu jednotku rozčleniť na časové sekvencie, v ktorých učiteľ danú činnosť vykonáva a ktorými sa konkrétna rola realizuje. Niektoré činnosti sa počas hodiny viackrát opakujú (vysvetľovanie, dávanie príkladov) a v súčte trvajú niekoľko minút, iné sú len niekoľko sekundové napríklad spätná väzba žiakovi prostredníctvom neverbálnej komunikácie (zrakový kontakt, pokývanie hlavou). Každá z uvedených činností je prejavom niektorej učiteľskej roly.

V centre nášho záujmu je učiteľ anglického jazyka a v súvislosti s didaktickou rovinou chápania učiteľských rol je potrebné ich vymenovať a charakterizovať v užšej a širšej interpretácii. Učiteľova interpretácia roly, frekvencia činností a čas zotrvania v danej role súvisí s didaktickými a psychodidaktickými kompetenciami učiteľa (stanovenie cieľov hodiny, výber metód prezentovania a precvičovania jazyka, ovládanie techník motivovania a aktivizovania žiakov rôznych vekových skupín a hodnotenie výsledkov učebného procesu), osobnostnými kompetenciami (flexibilita, reflexia, sebahodnotenie, vyučovací štýl) a vzťahom medzi učiteľom a žiakmi. Výsledky výučbovej činnosti učiteľov sa odlišujú nielen v množstve toho, čo sa žiak naučí, ale aj v kvalite naučeného. Hoci do tohto procesu vstupuje veľa premenných z oblastí, ktoré sme spomenuli, našim cieľom je však vyčleniť učiteľské roly ako činitele, ktoré môžu prispieť k množstvu a kvalite osvojeného učiva.

2 Učiteľské roly na hodine anglického jazyka

V tradičnom prístupe k výučbe bol učiteľ najčastejšie v role vzdelávateľa - znalca jazyka a vedomostí o jazyku a kultúre anglicky hovoriacich krajín, ovládateľa všetkej činnosti žiakov a korektora chýb. Pod vplyvom komunikačnej metódy sa do centra edukačného procesu dostal žiak, uskutočnili sa zmeny v oblasti cieľov cudzojazyčného vzdelávania, modelov interakcie v triede, vzťahu k používaniu materinského a cieľového jazyka, prístupu učiteľa k chybám žiakov, dôraz na rečovú produkciu pred jazykovou teóriou, precvičovanie jazyka v kontexte komunikačných situácií a integrovanie všetkých jazykových stratégií (Harmer 2007, Choděra, 2013). Zároveň sa rozšírilo aj spektrum učiteľských rol a pri chápaní niektorých tradičných rol došlo k ich rozšírenej interpretácii. Ako príklad môžeme uviesť rolu ovládateľa transformovanú do roly manažéra, čo znamená, že učiteľ umožní žiakom spoločne rozhodovať o zložení skupín, organizovaní svojho poznávacieho procesu, forme spracovania úlohy, výberu témy a produktu projektovej práce, usporiadaní triedy a podobne. V súlade s humanisticky orientovanou koncepciou vyučovania a zmenou kvality vzťahu medzi učiteľom a žiakom sa dostala do popredia rola facilitátora (Choděra 2013). Aj táto rola dostáva širší rozmer a učiteľ sa nemôže obmedziť len na rozvíjanie komunikačnej kompetencie, ale aj globálnych zručností učiaceho sa. Práve výučba anglického jazyka je

priestorom na rozvíjanie kritického myslenia, spolupráce, kreativity a interkultúrnej komunikácie. Tieto zručnosti sú nevyhnutné aj pre dospelých učiacich sa, ktorí potrebujú cudzí jazyk v pracovnom živote (Maude, 2011).

3 Nové učiteľské roly a ich význam pre jazykovú edukáciu rôznych vekových kategórií učiacich sa

Počas vysokoškolského štúdia sa učitelia pripravujú učiť vo vekových skupinách základnej a strednej školy. Okrem týchto skupín však učiteľ anglického jazyka často učí aj na predprimárnom stupni alebo dospelých učiacich sa v jazykových školách alebo firemných kurzoch zameraných na všeobecnú angličtinu (úroveň A1-C2) alebo odbornú angličtinu. Poslednou vekovou kategóriou, ktorej sa v ostatnom období venuje zvýšená pozornosť sú seniori, ktorí v rámci záujmového vzdelávania študujú na univerzitách tretieho veku a kluboch seniorov. V extrémnej situácii počas jedného dňa môže učiteľ anglického jazyka učiť žiakov mladšieho, staršieho školského veku, dospelých i seniorov. Na prechod od jednej vekovej kategórie k druhej a zároveň prijímanie adekvátnych rol vo vzťahu ku konkrétnej skupine nie je študent počas pedagogickej praxe pripravovaný a takáto situácia môže byť preňho zdrojom stresu. Ako príklad môžeme uviesť situáciu na osemročnom gymnáziu, keď prvú hodinu učí maturantov (úroveň B2-C1) a nasledujúcu hodinu 10-ročných žiakov (úroveň A1). Je náročné flexibilne prispôbiť činnosti v jednotlivých rolách takým rozdielnym skupinám a problémy môžu vzniknúť pri dávaní inštrukcií, výbere otázok, spôsobe prezentovania a precvičovania jazyka, výbere úloh, reakciách na chyby, pomere samostatnej a riadenej práce a pri odlišných formách motivácie.

Omnoho náročnejšia situácia vo vzťahu k učiteľským rolám je vo výučbe dospelých. V tejto vekovej kategórii má učiteľ novú rolu dizajnéra jazykového kurzu. Jazykové kurzy v informálnom vzdelávaní nemajú oficiálne rozpracované ciele, obsah, spôsoby hodnotenie a cieľové požiadavky tak, ako je to stanovené v oficiálnych dokumentoch ŠPÚ pre základné a stredné školy. Učiteľ v role dizajnéra kurzu musí konkretizovať základné didaktické kategórie (ciele, obsah, formy, prostriedky, podmienky a zásady) berúc do úvahy sociálne, biologické a psychologické charakteristiky dospelého učiaceho sa jedinca (Vágnerová, 2000). Táto rola je pre začínajúceho učiteľa nová a nie je na ňu pripravený. Hlavnou činnosťou v tejto role je dôležité uskutočnenie analýzy potrieb, vyhodnotenie výsledkov a na ich základe príprava kurzu pre konkrétnu skupinu. Odporúča sa využívať kombináciu viacerých foriem zisťovania potrieb (dotazník, riadený rozhovor s účastníkmi, pozorovanie), pretože čím viac informácií učiteľ získa, tým adresnejší bude obsah a forma kurzu (Harding, 2007).

Pre vytvorenie priaznivej klímy na hodinách je potrebné vedieť čo najviac o účastníkoch jazykového kurzu týkajúce sa napr. ich predchádzajúcich skúseností s učením sa cudzích jazykov, motivačných faktoroch, preferovaných formách práce na hodine, o vzťahu k učeniu a cieľovému jazyku a ku kultúre anglicky hovoriacich krajín. Počas realizácie kurzu učiteľ v role monitora pozorne sleduje predovšetkým klímu v skupine a vyhodnocuje, či kurz zodpovedá požiadavkám učiacich sa. V súčasnosti je jazykové vzdelávanie poskytované aj na báze „one to one“ prostredníctvom komunikačných zariadení a vyžaduje od učiteľa byť v role partnera a poradcu. V tejto role učiteľ usmerňuje učiaceho sa ako efektívne využívať učebné stratégie a zároveň upriamuje jeho pozornosť na vhodné webové stránky a iné zdroje na precvičovanie konkrétnych činností a prostriedkov.

Príprava každého jazykového kurzu vyžaduje nielen viac času zo strany učiteľa ale aj omnoho zodpovednejší prístup, ktorý sa týka aj učiteľských rol. Na jednej strane učiteľ svojou rolou priamo ovplyvňuje rolu učiacemu sa napr. tradičné chápanie učiteľskej roly manažéra – ovládateľa všetkého diania v triede vnucuje rolu pasívneho prijímateľa. Na druhej strane učiteľ v role facilitátora umožňuje učiacemu sa byť v role objaviteľa, ktorý objavuje pravidlá a zákonitosti jazyka a uplatňuje sebahodnotenie. (Mareš 1996, Homolová 2004). V kurzoch pre dospelých je učiaci sa vo vzťahu k učiteľovi klientom, ktorý si objednáva a platí za služby, a teda aj vyžaduje, aby výučba bola na zodpovedajúcej úrovni a kurz splnil jeho očakávania. Aj pri výučbe ďalšej vekovej kategórii sa do popredia dostávajú iné roly ako v inštitucionálnom vzdelávaní. V súvislosti s demografických vývojom v EÚ sa dostáva do pozornosti odborníkov edukácia seniorov (Špatenková – Smékalová 2015, Krystoň – Kariková 2015, Homolová 2018).

Ani v seniorskej edukácii nie sú ciele dané celospoločensky, ale učiaci sa si ich formulujú s učiteľom pod vplyvom vlastných potrieb a možností. Na jednej strane o vzdelávacích cieľoch v seniorskej edukácii môžeme uvažovať v kontexte konkrétnych motívov, pretože seniori v cieľoch reflektujú vlastnú motiváciu napr. dorozumieť sa na dovolenke, porozumieť rodinným anglicky hovoriacim príslušníkom, zvládnuť návštevu príbuzných v cudzine a pod., a na druhej strane sa v cieľoch odráža ich predchádzajúca skúsenosť s učením sa cudzieho jazyka napr. angličtinu sa v minulosti učili, vedia čítať ale nerozumejú ústnemu prejavu alebo nevedia formulovať svoje myšlienky. V cieľoch sú obsiahnuté aj podmienky, ktoré na štúdium jazyka majú (dostatok času) a ich očakávania (dokážem niečo nové, prekvapím známych) a pod. Výsledky výskumu medzi seniormi na UTV ukázali, že pre seniorov nie je vždy primárnym cieľom komunikačná kompetencia, ale dôležitejšia je „cesta“ pretože tá saturuje ich primárne sociálne potreby (Homolová et al 2019)²¹. Aj preto je dôležité, aby učiteľ na začiatku jazykového kurzu uskutočnil analýzu cieľov, motívov a potrieb seniorov, a tak lepšie poznal ich pohnútky byť opäť v „role žiaka“. To mu zároveň pomôže v role dizajnéra a manažéra kurzu prispôbiť obsahovú a formálnu stránku kurzu požiadavkám učiacich sa.

Záver

Učiteľské roly a ich interpretácia sú súčasťou pedagogického myslenia, ktoré sa vyvíja počas profesionálnej kariéry učiteľa. To, v súčinnosti s ostatnými osobnými a profesionálnymi kompetenciami, vypovedá o kvalite učiteľovej práce a ovplyvňuje výsledky edukačného pôsobenia. Počas pregraduálnej prípravy je nevyhnutné rozvíjať u budúcich učiteľov povedomie o rolách v kontexte prípravy a realizácie ich učebnej činnosti. Ako sme vysvetlili, niektoré roly sú dominantné len vo výučbe dospelých a seniorov.

Summary

A person's ability to learn a foreign language changes during the life stages, but it is never completely lost. Recent scientific studies show that age is not the most important factor

²¹ Výskum sa uskutočnil v roku 2019 ako súčasť projektu KEGA 003UMB-4/2018 s názvom Jazyková edukácia seniorov a zúčastnilo sa ho 68 seniorov a senioriek jazykového kurzu anglického jazyka na univerzitách tretieho veku.

in determining the success of language education. Each learner has a different starting position and it is not easy to formulate clearly valid didactic recommendations for teaching in heterogeneous groups of adult learners. The teacher's role is one of those factors that affect the effectiveness of the educational process and the preference for only some roles affects the motivation of learners. Our intention was to raise awareness of the wide range of teacher's roles in language learning for adult learners. We believe that it is important to build awareness of teacher's roles during pre-service teacher training, because with the expansion of online teaching, future teachers will have to respond to this fact by changing their understanding of their roles.

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PEDAGOGICAL APPROACH TO TEACHING AND LEARNING LANGUAGES AND CULTURES

Säde-Pirkko Nissilä

Abstract

This study concentrates on some important factors that are present in learning in general and in language learning in particular. It also tries to deal with the conceptions and beliefs that may be hidden to the actors, and offer tools and scientific knowledge for analysing them and learn from the results. Some methodological issues of language learning are slightly observed. Cultural perspectives are dealt with from a teacher's point of view. The presentation is a survey that is based on the earlier studies of the researcher. Their data was collected from teachers' and student teachers' reflective essays and interviews and analyzed using qualitative content analyses.

Key words: cultural sensitivity, foreign language learning, language methodology, mental models, pedagogical principles, second language acquisition

Introduction

To understand our present situation in language learning and second language acquisition, we must understand our professional background. I made a historical study on the language learning conceptions from the time of Comenius to the 90's (Nissilä 1993). Unfortunately, the research is in Finnish. It became obvious that second language learners did not learn in the same way as children acquire their first language – by drawing the innate faculty for language. Researching the history of methodology gives a wide understanding of the fluctuating principles throughout the times. The study included also an empirical part concerning language teaching in secondary schools and the ways how language teachers adopted new learner-centered methods. The next study was my doctoral research in 2006. It studied the conceptions and methods that the university-level teachers of all subjects were willing to adopt, and transformative approach which was becoming an aim of teaching. Its material from 100 teachers and student teachers will be availed of in this study like the results of my earlier research papers (1997, 2002, 2003 and 2009).

So my approach was originally that of a teacher's: from theory to practice. Later it changed to a theory and research perspective. Now I think it also appreciates from practice to theory approach. Various perspectives have come out. Applied L2 refers to social and pedagogical aspects, while scientific SLA (Second language acquisition) contributes to the nature of the human language faculty and hence to linguistics, psychology and sociology. (Ellis 2020) This study will concentrate on general pedagogical qualities of learning, with references to L2 learning and SLA.

Pedagogical Background

It seems that there exist at least three important perspectives which should be considered when teaching various subjects, especially languages. The three viewpoints are

those of teachers' and students', the target subject and the culture which are all interconnected with the aspects of attitude and each other, like in the following figure.

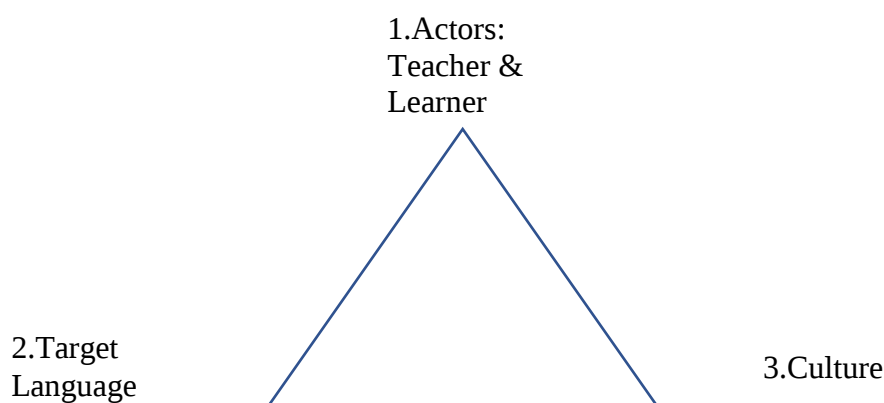


Figure 1. The three perspectives connected with attitudes: actors, culture, and language.

Teacher and learner: Teacher's pedagogical thinking and attitudes.

Pedagogical thinking is said to be decision-making based on the personal belief systems. (Kansanen 1995). Jyrhämä (2002, 8) adds to it that it is a process of becoming conscious of the arguments and alternatives in decision-making, ending up in restructuring knowledge. Uusikylä (2000) and Talvio (2002, 160) see it as a complex process in which the teacher applies his/her knowledge intuitively in complex, continuously changing situations. Pedagogical thinking becomes visible in action (cf Kansanen 1991) as an ability to conceptualize and model action and to evaluate the backgrounds, and conceptions. The decision is a result of combined rational and intuitive thinking which becomes concrete in the situations which demand immediate reaction and decision-making. Pedagogical thinking is not, however, mechanical, routine decision-making, although it may be reactions to given stimuli. Reactions are always preceded by reflected earlier experiences. What is here called reactions is the same as reflection-in-action by Schön (1987).

Pedagogical thinking is sometimes equalled to thinking of the contents and discipline or more often pedagogical content knowledge (Shulman 1986;1987). However, it appears in the context of facilitating student learning. In doing so it encompasses understanding of common learning difficulties and preconceptions of learners. Besides the cognitive side of the process, the emphasis lies in the emotional and ethical or moral growth of teachers (and students) as well.

Teacher and Learner Attitudes

A teacher's attitude is one of the most influential factors in learning languages and cultures. A teacher personality and attitude towards learners and languages/cultures is the most important factor in student learning and feeling pleasant in lessons. According to some studies even 70% of learning outcomes can be explained by

teacher attitudes and personality depending on learners 'age and level. Next in this study, the most obvious hidden factors will be discussed: the attitudes towards students, colleagues, and the target subject as well as teachers 'and learners 'mental models, personality factors and interaction skills.

Mental models and L1/ SLA theories

Within mental models there are also explicated values, self-concept, self-esteem, identity, autonomy, and emotional intelligence, which are all hidden and can be observed through choices and action. Facing professional work, it is not just an intellectual and rational matter. It is also a question of undertaking the necessary emotional work inherent in any profession.

The next passages will investigate the teachers' conceptions of human beings, their personal epistemology, i.e., beliefs and conceptions about knowledge and knowing in general. Also learning conceptions and information/ language acquisition (=learning) will be spoken of.

Human conceptions suppose that all students should be noticed as individuals, they should be appreciated, their individual backgrounds and orientations should be observed, and encouraging feedback or extra supervision should be given to all levels of learners. Democratic attitude to all learners is vital.

Epistemic conceptions focus on the sources and the nature of knowledge and the elements in the knowledge acquisition process. Learners should be encouraged to act autonomously and actively as well as take responsibility for their own learning. Problem solving and understanding in learning are emphasized. Understanding is necessary for applying knowledge in different situations. Critical attitude towards information is considered important. The connection between theory and practice is found important.

Of learning conceptions, modern teachers have adopted the constructivist view of learning, with the emphasis towards socio-constructivism and situational learning. According to constructivism, learning is not passive reception of information but a learner's active process of constructing and reconstructing their conceptions of phenomena. Thus, it emphasizes understanding instead of memorization. It also relies on social interaction and collaboration in meaning making.

Still, some teachers can sometimes see the usefulness of behaviouristic learning conception. In language teaching it led to audio-lingualism, having the idea of input and output -model with control. Next to behaviourism was in the 80's the idea of language transfer (Kellerman 1983) which showed the first signs of cognitive phenomena emphasizing the conditions that led to positive and negative transfer. After it universal principles started to govern the order of acquisition and transfer. Researchers started to speak of universal grammar (White, 1989). The next theory in 80's was speech act theory and politeness theory (Brown & Levinson 1987). It emphasized comprehension and production of speech acts, especially polite acts, as well as differences between native and non-native speakers. The decennium ended with the emphasis on the linguistic environment that led to input, interaction, and comprehensible output hypotheses (Krashen 1985).

In the 90's there appeared a controversy between declarative knowledge and implicit process in language learning (Ellis 1994). A key question became whether the nature of interface was explicit/ declarative or implicit/ procedural. It concerned mainly grammar

instruction and led to skill learning theory. Later applications are information processing models in cognitive psychology.

Late 90's witnessed the social turn in SLA (Block 2003). Unlike other social theories it recognizes the mind as a central component in learning and the importance of interaction. It means that learners participate in with others (=private speech). It was represented e.g. by Lave & Wenger's Community of Practice theory (1991.) Vygotsky's sociocultural theory (1986) stressed that learners have agency and actively construct their own learning contexts, as social interaction is crucial.

The 2000's observed the multilingual turn which is more inclusive than social turn. It shares the view of language learners as complex and heterogeneous. (May 2013.) The result was Complex Dynamic Systems Theory (Larsen-Freeman 1997). According to the theory, learning is individualistic and non-linear, interconnected with many variables. It rejects the bilingualism that is defined according to the development of monolingualism and thus represents transdisciplinary linguistics.

Methodological applications

Mental models and theories are reflected in teachers' everyday work and are here represented e.g. by experiential learning (and Kolb's model 1984), humanistic-cognitive approach, transformative learning, communicative, functional learning especially in languages and holistic learning. Besides information processing, interactive processes and learner activity are seen as the outcomes, when learning is organized according to cooperative methods. When learning is seen as a multiple representation of concepts and information, it creates the need to develop assessment procedures so that they are built in the learning process. Language teachers began to emphasize the communicative value of language use.

Fellows (1994) wrote about the effects of writing and group collaboration in learning and found that learners adopted new concepts and used them to explain new phenomena logically and to generate more useful descriptions. Vosniadou (1994) assumed that, on the other hand, if teachers' everyday experiences are still based mainly on the behaviourist view of learning, their conceptions of learning will develop in the same direction.

Teaching through personality

In agreement with Van Manen's (1995) perspective, it is in the pedagogical thoughtfulness that the essence of the teaching profession lies. It is a professional attitude composed of complex attributes: a sense of professional responsibility, moral awareness regarding the consequences of teaching, intellectual maturity and interpretative mind, openness to criticism, a passion for learning, and, not the least, caring for the well-being of the learners. Among teachers, participatory collegiality belongs to teaching quality.

Teacher identity. In the struggle for authenticity amidst vexing questions inherent in daily practices, teachers try to discover their true selves as responsible professionals (Grimmet 1996). Experiences of the outer world are important in creating the meaningful picture of oneself. We give meanings to experiences, and it leads to understanding them. It is the mind where all that takes place. (Rauhala 1981, Knowles 1992.) Creating new meanings leads to greater awareness of oneself as a person.

In exploring experiences the cognitive and affective are intertwined. The experiences are not transmissible to another person, since the language is never enough to express them totally. The aim, though, is to pursue self-understanding. Self-esteem and self-efficacy appear in action or as the result of action. (Nissilä 2006)

Teachers' Interaction Skills.

Social theorists posit that learning takes place in the mediation of social interaction, since knowledge is not an individual possession but socially shared and emerges from participation in shared activities. Ways towards active learning are cooperation in knowledge creation and learning to work together. Promoting interaction demands social perspective to achieve deeper processes of learning (Niemi 2000). To attain active learning the proper attitude is needed from the teachers. Therefore, it is utmost important what kind of atmosphere there prevails in the classroom and what kind of interactive skills the teacher and the learners have.

Social and teamwork skills, sharing ideas and encouragement and understanding one's own and the others' emotional reactions are utmost important. Emotional intelligence (Goleman 1995) is the ability to recognise those. It is nothing irrational, but emotions and feelings are an intricate part of cognition. Emotions and their communication through expressions are born in *dialogue*, and they are shaped in *dialogic* interaction with other emotions that are constantly becoming. Bakhtin's (1981) notion of *dialogicality* shows that identity is linked to the recognition of others. The interaction with other people is precisely what defines our subjectivity, because without this moment of otherness we could not talk of mutuality, but only of the re-duplication of the self (Turski 1994).

Target Language and Pedagogical Skills

When the subject matter skills must be changed into the themes of teaching, it gives much reason to think about. For instance, a music teacher after an international career in which the personal expertise was appreciated is dubious about the significance of the subject matter mastery in teaching. For a novice teacher one of the challenges is to choose the right amount of right level knowledge to the lessons.

Motivation is approached here through the learning tasks. It evidently shows the disciplinary thinking. Challenging and variable tasks and learning arrangements, possibly graded materials and outcomes, similarity to real tasks in life and opportunity to self-directed and independent work are considered the best triggers, especially for teenagers and adult learners. Sometimes the motivation is based on some other, more immediate needs. It is the prerequisite of learning. It is not sufficient, though, without making information available, without lectures, verbal definitions, narratives, examples of cases, models and the different applications and problem-solving tasks.

Preparing teaching material appeared to be very important to teachers. They prepared mainly hand-outs, power point pictures, transparencies, application tasks, problem solving and traditional exercises, as well as study material for self-directed learning. For differentiation some of them made material which was easier than normal. Preparing teaching material so that the logic of the science is kept clear and the sequences of performances profitable for understanding. The area of subject knowledge is a demanding task, and making

information available in a didactically advantageous way, is an ever-present challenge. (Nissilä 2006) Most teachers seem to appreciate qualities such as disciplinary accuracy, social relevance, and critical spirit.

What is constructed in the lessons? David Perkins writes: “The performance view of understanding, challenges the centrality of representations. What the learner acquires is not just a representation but a performance capability.” (1998, 55).

Language teaching methodology

The implementation of teaching is like creating a red thread, a plot of a drama, and running it through the learning occasion, not forgetting to pay attention to any of the important factors needed for successful action. It can also be said that it is a teacher’s practical knowledge that counts in the lessons, combined with the objective scientifically proven knowledge of the teaching contents.

It is easier, in general, to focus on characteristics of what teachers know (their knowledge is complex, diverse, idiosyncratic, rich, holistic, personal) or on topics about which they think (routines, students, images, curriculum). More difficult is to give attention to the substance of that knowledge, to what teachers need to know about classrooms, contents, and pedagogy, and how that knowledge is organised. Collaboration in planning provides opportunities to shared expertise. To be successful, it presupposes partners who understand the goals for learning and master the logic of the discipline and the application and performance aspects connected with them. (Nissilä 2006.)

Teaching methods Teacher directed methods are, e.g., *lecture, narrative, and discussions*. They also include teacher-oriented *dialogue and collaborative discussion*. The teacher is also responsible for *demonstrations, illustrations, integration, and differentiation*.

Among learner-centred methods there are *methods which develop thinking skills* (learning by writing, mind maps, and disputations), *creative problem solving* (problem-based learning, learning by researching, creative group work and pedagogical drama) as well as methods representing *learning by doing* (exercises and tasks) and *learning by collaboration* (small groups, traditional group work, cooperative learning, project work, workstations and learning games).

Contextual pedagogy, and transformative pedagogy as well, call for a different professional identity of teachers. It is moving from a transmitter of knowledge to a promoter of learning. It involves a transformation from a figure with ‘all’ the answers to a participating learner, from a neutral transmitter of knowledge to an emotionally and ethically involved participant. Collective action can play a significant, though sometimes hidden role in a teacher’s and students’ work.

Cultural Aspects

It is important to make sure that teachers are conscious of cultural dimensions. Moreover, they need empathy and knowledge of foreign cultures to be able to take positive measures in accepting diversities and in intercultural understanding. Language skills are not enough: the teacher is to act as a cultural interpreter as well. (Nissilä 2003; 2002; 2009)

In Finland teachers' reserved attitudes towards multicultural learners appeared in a couple research reports. They showed that the lack of common language and culture made teachers afraid of increasing workloads. Secondly, they lacked knowledge of foreign cultures, immigrants, and the Finnish culture. (Talib 1999; Hekkala and Nissinen 2001)

Language is the first step towards common understanding. Language skills are not enough unless the deep connection between language and culture is understood. Sometimes positive attitude must replace the common language at the outset of cross-cultural teaching.

What is culture?

According to Kaikkonen (1993) a distinction can be made between intercultural competence, understanding and communication. He sees them as cumulative, successive processes. The functional definitions see culture as the systems of behaviour. They certainly help the learner to understand the phenomena of another culture. Cross-cultural understanding presupposes becoming aware of the self-evidence of another culture. This often happens through conflicts between two cultures.

The cognitive definition of culture observes the individual and his mental processes. The focus is on the way how he analyses and interprets the experiences. Consequently, culture is not a material phenomenon, but is made up of patterns or models of material things, behaviour and feelings existing in a person's memory. The mental processes behind the phenomena should be understood, for culture is always connected with the individual conceptions of the world. Culture is connected strongly with individual emotional experiences. (Robinson 1988, Nissilä 2009).

While cognitive cultural anthropology focuses on information processing and its mechanisms, the symbol-oriented researcher sees the product, the meanings more important. The experiences, meanings and reality are dynamically connected. The meanings given to symbols inform the interpretations. They direct the next experience, which provides new contents to the meaning. This process is deeply individual.

Besides individual, culture can also be observed as a social phenomenon. Kaikkonen (1993) states that unique, geographically defined cultures are disappearing in Europe. Within nations there are diverse cultures, social groups differ from each other, and people are moving between groups and cultures. The more national, social and other cultures are mixing with each other, the more diverse also individual cultures are getting.

Learning cultures

Within the framework of experiential learning it is possible to understand changes in teachers. Learning is seen as a cyclic process of integrating concrete experience, reflective observation, abstract conceptualisation, and active experimentation into balanced and holistic understanding. The changes do not take place automatically: they require courage to encounter problems, solve them and evaluate personal action, preferably with colleagues (Niemi et al 1995).

Teachers' personal growth can be defined as changes over time in behaviour, knowledge, images, beliefs, or perceptions. The roles have proved stable and inflexible and are hardly touched by well-intentioned course-work or innovative ideas about tolerance and intercultural communication. That is why it is important to make teachers' implicit

conceptions explicit and to facilitate the ability to learn from experience and theory through systematic reflection. For this both time and space are needed. (Tynjälä et al 1997; Nissilä 2006)

The following aspects are important in intercultural work:

- 1) Understanding the concept of culture; 2) Cultural aspects in a language classroom; 3) Sociocultural competence, e.g., understanding non-verbal culture; 4) Personal development in cultural awareness; (Nissilä 1997)

Intercultural communication

Schein (1987) classified intercultural communication into three levels. These levels of awareness seem to be hierarchical. *On the surface* there are artefacts and creations, technology, art, material culture, language, and perceivable behaviour, corresponding to the behaviouristic definition of culture. *The second level* includes values, attitudes and norms which can be explicitly described to show the reasons for and form the background of the phenomena of the first level. This corresponds to the functional definition of culture. *The deepest*, unconscious, and invisible *cultural level* includes fundamental assumptions such as people's relationship to environment, nature, other people, time, space and even their position in the universe. The mastery of the third level is expected from specialists in the field, e.g., from language teachers.

Aiding the learner to recognise the features included in levels one and two, in other words culture-oriented behaviour, and to act on its terms can create a danger. Binding language and culture, language and behaviour together can create false conclusions, if the observer interprets foreign behaviour from his own cultural background (Robinson 1988). Safer is to observe the four steps of cultural growth (Nissilä 2009):

1. The first step is the *level of knowing*. Teachers know, e.g., that religion is the factor which determines people's conceptions of life and of its different aspects in most cultures.
2. The level of *feeling and empathy*. Teachers understand that only after being informed about philosophical and culture-oriented habits and attitudes, can they understand foreigners and create friendly contacts genuinely from person to person. Knowledge helps them feel empathy. This is a mutual need.
3. The level of *doing*. After knowing and feeling empathy it is possible to take concrete measures in education. In multicultural groups teachers should know the traditional rules which have influence on everyday life. They should have good will and take practical measures to do something for mutual understanding.
4. The level of *values internalisation*. The teachers who had worked in multicultural contexts proceed usually to evaluating their own behaviour. It seems that only through experiences can they develop their sensitivity and understanding of foreign cultural values and those of their own nation as well. This is how real intercultural communication and understanding develops (Nissilä 2009).

Conclusion

To sum up, it seems that teachers' foreign conceptions depend on several factors, on their intercultural experiences, understanding cultural aspects, language skills, the opinion of their reference groups in the mother country, their personal, professional ethos and general

atmosphere. Seen from a wider perspective, pedagogical skills, target language and subject mastery, as well as communicative competence are important in teaching activities. Teachers 'hidden conceptions like mental models and the differences between practical and theoretical thinking reveal the gap between explicit and implicit thinking. The mindset changes slowly, but teacher education will surely find the proper ways to promote the change in language/ other subjects teaching.

Resumé

V článku autorka prezentuje svoje zistenia na základe dlhoročného výskumu v pedagogickej oblasti. Skúma rôzne koncepty a teórie (od J. A. Komenského po 21. storočie) a dochádza k záveru, že pedagogická činnosť budúcich učiteľov závisí od mnohých faktorov, ktorými sú napríklad interkultúrna skúsenosť, kultúrne aspekty, komunikačné jazykové činnosti a stratégie, osobnostné a profesijné predpoklady na výkon povolania, atď. V rámci širšej perspektívy, Sädis-Pirrko Nissila berie do úvahy aj pedagogické zručnosti, cieľový jazyk, ovládanie aprobačného predmetu a komunikačnú kompetenciu pri výkone povolania učiteľa. Sú to práve skryté mentálne modely a rozdiely medzi praktickým a teoretickým uvažovaním, ktoré nám odhaľujú medzeru medzi implicitným a explicitným. Nastavenie mysle sa mení veľmi pomaly, avšak v závere článku vyvstáva nádej, že pedagogicky orientované smery majú potenciál nájsť cestu ako inovovať výučbu jazykov a iných predmetov.

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KULTÚRNE DEDIČSTVO AKO SÚČASŤ VÝUČBY ANGLIČTINY NA STREDNÝCH ŠKOLÁCH A JEHO VYUŽITIE V KONTEXTE 21. STOROČIA

Anna Slatinská

Abstrakt

Príspevok poukazuje na význam kultúrneho dedičstva a jeho potenciál v rámci výučby angličtiny na stredných školách. V kontexte 21. storočia uvažujeme aj o implementácii digitálneho kultúrneho dedičstva do vzdelávacieho procesu, ktoré môže významne prispieť k celostnému rozvoju žiaka. Za týmto účelom analyzujeme a selektujeme tie zdroje digitálneho kultúrneho dedičstva, ktoré môžu prispieť k rozvoji žiakových zručností a kompetencií (globálne zručnosti, hard skills, soft skills, interkultúrne komunikačné kompetencie, kultúrna citlivosť, kultúrne povedomie, atď.). Cieľom príspevku je sprostredkovať základnú charakteristiku kultúrneho dedičstva a informácie o možnostiach využitia (digitálneho) kultúrneho dedičstva v slovenskom kontexte s prihliadnutím na zahraničné zdroje.

Kľúčové slová: (digitálne) kultúrne dedičstvo, výučba angličtiny, žiaci stredných škôl.

Úvod

V súčasnej globalizovanej dobe považujeme za dôležité, aby mladí ľudia (v našom príspevku sú to stredoškolskí žiaci) pochopili význam kultúrneho dedičstva v kontexte ich vlastného rozvoja identity a jeho význam pre budúce generácie. Tým, že s kultúrnymi dedičstvom (v jeho rôznych formách) pracujeme na hodinách angličtiny citlivo a vhodným spôsobom pre daný vek, budujeme základy pre rozvoj budúcich zodpovedných občanov 21. storočia. Kultúrne dedičstvo prináša so sebou kultúrne hodnoty, ktoré je potrebné mladým ľuďom ukázať, pripomínať, pestovať a oživovať. „Hodnoty sú súčasťou spoločenského vedomia, sú hierarchicky usporiadané do hodnotového systému a tento systém určuje postoje človeka, životný štýl, ale aj etické normy“ (Průcha, 2010, in Pecníková, 2020).

V súčasnosti prebiehajú rôzne iniciatívy, ktorých cieľom je zachovanie kultúrneho a prírodného svetového dedičstva. Za týmto účelom sú v súčasnosti využívané digitálne technológie, ktoré pomáhajú kultúrne dedičstvo uchovať v zdigitalizovanej podobe (obrazy, dokumenty, knihy, architektonické diela, atď.). Mnohé múzeá poskytujú svojim záujemcom (aj z radov škôl) virtuálne prehliadky, ktoré sú využiteľné v rámci edukačného procesu. Vytvorením priestoru pre kultúrne dedičstvo na hodine angličtiny sa žiakom otvára možnosť rozvíjať kritické myslenie, komunikačné zručnosti, tvorivosť, kultúrnu citlivosť, ako aj tradičné komunikačné jazykové činnosti a stratégie (čítanie, písanie, hovorenie, počúvanie s porozumením) a prostriedky (slovná zásoba, gramatika, výslovnosť).

Implementáciou kultúrneho dedičstva do výučby jazyka prinášame žiakom kultúru, kultúrne špecifiká, reálie krajiny, atď. Zároveň učíme žiakov byť kultúrne citliví a kriticky mysliacimi jedincami. Kultúra sprostredkovaná cez kultúrne dedičstvo predstavuje nástroj búrania predsudkov a otvára cestu rozmanitosti a inklúzii.

Jedným z cieľov komunikačnej metódy výučby jazyka je o.i. aj rozvíjať záujem o jazyk a kultúru a tým aj interkultúrnú komunikačnú kompetenciu žiakov (Homolová, 2016). Práve za týmto účelom je nevyhnutné, aby aj budúci učitelia jazyka vedeli používať rôzne zdroje kultúrneho dedičstva napríklad digitálne kultúrne dedičstvo, ktoré sa javí ako praktické v súčasnej Covid-19 pandemickej situácii, keď sa pre výučbu otvorili nové možnosti a formy (online vyučovanie, hybridné vyučovanie, atď.) s využitím nových technológií, ktoré takúto realizáciu umožňujú. Zároveň dochádza týmto spôsobom k virtuálnemu otváraniu kultúrnych inštitúcií, ktoré týmto spôsobom reagujú na súčasné potreby, trendy a výzvy.

Vymedzenie pojmu „kultúrne dedičstvo“

Kultúrne dedičstvo zahŕňa v sebe minulosť po predkoch, meniace sa hodnoty, tradície, vedomosti a prostredie, v ktorom žili, pracovali, tvorili, atď. (Apostolopoulou, Carvoeiras, Klonari, 2014). Prvý význam kultúrneho dedičstva spočíva v jeho ochrane, ktorá sa stáva prerekvizitou rastu, udržateľnosti a zodpovednosti k budúcim generáciám.

UNESCO definuje niekoľko kategórií kultúrneho dedičstva. Patrí sem:

- Hmotné kultúrne dedičstvo (umelecké diela, sochy, mince, archeologické náleziská, ruiny, atď.). Delí sa na hnutelné (maľby, sochy) a nehnuteľné (pamiatky, archeologické lokality).
- Nehmotné kultúrne dedičstvo (ústne tradície, rituály, folklór, atď.).
- Prírodné dedičstvo (ako súčasť kultúry krajiny). (UNESCO, 2021)

Jedným z hlavných cieľov tejto medzinárodnej organizácie je podporovať materiálne i nemateriálne prvky kultúry na celom svete a v tejto oblasti aj vzdelávať na celosvetovej úrovni.

Okrem termínu kultúrne dedičstvo existuje aj pojem Európske dedičstvo, resp. Značka Európske dedičstvo (European Heritage Label), ktorá je založená na spoločnej európskej histórii, integrácii, európskej identite a posilnení vzájomnej spolupatričnosti v európskom kontexte (Pamiatkový úrad SR, 2021). Rovnako sa v súčasnej dobe dostáva do popredia aj pojem digitálne kultúrne dedičstvo (digital cultural heritage). Na európskej úrovni vznikli rôzne Erasmus+ projekty (strategické partnerstvá), ktoré sú zamerané práve na spopularizovanie tejto formy sprístupnenia kultúrneho dedičstva (nielen) občanom EÚ. Jedným z nich je aj projekt *Cherished* (v rámci programu Erasmus+) s podtitulom *Supporting school-educators in use of cultural heritage for inclusive digital education (2021 – 2023)*, ktorého hlavným cieľom je podporovať stredoškolských pedagógov, aby využívali kultúrne dedičstvo na svojich hodinách v kontexte inkluzívneho digitálneho vzdelávania a tým prispievať k rozvoju kľúčových kompetencií žiakov nevyhnutných pre život v 21. storočí. Implementácia kultúrneho dedičstva do výučby (nielen angličtiny), ale aj naprieč predmetmi v zmysle využívania medzipredmetových vzťahov je priam nevyhnutná pre rozvoj žiakovej osobnej, národnej, kultúrnej, európskej identity.

Kultúrne dedičstvo zahŕňa rôzne prvky kultúry ako napr.: zvyky, tradície, rituály, umenie, hudbu, politické a ideologické presvedčenie, ktoré ovplyvňujú kultúru a správanie jednotlivca, históriu, prírodné dedičstvo, náboženské tradície, jazyk, šport, jedlo, odev, ako aj kyberkultúry v digitálnom svete a nové tvoriace sa kultúry (Apostolopoulou, Carvoeiras, Klonari, 2014).

Európska komisia v rámci platformy School Education Gateway (2021) ponúka podobné delenie kultúrneho dedičstva, ktoré delí na hmotné, nehmotné, prírodné a digitálne.

Ako bolo uvedené vyššie súčasťou kultúrneho dedičstva sú aj zvyky, tradície (folkór), ktoré sa môžu postupom času vytrácať, v prípade, že ich ľudia nepraktizujú. Príkladom môže byť trávenie večerov pri rozprávaní príbehov v Írsku. Tradícia, ktorá by úplne upadla do zabudnutia, ak by neboli vyvinuté projekty na jej uchovanie pod patronátom Komisie pre írsky folklór (the Irish Folklore Commission), ktorá v súčasnosti pracuje pod hlavičkou UCD (University College Dublin) a uchováva hlasové nahrávky v írskom jazyku, piesne, hudbu (súčasťi folklóru), vizuálne médiá (fotky, kresby, a iné). Zbierka írskoho folklóru obsahuje aj zápisy rozhovorov s ľuďmi, miestne legendy, poéziu, venuje sa toponymii pokiaľ ide o írčinu a angličtinu, zahŕňa kultúrnu krajinu, čím poskytujú náhľad do írskej materiálnej i nemateriálnej kultúry, vrátane miestnej architektúry a zvykov (rituálov) tradičnej írskej spoločnosti (National Folklore Collection, UCD, Irish Folklore, 2021).

Na základe vyššie uvedeného je zrejmé, že kultúrne dedičstvo sa v súčasnosti dostáva do širšieho (virtuálneho) priestoru (sociálne siete nevynímajúc) a stáva sa všeobecne dostupným pomocným nástrojom nielen v oblasti školstva.

Využitie kultúrneho dedičstva na hodine angličtiny

Kultúrne vzdelávanie má za cieľ budovať rešpekt, úctu a zodpovednosť ku kultúre (kultúrnym hodnotám, kultúrnym artefaktom, atď.), a preto si zaslúži pozornosť nielen v kontexte edukačného sektoru. Tým, že vzdelávanie a kultúra budú na stredných školách rovnomerne vyvážené, dostáva aj žiak možnosť kriticky myslieť, uvedomovať si svoje korene, identitu a rovnako aj iné (cudzie) kultúry (a identity), čím sa učí vidieť rozmanitosť ako neoddeliteľnú súčasť života.

Vo všeobecnosti my všetci tvoríme a užívame kultúru. Viest' ku kultúre je možné už od predškolského, resp. mladšieho školského veku prostredníctvom rôznych umeleckých krúžkov, alebo aj bežného vyučovania v materských školách, kde sa deti učia podvedome cez rozprávky, príbehy, atď. Cieľom kultúrneho vzdelávania je rozvíjať zmysel pre aktívne občianstvo v zmysle participácie na jeho užívaní, ochrane, tvorbe a zveľaďovaní. Zmysel pre kultúrne dedičstvo môžeme posilniť formou zážitkového a projektového učenia sa.

Kultúrne vzdelávanie môže prebiehať na jednotlivých predmetoch (dejepis, zemepis, slovenský jazyk, cudzí jazyk, občianska výchova) v rámci individuálnych hodín, alebo sa môže realizovať aj v kontexte medzipredmetových vzťahov. Hodina anglického jazyka môže byť venovaná napríklad prezentácii kultúry (história, umenie, realie, spôsob života, tradície, atď.), hľadaniu paralel medzi slovenskou kultúrou a kultúrou cieľového jazyka v rámci širších historických a spoločenských súvislostí, ktoré sú žiakom názorne vysvetlené.

Implementáciou kultúrneho dedičstva v jeho rôznych formách do výučby cudzieho jazyka (ako aj iných predmetov) dávame žiakom možnosť spoluúčasti na jeho ochrane a vytváraní vzťahu medzi vlastnou identitou, kultúrou a pocitom spolupatričnosti, čím dochádza aj k rozvoju žiakových kľúčových kompetencií v kontexte 21. storočia. Zároveň sa u mladých ľudí kreuje zmysel pre ochranu kultúry a kultúrneho dedičstva, v ktorých je zosobnená história našich predkov a odkaz pre budúce generácie. Tento prístup vedie k inklúzii a tolerancii voči inakosti (iným kultúram a tradíciám) ako protipólu rasizmu, xenofóbie a netolerance.

V súčasnosti s kultúrnym vzdelávaním existuje aj paralelný termín vzdelávanie v oblasti kultúrneho dedičstva.²² S aplikáciou kultúrneho dedičstva do výučby môže pomôcť E-Twinning a School Education Gateway platforma, či databáza didaktických materiálov pre učiteľov podporovaná Európskou komisiou (European Commission, 2021). V rámci platformy E-Twinning sa nachádzajú rôzne didaktické hry, ktoré môžu hodinu obohatiť o hrový (avšak edukačný) element (Art Stories FACES, 2021). Prostredníctvom projektu E-Twinning majú učitelia sprístupnenú cestu k implementácii kultúrneho dedičstva na hodine inovatívnym spôsobom vhodným pre rôzne vekové kategórie žiakov od mladšieho školského veku po žiakov na strednej škole.

V súčasnosti prebiehajú mnohé iniciatívy a projekty zamerané na uchovanie kultúrneho dedičstva v digitálnej podobe. Máme teda prístup k rôznym formám umenia online (virtuálne prehliadky múzeí, galérií, digitálna archivácia osobnej korešpondencie, atď.) (Love Transcribathon, European Commission, 2021). Digitalizačné centrum Múzea SNP v Banskej Bystrici stojí za projektom spracovania mnohých ukážok nehmotného a hmotného kultúrneho dedičstva.

Príklady digitálneho kultúrneho dedičstva a správne zvolené otázky na hodine majú potenciál rozvíjať žiakovo kritické myslenie, schopnosť viesť konštruktívnu diskusiu, používať empatiu, rešpekt, rozvíjať projektové zručnosti, atď.

V rámci slovenského kontextu je potrebné spomenúť digitálne kultúrne dedičstvo ako súčasť Slovenskej národnej galérie (SNG). SNG je aktívnym činiteľom v rámci potvrdzovania súčasných hodnôt, pomáha učiť žiakov rešpektu k inakosti. SNG stojí za rôznymi interaktívnymi projektmi s cieľom sprostredkovať súčasnosť i minulosť prostredníctvom expozícií, ale aj workshopov pre rôzne vekové skupiny. Jedným zo zaujímavých počínov SNG je výstava s názvom Umelcova (ťažká) batožina, ktorá je dokumentáciou diel Arnolda Petra Weisza Kubíčana (1898 – 1945), autora židovského pôvodu, a ktorú sprevádza aj úvodné slovo kurátoriek galérie o autorovej tvorbe, živote a osude (SNG, Umelcova ťažká batožina, 2021). Vizuálne umenie môže byť motivačným faktorom pre rozvoj komunikačných kompetencií žiakov za predpokladu, že tomu bude zodpovedať aj adekvátne navrhnutý plán výučby so všetkými jeho povinnými súčasťami (začiatok hodiny, motivačná časť, práca s vizuálnym médiom pred, počas a po vzhliadnutí, záverečné aktivity, atď.).

Konkrétnym príkladom ako využiť zdigitalizované kultúrne dedičstvo na hodinách jazyka sa ponúka na stránke EUROPEANA. V sekcii o írskej emigrácii sa napríklad nachádzajú nahrávky s osobnými svedectvami tých, ktorí emigráciu zažili na vlastnej koži. Práca učiteľa s nahrávkou (napr.: Moving to Chicago in 1950s, Irish Qualitative Data Archive, Europeana 2021) si vyžaduje adekvátne navrhnutý učebný plán s logickou postupnosťou hlavných krokov nevyhnutných pri nácviku počúvania s porozumením (listening comprehension) a s úlohami pred, počas a po počúvaní, berúc do úvahy primeraný začiatok hodiny (vo forme úvodnej motivačnej aktivity, ktorá žiakov „naladí“ na jazyk)

²² Porovnaj tiež s ZELENKOVÁ, A. – JAVORČÍKOVÁ, J. 2020. Business English Today: The Need for Intercultural Approach. In *Exploring Business Language and Culture*. Cham : Springer Nature Switzerland AG, 2020. ISBN 978-3-030-58550-1. ISSN 2193-7648

a koniec (záverečné aktivita, zhrnutie hodiny, pochvala, priestor na spätnú väzbu od žiakov, domáca úloha, atď.).

EUROPEANA obsahuje aj vizuálny a zvukový materiál, ktorý môže byť vhodným podnetom pre diskusiu, začiatok počúvania s porozumením, čítania s porozumením, ako aj rozvoj kultúrnych a digitálnych kompetencií žiakov, resp. digitálnu gramotnosť a ďalšie kľúčové globálne kompetencie, medzi inými posilňuje pociť príslušnosti k vlastnému národu a identite s prihliadnutím na európsku identitu.

V prípade hodiny zameranej na rozvoj čítania s porozumením môže učiteľ angličtiny na strednej škole siahnuť po digitálnom zdroji Irish Famine Archive (2021) a využiť príbehy preživších, ktorí spomínajú na emigráciu do Ameriky. Texty sú vhodné pre pokročilých žiakov (maturitný ročník) a vyžadujú si prácu so slovnou zásobou, resp. využitie vhodných techník na prezentáciu neznámych slovíčok, ktoré sú pre pochopenie textu kľúčové.

V rámci Značky Európske dedičstvo dominujú aj slovenské lokality (Pamiatkový úrad SR, 2018), ktoré môžu slúžiť ako základ pre vypracovanie, v ktorom by išlo o prezentáciu daných lokalít v anglickom jazyku a zároveň zdôvodnenie (na základe kritérií pre udelenie značky Európske dedičstvo), prečo sa dané lokality stali súčasťou tohto významného označenia. Projekt môže mať individuálnu, párovú, ale aj skupinovú formu organizácie. V rámci projektovej práce dochádza k rozvoji komunikačných zručností žiakov, budujú sa základy tímovej spolupráce, cibrí sa kreativita (nápady) a digitálne zručnosti žiakov, nakoľko prezentácia môže nadobudnúť rôzne nové (moderné) formy berúc do úvahy súčasné informačno-technologické prostriedky.

Súčasťou digitálneho kultúrneho dedičstva je aj folklór v zdigitalizovanej verzii. V rámci výučby angličtiny môže učiteľ využiť rôzne zdroje. Jedným je zbierka írskoho folklóru, ktorý spravuje University College Dublin (National Folklore Collection, Irish Folklore, UCD, 2021). Pedagóg môže využiť danú zbierku za účelom rozvoja všetkých štyroch základných zručností. Konkrétnymi príkladmi sú podcasty o rôznych fragmentoch írskoho folklóru, články, zbierky, atď., v rámci ktorých vystupuje do popredia aj vizuálny materiál ako zdroj pre nácvik komunikačných zručností v anglickom jazyku (práca s obrázkom ako autentickým materiálom). Existujú rôzne digitálne zdroje dokumentujúce napríklad život Írov a ich každodennosť v rôznych obdobiach (Dúchas. Photographic Collection, 2021). Fotky poskytujú aj dodatočné informácie (autor, archívna charakteristika, miesto, fotograf, formát), ktoré môže učiteľ angličtiny odhaliť žiakom až potom ako prebehne brainstorming v rámci odpovedí na otázky týkajúce sa obrázku napr.: Čo vidíte na obrázku?; Kto je na obrázku?; Kde bol záber urobený?; V akom období?; Ako sú ľudia na obrázku oblečení?; Prečo vykonávajú danú aktivitu?; Aké sú vaše pocity po prezretí si obrázku?.

Ďalším zdrojom aktivít, ktoré majú potenciál rozvíjať nielen štyri základné komunikačné jazykové činnosti a stratégie, ale aj interkultúrne komunikačné kompetencie je Digitálne úložisko kultúrneho dedičstva Írska, ktoré obsahuje bohatú databázu nahrávok na rôzne témy týkajúce sa írskych reálií, histórie, kultúry v kontexte diania Severného Írska, atď. (Digital Repository of Ireland, 2021). Súčasťou úložiska sú rôzne projekty, na ktorých sa zúčastňujú aj mladí ľudia (Border Roads to Memories and Reconciliation). Ich významným vydareným počínom sú rozhovory s respondentmi na rôzne témy (problematické udalosti v Severnom Írsku, debaty s archeológmi o práci na archeologickom nálezisku v Knowth, atď.

(Excavations at Knowth, Digital Repository of Ireland, 2021) prinášajú tak informácie o kultúrnom dedičstve Írska, ako anglicky (a írsky) hovoriacej krajiny.

Spomenuté príklady sú len náčrtom rozmanitosti digitálnych zdrojov v oblasti kultúrneho dedičstva, ktoré môžu byť potenciálnym autentickým materiálom pri výučbe (nielen) anglického jazyka na stredných školách.

Záver

Začlenením (digitálneho) kultúrneho dedičstva do vyučovacieho procesu naplníme nielen jazykové, komunikačné, ale aj výchovné ciele hodiny ako vyučovacej jednotky. Tým, že s kultúrnym dedičstvom v jeho rôznych formách (materiálne, nemateriálne (duchovné), prírodné) na hodine angličtiny pracujeme, vytvárame podmienky pre nácvik kritického myslenia s použitím metód analýzy, syntézy, komparácie, atď. Pochopenie významu kultúrneho dedičstva pre budúcnosť je pre žiakov nevyhnutné v kontexte rastu ich vlastnej osobnej i profesijnej identity.

Kultúrne dedičstvo na hodinách angličtiny aplikované v rôznej forme (článok, video, atď.) a nácvik porozumenia kultúrnemu dedičstvu predstavuje kultúrne vedomosti žiakov (v porovnaní s praktickými a teoretickými poznatkami) (Nissilä, 2020). Tým, že kultúrne dedičstvo nachádza svoje postavenie vo výučbe nielen cudzích jazykov, pomáhame žiakom v uvedení si jeho významu a s tým spojených kultúrnych hodnôt. Zároveň dochádza k rozvoju ich interkultúrnych kompetencií v úzkej súčinnosti s rozvojom lingválnej, sociolingválnej a pragmatickej kompetencie. Okrem daných kompetencií si žiak osvojuje aj globálne zručnosti nevyhnutné pre život v 21. storočí, kľúčové pre budúce uplatnenie na trhu práce. Navyše digitálne kultúrne dedičstvo poskytuje učiacim sa priamy kontakt s predmetom výučby na základe práce s autentickým materiálom (fotky, nahrávky, rozhovory, atď.). Takto postavené vyučovacie hodiny prepájajú informácie z rôznych predmetov.

Pokiaľ ide o formu (organizáciu), vyučovanie môže prebiehať aj skupinovo napríklad pri tvorbe spoločných projektov zameraných na kultúrne dedičstvo a jeho ochranu. Žiaci tak majú možnosť pracovať v tíme a osvojovať si zručnosti, ktoré sú pre prácu v tíme nevyhnutné (tímová práca, pochopenie vlastnej roly v projekte, flexibilita, kreativita, komunikácia, empatia), čím sa zdokonaľujú aj v zručnostiach nevyhnutných pre ich budúce povolanie. Pri vzájomnej práci na projektoch sa posilňuje žiakovo autonómia, keďže v strede pozornosti je žiak a nie učiteľ. Ten je v tomto prípade manažérom, motivátorom, poradcom, facilitátorom, atď.

Z daného vyplýva, že implementácia kultúrneho dedičstva do kurikula stredných škôl vytvára priestor pre lokálne a zároveň aj globálne perspektívy a pomáha žiakom rozvíjať ich vlastnú identitu (kultúrne povedomie, kultúrnu citlivosť, pocit spolupatričnosti, aktívne občianstvo, kritické myslenie, kreativitu, komunikáciu, a ďalšie kľúčové kompetencie). Digitálne kultúrne dedičstvo má teda potenciál kreovať žiaka holisticky, celostne ako individuálneho jedinca, aktívneho a zodpovedného občana 21. storočia.

Summary

The aim of the article was to present the possibilities of implementing cultural heritage into English language classes. First of all we focused on definitions of cultural heritage and particular examples of digital cultural heritage sources based on the fact that they have a huge

potential to develop learners' four language skills (listening, speaking, reading, writing) as well as other important 21st century skills such as intercultural communication competencies, global and life skills, etc. They are all transferrable and can be beneficial for our learners in the future.

When incorporating cultural heritage into the learning process, there is an opportunity to help young people adapt and understand their place in society (fostering their identity, self-actualization, cultural awareness, cultural sensitivity, sense of belonging, active citizenship, etc.). Using cultural heritage in ELT can foster student's positive approach towards otherness and diversity, supporting also his/her cultural sensitivity and inclusion. To conclude, cultural heritage offers teachers a wide database of materials which can be applied not only during foreign language teaching.

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TEXT-MINING AND CONCORDANCES AS A REMOTE-TEACHING TOOL IN LANGUAGE AND LITERATURE

Nejla Kalajdžisalihović – Ifeta Čirić-Fazlija

Abstract

The paper discusses corpus analysis, multiple, collaborative and “authentic” authorship, and expanding vocabulary through reading and/or translation in online language and literature classrooms. Moreover, it demonstrates how the shift to remote teaching, although challenging for both students and instructors, can be fruitful and encouraging in terms of the amount of e-text actually produced by students, or the one easily available for analysis and grasping of difficult notions (such as the “Shakespearean myth”). To this purpose, texts collected by 25 third-year English language and literature students at the University of Sarajevo, in the winter semester of 2021 (for a skills-based assignment on translating “lockdown diaries”) will be used as an example of how text-mining can be applied on a corpus of texts for both language and literature courses since features such as key words and collocates may be extracted for further analysis and future assignments across diverse courses. Additionally, we will show how a similar approach to e-text may also be applied when analysing a corpus of literary texts to dismantle entrenched myths on the issue of authenticity.

Keywords: e-text, text-mining, language and literature, concordances, corpus analysis, remote teaching

1 Introduction

When in late 2017 and 2018 respective project teams of the Department of English Language and Literature at the Faculty of Philosophy, University of Sarajevo, in cooperation with the Society for the Study of English in Bosnia and Herzegovina (DAuBiH) and via the Ministry of Civil Affairs of Bosnia and Herzegovina, applied to the European Council for Modern Languages of the Council of Europe (ECML) for ICT-REV: Training and Consultancy (see ECML, 2018), and CLIL and Beyond—A Pluriliteracies Approach to Teaching for Learning: Training and Consultancy (see ECMLa, n.d.), little could any of us or our 34 workshop participants—university educators from the three public universities in Bosnia and Herzegovina, attending the workshops held in November 2018 (see Univerzitet u Sarajevu, 2018; Seewald, 2018) and November 2019 (see Univerzitet u Sarajevu, 2019; ECMLb, n.d.)—and about 200 elementary and high-school English language teachers in the Canton of Sarajevo, attending the subsequent educational activities held by the local project team members at the Faculty of Philosophy in January 2019 (see Appendix 1), foresee the urgency of such competences and knowledge. The original intention of the local project teams was to facilitate affirmation and promotion of the English language, literature and culture, the teachers and professors in these disciplines, the aforementioned association (DAuBiH), and the University of Sarajevo in the country and world-wide, and moreover, to enable life-long learning or rather post-university and post-doctoral professional development by introducing

and discussing relevant and intriguing additions and assistance to our traditional class-based, in-person, synchronous day-to-day educational strategies and methodologies. No matter how much we were aware of the pressing need to restructure our educational system, national university programmes or teaching pedagogies and methodologies so as to acknowledge or even adapt to and embrace the world of technology our students have been growing up in/with, none of the members of the local project teams ever considered even the slightest possibility that remote teaching or online environment would become our one and only educational option. In fact, when at the ending of the winter semester of 2019/20, the Faculty of Philosophy requested the teaching staff to consider incorporating at least one to two weeks of remote-teaching in our 15 weeks teaching schedule, the idea was mostly met with ambivalent reactions of the staff, suggesting that remote-teaching was yet another burden on their already quite demanding, laborious and stressful educational work.

Owing to the onset of the COVID-19 pandemic in 2020, all instruction suddenly and urgently had to move online, and the decision on whether to act and work synchronously or asynchronously depended on the immediate response, prior experience and skills of the instructors during the first months of the pandemic. The greatest problem of all was how to organise teaching large groups of students and in what manner to deliver the courses which required a great deal of face-to-face communication, interaction, disagreement and argumentation, negotiation and critical thinking. This concern also gave prominence to the issue of digital literacy (or the lack of it), as well as the availability of digital tools and teaching platforms (or the lack of them). It is for these reasons that concordancing, or using concordances (as in “a concordance of Shakespeare’s work”, see “Concordance”, n.d.) in the remote teaching classroom came to our attention as a convenient approach which ensures collaborative authorship that integrates content and language, as will be discussed in the lines that follow. In other words, content and language were being delivered by means of ICT, and both the aforementioned trainings found their applicability in our teaching practice (sooner than we ever expected).

Hence, the present paper aims to reflect on the remote teaching practice during the COVID-19 pandemic in the context of using online tools and applications to teach language, exploring a corpus of texts collected by students and relevant for the discussion on the topic of collaborative authorship, or literature and/or literary theory, utilising a micro-corpus of literary texts relevant for the discussions on the concept of authentic authorship.

What is in common to these two approaches is that in both cases—either in the corpus-based remote teaching activities or in the propositions on how these may be applied in an online environment—the electronic text allows both students and lecturers to integrate content and language into more accessible interfaces. Simultaneously, it is suggested in our paper that a similar approach may be used across disciplines and courses, with slightly or vastly different options and/or educational outcomes. Therefore, an educator needs to make a proper decision pertaining to the issue of the type of corpus analysis tools and their purposefulness or applicability in the context of remote teaching across disciplines and courses. Furthermore, e-texts that we as educators world-wide, together with our students, are working with at present are exactly the kinds of e-texts previously presented in numerous interdisciplinary and/or domain-specific scholarly papers (see Chambers et al., 2011; Lamy & Klarskov, 2012) as those allowing us to, depending on the course content, integrate corpus

analysis, reading comprehension, critical thinking skills and translation in the teaching process. The e-text of various “shapes”, (genre-specific) forms and inherent traits, and sometimes even colours, leads the reader/learner to find the necessary information in personalised settings such as: using multimodal texts as sources for vocabulary-in-context data-mining, encouraging students to join forums and blogs to discuss language usage when searching for a translation equivalent in L2, in addition to finding examples related to language usage when speakers of English as L1 are not certain about a particular usage (especially in case of verbs), or utilising words lists to discuss word frequency, spelling errors, concordances, and so on.

The use of concordance as a tool of remote (language) teaching could be understood in vein with some of the most important points foregrounded by Kirby (2006) in his discussion on digital literacy. Kirby (2006) points out that at some point at the turn of the millennium “the emergence of new technologies re-structured, violently and forever, the nature of the author, the reader and the text, and the relationships between them” (para 6), and adds that apart from the known “hot” and “cool” media (see McLuhan, 1964, p. 24–35), i.e. the broadcast media programmes, “all ‘texts’, whose content and dynamics are invented or directed by the participating viewer or listener” (para. 8, original emphasis), pseudo-modern phenomena includes the Internet, which provides “the undeniable sense (or illusion) of the individual controlling, managing, running, making up his/her involvement with the cultural product” (para. 11).

The socio-cultural and linguistic context of belongingness, or sharing one common problem, has allowed the participants of the remote teaching and learning discourse for a more active role, and even lead to the surfacing of some “emergency solutions”, novel to the instructor but accepted by the student population (e.g. typing number “1” in the chat box to “raise hand”, which occurred during one of the early remote teaching classes at the Faculty of Philosophy, University of Sarajevo). As for translation classes, for instance, the required amount of translated text to be discussed in an online class could not have been produced individually in real time, which added more pressure to the already complex process.

Taking into consideration all of the aforementioned, it will be exemplified in our discussion below how remote teaching may be enriched by means of fairly simple corpus analysis-based tools online, in both language and literature online classes. The paper consists of the introduction, the theoretical background, research framework, results, and, finally, conclusion and suggestions for future research.

As for the research scope and material, a corpus of digital texts collected by 25 third year students for a translation skills-based assignment will be used as an example to demonstrate how text-mining, even by means of single-file applications, can be used as a model pertaining to working on a corpus of texts for the purpose of understanding word lists, key words, and their translation equivalents. The 500-word texts collected by 25 students were saved to be used later as a corpus of 8,000 words from which features such as ‘key words’ and ‘collocates’ may be extracted for further analysis both in English and students’ L1. In the second part of the research framework, it will be discussed whether single-file toolkits are also applicable to a literary corpus and suggestions for future applications of ICT tools will be provided.

2 Theoretical Background

Scholarly papers published about concordancing tools in the classroom as well as about text-mining date back to 1980s and 1990s when concordances, a tool of corpus linguistics, were used in the classroom setting. According to Davies (2012), “concordances are used extensively these days for creating glossaries and dictionaries, and they are extremely valuable tools but, as Chambers, Farr and O’Riordan (2011, p. 86) pointed out, there is still considerable resistance among language teachers (both of EFL and of Modern Foreign Languages) to make use of corpora and concordancers” (“Introduction”). Back in 2012, Davies also hoped that his introduction to Module ICT4LT (see Davies, 2012) would motivate language teachers to include concordances in their teaching methodologies. Furthermore, the use of concordances is also sometimes considered a “complement to a conventional dictionary-based approach” (Pearson, 1996; Tribble & Jones, 1997).

On the other hand, one of the first papers to discuss remote teaching during the COVID-19 pandemic was published in Poland, at the Institute of Applied Linguistics (Jelińska & Paradowski, 2021). At the University of Sarajevo, among the first research papers on the topic of experiences of students during the early period of remote teaching was the paper published in *Radovi Filozofskog fakulteta* (see Okičić et al., 2020). Having this theoretical background in mind, while focusing on the students and the need to improve their distance learning experience and the overall quality of remote teaching, and further grounded on the experiences shared during the ECML’s webinar held in April 2021 (see ECML, 2021), it is suggested in this paper that remote teaching has united lecturers and IT professionals in one common goal, and that is: to enhance the quality and experience of distance learning and to provide digital natives with new learning experiences.

One advantage of remote teaching or the use of the ICT in blended-learning is that, regardless of the current situation, students’ learning experience may be enriched; however, in traditional in-person classroom concordancing tools were not used that frequently as the text would have had to be produced electronically onsite or typed beforehand. An additional problem with concordancing tools in an “offline translation classroom” is that a great amount of text cannot be easily compiled in one semester or one academic year if the text is to be produced by students, i.e. handwritten and then retyped. Conversely, it is not always necessary to wait for a long period of time to start working with such corpora online and thus enable students to expand their vocabulary in both English and their L1, as will be seen from the results below. Hence, it is proposed that in online language classrooms and remote teaching approach, the use of e-text and concordancing tools is a better long-term approach rather than a traditional dictionary-based approach.

The remote-teaching-concordance-using approach that is discussed and proposed in the present paper is also based on “intentional” vocabulary learning as opposed to “incidental” vocabulary learning (Hatch & Brown, 1995, p. 368). Regardless of whether the content to be discussed and analysed is delivered in language or literature classes, concordances can be used to easily search for lexical items relevant for the content. With respect to the task in this paper’s research material, the aim was to collect as many lexical items related to COVID-19 and find their translation equivalents and, by means of this collaborative effort, to allow students to shape their own views on how COVID-19 affected the whole world and all aspects of life, through reading and translating. For this task, students

attending the course in Contemporary English Language 5 (CEL 5) were instructed to search for different websites containing articles about life in the quarantine (these texts were referred to as “lockdown diaries”). As stated above, the purpose of this data collecting and text-mining approach was not to teach vocabulary through reading only or by consulting online or paper dictionaries. Rather, the task was based on collecting and reading e-texts on the assigned topic in order to keep track of the emergence of new vocabulary items (or new meanings) into the English language and their translation equivalents while the pandemic was changing its course.

3 Research Framework, Results and Applications

The collection of texts that was fed into a concordances tool (*AntConc*) for the purpose of remote teaching comprised three phases of research conducted by students over the course of eight weeks. Inspired by a text published by Margaret Atwood in April 2020 (see Atwood, 2020), which was included in the CEL 5 syllabus as a material for translation and reading comprehension exercises aiming to expand vocabulary, the first phase involved doing research and finding articles related to COVID-19 lockdown diaries. After the texts were collected (see Corpus), in the second phase of their working with e-text on assigned topics, the students translated the texts, and finally, summarised these texts orally and delivered presentations, which further facilitated activation of new vocabulary and its consideration in the context of translation competences. The group discussions found their usefulness in the fact that in such a way it was possible to present the group members with words and phrases just entering the dictionaries (e.g. one such being “furloughed” to denote losing income but not losing one’s job in the context of the pandemic), some of them not yet having a translation equivalent in students’ L1. As far as remote teaching is concerned, for those students who could not/cannot attend presentations or participate in the discussions synchronously, concordances were/may be introduced to allow an easier access to all the texts, key words, phrases and their translation equivalents by means of a tool such as *AntConc*, for instance (see Fig. 1 and Fig. 2). Therefore, one application of using the concordances tools in language classes is that the corpus can be saved and used in the future. At the same time, two parallel corpora may be fed into concordances software since the texts were also translated. To these purposes, *AntConc* 3.5.8 was used as a general corpus analysis toolkit because of its widespread applicability in the community of teachers, linguists, translators and students. The aforementioned programme can be used to analyse either English texts or any other language supported, and, unlike some other concordances toolkits that will be mentioned in the ensuing text, it is a single file programme.

3.1 Applicability of concordances in language classes

Results obtained from concordancing tools can be used in different ways in both language and literature courses. A useful option that these tools offer is the possibility to analyse the frequency of words and their surrounding (collocations, for instance). The results can be observed equally at the level of content words and function words. For the purpose of the present study, function words were not taken into account in the translation task. With regard to content words, after the corpus was fed into the concordances tool, the word ‘people’ listed as the most frequent content word in the corpus (34 concordance hits),

followed by ‘pandemic’ (26), ‘health’ (22), ‘lockdown’ (22), and, finally, ‘COVID’ (18). As mentioned earlier, this file can be used in remote teaching to compare translation equivalents in another L2-based file consisting of the corpus of translated texts. Figure 1., given below, provides the example of the ‘pandemic’ content word in the concordancing.

Concordance		Concordance Plot	File View	Clusters/N-Grams	Collocates	Word List	Keyword List
Concordance Hits 26							
Hit	KWIC						
1	eatative, quirky and inspiring ways that different cities and countries are coping with the pandemic and defining their own distinct "quarantine culture" along the way. In Italy, s						
2	s in our behavior that will stick long after the pandemic has finished. The coronavirus pandemic could wipe out 25 years of increasing gender equality, new global data from						
3	on the window. Lucas, a man in his late 30s from Northern Ireland, is finding the pandemic difficult on multiple levels. It's a trigger for his mental health, but also it is						
4	vents that occur within a limited time-frame and affect a defined population". A global pandemic does not fit that model. "The word most often used is 'unprecedented'," she						
5	joining significantly more domestic chores and family care, because of the impact of the pandemic. "Everything we worked for, that has taken 25 years, could be lost in a year,"						
6	ay have fallen out of fashion, the traditional French baguette never will – not even in a pandemic. Following Italy's lead, the French government here in Paris has imposed stri						
7	typical day, covering a 24-hour-period. One of the intriguing observations during the pandemic has been the marked reduction in patients coming to hospital with acute hea						
8	our routines may have led to changes in our behavior that will stick long after the pandemic has finished. The coronavirus pandemic could wipe out 25 years of increasi						
9	s and independence. BBC 100 Women has spoken to three women, looking at how the pandemic has impacted the amount of work they do. They were asked to keep a time d						
10	my hands over my ears and my head in the sand at times.' Climate change: Covid pandemic has little impact on rise in CO2 By Matt McGrath Environment corresponder						
11	said that a person's true character is revealed in a crisis – and if the coronavirus pandemic has taught us anything so far, the same can be said for a country. As the						
12	amages the ozone layer as well as contributing to global warming. While the Covid-19 pandemic hasn't slowed down the increase in concentrations of all these warming gas						
13	figure is higher. "If it was more than three times as much as men before the pandemic, I assure you that number has at least doubled," says Ms Bhatia. Though the						
14	candinavia, some people are still pedalling to work on bikes. In many ways, this global pandemic is laying bare what really matters to different nations, and in the process, rev						
15	ences of the virus. Leaving aside the probability of another spike, the aftershock of the pandemic is likely to last a long time and leave yet more casualties in its wake. Jo						
16	decline in emissions in the early part of this year shows what's possible. "The Covid-19 pandemic is not a solution for climate change," said Prof Taalas. "However, it does prov						
17	relief partly because they reminded him that no matter how bleak the global Covid-19 pandemic is, things could be worse. He was particularly drawn to the resilience of the c						
18	school in London. As with most much-anticipated events, except perhaps an end to the pandemic, it didn't quite live up to expectations. The first change was the silence in my						
19	a "real risk of reverting to 1950s gender stereotypes", Ms Bhatia says. Even before the pandemic, it was estimated women were doing about three quarters of the 16 billion h						
20	2020, cracks began to appear in this previously universal thinking. Early in the Covid-19 pandemic, it was reported some people were considering the – deeply risky and highly						
21	en with the local boulanger (baker)." To Anract, the decision to keep bakeries open in a pandemic makes perfect sense. "Boulangeries are a basic necessity for feeding the Frer						
22	artially, to remedy a live business obliterated by coronavirus cancellations. Early in the pandemic, the likes of Twitch, YouTube, Instagram, TikTok and Facebook filled a gap wi						
23	ected on her relationship with the woman who worked for her and how differently the pandemic was affecting them both. Today I am cleaning the community centre, which s						
24	fter this date. How new lockdowns are changing life across Europe Tracking the global pandemic Where has been hit hardest? The exact details of the decree are still being di						

Fig. 1. AntConc 3.5.8 results for ‘pandemic’ in the CEL5 2021 corpus

What may be extracted as a relevant result from the given example is that, when it comes to the word ‘pandemic’, it frequently occurred with the Present Perfect Tense, ‘have’ (41) and ‘has’ (36) featuring as high-frequency words (as presented in the Figure 2. below), which then allows for reflecting on this tense alongside discussing the key words in the corpus compiled. For learners whose L1 is Bosnian, Croatian, and Serbian, Present Perfect Tense is particularly challenging with regard to translation from L1→English. By means of concordancing tools used on this corpus from contemporary English and articles describing what has recently happened or been happening, both Present Perfect and Present Perfect Continuous Tense may be analysed for usage in a more relevant up-to-date context.

Concordance		Concordance Plot	File View	Clusters/N-Grams	Collocates	Word List	Keyword List
Concordance Hits 36							
Hit	KWIC						
1	Also, while step counts have also fallen, the number of active minutes has actually gone up - people have swapped desk-based routines for more mobile routines at home. Sle						
2	likely to happen. The beloved Italian Christmas market, meanwhile, has already been banned. "We think we need to introduce greater precautions to prevent a surge in						
3	sk-based routines for more mobile routines at home. Sleep duration has also increased with people going to bed earlier than normal and sleeping longer. It seems as						
4	their home to produce a signed form justifying why they're outside. It has also shuttered all "non-essential" businesses. But while supermarkets and chemists have remained ri						
5	situation." The UK is also not unique in taking this approach. France has announced it will be relaxing the rules at Christmas and other parts of Europe look likely						
6	es, including 30,000 volunteers in the phase three trial, and the team has as much data as any other vaccine trial. What hasn't happened is years of hanging						
7	mes as much as men before the pandemic, I assure you that number has at least doubled," says Ms Bhatia. Though the 38 surveys carried out by UN Women primarily focus						
8	al infection, while better protecting those who are at highest risk". It has attracted thousands of signatures since it was unveiled, but many of their claims have been questio						
9	re changing life across Europe Tracking the global pandemic Where has been hit hardest? The exact details of the decree are still being discussed by ministers. It						
10	rs of hanging around in between each phase. Dr Mark Toshner, who has been involved in the trials at sites in Cambridge, said the idea that it took 10 years						
11	ne with the children. Whichever way the lockdown played out, there has been one near universal aspect to the past months – it abruptly disrupted our daily routines and						
12	ur-period. One of the intriguing observations during the pandemic has been the marked reduction in patients coming to hospital with acute heart attacks or strokes. Our						
13	ds of people, to prove it actually protects people The Oxford vaccine has been through each of those stages, including 30,000 volunteers in the phase three trial, and the te						
14	pr BBC Radio 4's The NHS Front Line. Since then the Oxford vaccine has been through every stage of trials that would normally take place for a vaccine. There is						
15	ring might be nurturing new healthier habits and lifestyles. One clue has emerged from people using the Fitbit health and fitness tracker in the US. Heart rate is						
16	illions of people are immunized, but this is true of every vaccine that has ever been developed. For months now, coronavirus restrictions have dictated where millions of Eur						
17	ed to changes in our behavior that will stick long after the pandemic has finished. The coronavirus pandemic could wipe out 25 years of increasing gender equality, new glo						
18	heart health - the lower your resting heart rate the better - and Fitbit has found that during lockdown average resting heart rates have fallen. Also, while step counts have al						
19	r than normal and sleeping longer. It seems as though the lockdown has had the health-promoting effect of a good holiday. Prof John Wright, a medical doctor and						
20	Women has spoken to three women, looking at how the pandemic has impacted the amount of work they do. They were asked to keep a time diary, noting						
21	andemic. Following Italy's lead, the French government here in Paris has imposed strict lockdown measures which require anyone leaving their home to produce a signed for						
22	before leaving the house, as a way of staving off the plague. Legend has it that a group of grave robbers invented it to keep them safe. Eventually they were						
23	yond early adulthood. Research over the last few decades, however, has led to a consensus that, while personality traits are relatively stable, they are not completely fi						
24	and my head in the sand at times.' Climate change: Covid pandemic has little impact on rise in CO2 By Matt McGrath Environment correspondent. While there are no details						

Fig. 2. AntConc 3.5.8 for ‘has’ in the CEL5 2021 corpus

It is, therefore, recommended that the students do their own research on the topic assigned so that the texts collected may be uploaded to a concordancing tool (see Fig. 3.). In this way, the instructor can also ensure that the presentations and discussions are productive, enhancing both intentional and incidental vocabulary learning, while simultaneously allowing the group members to participate in discussions on translation equivalents, which is in both cases an example of collaborative or multiple authorship.

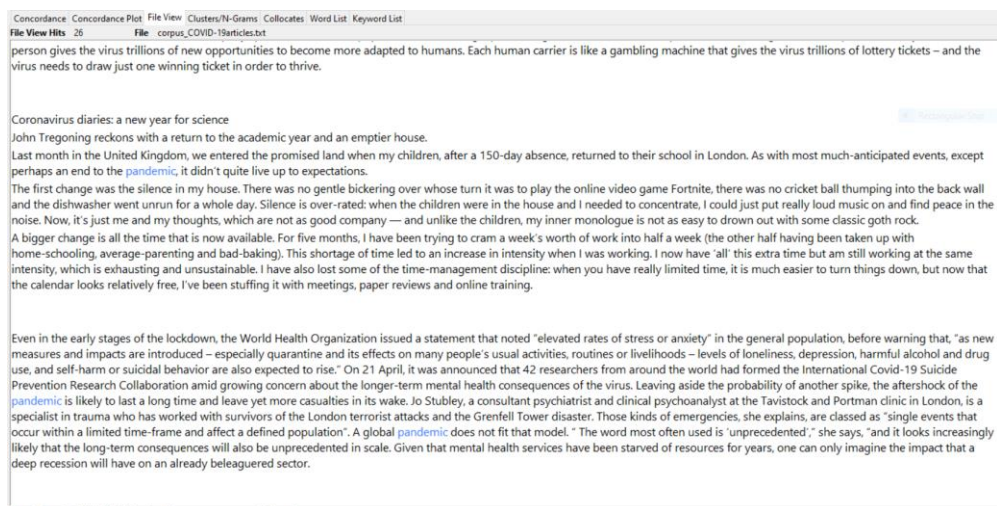


Fig. 3. The corpus of texts selected by Ss in *AntConc* 3.5.8

3.2 Applicability of concordances in literature classrooms

While it may appear that concordances might not have a direct applicability in sundry literary and literary theory courses, whether or not taught remotely, such tools in fact enable the instructor to introduce and discuss difficult notions, such as the issues of authentic authorship, genuine literary texts, or various aesthetic and performance theories, in a more tangible and refreshing manner that would capture students' attention and enhance their involvement while alleviating the effort in gaining course-specific knowledge and competences, as well as improving language skills and competences.

Disregarding the accessibility of texts by and on William Shakespeare and Elizabethan theatre, greatly due to the e-texts and the Internet which include their visual or auditory manifestations as well (e.g. recorded performances found in YouTube channels), it is probably the most demanding topic to discuss with the Millennials and Generation Z students. The students struggle with Shakespeare's language and style, have troubles understanding the concept of theatre as a form of popular entertainment (rather than "high" literature or elite culture), and easily fall prey to various conspiracy theories on the issue of authorship and "authentic" texts of this British cultural icon. Moreover, insisting that contexts of composition, production and perpetuation of dramatic texts in Elizabethan era might account for the suggestions that Shakespeare was *not* the author of the canon assigned to him further confuses them as, regardless of their own respective relationship with digital texts and liberties they take while getting "involve[d] with the cultural product" (Kirby, 2006, para. 11), they strongly believe in Shakespeare's uniqueness in Elizabethan and Jacobean drama and the myths surrounding this author's pervasiveness (see Čirić-Fazlija, 2014; Sinfield, 1998). Thus, in order to explain why it is not iconoclastic or belittling to the author or British culture to

claim that Elizabethan drama was an arena of vigorous exchange of ideas, writing styles, even dramatic dialogues, and a place of potent collaboration of many dramatists of the time, and that some or all Shakespeare's plays could have been co-authored by (or composed in the style of) a different contemporary of Shakespeare, a concordance tool may be of advantage.

To illustrate how an application of concordancing in literature classrooms might get students involved and consequently lead to their better understanding of the issue of "authentic" text and authorship, we could employ concordances in comparison of two texts, one by Shakespeare, the other by Christopher Marlowe (known as the most common "competitor" for the position of author of Shakespeare's works; see "Christopher Marlowe credited as Shakespeare's co-writer", 2016). In this or other cases when it is necessary to compare two literary works in search for key words by frequency or topic discussed, concordances tools and programmes prove valuable. For example, if we upload two plays into a concordances programme which allows for a correlation of two files, such as Concordance by R. J. C. Watt (1999–2009), several features can be compared: from words or phrases occurring once or twice in the corpus, to the most frequent words in the corpus, along with a list of names or words capitalized. If, in a remote teaching environment, similarities between two texts (such as *Dr Faustus* by Marlowe and *Henry VI* by William Shakespeare) are to be examined, it is possible to make a comparison of these two texts by browsing a single file corpus for key words (see Fig. 4 and Fig. 5 in the Appendix 2), or to create a file which will allow students to observe whether certain lexical items occur in both texts and in which surrounding (see Fig. 6 in the Appendix 2).

In this way, not only are students encouraged to do research independently—thus becoming involved in the actual consumption of cultural texts, production and multiplication of meaning and knowledge, and active development of their respective language, literary and other competences and skills, they themselves can vividly notice the practical implications of the theoretical or literary-historical concepts and aesthetic theories, and draw conclusions regarding the fallibility of their own preconceived notions. This then could lead to further discussions pertaining to (postmodern) theories on the "death of the author", the need to resist grand-narratives, intertextuality, hypertext, theatricalization and alike.

4 Conclusion

Having to urgently move from the traditional classroom teaching to remote (online) teaching approach in March 2020 due to the COVID-19 pandemic impacted both the students and the instructors beyond their expectations or previous expertise. Two most problematic aspects of the university education in Bosnia and Herzegovina at that point seemed to be the availability of digital tools and teaching platforms, and finding appropriate manner of organising and delivering work in interactive and face-to-face-communication-based courses. This paper foregrounds concordancing as an excellent teaching tool that assisted the instructors and students in resolving the aforementioned issues. Moreover, the paper also proposes that e-text-mining by means of concordances is viable and useful in remotely taught courses, both in language and literature classrooms. It yields immediate results when working with future English language teachers or translators as it allows the text to be manipulated with in numerous ways that were only briefly presented in the paper. One such example of the use of concordance programmes for digital text-mining and manipulation discussed in the

paper is *AntConc 3.5.8*, used as a tool to save the results for future research or instruction, whereas the other is *Concordance* by R. J. C. Watt (1999-2009), which may enable a comparison of two texts, in this case put to the purpose of teaching abstract theories and distant notions in a tangible and involving manner. In this way, the paper also tackled both the topics of using ICT tools in a 21st century classroom and CLIL approach, an advantageous teaching methodology placing equal emphasis on manifold educational outcomes of a specific course.

Resumé

Príspevok sa zameriava na korpusovú analýzu v rámci rôznorodého a autentického zdroja dát a na rozvoj slovnej zásoby prostredníctvom zručnosti čítania a/alebo prekladových cvičení počas online hodín jazyka a literatúry, berúc do úvahy špecifiká dištančného vzdelávania online formou. I keď prechod na online výučbu bol výzvou pre mnohých študentov a učiteľov, v príspevku autorky zohľadňujú benefity tohto typu výučby hlavne pokiaľ ide o vytvorenie tzv. e-textov samotnými účastníkmi kurzu počas karanténneho obdobia. Za účelom analýzy zozbieralo 25 študentov anglického jazyka a literatúry (Bc. stupeň) na Univerzite v Sarajeve (University of Sarajevo) v zimnom semestri 2021 v rámci prekladového zadania reprezentatívny počet textov vzniknutých počas karanténneho obdobia (tzv. lockdown diaries), tvoriac tak súčasť portfólia. Tieto denníky budú použité ako príklady pre výskum v rámci metódy textovej analýzy (text-mining), pri ktorej dôjde k extrakcii kľúčových slov, prípadne kolokátov (slovných spojení). Takýmto spôsobom je možné porozumieť aj náročným konceptom a termínom z diel rôznych významných autorov (napr. W. Shakespeare). Uvedená metóda je aplikovateľná na rôzne kurzy. Na základe analýzy e-textov usudzujeme, že podobný prístup môžeme zvoliť aj pri rozbere korpusu literárnych textov v snahe prehodnotiť zakorenené mýty a pochopiť aj zložité termíny a pojmy v rámci celkovej autenticity textu.

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APPENDIX 1

FILOZOFSKI FAKULTET UNIVERZITETA U SARAJEVU
 Centar za naučnoistraživački rad i stručne aktivnosti - NISRA
 Centar za gerontološko usavršavanje i cjeloživotno učenje

STRUČNO USAVRŠAVANJE NASTAVNIKA ZAPOSLENIH U
 OSNOVNIM I SREDNJIM ŠKOLAMA KANTONA SARAJEVO
 (AKTIV NASTAVNIKA ENGLSKOG JEZIKA)

Mjesto: Filozofski fakultet UNSA, Franje Račkog 1
 Datum: 17.01.2019. godine

DNEVNI RED
 (uže stručne kompetencije – stručno usavršavanje po oblastima)

R.b.	Vrijeme	Predavač	Tema	Škola/broj prijavljenih (osa)
1.	08:15 – 10:45	prof.dr. Amira Badković i doc.dr. ifeta Čirić- Fazlija	Upotreba informacionih tehnologije u nastavi/ engleskog jezika / književnost	Škola: 74/201

Sarajevo, 11.01.2019. godine

APPENDIX 2

Concordance - faustus.txt Concordance

File Text Search Edit Headwords Contexts View Tools Help

Headword	No.	%	Context	Line	R.
95	1	0.008	FAUSTUS. Ay, go, accursed spirit, to ugly hell!	945	
96	1	0.008	FAUSTUS. Accursed Faustus, where is mercy now?	1813	
98	1	0.008	OLD MAN. Accursed Faustus, miserable man,	1876	
A	167	1.334			
A-DAY	1	0.008			
ABBREVIATED50	1	0.008			
ABILITY136	1	0.008			
ABJURE	2	0.016			
ABJURED	1	0.008			
ABLE	1	0.008			
ABOUT	12	0.096			
ABOVE	3	0.024			
ABOVE-WRITTEN	1	0.008			
ABSENCE	1	0.008			
ABUSE	1	0.008			
ACCIDENS	1	0.008			
ACCOMPLISH	2	0.016			
ACCORD	1	0.008			
ACCURSED	3	0.024			
ACHFRON	1	0.008			

100% Resources 16%

Words Tokens At word Word sort Context sort

2751 12521 113 Asc alpha (string) Asc occurrence order

Fig. 4. Doctor Faustus Concordances (Concordance, R.J.C. Watt, 1999-2009)

Concordance - Henry6.txt Concordance					
File Text Search Edit Headwords Contexts View Tools Help					
					
Headword	No.	%	Context	Line	R.
ABOUT	12	0.053	Accursed tower! accursed fatal hand	681	
ABOVE	3	0.013	Of all base passions, fear is most accursed.	3115	
ABROAD	1	0.004	Thou foul accursed minister of hell!	3559	
ABRUPT	1	0.004			
ABSURD	1	0.004			
ABUSE	3	0.013			
ACCEPT	5	0.022			
ACCIDENT	1	0.004			
ACCIDENTS	1	0.004			
ACCOMPLICES	1	0.004			
ACCORDING	1	0.004			
ACCORDINGLY	1	0.004			
ACCOUNT	1	0.004			
ACCOUNTED	1	0.004			
ACCURSED	4	0.018			
ACCUSATIONS	1	0.004			
ACCUSE	2	0.009			
ACCUSTOM'D	1	0.004			
ACHIEVEMENTS	1	0.004			
ACT	5	0.022			
100%			Resources C: 16%		
Words	Tokens	At word	Deleted lines	Word sort	Context sort
3938	22749	53	1 [3]	Asc alpha (string)	Asc occurrence order

Fig. 5. Henry VI Concordances (Concordance, R.J.C. Watt, 1999-2009)

God, the	throne	of the blessed, the kingdom of joy; and must	42252	<F Faust Concordance>
And fly'st the	throne	of his tribunal-seat!	43828	<F Faust Concordance>
Endeavor'd my advancement to the	throne	:	51936	<F Henry6 Concordance>
But one imperious in another's	throne	?	56576	<F Henry6 Concordance>

Fig. 6. Searching for words in common in two files (Concordance, R.J.C. Watt, 1999-2009)

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ROZVÍJANIE INTERKULTÚRNYCH KOMPETENCIÍ POMOCOU AKTIVÍT

Petra Ivenz

Abstrakt

Posledné desaťročia sú spojené so zvýšenou komunikáciou medzi ľuďmi z rôznych častí sveta. Ľudia sa začali pohybovať po svete nielen kvôli pracovným príležitostiam, ale aj kvôli zábave, a preto sa začali učiť nové jazyky a ďalej si osvojovať nové zvyky a návyky. Európska únia je presvedčená, že osvojenie si cudzieho jazyka z jazykového hľadiska už nestačí, a je dôležité obohatiť učebné osnovy aj o interkultúrne znalosti. Tento článok predstaví niektoré interkultúrne aktivity, ktoré môžu byť súčasťou hodín anglického jazyka, ktorý sa vyučuje ako druhý jazyk, a ktoré pomáhajú rozvíjať interkultúrne kompetencie študentov anglického jazyka.

Kľúčové slová: interkultúrne kompetencie, anglický jazyk, kultúra, autentické materiály

Úvod

Svet v 21. storočí zažíva vlnu globalizácie, ktorá znamená zvýšenie interakcie medzi ľuďmi z rôznych častí sveta. Nikdy nebolo jednoduchšie presťahovať sa do inej krajiny, či už za prácou, vzdelávaním alebo jednoducho za zábavou. Je bežné, že ľudia žijú v druhých krajinách, hovoria rôznymi jazykmi a sú tiež vystavení novým kultúram. Pretože sú vystavovaní novým kultúram, pri dorozumívaní s nimi nepoužívajú iba cudzí jazyk, ale zároveň využívajú určitý súbor zručností obsiahnutých v interkultúrnej komunikácii.

Interkultúrna komunikácia sa stala veľmi dôležitou témou v dnešnom svete a v súčasnosti sa považuje za jednu z hlavných priorít výučby cudzích jazykov. Spoločný európsky referenčný rámec sa prostredníctvom svojich reforiem snaží poskytnúť študentom schopnosť komunikovať cez jazykové a kultúrne hranice v multikultúrnej a viacjazyčnej Európe. V dnešnom svete už len znalosť jazyka nestačí, a táto znalosť musí byť podporená interkultúrnymi kompetenciami učiaceho sa.

Podľa výskumov z posledných rokov však situácia na Slovensku nie je ideálna a interkultúrne kompetencie nie sú dostatočne rozvíjané počas hodín anglického jazyka. Výskumy odhalili, že na základných a stredných školách existuje iba málo učiteľov anglického jazyka, ktorí sa pravidelne venujú rozvíjaniu interkultúrnych kompetencií u žiakov. Existuje veľa spôsobov ako tieto kompetencie rozvíjať a tento článok bude zameraný na aktivity s autentickými materiálmi. Tieto aktivity budú slúžiť ako inšpirácia a môžu byť implementované do hodín anglického jazyka.

1 Literatúra

Pre tento článok je dôležité, aby sme si zadefinovali, čo je to *kultúra*. Ako prvý predstavuje pojem kultúra Kalman (2009, s. 4), ktorý hovorí, že kultúra je „oblečenie, ktoré nosíme, jedlo, ktoré jeme, jazyky, ktorými hovoríme, príbehy, ktoré rozprávame, a spôsoby, akými oslavujeme“. Ďalšiu definíciu poskytuje Kramsch (1998, s. 4), ktorá porovnáva prírodu a kultúru: zatiaľ čo príroda rastie organicky, kultúra sa vzťahuje na „to, čo bolo vypestované a upravené“. Napokon, Williams (2006, s. 32) špecifikuje definíciu kultúry ako „opis

konkrétneho spôsobu života, ktorý vyjadruje určité významy a hodnoty nielen v umení a učení, ale aj v inštitúciách a bežnom správaní“. Podľa týchto definícií môžeme konštatovať, že kultúra je všade okolo nás, či si to uvedomíme alebo nie.

S kultúrou sú úzko späté *interkultúrne kompetencie*. Reid (2014) definuje interkultúrne kompetencie ako znalosť nie len vlastných zvykov, tradícií a názorov, ale aj zvykov, tradícií a názorov iných krajín. Na tento pojem je naviazaný ďalší pojem, a to *interkultúrne komunikačné kompetencie (IKK)*. Veľmi jednoducho tento pojem popisuje Kramsch (1998), ktorá uvádza, že keď je niečo interkultúrne, znamená to, že sa stretávajú dve odlišné kultúry. Interkultúrne kompetencie sa ďalej dajú opísať ako schopnosti človeka správať sa pri používaní cudzieho jazyka lingvisticky, spoločensko-lingvisticky a pragmaticky správne (Reid, 2014). Tradičná literatúra navyše popisuje interkultúrne kompetencie ako kombináciu vedomostí, zručností a postojov (Bennett, 2015). Na záver, Deardorff (2006) hovorí, že ľudia by si mali uvedomiť, že rozvoj interkultúrnych kompetencií by mohol byť celoživotným procesom, a ak chcú byť v tejto kompetencii úspešní, musia sa správať a efektívne komunikovať v interkultúrnych situáciách.

2 Vyučovanie interkultúrnych kompetencií na Slovensku

Ako bolo spomenuté v úvode, v posledných rokoch Európska únia kladie dôraz na integráciu interkultúrnych kompetencií do výučby cudzích jazykov. Od roku 2007, keď slovenská vláda prijala jednu zo svojich najdôležitejších vzdelávacích reforiem, je jedným z hlavných cieľov výučby cudzích jazykov príprava študentov na život v multikultúrnej a viacjazyčnej Európe (Reid, 2014). Osnovy zdôrazňujú, aké dôležité je objavovať a porozumieť iným kultúram a jazykom, čo následne vedie k úspešnej a presnej komunikácii študentov s ostatnými obyvateľmi Európskej únie. V rámci tejto reformy bolo ďalej uvedené, že „tolerancia a interkultúrne porozumenie by sa mali rozvíjať na hodinách cudzieho jazyka“ už od útleho veku (Reid, 2014, s. 33). Podľa dostupných výskumov, však, situácia na Slovensku nie je ideálna. V roku 2008, Ciprianová zistila, že v slovenskom školstve neexistuje systematický prístup k interkultúrnemu vzdelávaniu v rámci učenia sa cudzieho jazyka. V rámci jej výskumu zistila, že neexistujú jednotné inštrukcie pre učiteľov anglického jazyka, ktorí by mali vo svojich triedach vyučovať interkultúrnú komunikáciu (Ciprianová, 2008).

V roku 2014, Reid vo svojom výskume na základných školách zistila, že iba 48% z pozorovaných vyučovacích hodín poskytlo študentom vedomosti o interkultúrnej komunikácii. Okrem toho si pripravila pre učiteľov interview a podľa jeho výsledkov mohla konštatovať, že z 51 opýtaných učiteľov iba 43% uviedlo, že sa interkultúrnym kompetenciám venovali už aj počas ich štúdia na vysokých školách. Z týchto 43% opýtaných, 63% učiteľov považovalo tieto vedomosti nadobudnuté na vysokej škole za dostatočné. V rámci toho istého interview, Reid (2014) zisťovala koľkokrát do týždňa a mesiaca učelia zahrnú do učiva aj interkultúrnú komunikáciu. Po vyhodnotení interview, mohla skonštatovať, že 62% učiteľov zahŕňajú toto učivo raz alebo dvakrát do mesiaca, a len 37% učiteľov uviedlo, že sa týmto kompetenciám venuje raz alebo dvakrát do týždňa. Možno najviac prekvapivý výsledok interview bol, že iba 31% učiteľov uviedlo, že si myslí, že učenie interkultúrnej komunikácie je rovnako dôležitý ako učenie iných aspektov jazyka (Reid, 2014).

Ako poslednému výskumu sa budeme venovať tomu z roku 2017, ktorý vykonala Sándorová. Výskum vykonávala na stredných školách a venovala sa interkultúrnym kompetenciám v rámci učebníc anglického jazyka. Sándorová (2017) zistila, že z celkového počtu 34 interkultúrnej zložky sa zistilo, že vo vybraných učebniciach je zastúpených len 9 týchto zložiek. Okrem toho v interview s učiteľmi zistila, že učitelia pôsobiaci na vybraných stredných školách, nevedeli prečo by mali interkultúrne kompetencie so študentami vôbec preberať, pretože väčšina z nich boli učitelia, ktorí sa s týmito kompetenciami nestretli počas svojich štúdií (Sándorová, 2017). Tak isto, opýtaní učitelia uviedli, že preberať ako sa v anglicky hovoriacej krajine zdraví alebo ako sa v nej oslovujú ľudia nie je pre študentov na stredných školách už nutné, pretože to už dávno prebrali na základných školách (Sándorová, 2017).

Z týchto výskumov vyplýva, že rozvíjaniu interkultúrnych kompetencií v rámci výučby cudzieho jazyka sa treba venovať čo najskôr a často. Tento článok ponúkne aktivity rozvíjajúce interkultúrne kompetencie študentov na základe autentických materiálov.

3 Autentické materiály

Harmer (1991), Cullen (2000) a Reid (2014) hovoria, že jedným z dôležitých zdrojov na výučbu interkultúrnych kompetencií sú autentické materiály. Autentické materiály neboli vytvorené za účelom výučby jazyka, a preto odrážajú kultúru ich jazyka (Nunan & Miller, 1995). Cullen (2000) uvádza, že autentickými materiálmi sú videá, piesne, televízia alebo aj literatúra a ich kombináciou budú študenti schopní lepšie porozumieť cieľovej kultúre a ďalej sa naučia, ako správne používať jazyk, a uvidia, ako svet funguje mimo ich vlastnej kultúry.

4 Interkultúrne aktivity

Jedným príkladom z používania autentických materiálov na hodinách anglického jazyka môže byť práca s piesňami. Existuje množstvo aktivít, ktoré sú spojené s piesňami, no pre rozvíjanie interkultúrnych kompetencií sú dôležité tie piesne, ktoré boli napísané s jasným odkazom na nejakú udalosť v rámci kultúry. Pre tento článok sme si vybrali pieseň od Boba Dylana *The times they are a changin'*. Autor napísal túto pieseň ako ohlas na udalosti v šesťdesiatych rokoch, ktoré sa diali v USA, kde prebiehalo Afroamerické hnutie za občianske práva (*Civil Rights Movement*) a tak isto bola vyhlásená vojna vo Vietname (Smith, 2019). Preto táto pieseň môže byť využívaná v rámci hodín histórie, kedy sa žiaci učia o USA a najvýznamnejších bodoch americkej histórie. V rámci aktivít sa dá pracovať s textom piesne, napríklad je možné vynechať v texte niektoré slová a študenti musia slová z počutia pri počúvaní piesne dopĺňať. Následne na to sa študenti môžu nad textom zamyslieť, rozmyšľať o čom je, čo v nich evokuje, či im napadnú témy, o ktorých Bob Dylan spieva. Študentom sa môže oznámiť reálna téma piesne až po niekoľkých aktivitách, a následne na to, sa im môže vysvetliť čo je to Afroamerické hnutie za občianske práva. Aktivity s piesňou je vhodné ukončiť prepojením so súčasnosťou a spýtať sa študentov či vidia v piesni odkaz na súčasnosť. Pokročilí študenti by mohli vidieť isté paralely medzi *Civil Rights Movement* a súčasným hnutím *Black Lives Matter*. Táto aktivita rozvíja kódy spojené s sociokultúrnymi vedomosťami (každodenný život, hodnoty a viery, životné podmienky) a interkultúrnym povedomím. Výhodou aktivity s touto piesňou je to, že sa dá jednoducho prepojiť so

súčasným životom v USA a učiteľ vie poukázať na paralely medzi životom v minulosti a súčasnosti.

Ďalšou alternatívou použitia autentických materiálov na hodinách anglického jazyka, je možnosť použiť články z novín z cieľovej krajiny. Učelia sa môžu zamerať na výučbu aktuálnych udalostí prostredníctvom zahraničných novín. Na hodinách anglického jazyka je teda možno využiť americké noviny *The New York Times* alebo britské noviny *The Independent* alebo *The Guardian*, ktoré sú dostupné online (Monaco, 2021). V tomto prípade je možnosť zamerať sa na články, ktoré zobrazujú život v danej krajine, a sústrediť sa hlavne na správy, ktoré sa zvyčajne do domácich novín nedostanú. Pre tento príspevok sme vybrali článok publikovaný pre *The New York Times*, ktorý sa zaoberá novovzniknutým federálnym sviatkom *Juneteenth* oslavovaným v USA. Tento sviatok sa oslavuje 19. júna komunitou Afroameričanov už od roku 1865 a pripomína si koniec otroctva v USA a v roku 2021 bol pridán na zoznam federálnych sviatkov v USA (Nix, 2021). Pri práci s týmto textom je najdôležitejšie sa ubezpečiť, že študenti článku rozumejú a až potom začať robiť ďalšie aktivity. Monaco (2021) hovorí, že aktivity s článkom je možné rozdeliť podľa toho akých študentov učíme. Vybraný článok z *The New York Times* je svojou náročnosťou vhodný pre stredne pokročilých a pokročilých študentov. Od stredne pokročilých študentov môžeme žiadať, aby na článok reagovali a môžeme s nimi viesť diskusiu. Pokročilí študenti môžu na článok napísať esej so svojimi názormi. Táto aktivita rozvíja sociokultúrne vedomosti (každodenný život, medziľudské vzťahy, rituálne správanie), interkultúrne povedomie, hodnoty a viery. Podobne ako pri predchádzajúcej aktivite sa učiteľ dokáže venovať paralelám z minulosti a súčasnosti.

Poslednou aktivitou, ktorá bola vybraná pre tento príspevok je aktivita s mapou londýnskeho metra. Cieľom aktivity je priblížiť každodenný život v Londýne, jeho historicky alebo aktuálne významné miesta, a preto je vhodná na rozvíjanie sociokultúrnych vedomostí študentov (každodenný život). Študenti môžu pracovať v pároch a v každom páre budú mať k dispozícii jednu mapu metra. Mapu je možné používať na viaceré úlohy, no je nutné začať so zoznámením sa s mapou. Následne na to môžu študenti vypracovávať úlohy ako sa dostať na určité miesta pomocou metra a internetu. Internet im bude v tomto prípade slúžiť na to, aby si vyhľadali aké zastávky metra sú najbližšie k zadanému miestu. Každá dvojica môže pracovať na inom mieste, ale je možné, aby aj celá trieda pracovala na jednom mieste. Ak všetci študenti pracujú naraz na jednom zadaní, a je im pridelené nejaké významné miesto v Londýne (*Tower of London*, *Westminster*, *Leicester Square*, *Greenwich*), bolo by vhodné, aby učiteľ mal o ňom pripravené nejaké zaujímavosti, legendy, aby boli zabezpečené obrázky miesta, atď. Pokiaľ by študenti v pároch pracovali na samostatných miestach, pomocou internetu môžu o cieľovom mieste vyhľadať informácie a zaujímavosti a následne ich odprezentovať svojim spolužiakom. Obidve alternatívy tejto aktivity môžu pomôcť k tomu, aby študenti prejavili záujem o britskú kultúru.

Záver

Napriek tomu, že si Európska únia uvedomuje dôležitosť implementovania interkultúrnych kompetencií v rámci vyučovania cudzích jazykov podľa výskumov, ktoré boli predložené v tomto príspevku je možné konštatovať, že vyučovanie interkultúrnych

kompetencií na Slovensku nie je ešte ideálne. Študenti musia byť s týmito kompetenciami oboznámení, aby boli pripravení na život v multikultúrnom svete.

Tento príspevok sa zaoberal autentickými materiálmi a ich využitím na hodinách cudzieho jazyka. Autentické materiály sú jednými z najvýznamnejších pomôcok pri výučbe cudzieho jazyka, pretože neboli vytvorené s úmyslom jazyk učiť. V rámci tohto článku sme predstavili aktivitu s piesňou, ktorá odkazuje na dôležité historické míľniky v USA a ktorá pomáha rozvíjať sociokultúrne vedomosti a interkultúrne povedomie študentov. Druhá aktivita, ktorá bola predstavená v rámci tohto príspevku bola aktivita s článkom z novín *The New York Times*. Článok bol zameraný na novovzniknutý federálny sviatok v USA, napriek tomu, že jedna komunita Američanov ho oslavuje už od roku 1865 a tak isto s pomocou tejto aktivity bolo možné rozvíjať sociokultúrne vedomosti a interkultúrne povedomie študentov. V rámci týchto dvoch aktivít je dokonca jednoduché prepojiť historické udalosti so súčasnými udalosťami, ktoré sa v USA dejú, a preto študenti ľahšie porozumejú súvislostiam medzi dejinami a súčasnosťou.

Posledná aktivita, ktorá bola predstavená v rámci tohto článku, bola aktivita zameraná na súčasný Londýn a život v ňom. Pomocou mapy londýnskeho metra a internetu študenti objavovali historicky a aktuálne významné miesta, a hľadali najlepšie cesty ako sa k nim dostať. Táto aktivita je vytvorená správne, ak učiteľ vyberie zaujímavé miesta, a tým zaujme študentov, ktorí prejavia záujem o cudziu kultúru.

Resumé

This paper is focused on introducing intercultural activities into the classroom via authentic materials. Even though the European Union realizes how important it is to implement intercultural competences into the classrooms, the reality does not always reflect the theory. Because of that, the paper introduced research that was focused on implementing intercultural competences into foreign language education, and the research was concluded by Slovak researchers in Slovakia. It was found out that such competences are not included enough in the curriculum at elementary and high schools in Slovakia. Therefore, it is important to emphasize the need for implementing intercultural knowledge into the classrooms.

Furthermore, this paper was focused on authentic materials used in classrooms and introduced three activities that help to develop the intercultural competences of students. Authentic materials are one of the most important resources when teaching English as a foreign language, as they were not made for the purposes of teaching a foreign language. The first activity used a song for talking about the *Civil Rights Movement* in the USA. This activity not only teaches about the events which happened in the 1960s, but it can be directly linked to the recent situation in the USA and the movement *Black Lives Matter*. The second activity introduced an article published in *The New York Times* which talked about a newly established federal holiday called *Juneteenth* which celebrates the abolition of slavery in the United States. In this second activity, we can see a direct connection between the past and the present. The third activity was focused on the map of London underground and important places and sights in London. Students should be able to navigate through the map and look for information about the chosen places on the internet.

All the activities provided by this article help to develop sociocultural knowledge of foreign cultures, and moreover they develop intercultural awareness, and the values and beliefs of students of foreign language. By developing these competences, students are getting ready to live in the multicultural and multilingual world.

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IN DEFENCE OF THE FIVE-PARAGRAPH ESSAY: ARGUMENTATIVE WRITING AS ONE OF THE ESSENTIAL SKILLS OF A DEMOCRATIC CITIZEN IN A POST-TOTALITARIAN COUNTRY

Roman Ličko

Abstract

Teaching writing to students of English at the university level in Slovakia poses several challenges to its instructors. As future teachers and translators, graduates from departments of English and American studies should be proficient EFL writers. A fundamental question faced by every teacher in this situation is what students should be taught and how. Research shows that writing in a second or foreign language is informed by several factors, including the phenomenon known as language culture. For Slovak students, bridging the gap between L1 and L2 writing cultures is a challenge, as the English rhetorical style differs significantly from the traditional forms of writing taught in this country. This paper deals with argumentative writing as part of the Anglo-American language culture – it reviews its principal characteristics, describes its role in the education systems of the United States and Britain, and explains why this style of writing is particularly beneficial for English language students studying for a degree in a post-totalitarian country.

Key words: argumentative writing, persuasive writing, second-language writing, foreign language writing, language culture, contrastive rhetoric, English writing style, English rhetorical style, Anglo-American writing style, five-paragraph essay, argumentative essay, English language teachers, English language translators

Writing with the aim to persuade does not have an acknowledged place in the Slovak educational system, and the chances that anybody in this country encountered anything like the five-paragraph essay during their school days are remote. It is obvious that Slovaks are taught to write differently, and the reasons for this seem to be both cultural and historical. Slovak students of English do not take to argumentative writing naturally, and they often find the Anglo-American style of writing rather rigid, or even plain.²³ But what exactly is this English rhetorical style, and where do native speakers use it? What characteristic features does it have, and how is it taught in British and American schools and universities? Most importantly, does it make sense to teach it to foreign students of English? This paper looks at argumentative writing as part of the Anglo-American language culture and explores its potential benefits in teaching English as a foreign language. It argues that argumentative writing is one of the essential skills of a democratic citizen. Students of English studying for a degree as teachers and translators are ideally placed to learn and disseminate this skill within the Slovak education system.

²³ The author of this article has been teaching argumentative writing to English language students at a Slovak university for more than twenty years.

The influence of one's native culture on the process of writing in a non-mother tongue has been acknowledged by scholars for at least half a century. Texts written in English by speakers of other languages have received more attention than those composed in any other lingua franca today. Instructors of rhetoric and composition in the United States began to reflect on their students' second-language texts back in the 1960s.²⁴ Contrastive rhetoric – then an emerging scholarly discipline – began to investigate differences between English and other languages beyond the sentence level, concentrating mainly on German, French, Spanish and Russian. By the end of the century, scholars in Britain and the USA had explored the language cultures of several of their immigrant communities, including those of China, Korea and Vietnam.²⁵ Their findings informed the methodology of teaching English as a second language (TESL). Outside the Anglophone zone, in the areas where English is taught as a foreign language (TEFL), the greatest interest in contrastive rhetoric has come from Arab and Chinese scholars.²⁶ This should come as no surprise, as these two great cultures of the East are very different from the English-speaking cultures of the West. Since the writing culture of a nation is primarily generated within its educational system, Arab researchers have subjected the traditional ways of learning in their countries to rigorous scrutiny.²⁷ With the exception of the work by Latin American scholars, national research into contrastive rhetoric with a view to informing TEFL methodology is still in its infancy. In Slovakia, the field of contrastive rhetoric is virtually non-existent, and the only attempts to research differences between English and Slovak have so far been conducted by linguists at sentence level. The influence of culture, history and the country's system of education on the way EFL students write in English has not been properly investigated in any relevant study.

Research into Anglo-American language culture has shown that its writing style possesses specific textual features that set it apart from other writing traditions. According to Kaplan, the key element of English rhetoric is logic – a cultural thought pattern he believed to

²⁴ The most influential is the study by Kaplan, in which he analysed six hundred essays written by native speakers of German, French, Spanish, Russian and Arabic at the paragraph level. Robert B. Kaplan, "Cultural thought patterns in intercultural education," *Language learning* 16, no. 1 (1966): 1-20.

²⁵ For an informative summary of the above-mentioned writing traditions from an Anglo-American point of view, see Hinkel, Eli, *Second Language Writers' Text* (Milton: Taylor & Francis, 2002), 31-41, <https://public.ebookcentral.proquest.com/choice/publicfullrecord.aspx?p=5300826>.

²⁶ The author of this article differentiates between ESL and EFL. To Slovak learners, English is taught as a foreign language (EFL). Analogically, English language teaching methodologists in this country refer to their field as TEFL. A foreign language is defined as "...any language that is not officially recognized in a given country or state". Bussmann, Hadumod., Kerstin Kazzazi, and Gregory Trauth, *Routledge dictionary of language and linguistics* (London: Routledge, 2006), 419, www.eBookstore.tandf.co.uk.

²⁷ This is borne out by a proliferation of studies in journals of linguistics and second-language acquisition. Arab writers frequently and frankly explore issues affecting L2 writing by Arab students of English such as religious conformity, rote learning or cultural resistance to self-expression. See, for example, Nadia Ahmad Shukri, "Second Language Writing and Culture: Issues and Challenges from the Saudi Learners' Perspective," *Arab World English Journal* 5, no. 3 (2014): 191.

be culture-specific, not universal.²⁸ When it comes to arrangement of points, or ideas, English non-literary discourse favours linearity, regardless of whether the writer structures their text deductively or the other way round.²⁹ At paragraph level, English writers tend to keep to the rule 'one paragraph – one idea'. It is customary to start a paragraph with a statement of contents, also known as a topic sentence. Digressions are quite rare, and they are regarded by native speakers as bad style or un-English.³⁰ This culture of writing manifests itself throughout all walks of life, not least in Anglo-American academia. The suggestion that people from other language cultures are taught to write differently is borne out by plenty of research. According to Siepmann, for example, French and German scholars make far less use of topic sentences than their Anglo-American counterparts.³¹ It is the German writing tradition, however, that diverges from the Anglo-American norms of discourse the most. Three characteristic features of the Teutonic language culture stand out: (1) – emphasis on subject-matter knowledge by the author, coupled with a greater tolerance of digression, (2) – implicit textual coherence (e.g. lack of topic sentences, cohesive devices, etc.), and (3) – reader responsibility (i.e. the author's heavy reliance on the reader's world knowledge to decode meaning in the text).³² Interestingly, this style of writing bears a conspicuous resemblance to the way Slovaks write at tertiary level both in their own language as well as in English.

Deeply embedded in the mindset of a native speaker, the Anglo-American writing style is cultivated throughout British and American educational systems. The most practiced piece of writing, whether in secondary school or university, is the essay. If the writer's purpose is just to explain an idea (or a process) in a concise and objective way, it is referred to as an expository essay. Far more frequently, however, students are asked to write an argumentative essay. Its fundamental purpose is to make an original claim about a topic. Argumentative essays tend to be longer; they require independent research, and the author's claims must be backed by evidence. Such claims, known as theses (sing. thesis), are often

²⁸ "Logic (in the popular, rather than the logician's sense of the word) which is the basis of rhetoric, is evolved out of a culture; it is not universal. Rhetoric, then, is not universal either, but varies from culture to culture and even from time to time within a given culture. It is affected by canons of taste within a culture at a given time." Kaplan goes on to argue that English discourse evolved out of the Anglo-European cultural pattern. The way English writers structure their discourse is Platonic-Aristotelian, developed by philosophers of ancient Greece and perfected by Roman, medieval European and Western thinkers. Kaplan, "Cultural thought patterns," 12.

²⁹ Deductive writing is a style of composition wherein the writer opens their piece of writing (or paragraph) with a claim and then uses the ensuing paragraphs (or sentences) to explain, prove and illustrate that claim. In inductive writing the procedure is reverse. In both styles, the flow of ideas (or points) is linear, from the introductory to the last sentence.

³⁰ In Kaplan's words "There is nothing in a paragraph that does not belong there; nothing that does not contribute to the central idea." Kaplan, "Cultural thought patterns," 14.

³¹ Summarising earlier research by Eva Trumpp, Siepmann noted that "Around 63 per cent of English paragraphs start with a topic sentence, whereas the figures for French and German are considerably lower, at 40 and 36 per cent respectively." Dirk Siepmann, "Academic writing and culture: An overview of differences between English, French and German." *Meta: journal des traducteurs/Meta: Translators' Journal* 51, no. 1 (2006): 134.

³² Dirk Siepmann, "Academic writing," 142.

contentious, even provocative, inviting the author's peers to respond to them.³³ As Wentzel explains, this style of writing is essential in the social sciences, where interaction between different ideas is crucial.³⁴ For decades, students in the Anglophone world have been introduced to argumentative writing through the five-paragraph essay. As its name suggests, it consists of five paragraphs – one forming the introduction, three making up the body and one bringing up the rear as a conclusion. The format is typically used by American high-school teachers in grades 9–12, but it continues to be used at the undergraduate level, especially in community colleges.³⁵ It is not uncommon to find educational institutions in both Britain and the United States where kids begin their argumentative writing at the age of seven.³⁶ One of the reasons why Anglo-American educators insist on drilling five-paragraph essays so early is that they prepare their youngsters to write as scientists and scholars at university level. It remains a fact that most of the scholarly discourse produced by native speakers of English in today's academia is written along argumentative lines.³⁷

The dominant position of the Anglo-American rhetorical tradition in the world of English has drawn its critics from Anglophone and non-English-speaking countries alike. It

³³ For a detailed description of both the expository (explanatory) and argumentative essays, see the Oxford Academic Writing Tutor in Diana Lea et al. *Oxford Learner's Dictionary of Academic English* (London: Oxford University Press, 2018), p. 8-11.

³⁴ "If all authors had the same view about everything, argumentative writing would not exist as there would be no reason to write anything, because one person could say everything there is to say. But in the social sciences, it does not work this way. There is so much to talk about and discuss. The talking takes place around points where there are different perspectives and room for difference: and this is what argument is all about. Unless there is an interaction between different ideas, there is no argument." Arnold Wentzel, *A guide to argumentative research writing and thinking: overcoming challenges* (London; New York, NY: Routledge, 2018), 56, <https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=1628952>.

³⁵ Elementary school in the United States comprises grades 1 through 5 (ages 6–11), middle school grades 6–8 (ages 11–14). High school spans grades 9 through 12 (ages 14–18). For an example of the importance with which the five-paragraph essay is treated at college level, see the webpage of the Jackson State Community College, Tennessee: "When it comes to writing essays in college, we all need a place to start. Think of the five-paragraph essay as just that. Some students may find this to be a simple process, while others may spend a greater amount of time understanding this basic building block of college writing." "The five-paragraph essay," Jackson Community College, accessed August 20, 2021, <https://www.jsc.edu/academics/programs/writing-center/writing-resources/five-paragraph-essay.html>.

³⁶ See the review compiled by the Institute of Education, University of London, of successful American practice regarding teaching argumentative writing to 7-to-14-year-olds. The review was undertaken with the aim to advise the National Curriculum planners in the United Kingdom on improving non-fiction writing. Richard Andrews et al., "Teaching argument writing to 7-to-14-year-olds: an international review of the evidence of successful practice." Accessed August 17, 2021, <https://core.ac.uk/download/pdf/82431.pdf>.

³⁷ Despite variation in form and across disciplines, research papers and dissertations in the Anglophone world adhere to the same principles of argumentative writing as does the five-paragraph essay. What they have in common is that they are all "a product of investigation", their authors "generate and evaluate evidence" and "identify their audience" in order to persuade the reader of their claim. Of course, the logic in academic writing has to be more rigorous, potential counterarguments have to be refuted by means of facts and sources have to be transparently acknowledged. For details of academic argument see Kathryn Jacobs, *Argumentative Essay QuickStudy Reference Guide to Planning, Researching, and Writing* (Boca Raton: BarCharts Publishing, 2018), 1-3, <http://www.vlebooks.com/vleweb/product/openreader?id=none&isbn=9781423238829>

has been suggested that contrastive rhetoric, with its emphasis on writing differences between languages, promotes dichotomies between East and West, reinforcing presumptions of the latter's cultural superiority. The five-paragraph essay itself has also come under scrutiny, and its place in the American educational system has been somewhat challenged over the last decade.³⁸ A minority of scholars have accused proponents of English rhetorical style in academia of Anglo-American ethnocentricity, or even worse – of language imperialism.³⁹ In appreciation of these challenges, practitioners of comparative research into language cultures dropped the word 'contrastive' from the name of their discipline and rebranded it as 'intercultural rhetoric'.⁴⁰ Kaplan's strong view of cultural thought patterns was abandoned, and the influence of the mother tongue in second-language writing was reconceptualised as 'learned cultural preferences'.⁴¹ The benefits of teaching Anglo-American style per se have not been directly challenged, though. Siepmann maintains that plurality of writing cultures ought to be preserved but urges non-native writers in English to meet the target readers' expectations.⁴² Hyland argues that teaching English rhetorical style to foreign students with a view to sensitising them to writing differences can facilitate cross-cultural understanding.⁴³ Equally encouraging is the fast-growing research into social contexts in which second-language writing occurs. This has identified several variables – such as language of instruction, or beliefs of the teacher – which may positively influence learners' attitudes to writing in L2.⁴⁴

The ongoing debate raises the question to what extent Anglo-American style of rhetoric should be adopted in non-literary contexts by students of English in countries like Slovakia. What is noticeably absent from the conversation is a discussion of how writing in L2 is influenced by one's political culture. A pertinent question in this connection is to what extent a nation should try and preserve its non-literary writing culture if it has been heavily

³⁸ Some of the most frequent objections against this format concern the essay's alleged "rigidity of conventions" and "stifling of [the] creativity" that writing is supposed to provide. See Sarah N Nafees, "The Five-Paragraph Essay: An In-Depth Exploration of the Genre and its Limitations in Writing Pedagogy." *Honors College Theses*. 42 (2018), 18, <https://digitalcommons.wayne.edu/honorstheses/42>.

³⁹ Siepmann's summary of the arguments made by the opponents of English style mention that British and American writers "...loath to inch their way through research articles that violate Anglo-Saxon norms". Dirk Siepmann, "Academic writing," 144.

⁴⁰ Ulla Connor, one of the leading figures in the field suggested term 'intercultural rhetoric' back in 2002. "To distinguish between the often-quoted 'static' model and the new advances that have been made, it may be useful to begin using the term *intercultural rhetoric* to refer to the current dynamic models of cross-cultural research." Ulla Connor, *Contrastive Rhetoric: Reaching to Intercultural Rhetoric* (Amsterdam: Benjamins, 2008), <http://public.eblib.com/choice/publicfullrecord.aspx?p=622368>, 4.

⁴¹ From Hyland's summary of Kaplan's revised paper *Cultural Thought Patterns Revisited*, published in 1987. See Ken Hyland, *Second Language Writing*. New York: Cambridge University Press, 2019.

⁴² "Just as foreign-language conversation classes aim to 'produce' a learner who can function adequately in the target community through adherence to both social and linguistic conventions, in the same manner it seems only natural to expect non-native writers to make the effort to meet target language readers' expectations: when in Rome, do as the Romans do." Dirk Siepmann, "Academic writing," 144.

⁴³ "An appreciation of writing differences, however, can facilitate cross-cultural understandings and help us see that writing difficulties are not problems inherent in students themselves. Moreover, these understandings can support teaching practices that make such differences explicit to students." Ken Hyland, "Second language," 50-51.

⁴⁴ Alister Cumming, *Learning to Write in a Second Language: Two Decades of Research*, (Universidad de Murcia, 2001), <http://revistas.um.es/ijes/article/view/48331>.

influenced by its totalitarian past. Slovak literacy began to develop, institutionally, after WWI, and the Slovak language reached its maturity in the second half of the 20th century. Unfortunately, more than forty years of that development (1948–1989) were marred by the dictatorial rule of the Communist Party, leaving an indelible mark on the way people were taught to write. Argumentative writing with the writer as a social investigator at its centre were anathema to the state ideology of totalitarian Czechoslovakia. A culture of silence, which permeated all stages of the educational system, encouraged people to obfuscate, rather than to argue. As a result, verbiage flourished in schools and academia, but meaning remained elusive as writers struggled to avoid offending the Party's ideologues. The lesson learnt in this country is that language culture is reflective of the political regime in which it develops. Needless to say, the advent of the 21st century, with political demagoguery spread through social media, has detracted little from this time-honoured observation. Unsurprisingly, the writing classroom was once referred to in the United States as a 'laboratory for democracy'.⁴⁵ Don Rothman, the coiner of this phrase, saw the art of persuasion through non-violent means as one of the essential skills of a democratic citizen. The added social value of this critical thinking skill is that it encourages civic engagement and fosters community cohesion.⁴⁶

Students of English studying for a degree in a post-totalitarian country seem to be ideally placed to learn and disseminate the skill of argumentative writing. There are two main reasons why they may become effective agents of change if the non-literary writing culture in this country is to shed its legacy of a totalitarian past. The first is their proficiency in the English language. Learning to write is a process which requires professional expertise and adequate resources. Both are most readily available through the medium of English. Instructors and scholars in departments of English, whether native-born or Slovak, have the required knowledge in the field of contrastive rhetoric that may be imparted to their students. The best teaching materials on the market – e.g. coursebooks, readers and software applications – are also available in this language. The second reason has to do with the nature of the profession students of English are being trained for. As practitioners of their trades,

⁴⁵ This is how former director of the Central California Writing Project, who taught writing at Oakes College, University of California, summarized his pedagogical experience: "The writing classroom, I'd say, is a fine laboratory for certain aspects of democracy, especially those that require us to honor individual intelligence and preference in the context of determining and protecting the larger good." Rothman specifically emphasized the importance of the skill of nonviolent persuasion: "To the extent that democracy expresses our aspirations to sustain public discourse for the purpose of enhancing the public good, its health depends on nurturing certain habits of mind and skills. Over three decades of teaching writing, I have come to see quite vividly literacy's potential to enhance democracy, especially around the intellectual and social practices that make nonviolent persuasion possible." David Brown, "The Writing Classroom as a Laboratory for Democracy: An Interview with Don Rothman," *Higher Education Exchange* (2005): 43-45, www.kettering.org.

⁴⁶ This is the experience of George E. Newell, David Bloome and Alan Hirvela, who reflected on their teaching practice and research in high-school English language arts classrooms. In their view, argumentative writing was a social practice and a way for an individual to engage with the community in which they live: "Learning to argue, then, can be viewed as becoming socialized to particular social and communicative practices in particular social settings. From this perspective, teaching students to write an argument is not a technical matter, but a matter of socializing students to act, think, value, feel, and use language in particular ways that are shared with others." George Newell et al., *Teaching and Learning Argumentative Writing in High School English Language Arts Classrooms* (Florence: Taylor and Francis, 2015), <http://public.ebookcentral.proquest.com/choice/publicfullrecord.aspx?p=3569339>.

teachers and translators can become effective promoters of argumentative writing. English teachers in secondary schools can introduce Slovak pupils to argumentative writing through the five-paragraph essay. The format lends itself easily as a basic scaffold for pupils to think about their opinion about a topic, the reasons why they hold it and the way in which they want to communicate it to their audience. Translators, for their part, can work with their academic clients to sensitise them to the norms of English rhetorical style, thus helping them succeed as scholars in the world of academia.⁴⁷ In other words, as cultural ambassadors whose job is to mediate between cultures, English language teachers and translators can tap into the potential of a foreign culture and use its achievements for the advancement of their own.

On balance, the benefits of teaching argumentative writing to EFL students seem self-evident. Decades of contrastive research into English and other language cultures have accumulated a body of knowledge Slovak researchers can use if they want to undertake their own investigations. The paucity of homegrown theory does not need to be an obstacle when it comes to practical dissemination. Textual features of English rhetorical style have been meticulously described in American and British literature, and the writing methodology of teaching argument is readily available in the English language as well. Students of English at the tertiary level in Slovakia are well-suited to learning the skill of persuasive writing. They are motivated, well-resourced and can be trained by professionals in the field. The easiest way to introduce them to this subject matter is through the five-paragraph essay. Writing instructors in departments of English and American studies can draw on the plethora of practical guidelines published by every American institution of higher education. Perhaps the most important rationale for teaching argumentative writing in a post-totalitarian country is that it is one of the essential skills of a democratic citizen. Among other things, it fosters public-spiritedness and enhances community cohesion.

Resumé

Písanie v cudzom jazyku patrí k základným kompetenciám všetkých vysokoškolských programov, ktorých predmetom štúdia je anglický jazyk. Medzi anglistami na Slovensku panuje zhoda, že absolventi učiteľstva a prekladateľstva musia disponovať zvlášť dôkladnou znalosťou písomnej formy cudzieho jazyka. Oveľa problematickejšou sa javí otázka, čo na seminároch písania vyučovať a akou formou. Dlhoročný výskum v oblasti kontrastívnej rétoriky v zahraničí poukazuje na to, že na písanie v cudzom jazyku vplýva niekoľko faktorov. Ukázalo sa, že neliterárny písomný štýl – či už v jazyku cieľovom alebo materinskom, je do značnej miery ovplyvnený kultúrou krajiny v ktorej vznikol. Vďaka tomuto výskumu tiež vieme, čím je anglo-americký písomný štýl charakteristický, a ako sa odlišuje od jazykových kultúr iných krajín. Na tento výskum nadviazali vo svete v 60-tych rokoch minulého storočia odborníci v oblasti TESOL, s cieľom zapracovať poznatky z kontrastívnej rétoriky do metodík vyučovania angličtiny na národných úrovniach.

⁴⁷ In Slovakia, Slovak-born translators often translate into English as their foreign tongue. There are very few English translators who work from L2 into L1. According to the study conducted by the author of this article in 2014, as much as a half of the annual's output of the average Slovak translator was into English. Roman Ličko, *Translation into English as a Foreign Language* (Banská Bystrica: Belianum, 2014), p 41-43.

Slovensko v tomto výskume zaostáva, pričom doterajšie štúdie v oblasti komparácie písomných štýlov angličtiny a slovenčiny boli zamerané predovšetkým na oblasť gramatiky, respektíve vetnej skladby a morfológie. Článok v krátkosti mapuje genézu výskumu v oblasti kontrastívnej retoriky vo svete a poukazuje na tie črty anglo-amerického štýlu písania, ktoré najviac kontrastujú s tradíciou písania v iných krajinách a na Slovensku. Objasňuje dôvody prečo je argumentatívny štýl písania taký rozšírený v humanitných vedách v anglofónnom svete a do akej miery sa na tomto fakte podieľajú vzdelávacie systémy USA a Veľkej Británie. Zamýšľa sa nad tým, do akej miery a prečo sa tradícia písania na Slovensku líši od jazykovej kultúry anglicky-hovoriacich krajín. Rozoberá charakteristické znaky krátkej – takzvanej päťodsekovej eseje, najjednoduchšej a najrozšírenejšej formy školskej úvahy v anglicky hovoriacich krajinách. Autor článku vysvetľuje dôvody prečo považuje vyučovanie argumentatívneho štýlu v odboroch učiteľstva a prekladateľstva za prínosný. Argumentuje, že takýto štýl písania nie je len formou poznávania cudzej jazykovej kultúry, ale aj základnou kompetenciou demokraticky zmýšľajúceho občana post-totalitnej spoločnosti.

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CHALLENGES RELATED TO TEACHERS' WORK IN PANDEMIC REALITY

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Abstract

This article presents some benefits as well as drawbacks related to teachers' work in pandemic circumstances. Significant difficulties connected with online teaching, which influenced the whole educational process, are enumerated. Both advantages and disadvantages related to teaching in the pandemic reality are supported with some findings based on the research conducted by the author. What is more, some attention is devoted to the description of problems experienced by the students during online learning. In the next part the author concentrates on presenting online sources which might be helpful for teachers to encourage their learners to work more efficiently. Virtual tools and online platforms suitable to develop receptive and productive skills are introduced to help teachers find necessary materials or create their own ones.

Key words: pandemic, online teaching, benefits, drawbacks, teacher, student, online platforms

Introduction

The beginning of pandemic empirical consequences became deeply experienced from the 10th of March 2020 when Polish government announced national lock down and the beginning of online work in many professions. Among these occupations were teachers who had to assail with new reality, and react immediately to new circumstances, since the students and their parents expected the continuation of didactic processes. The initial phase was difficult for both sides because teachers had to find possibly the best way to communicate with learners and students had to show some maturity and eagerness to attend new kind of lessons. Because the 2019/2020 school year was coming to an end there was a serious conviction that after the holidays everyone would surely forget about pandemic and life will come back to normal. As a result, many teachers decided to survive, till the end of June, and a lot of educators limited themselves to sending materials to students via an email box, electronic register or communicate with the use of Messenger or WhatsApp if necessary. During the first wave of COVID -19, educational institutions were not technically prepared for the beginning of online teaching, that is why only few teachers experimented with platforms such as Skype to contact their learners. Unfortunately, not long after the beginning of a new school year, in October, the situation with COVID-19 repeated and pandemic became more serious than ever before. Students and teachers were forced to stay at home and conduct classes in an online mode in synchronic, to the schedule, time. The past year was challenging for teachers, parents and students, this time brought some changes in various aspects of education and resulted in many positive as well as negative conclusions.

1 Benefits related to teacher's work in the pandemic circumstances

When teachers faced the sink or swim moment during the second wave of COVID-19, in October 2020, they had to manage the situation for the sake and well-being of their students. It was a difficult time devoted to struggling with planning lessons on various platforms, learning how to operate technological devices, scrambling to figure out virtual instruction and encouraging the learners to stay focused without having a direct impact on students' approach.

Although, it was the nerve-racking time full of uncertainty it must be emphasised that these experiences also brought some positive consequences for the teachers themselves and for the education. Among the most significant advantages one can find the development of technological awareness and the improvement of skills in this area. Because pandemic appeared it forced teachers to come out of their sphere of comfort and start searching for new solutions in creating lessons. Teachers, those who presented technophobic and technophilic attitude to technology, began cooperating with each other, sharing knowledge, and teaching their colleagues in the reciprocal process of exchanging information. Teachers became more friendly to each other as they all found themselves in a difficult situation. New reality united this professional group and powered teachers to improve skills in operating various programs of MS Office, create a professional email account and be able to apply its mail merge, various filters, or folders to save time. Use platforms, like Google Meet or Microsoft Teams, to plan lessons, create virtual classes and conduct online meetings.. What is more, teachers had to get familiar with social media like Facebook, Twitter, Messenger, WhatsApp, and the like, to contact students, inform them about certain expectations or collect various assignments. Furthermore, they had to learn, how to evaluate students' progress by using online tools and creating tests or exams on virtual platforms. All this effort was directed to prevent students from cheating and copying answers from other school mates or the Internet as well as to emphasise the most important value that scholars should basically learn for their own satisfaction and future success.

Another aspect concerning positive changes in relation between the teacher and the students should have been observed in the field of educators' expectations towards the learners. According to the psychologist dr Beata Rajba, from the University of lower Silesia in Poland, it is crucial to select and lower various expectations during the pandemic time to feel deeper satisfaction of who we are.⁴⁸ It can be disputed whether limiting requirements, truncating material, constraining the number of assignments and preselecting exercises will have good influence on students knowledge, but as a result of pandemic, teachers were forced to verify their teaching methods, improve certain techniques, select material, and devote time to the most valuable issues since the pace of distant learning was slower than the one at school, during regular meetings in the classroom. Many teachers struggled with conducting all stages of the lesson and doing all the exercises included in the lesson unit. They often finished the classes with the feeling of failure because the initial phase of introducing the subject and checking students understanding of it took longer time, in remote teaching, than in the traditional circumstances where the teacher had control over all the students in the classroom

⁴⁸ <https://businessjournal.pl> retrieved on the 2nd of June 2021

at one glance. Consequently, the next stages, of practice and production, were influenced by the pressure of time and teachers' dissatisfaction with the plot of the classes. Online teaching bared some imperfections of not only the core curriculum but also the ways of passing knowledge to students. This experience led educators to be more thoughtful about what and how they teach young generations.

The next advantage is connected with the slower pace of work that teachers could experience in some aspects. On the one hand, they spent hours in front of the computer, which could have been more mentally exhausting than traditional lessons at school, but on the other hand, these activities did not require the investment of significant amount of physical energy. The number of various contests and competitions, theatrical performances, school trips and public events were limited to minimum. Teachers were forced to concentrate on the most important Local Education Authority or ministerial contests because they had to pre-select their priorities and set realistic goals to achieve in the time of pandemic. They knew that only the most significant aims were possible to accomplish because they did not have the traditional face-to-face contact with the students, which complicated the process of preparation and cooperation substantially. Teachers could also rest from the rat race, which they often speed up by themselves when they need to impress their employer, show off among colleagues or shine in the local environment.

It can be generally assumed that working in the comfort of one's own house should be treated as a privilege. There are certain benefits, which teachers notice and enumerate, when asked, in relation to distant teaching. They often mention saving time normally devoted to travelling to and from work as a significant benefit of the while-pandemic time. What is more, they appreciate the comfort of working at home in terms of possessed equipment, the speed of the Internet, general safety, and positive emotions they associate with this place.

Finally, the next benefit worth attention relates to teachers' constant improvement of professional skills and knowledge. Due to lasting for more than two years pandemic circumstances many teacher training institutions had to prepare an offer containing postgraduate studies, various webinars, and online meetings in the virtual world. These professional courses were conducted via online platforms, streaming channels in synchronic time or they were recorded and then made available for the participants in more flexible and convenient time. All these solutions, possible to retrieve and access via the Internet, gave teachers unlimited possibilities of improving their skills without leaving their room or their hometown.

1.1 The research findings

As it can be assumed there are certain advantages which have unexpectedly appeared in a difficult time of pandemic COVID-19. Teachers clearly admit that some of them simplified their work to a significant degree and are worth continuing, when or if, epidemic comes to an end. The research was conducted on one hundred teachers from various primary and secondary schools in Poland. This group contains opinions of twenty-seven students from the University of Technology and Humanities in Radom, who attended the last year of teacher training specialization during their master's degree studies. The researched group were all asked questions about the most substantial benefits they happen to notice when conducting the process of distant teaching as well as the most crucial drawbacks related to this situation.

The first part of the questionnaire was devoted to possible advantages that teachers notice, and the results are as follows:

Question	Answer	
1. Do you notice any benefits related to online working?	Yes	77%
	No	23%
2. Did you improve your knowledge and technical skills during the pandemic?	Yes	95%
	No	5%
3. Did your professional relations with colleagues improved in the pandemic?	Yes	88%
	No	12%
4. Do you regard decreasing the pace of work with students positively?	Yes	35%
	No	65%
5. Do you feel that you had to produce and improve fewer school documents during the epidemic?	Yes	50%
	No	50%
6. Did you feel comfortable with conducting online lessons at home?	Yes	59%
	No	41%
7. Did you experience benefits related to distant working?	saving time devoted to travelling – 74%	
	saving money – 63%	
	feeling calmer – 58%	
	not being exposed to noise and turmoil during the breaks – 65%	
8. Do you enjoy participating in teacher training courses online?	Yes	79%
	No	21%

Table 1a. The results of the research, source: author

It was quite predictable that 95% of questioned teachers noticed their personal improvement in the technological area. They almost unanimously confirmed that they gained an insight into the diversity offered by the virtual world. They explored various platforms, apps and online tools prepared for making the teaching process interesting and challenging for the students. They selected necessary instruments and learnt how to operate them, they became more active on the Internet and could suit the needs of 3,0 generation more accurately. Regardless of varied age of the respondents, most teachers developed new skills and appreciated unlimited possibilities that the Internet has to offer.

Many of the questioned teachers, as much as 88%, reflected on the positive influence of pandemic on their mutual relationships with other colleagues. The significant increase in warming up reciprocal attitudes could have been observed among members of this professional group. During the research they declared their disposition to help the other person, willingness to cooperate in groups and readiness to invest personal engagement as well as effort to achieve collective goals.

As far as decreasing the pace of work is concerned, teachers did not judge this aspect positively. Many of them, 65%, regarded this area as a complete failure. On the one hand, teachers often feel overwhelmed by the number of various competitions, contests, and school

events, which they prepare with the students during the school year, but on the other they understand that lack of them leads to lowering learners' motivation to achieve success. The result of 65% unsatisfied educators proves that Polish teachers are very ambitious, they treat their profession seriously as a kind of mission to conduct, they are determined to work with students and ready to accept appreciation for their effort.

Another surprising outcome relates to the fact that the researched teachers did not confirm the decreasing amount of clerical work during the pandemic time. Only half of them noticed this advantage, which may lead to the conclusion that many teachers understood this question more generally. From the author's point of view, there is a suspicion that teachers regarded paperwork as not only the part related to producing and improving school documents but also creating tests, checking homework, and preparing additional exercises to individualize the educational process.

The next question concerned the comfort of working at home and this privilege was regarded positively by 59% of respondents. This indicates that conducting lessons from home might be a challenge for as many as 41% of educators. It is related to the characteristics of this profession due to which a teacher is expected to turn on a webcam and stay focused on his students minute after minute. The teacher and his closest surrounding are carefully observed and judged. There is also a pressure that something unexpected may happen at home, for example, some other members of the family will need immediate help or start quarrelling, what generates a huge stress for the teacher. Not like in other professions working as a teacher in a remote mode differs from other jobs and is more demanding. Although it can be summarized that most teachers have comfortable conditions to conduct online lessons in terms of accommodation or equipment, many of them believe that home is not the best place to perform their duties. What teachers appreciate in the pandemic circumstances is saving time devoted to travelling to and from work, 74% of respondents regarded this fact positively, saving money for the fuel and daily expenses gained 63% and being in distance from constant noises during the breaks is important for 65%. In the questionnaire, teachers answered that being able to attend various webinars, trainings and after graduation studies in the comfort of one's own house is an advantage for 79% of those who took part in the research.

2 Drawbacks related to the teacher's work in the pandemic circumstances

Difficult pandemic time brought some negative conclusions, which teachers drew from their everyday experiences. These assumptions were related to their personal well-being and the standard of cooperation with students and their parents. Unfortunately, the pandemic caused exposure to several stressful factors, which had an impact on teachers' mental health. First, the beginning of the second wave of COVID-19, in October 2020, rushed the teachers to gain necessary knowledge of how to operate certain platforms to be able to plan the lessons. It was a rough time devoted to numerous training sessions, bombarding teachers with emails, short messages and announcements, fast flow of an enormous amount of new information which teachers had to select, check, re-practise and then use in the new reality. They were forced to learn new functions that the electronic registers had to offer, how to download and use necessary operating systems, search for supplementary materials on platforms such as You Tube to support lesson phases with short presentations, experiments, and demonstrations. They had to find quality e-materials to practise the most important issues with the students.

All these actions were done under a huge pressure of time, expectations and demands directed at this professional group.

When teachers mastered essential skills to prepare their online meetings other problems drew their attention. They had to face the challenge of being listened to and understood by the students. The question of motivating students to take an active part in the lessons appeared. Many teachers struggled with giving instructions and explanations, which would lead the learners to the successful state of knowledge. It frequently happened that teachers devoted extended amount of time to explanations and repetition of the same theoretical information because students were out of control. Without their webcams turned on an educator had little influence on what students did during the lessons, whether they listened and took notes or concentrated on other aspects of life. Very often teachers felt frustrated after the classes which, on the one hand, required longer time to prepare when compared to the time before the pandemic but, on the other, did not inspire young people enough to concentrate fully on what was being discussed. What is more, talking for about five hours a day to the black screen without any guarantee of being given feedback or evoking the expected reaction from the students could consequently depress many educators and cause serious mental disorders.

Another serious problem, which gave many teachers sleepless nights were home assignments. As the pandemic reality showed it was a chapter of endless accidents. The main problem concerned lack of responsibility in sending homework on time, in the format required by the teacher and via a chosen virtual tool. This resulted in constant misunderstandings, which racked teachers' nerves and put them in the circumstances in which they had to cope with naive excuses, cheating and agonizing demands that the students and their parents had.

Another problem came to light when teachers had to test their students' knowledge. The situation was difficult because new solutions had to be introduced to prevent learners from cheating and rewriting answers from various sources. This process could be compared to a permanent and exhausting struggle with the students to find the way to force them to acquire knowledge, which then would be used independently during a test. Most teachers had to resign from testing materials prepared in Word or PDF files by the publishers if they wanted to stop this unacceptable procedure. This generated time devoted to preparing completely new revision materials on various interactive platforms, which helped to limit, to some extent, the process of copying answers among students.

One of the drawbacks related to distant teaching in epidemic time was also difficulty in introducing pair or group work during the classes. Students were not enthusiastic about cooperating with each other in virtual circumstances and teachers, especially foreign language teachers, struggled with conducting tasks focused on collaborative work, communication, and information exchange.. It must be emphasised that developing speaking skills in traditional circumstances, at school in the classroom, is difficult but it became more complicated during online lessons and many teachers did not find a remedy to improve this situation.

The next disadvantage is lack of privacy in the teacher's profession intensified by the pandemic. Especially at the beginning of the first wave of COVID-19, in March 2020, teachers were forced to find solutions to contact the students on their own. Schools were not technologically and technically prepared for such changes. School life became transferred and

activated through more indirect channels like, for example, an email, Messenger, WhatsApp, or a smartphone. Teachers shared their private accounts, email box addresses and telephone numbers with students and their parents. The consequences of being easily accessible at any time convenient to students or their caretakers ruined teachers' expectations about working from 8am to 4pm. Many teachers found it difficult to put a clear division line between working and private time, many of them felt overwhelmed with several problematic matters they were expected to solve instead of taking care of their own needs.

2.1 The research findings

The second part of the research was devoted to possible disadvantages that teachers notice in a new reality and problems they experience in online teaching. The research introduces two main questions, one related to stimuli, which evoke stress and the second related to the most exhausting aspects arising from distant teaching. In both questions, teachers could choose multiple answers. The findings are as follows:

Question	Answer
9. What stresses you the most in online teaching?	using new teaching tools and online platforms – 67%
	the fear of failure in everyday duties – 36%
	selecting appropriate and interesting e-materials – 43%
	the amount of information I must familiarize with – 57%
	limitations in teaching I encountered in new reality – 36%
	lack of control of what students do during the lessons – 72%
	students' lack of motivation – 86%
	consciousness that students cheat – 45%
	parents' expectations and their judgement – 21%
10. What aspects did you find the most exhausting and frustrating during the pandemic?	working long unsociable hours – 97%
	lack of privacy – 71%
	constant involvement in other people's problems – 62%
	inadequate teaching results to the amount of repetition and explanation involved – 87%
	students' lack of responsibility – 74%
	copying with students' excuses and unwillingness to attend the lessons actively – 83%

Table 1b. The results of the research, source: author

As the table presents the most stressful factors for the teachers during the pandemic time were lack of students' motivation to learn indicated by 86% of the respondents and lack

of control of what students do during the online lessons marked by 72%. When it comes to the lack of motivation, regardless to the time of the pandemic, it is a general problem in education often identified by teachers as the main source of stress in their profession. Lack of control over students is a new phenomenon which intensified during the epidemic, many teachers admit that it was difficult for them to conduct classes especially with older learners because in every virtual group they could identify at least a few teenagers who were concentrated on doing other things than learning. The third stressful factor for educators was using virtual tools and new teaching platforms, chosen by 67% participants of the survey, which is a normal reaction to innovative ideas requiring experimenting and exploring. The next question was related to the factors which evoke exhaustion and frustration in this professional group. The results present that the most oppressive aspect was connected with working long, unsociable hours chosen by 97% of the researched teachers. Educators were also tired of constant repetition of the same material (87%) which had little positive influence on the test or exam results, and it was difficult for them to cope with naive excuses and students' general unwillingness to be active during the lessons (83%).

3 Problems experienced by the students

In the time of the national lockdown not only adults but also children and teenagers went through a rough period of strong and often inconsistent emotions which were hard to control. It is difficult for a dedicated teacher to stay unconcerned about the problems young people experienced during the pandemic. First, they lost the opportunity for socializing because of being partially imprisoned in the house what escalated the feeling of being excluded. Constant fear of health, sharing the same space with family members round the clock, misunderstandings and tense atmosphere at home, helplessness, lack of possibilities to release stress pushed young people to risky behaviours. Many children and teenagers suffered from loneliness and depression, as the research conducted by the scientists from University of lower Silesia in Poland showed 38,5% of teenagers had the symptoms of depression and every fifth respondent thought about committing a suicide during the pandemic.⁴⁹ American Institute for Economic Research published information that the number of deaths among young people grew up for 23%, for one hundred thousand people, in 2020 when compared to the previous year. An extremely worrying fact is that 91% of reported cases among this group were American teenagers who committed a suicide.⁵⁰ Furthermore, scientists from the foundation of We Give Power to Children found out that in two basic, for children, places of existence which is the house and school children experience a lot of violence. As the results present 57% of young students experienced acts of brutality from their friends and 41% from their closest relatives.⁵¹

Taking into consideration other disadvantages related to the pandemic, it should be mentioned that this time disorganized the lives of many young students and brought chaos to their existence. According to the psychologists, keeping the rhythm of the day, planning

⁴⁹ <https://centrumprasowe.dsw.edu.pl> retrieved on the 10th of June 2021

⁵⁰ <https://bezprawnik.pl/samobojstwa-mlodziezy-w-pandemii/> retrieved on the 10th of June 2021

⁵¹ <https://wolnemedi.net/problem-samobojstw-dzieci-w-czasie-pandemii/> retrieved on the 1st of July 2021

various actions, and controlling them helps to maintain good mental health.⁵² Unfortunately, a number of them showed very limited abilities necessary to keep control over their everyday routine. They lacked in responsibility and basic organizational skills what resulted in being late for the classes, logging in irregularly or disappearing during lessons. Furthermore, some students declared that they did not take notes during the classes or listen to the teacher because they were involved in playing computer games with other classmates, searching the Internet, checking their Facebook, texting on Messenger, or watching pictures on Instagram. They had no discipline to get ready for the classes and obey the rules respected at school like, for example, turning off their smartphones during the lessons. Their reluctant approach to learning could have been assumed from the excuses made up to avoid answering teacher's questions or participating in a lesson actively, because of having the problems with the speakers or the Internet, as well as sending homework assignments often with a delay or being unwilling to do extra tasks.

4 Online sources

Although many teenagers demonstrated their reluctant attitude towards learning during the pandemic, teachers did not resign from searching for new solutions to create interesting lessons and test students' knowledge in the most transparent way. Online teaching forced educators to incorporate TIK technologies into this process and helped teachers familiarize with tools, which can be used in virtual and traditional classrooms. Teachers improved their skills in operating various computer programs to create notes, store and exchange information or introduce new material in a visually attractive way. In Polish educational system the most popular teaching platforms during the pandemic time were Microsoft Teams and Google Meet. They give several possibilities to meet students in a safe environment. Teachers can create virtual classes from the inner database and plan meetings in the calendar. On Microsoft Teams students are automatically informed about the event as soon as it is planned by the educator, on Google Meet they can attend the meeting from the position of the planner included in the electronic register where the teachers place links for the virtual meetings. Both platforms create opportunities for sharing presentations in Power Point, e-materials or videos, which can be introduced both by the teachers or their students. What is more, MS Teams offers individual chats with students, communication channels for virtual groups to place announcements and important information as well as the inner base of contacts, which enables the teacher to contact a student or a parent in a telephone or a video conversation.. Both platforms provide convenient solutions to save time in preparing the classes, however Microsoft Teams seems like a complete working space with all necessary tools and apps to conduct online lessons.

During the national lockdown, it was very important to practise and check students' knowledge regularly. There are certain applications, which help teachers create interactive exercises in the form of games, quizzes, and puzzles to practise and revise necessary information, among them one can find Wordwall, Kahoot, Bamboozle, Quizlet or LearningApps. Generally speaking, these platforms allow teachers to create their own

⁵² <https://businessjournal.pl> retrieved on the 2nd of June 2021

exercises or use the ones existing in the base. The exercises can be created on the existing templates like in Wordwall to design tasks like match up, group sort, unjumble, wordsearch, anagram, true or false, quiz, missing words, matching pairs, random wheel, crosswords, and the like, but they are mainly directed at individual student's work. Quizlet and Learning Apps are perfect to prepare flashcards to revise vocabulary, design quizzes, fill in the gap exercises or multiple-choice tasks. Bamboozle platform requires creating or selecting a game in a form of puzzles which contain quiz questions. Another very popular and appreciated platform is Kahoot, which is used to create online games in the form of multiple-choice tasks. It allows the students to play in the individual or team mode to which they need personal smartphones.

To test students' knowledge platforms like Testportal, Microsoft Forms, Quizme, Eduello can be recommended. Quizme and Eduello contain a base of various quizzes to practise and revise material from subjects such as history, Polish, Mathematics, Chemistry, ecology, and the like. These quizzes can be used as tests, which students fulfil during the classes as well as after them. Other enumerated platforms like, for example, Testportal require the teacher to prepare all the questions himself. First, the teacher starts with the basic configuration of the test, and then adds questions, which can be of multiple choice, fill in the gaps, short answer, true/false or open. In each question box there is a small toolbar with basic functions of editing the text as well as options to paste pictures, audio and video files, links, or attachments. After finishing writing the students get an immediate feedback about their results however this is just the artificial intelligence, and it is advisable to re-check the answers. Other platforms like Microsoft Forms are based on a similar idea of creating tests in the pandemic time.

The last group of applications relates to creating multimedia presentations. The most popular in this group is the PowerPoint program. In this app users can create presentations on ready-made templates, they can design every slide from scratch or use the built-in layout that includes all boxes necessary for the presentation. They can include text, pictures, images, pie charts, sound effects as well as videos. In the pandemic time multimedia presentations appeared to be an eye-catching aid helpful to grasp and focus students' attention on the discussed issues.

Summary

Pandemic caused by the coronavirus and related COVID-19 pandemic changed the colours of education. It was a difficult time of many rough changes and challenges, but teachers managed to continue this process sustaining a high standard of online teaching. They gained an insight into the opportunities the virtual world has to offer, learnt new facts, and experimented with new technologies. These experiences helped educators understand their students better and convey knowledge in a more up-to-date way, they also created the opportunity for continuation of some ideas at schools in more traditional circumstances. The pandemic time brought some benefits as well as drawbacks. It revealed some imperfections of the educational system as well as the sad truth of how students often treat their responsibilities. It showed how difficult this profession is and that it deserves appreciation and social respect.

Resumé

Pandémia koronavírusu a s ním súvisiace ochorenie COVID-19 zmenili vo všetkých postihnutých krajinách charakter a formy vzdelávania. Máme za sebou náročné obdobie mnohých zmien a výziev, avšak učiteľom sa podarilo preklenúť počiatočné úskalí a veľmi rýchlo sa adaptovali na nové podmienky a pokračovali vo vyučovacom procese v snahe udržať úroveň výučby spreď pandémie. Učítelia získali prehľad o možnostiach, ktoré ponúka virtuálny svet, zoznámili sa s doposiaľ neznámymi platformami a experimentovali s novými technológiami. Nové skúsenosti a zručnosti pomohli učiteľom lepšie porozumieť svojim žiakom a sprostredkovať im vedomosti modernejším spôsobom. Obdobie pandémie prinieslo do vyučovacieho procesu isté výhody, avšak bolo sprevádzané aj nepriaznivým dopadom na vzdelávanie. Odhalili sa niektoré nedokonalosti vzdelávacieho systému, ako aj smutná pravdu o tom, ako žiaci často pristupujú k svojim povinnostiam. Aj v dobe pandémie sa ukázalo, aké náročné je učiteľské povolanie, ktoré si v spoločnosti zaslúži uznanie a rešpekt.

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DEVELOPING INTERCULTURAL COMMUNICATIVE COMPETENCE THROUGH TASK-BASED LANGUAGE TEACHING

Michael E. Dove

Abstract

Intercultural communicative competence (ICC) is a vital set of skills for any participant in intercultural communication, which naturally includes foreign-language teachers, translators and interpreters. In university programs training such professionals, ICC development can be incorporated into practical language courses (among others). This paper proposes using Skehan's "weak" form of task-based language teaching (TBLT) to develop learners' ICC while maintaining a focus on idiomatic target-language production. As an example of this approach, the author presents a roleplay activity where students practice a challenging intercultural communication task: helping an international student to navigate a situation fraught with potential cultural differences and misunderstandings.

Keywords: intercultural communicative competence, task-based language teaching, roleplay, empathy, hedging

1 Developing intercultural communicative competence in the foreign-language classroom

For foreign-language teachers, translators and interpreters to do their jobs properly, they must be sufficiently acquainted with the cultures associated with the languages they work with (Byram's "minimum content"; see Byram, 1993, p. 31). In Slovakia, as in many other countries, this is widely understood by higher-education institutions, demonstrated by the inclusion of cultural studies (called *red'lie* in Slovak) in university programs that train teachers, translators and interpreters of foreign languages. At the same time, however, it is important to recognize the importance of **intercultural communicative competence (ICC)** (Byram, 2020, p. 27), i.e. those skills **apart from** specific cultural knowledge and language proficiency that allow one to engage in successful intercultural communication.

Students at UMB have a variety of opportunities to develop their ICC through hands-on, practical experience with intercultural communication, including the Erasmus Student Network's (ESN) Buddy System, where local students take incoming Erasmus+ students under their wing, helping to acquaint them with the institutional and cultural specifics of their new setting. The benefits of such a program for all involved are clear. The classroom, however, can also be a venue for improving such competencies, helping students to prepare for or reflect on their practical experiences with intercultural communication.

My colleagues from the Department of Professional Communication in Business at UMB's Economics Faculty, such as Anna Zelenková and Dana Benčiková, have devoted a great deal of scholarly work to ICC development specifically for the needs of business

students and professionals, while also recognizing the necessity of developing such skills among students of other fields (Zelenková, 2010, p. 10)⁵³.

Various means of teaching ICC have been proposed, many of which are appropriate for practical foreign-language courses. These means include literature, a particularly effective tool according to Michael D. Palmer, as “the effect of identification that occurs as a reader becomes absorbed in a story permits a kind of cross-cultural empathy not easily achieved by other means.” Empathy, a key component of ICC (Byram, 2020, p. 44, p. 129), can also be cultivated through roleplays, a variety of which are presented by Slovak scholar Eva Reid (Reid, 2015, pp. 942–943), as well as the “simulation method” recommended by Zelenková (Zelenková, 2010, pp. 79–90). Incorporating such activities into a larger series of interconnected activities, such as reading, listening, and brainstorming, can serve to further enhance students’ sense of empathy by creating an interactive, long-form narrative with recurring characters.

In this paper, I present a roleplay activity as an example of a way to cultivate students’ ICC while fulfilling the more traditional didactic aim of developing their foreign-language proficiency and their ability to accomplish specific communicative tasks in a foreign language.

2 Task-based language learning and intercultural communicative competence

The concept of task-based language teaching (TBLT) is nothing new, having been proposed by N. S. Prabhu in 1987, but like many teaching methods, its integration into practice has been slow and inconsistent. In their 2010 study, John L. Plews and Kangxian Zhao note language teachers’ reluctance to use TBLT, as well as its flawed implementation among those who do use it. They conclude that “The challenge for TBLT is not teachers or even the complexity of the approach, but rather **its dissemination**.” (Plews & Zhao, 2010, p. 56, my emphasis). Furthermore, Peter Skehan warns that TBLT may reinforce unidiomatic usage by encouraging learners to focus purely on accomplishing the task rather than on the language they use (Skehan, 1996, p. 41). For future foreign-language teachers, translators and interpreters, acquiring idiomatic target-language usage is a major priority, which leads me to prefer what Skehan terms the “weak” form of TBLT, a more conservative version which balances a focus on task fulfillment with an emphasis on specific target language (ibid., p. 39).

3 A task-based activity for developing intercultural communicative competence

As an example of the approach described above, I here present a task-based activity of my own devising for the development of ICC. Using the terms and approach recommended by Eva Homolová (2018), I have defined the following aims for the activity:

Linguistic aim: Active use of hedging expressions, e.g. modal verbs.

⁵³ Compare with ZELENKOVÁ, A. – JAVORČÍKOVÁ, J. 2020. Business English Today: The Need for Intercultural Approach. In *Exploring Business Language and Culture*.

Communicative aim: Offering sensitive constructive criticism.

Formative aim: Development of intercultural communicative competence, specifically empathy.

3.1 Shevek's semester abroad

At the start of the activity, the teacher gives a dramatic reading of the text below. Meanwhile, students are instructed to note down every faux pas (a term previously introduced to them) they hear.

Shevek, a student from Antarctica, has come via Erasmus+ to study at your university for one semester. He speaks English fluently, but it's his first time outside Antarctica. You have volunteered to be his "buddy".

In the two weeks since his arrival, Shevek has shown himself to be a kind, outgoing fellow, taking great interest in your culture and quickly making friends with you and several of your classmates. He's trying his best to adapt to local customs, but he's still learning.

*Yesterday, however, Shevek attended your classmate Andrea's birthday party and made several "faux pas". First of all, he arrived one hour early, dressed in nothing but a pair of penguin-skin shorts. Upon seeing Andrea, he said, "Please accept my condolences, Andrea. You're one year older and closer to death." Then Shevek turned to her boyfriend, bowed deeply, said "**Ruky bozkávam!**" and kissed both of his hands.*

Over the next hour, before the other guests arrived, Shevek proceeded to give himself a tour of Andrea's home, paying particular attention to the bathroom medicine cabinet. "Quite an impressive collection!" he noted.

*After the other guests arrived and it was time for Andrea's birthday cake, he saw the lit candles and immediately poured Kofola on them, yelling, "Fire!" The guests were speechless. Then he started opening Andrea's presents, one by one. The first was a bottle of French perfume, which he promptly poured into little glasses. He said, "**Na zdravie!**" drank up his glass, and looked confused when no one else did. "But it's excellent cognac!" he said.*

It's now the day after the party, and you've decided to sit down with Shevek for a chat. Can you help him? What should and shouldn't he do at a birthday party in your country?

After listening and taking notes, the printed-out text is distributed to the students, and in pairs, they check to see if they identified all the faux pas, underlining them in the text.

3.2 Pre-task: Offering culturally sensitive constructive criticism

The students watch LeeAnn Renninger's "The Secret to Giving Great Feedback"⁵⁴, which contains helpful tips on both giving feedback (for Shevek's buddy) and receiving/eliciting feedback (for Shevek himself).

The teacher then presents insensitive, judgmental expressions and elicits more sensitive alternatives with a focus on both effectiveness and idiomaticity:

- Instead of saying "You should have...", focus on future improvement, e.g.

⁵⁴ https://www.ted.com/talks/leeann_renninger_the_secret_to_giving_great_feedback

Next time/In the future try (not) to...

Next time, it might be a good idea to...

You may want to consider...

One thing you might want to try is...

- Instead of asking “Why did(n’t) you...?”, assume Shevek’s best intentions and explain his mistake, e.g. *I know you meant well, but...*
- Instead of saying “What were you thinking?”, express curiosity about Shevek’s culture, e.g. *How do people [e.g. dress for a party] in your country?*
- Instead of saying “That was really insensitive!”, explain the way his actions might be received, e.g. *People might misinterpret that as...*

Students practice making specific suggestions, e.g. instead of “You should have worn a shirt,” use “Next time, make sure to wear shoes, trousers **and** a shirt to a gathering.” In addition to the specific target language, the teacher encourages students to avoid premature judgements and give Shevek the benefit of the doubt.

3.3 The roleplay

The teacher assigns each student one of two roles: 1. Shevek’s buddy or 2. Shevek. Using the presented target language, the buddies (Role 1) then plan what they will say to Shevek. Meanwhile, the Sheveks (Role 2) should brainstorm aspects of (imaginary) Antarctic culture that could have led to the misunderstandings in the story and plan their responses accordingly. Alternatively, the teacher can give prompts to the Sheveks or, in smaller groups, take the role of Shevek themselves, allowing all the students to focus on the target task and language.

Once the students are prepared, they act out the roleplay in their assigned roles, either in pairs or as a group with the teacher in the role of Shevek. This is followed by a reflection phase: “Shevek: How did your buddy’s feedback make you feel? Buddies: How would you improve your communication next time?” The roleplay can then be repeated, potentially with roles reversed, allowing students to further practice the target language and communication skills.

3.4 Post-task discussion

The teacher presents students with the following question, allowing them time to prepare and discuss their answers: “Based on Shevek’s responses, what can you infer about Antarctic culture and values?” If students are familiar with cultural taxonomies, this can be an opportunity to apply and review those concepts as well: “What differences are there between your culture and Antarctic culture in terms of categories like formality/informality, punctuality, directness/indirectness, privacy, views of aging/death, taboos, gender-dependent behavior etc.?”

This discussion is key to encouraging students to, as Byram puts it, “use [their] skills of empathy and [their] linguistic competence in order to understand the structure and coherence of another variety of values and behaviours” (Byram, 2020, p. 127)⁵⁵.

⁵⁵ Note that Byram is careful to distinguish this endeavor from moral relativizing (Byram, 2020, pp. 124–130).

4 Activity commentary

Like every teaching tool, this activity should be adapted by the teacher for the specific context and their students' needs. The following commentary describes specific aspects that teachers should consider adapting.

4.1 Culturally specific phenomena

Culturally specific items are printed **in bold** in the story; by replacing these (and others) with phenomena from students' native culture(s), the teacher can offer their students opportunities to use their own knowledge, as cultural insiders, to help Shevek.

In one of Benčiková's activities exploring stereotypes and generalizations, she uses imaginary countries (*Xanadia* and *Ynlandia*) as neutral examples (Benčiková, 2007, p. 73). Aiming for a similar neutrality and broad applicability, I have opted for Antarctica as Shevek's place of origin. Teachers can assume that students have a general knowledge of the real yet uninhabited continent, and this basic familiarity creates a convenient basis for them to envision and elaborate an imaginary home culture for their version of Shevek.

4.2 The name "Shevek"

The name "Shevek" is a reference to the protagonist of Ursula LeGuin's 1974 novel *The Dispossessed*, the story of a man visiting a foreign planet and his struggle to come to terms with its very different values, societal organization and culture. Michael D. Palmer highlights the suitability of this particular novel, as well as other works by LeGuin, as a "tool for cross-cultural thinking and teaching" (Palmer, 1989, p. 31). Naturally I don't expect all students to pick up on this reference, but on the other hand, it suggests the rich possibilities of combining literature and roleplays to cultivate ICC. Students could, for example, read a literary work about an intercultural encounter and then roleplay as one or more of the characters.

4.3 Hedging

Most of my suggestions for sensitive language employ hedging (e.g. the modal verbs *may* and *might*) to mitigate the potential discomfort caused by negative feedback. Hedging is an important pragmatic aspect of language for learners to acquire (Fraser, 2010, p. 33), but they should also be aware that it comes at the cost of a certain vagueness (ibid., p. 25) which could cause misunderstandings, especially in lingua-franca situations such as this one. Foreign-language teacher, translator and interpreter trainees should be encouraged to consciously consider what level of hedging vs. directness is appropriate for their interlocutors/audience.

Conclusion

In this paper I have presented a practical example of an activity that uses the "weak" form of task-based language teaching to develop intercultural communicative competence. I hope it will serve as an inspiration, or at least a jumping-off point, for other educators.

Acknowledgement

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Resumé

Interkultúrna komunikačná kompetencia (ICC) predstavuje súbor zručností, ktoré sú nevyhnutné pre akéhokoľvek účastníka interkultúrnej komunikácie, vrátane budúcich učiteľov cudzích jazykov ako aj prekladateľov a tlmočníkov. V rámci študijných programov, ktoré pripravujú takýchto odborníkov, existuje možnosť zakomponovať vývoj ICC aj do predmetov praktického jazyka. Tento príspevok navrhuje použitie „slabej“ formy (podľa P. Skehana) vyučovania cudzieho jazyka zameraného na riešenie úloh (TBLT) s cieľom rozvíjať ICC takým spôsobom, aby sa zachoval dôraz na vývoj aktívneho použitia štandardných jazykových prostriedkov. Ako príklad tohto prístupu autor uvádza aktivitu, kde študenti hrajú roly vyžadujúce citlivú komunikáciu: poradiť cudziemu študentovi, ako sa správať v situácii nabitej potenciálnymi kultúrnymi rozdielmi a komunikačnými nedorozumeniami.

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LINGVISTICKÁ SEKCIA

JAZYKOVÁ KRAJINA V PEDAGOGICKEJ PRAXI

Petra Jesenská

Abstrakt

Jazyková krajina (JK) je nová dynamicky sa rozvíjajúca antropocentrická multidisciplinárna vedná oblasť s interdisciplinárnymi presahmi do geosemiotiky, geopolitiky a histórie, sociolingvistiky, pragmalingvistiky, multimodálnej lingvistiky, lingvistickej antropológie, kultúrnej lingvistiky, kultúrnej antropológie ako aj kultúrnej semiotiky, architektúry (typológia slohov a štýlov a identifikácia funkcionality architektonických objektov) a ďalších. JK stavia na pevných základoch výsledkov skúmania systémovej lingvistiky. Už i čiastkové výskumné zistenia JK-y by sa mali pretaviť do akademickej prípravy študentskej obce. Cieľom príspevku je zameranie na opis experimentu zaradenia témy JK-y do magisterského programu učiteľstva a prekladateľstva/tlmočníctva anglického jazyka a kultúry na KAA FF UMB v Banskej Bystrici. *Táto práca bola podporená Agentúrou na podporu výskumu a vývoja na základe Zmluvy č. APVV-18-0115.*

Kľúčové slová: jazyková krajina (JK), multidisciplinárny výskum, multimodálny znak

Úvod

Študentky a študenti magisterského štúdia by mali dostať možnosť spoznať krásu empirického výskumu a pocit dobrodružstva z poznávania jazyka, kultúry, histórie a pod. vlastnej obce priamo v teréne. Emocionálna zainteresovanosť posilní vnútornú motiváciu skúmať, bádať, dozvedieť sa viac pomocou vlastných tvorivých metód a postupov (porov. Čapek, 2015). Krása z poznávania a objavovania vlastných koreňov s prepojením na študijný program učiteľstva akademických predmetov či prekladateľstva a tlmočníctva predstavuje vklad do ich osobnostnej, intelektuálnej i profesijnej výbavy. Ako absolventi a absolventky bakalárskeho štúdia majú pevné základy systémovej lingvistiky umožňujúce upriamiť ich pozornosť na nadstavbové interdisciplinárne súvislosti, ktoré sú navyše súčasťou ich každodenného života. Cieľom príspevku je deskripcia experimentu zaradenia témy jazykovej krajiny do akademického predmetu v magisterskom programe.

1 Jazyková krajina

V posledných 20 – 30 rokoch sa v lingvistike začína venovať výskumná pozornosť jazykovej krajine (ďalej len JK), v zahraničnej lingvistike známej ako *linguistic landscape* (LL). Ide o antropocentricky zameraný interdisciplinárne orientovaný vedný odbor využívajúcemu postupy skúmania systémovej lingvistiky, sociolingvistiky, pragmalingvistiky, multimodálnej sémiotiky, histórie, geopolitiky a pod.⁵⁶ Ústredným pojmom skúmania sa stáva krajina. Ide o nazeranie na krajinu prostredníctvom znakov a symbolov, ktoré človek zámerne vytvoril a ktorými sa neustále z rozličných dôvodov obklopuje. Signifikantnú rolu pri tom plní kontext, situácia, čas a priestor. Za základnú

⁵⁶ Porov.: Rožai 2017, 2018

jednotku JK-y sa považuje *sign*, resp. multimodálny znak. Skúmanie JK-y veľkomiest a rozľahlých aglomerácií prebieha v zahraničí niekoľko desaťročí – v zámorí, Ázii aj v Európe. Medzi prvými skúmanými areálmi boli Toronto, Tokio, New York, Mníchov. Na Slovensku sa problematike začala venovať L. Molnár Satinská (skúmanie Bratislavy), M. Ferenčík (skúmanie Popradu a Prešova), J. Bauko (dvojazyčné obce), J. Krško (hydronymia Hrona a Váhu, toponymia obcí Slovenska pravidelne prezentovaná o.i. v relácii RTVS *Čudnopis* na základe analógie s podobne zameraným českým TV programom *Divnopis*) a ďalší.

Multidisciplinárne skúmanie jazykovej krajiny prebieha od roku 2019 súbežne v Bratislave, v Banskej Bystrici, Banskej Štiavnici, v Komárne, Komárom, v Békešskej Čabe, Mníchove a v Erlangene v rámci projektu APVV-18-0115 *Jazyk v meste – dokumentovanie multimodálnej semiosféry jazykovej krajiny na Slovensku a z komparatívnej perspektívy*. Jeho cieľom je komplexne zmapovať jazykovú krajinu vybraných miest zo synchronného aj diachrónneho hľadiska od začiatku 20. storočia po súčasnosť a analyzovať pomocou kvantitatívno-kvalitatívnej analýzy za účelom ich následného porovnania. Jedným z čiastkových cieľov je preto kreovanie čiastkových databáz, ktorých dáta sa následne uložia do jednej centrálnej databázy, ktorej korpusové dáta budú voľne dostupné. V rámci spomínaného projektu APVV sa skúmaniu JK-y venuje výskumný vedecký tím, v ktorom pôsobia Z. Dobrík, A. Ďuricová, Z. Gašová, J. Lauková, E. Molnárová, J. Krško, P. Jesenská, E. Jurčáková, I. Schulze, W. Schulze (predkladateľ a vedúci projektu do marca 2020), J. Štefaňáková, S. J. Tóth, N. Zemaníková (pozri napr. Ďuricová, 2020).

Na získanie objektívnych a reálnych údajov je potrebné zmapovať celkovo 4 000 metrov vybranej JK-y v každom mestskom areáli, ktorý je predmetom skúmania. Daný areál je nutné zachytiť a následne ho systematicky spracovať za účelom vkladania do vytvorenej databázy s cieľom vytvorenia rozsiahleho korpusu jazykovej krajiny. Kreovanie databázy je podmienené hľadaním takej formálnej štandardizovanej štruktúry, ktorá by umožnila zachytenie anotácie podľa sledovaných kritérií s možnosťou vyhodnocovať údaje s hľadiska kvantitatívno-kvalitatívnej analýzy a následnej komparácie s inými jazykovými krajinami aj v iných krajinách.

Z objektívnych dôvodov nie je vždy možné zapojiť študentstvo do konkrétneho projektu, napr. už len preto, že výskum sa neobmedzuje len na výučbovú časť semestra, ale prebieha aj počas voľných dní, sviatkov, v prázdninovom období, v skúškovom období a pod. Počas výučbovej časti je však možnosť sprostredkovať metódy a zistenia študentom a podnietiť v nich hlbší záujem o problematiku.

2 Ako a prečo učiť jazykovú krajinu – metódy a motivácia

Do výberového akademického kurzu magisterského štúdia sme experimentálne včlenili problematiku JK-y v rámci *Lexikologického seminára AJ*. Sledovali sme niekoľko zámerov. Išlo nám o zvýšenie povedomia a záujmu o prostredie, v ktorom sa študenti každodenne pohybujú. Chceli sme o. i. dosiahnuť, aby absolventi kurzu aj pod vplyvom tejto študijno-empirickej skúsenosti ďalej šírili myšlienky pozitívneho občianskeho aktivizmu a záujmu o svoje prostredie. Pracovali sme s tézou, že podnietenie záujmu o známe prostredie (v tomto prípade o JK-u) vedie k starostlivosti, a teda aj k aktívnej ochrane známeho prostredia, napr. aj prostredníctvom vhodných učebných materiálov a zavedenia nového

akademického predmetu zameraného práve na JK-u, v ktorej si študenti budú všímať používanie multimodálnych znakov a ich prepojenie s architektúrou a ostatnými zložkami urbánneho prostredia. Zároveň sa pozornosť venovala aj takým fenoménom ako sú typológia multimodálnych znakov, mono-/bi-/tri- a multilingválnosť, funkcia jazyka v JK-e, používaniu angličtiny ako jazyka lingua franca a pod. Naše vnímanie JK-y vychádza z Baukovej definície, v ktorej explicitne nepoužíva termín JK, ale hovorí o proprietárno-semiotickom obraze krajiny pozostávajúcom z 'propií (najmä z antroponým, toponým a chromatoným) nájdených na rôznych štítkoch, značkách na verejných priestranstvách, umiestnených na rôznych nosičoch (napr. plagátoch, budovách, náhrobných kameňoch, tabuliach) a extralingválnych znakoch (napr. fotografiách, sochách, emblémoch, kresbách), ktoré poukazujú na ich vlastné mená' (Bauko, 2019, s. 142). Cieľom je viesť študentov a študentky k autonómnosti, samostatnosti, otvorenosti, záujmu o veci verejné a ku kreativite ako aj schopnosti argumentovať a zdôvodňovať svoje postoje vo vzťahu k najbližšiemu okoliu. Výsledkom snaženia bude študentská obec, ktorá:

1. dokáže identifikovať, zbierať, triediť, klasifikovať, analyzovať, syntetizovať, vysvetliť a interpretovať (teda celkovo spracovať a vyhodnotiť) získaný surový výskumný materiál,
2. následne je schopná samostatne nachádzať a spájať súvislosti a ďalej s nimi kreatívne pracovať a vyvodzovať z nich závery,
3. dokáže aplikovať nadobudnuté vedomosti a vedecko-výskumné zručnosti v ďalšej tvorivej študentskej práci ako aj profesijnej praxi v budúcnosti,
4. je schopná autonómne prezentovať svoje zistenia, názory a postoje.

Spomenuté zručnosti predstavili študenti a študentky vo forme záverečnej semestrálnej prezentácie svojho samostatného študentského výskumu v známom urbánnom prostredí zameranom na vybranú konkrétnu oblasť danej problematiky, napr. na použitie angličtiny ako lingua franca v jazykovej krajine, pomer ne/oficiálnych nápisov a pod.

3 Akademický kurz zameraný na jazykovú krajinu

Celý akademický kurz majú študenti a študentky k dispozícii v Moodli (<https://lms.umb.sk/course/view.php?id=5249>), kde si nájdu organizáciu kurzu, informačný list predmetu, štruktúru seminárov v závislosti od časovej dotácie a harmonogramu štúdia (13 týždňový semester) ako aj stručnú osnovu kurzu s akcentom na JK-u vybraného areálu, metódy skúmania a spôsoby spracovania získaných dát, základy vedeckej práce v terénnej praxi (spôsob zberu dát), JK-u s ohľadom na použitie angličtiny ako jazyka lingua franca, JK-u s akcentom na zobrazovanie mužov a žien vo verejnom priestore a pod. Dôraz sa kladie na oboznámenie študentstva s najnovšími trendmi v dynamike výskumu jazykovej krajiny a zapojenie študentstva do týchto výskumných aktivít, napr. prostredníctvom skúmania JK-y v rámci ich tvorivej činnosti pri koncipovaní záverečnej (bakalárskej alebo magisterskej) práce.

Akademický kurz je viacjazyčný (trilingválny), pretože jazyk, ktorého znalosť je potrebná na absolvovanie kurzu, je anglický jazyk na úrovni B1 – C1) ako aj slovenský jazyk a príležitostne aj český jazyk s ohľadom na rôznorodosť odporúčanej literatúry a iných zdrojov vhodných na štúdium. Celková časová záťaž študenta počas semestra predstavuje 90 hodín, z ktorých 13 hodín predstavuje kombinované štúdium (semináre a konzultácie) a 26

hodín domácu prípravu, samoštúdiu a príprave na záverečnú prezentáciu je vyčlenených 51 hodín prípravy. Priebežné hodnotenie pozostáva z aktívnej účasti na seminároch počas výučbovej časti semestra (0 – 20 bodov), z domácej prípravy na semináre (0 – 20 bodov) a zo záverečnej študentskej prezentácie na konci semestra (0 – 60 bodov). V kontexte kreditového štúdia sa potom v rámci záverečného hodnotenia pridelia kredity tomu učiacemu sa, ktorý získal za plnenie určených podmienok minimálne 65 z maximálne 100 bodov.

Záver

Absolvovanie kurzu jazykovej krajiny pomohlo študentstvu uvedomiť si, že verejný priestor predstavuje trvalú hodnotu hodnú vnímania, posudzovania a ochrany. Pre študentov učiteľstva kurz predstavoval možnosť aplikovať zručnosti, poznatky z kurzu v pedagogickej praxi, ktorú následne absolvujú vo vyššom ročníku štúdia. Pre študentov prekladateľstva a tlmočníctva kurz znamenal vklad pre budúce povolanie prekladateľa/tlmočníka v podobe zručnosti práce s jazykom a multimodálnou semiotikou. Pridanou hodnotou je povedomie študentov o mnohých nových interdisciplinárnych vedných oblastiach získaných z nového akademického kurzu. V neposlednom rade študenti získali nový pohľad na známe, ale nepreskúmané mestské prostredie z rôznych uhlov pohľadu.

Vychádzali sme z predpokladu, že po hlbšom spoznaní svojho prostredia k nemu nadobudnú iný, vrelší, vzťah, ktorý sa pretaví do ich záujmu o veci verejné. Študentom bude záležať na prostredí, ktoré spoznali, v ktorom sa pohybujú a ktorému rozumejú aj vďaka zisteniam pochádzajúcim zo skúmania jeho synchronno-diachrónneho sociolingvistického, pragmlingvistického, geosemiotického a geopolitického, historicko-kulturologického atď. podložia.

Summary

Attending the linguistic landscape course helped students to realize that public space is a lasting value worthy of perception, appraisal and protection. For students of teaching methodology, the course was an opportunity to apply skills and knowledge from the course in pedagogical practice, which they were about to complete in their last year of study. For students of translation and interpreting, the course was a contribution to their future profession of translator/interpreter in terms of language skills and multimodal semiotics. The added value is the students' awareness of many new interdisciplinary scientific areas acquired during the course. Last but not least, students gained a new perspective on the familiar but unexplored urban environment from different angles.

We proceeded from the assumption that, after a deeper knowledge of their environment, they would acquire a different, deeper, relationship to it, which would be transformed into their interest in public affairs. Students will care about the environment they have learned, in which they live and which they understand thanks to the findings from the study of its synchronous-diachronic sociolinguistic, pragmlinguistic, geosemiotic and geopolitical, historical-cultural, etc. background.

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SOME REMARKS ON CULTURE IN EFL LEXICOGRAPHY⁵⁷

Anna Stachurska

Abstract

This article attempts to show how cultural aspects of meaning can be used in the process of dictionary compilation. In order to achieve this goal, a number of issues of paramount importance have to be discussed: (a) the notion of culture, (b) language and culture, (c) basic properties of dictionaries, (d) representation of culture in dictionaries. In addition considerable attention has been given to the Apresjan's concept of naïve picture of the world and its impact on theoretical lexicography. The author aims at pointing out that whether we accept the existence of language – specific picture of the world, as different from the system of expert concepts, we still need the right lexicographic description for the language user to adjust to language – specific, idioethnic, culturally – determined concepts.

Key words: lexicography, dictionary, culture,

Introduction

As indicated by Benson, Benson & Ilson (1986) the correlation between lexicography and society is latent in, at least two aspects. On the one hand, the number as well as variety of lexicographic projects undertaken by a given linguistic community represent the cultural development of the nation speaking the particular language. On the other hand, social and economic considerations may also prompt the number of lexicographic products. Consequently, as observed by Glinert (1998: 111) collective underpinnings of lexicographic activity and use of reference works are quite complex and involve matters of ideology, politics, economics and cultural background of a given linguistic community, its social stratification and social identities of its members. Zgusta (1989b: 3-4) stresses the importance of cultural information to dictionary users.

The significance of the problem of culture in dictionaries is beyond any conceivable doubt, as every dictionary is a snapshot of the society's life reflecting the culture (as the system of values existing in the society). Rey (1987) has attempted to characterize those features of content and organization that can be assumed to convey a cultural load. The author also discusses the issues of internal organization and the range of arrangement conventions. At the same time, Rey (1987: 4) admits that the dictionary is one of a number of dictionary types with a low cultural content and it stands in direct contrast to such dictionaries as Room's (1986) *Dictionary of Britain* or Crowther's (2000) *Oxford Guide to British and American Culture* the sole task of which is to familiarize the potential users with cultural facts related to Anglo-Saxon countries.

⁵⁷ This paper enlarges on issues raised earlier in Włodarczyk-Stachurska (2010, 2014).

1 Culture – towards the definition

The word *culture* goes back to the Latin word *cultura*, with its core meaning *tilling the soil*. Most current uses of the term encompass the status of higher and lower culture on various social and aesthetic scales. But no matter if we investigate primitive or popular culture, it anyway shows that different forms of culture exist.⁵⁸ As Herskovits (1960: 17) indicates, it is „the man-made part of the environment”. Much along similar lines is the definition given by the *Oxford Dictionary of English* (henceforth *ODE*): „The arts and other manifestations of human intellectual achievement regarded collectively”.

As Goodenough (1957: 167-173) explains:

As I see it, a society’s culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members [...] Culture, being what people have to learn as distinct from their biological heritage, must consist of the end-product of learning: knowledge, in a most general [...] sense of term.

No matter if we highlight intellectual aspects of culture or stress the importance of its institutionalised meaning, the fact is that we easily accept is that the meaning can evolve over time. The question is what earlier meanings can be carried over into new contexts and to what extend dictionaries provide the up – to – date senses/meanings.⁵⁹

It seems obvious enough that most of the vocabulary is culture-specific. That means that the lexicon reflects the particular and unique way of life of its speakers. It is fair to say at the same time that – while there are degrees of culture-specificity – some items are more culture-bound than the others, there is very little in the lexicons of different languages that is truly universal (cf. Hartmann, 1983). In the words of Zgusta (1989: 3):

[...] since language is embedded in culture, cultural data are important to the learner not only for steering his linguistic behaviour but frequently for choosing the correct lexical equivalent. Such cultural information can be understood in a broad way, so that it can pertain to political and administrative realities of the country or countries whose language is being learned, and so on. Undoubtedly a good part of this information is of encyclopedic character; be this as it may, it belongs to what the learner has to learn.

In general, however, it appears that compilers do have problems with the culture-bound words.

As the purpose of this article is an examination of the interconnection between culture and lexicography, first the interconnection between language and culture in general and then lexicography in particular is undertaken.

⁵⁸ Obviously, culture cannot be investigated as neither primitive nor for the masses.

⁵⁹ As Hanks (2000) explains dictionaries do not contain the meaning of words, but only describe how have been used, and list meaning potentials. From the meaning potentials, we can extrapolate new meanings from new contexts.

2 Language and culture

The problem of interconnection between language and culture has been widely recognised. According to Sapir (1921: 233), culture may be defined as what society does and thinks. Language is a particular how of thought. However, as also indicated by Sapir (1921: 234), in the sense that the vocabulary of a language more or less faithfully reflects the culture whose purposes it serves it is perfectly true that the history of language and the history of culture move along parallel lines. This makes it difficult to differentiate cultural words from the lexicon.

At the same time it must be bore in mind that both – culture and culture of language are historical concepts that call for linguistic theory to make them precise. As explained by Rey and Delesalle (1979: 11-20) the Saussurean dichotomies of synchrony/diachrony as well as language/discourse, the Chomskyan dichotomy of language/performance and plain linguistic description cannot explain what the cultural dictionary is. The fact that seems to be of a particular importance is the manifestation of culture in a dictionary that requires certain characteristics and thus, lexicographic techniques.

Rey and Delesalle (1979: 11-12) indicate five clashes between linguistic theory and elaboration of the cultural dictionary. These are as follows:

- Opposition between synchrony and diachrony (functional description vs. description of evolutions – that deals with the Saussurean opposition between synchrony/diachrony),
- The description of a unique and fictive lexical competence vs. the description of social variation and connotations (this leads to the Chomskyan competence/performance dichotomy),
- The philological usage of a corpus against the construction of a linguistic model behind the linguistics conception,
- The analysis of particular lexical items vs. Saussurean language/discourse analysis,
- The analysis of signs vs. analysis of notions.

Obviously enough, it is language that represents culture. When the members of a particular community share their experiences in order to improve the quality of their lives, they use the resources of the community to educate younger generation. Language is the tool to teach it, to fix it and to remember.⁶⁰ Taking the aforementioned conception of language into consideration, it seems clear that the characteristics of a cultural dictionary come from the theory of culture and from the theory of language. Therefore, it is not enough to employ

⁶⁰ As Rey (1987: 246) stresses, here is the mistake made in not recognizing that the cultural processes are so selective as the interests of the human beings in the relation to all the every day events. Assigning a cultural character to every social fact equals to denying the main character of the cultivation of experiences in a society. On the other hand, though, the mistake in the conception of culture as a purely intellectual, aesthetic and ethical fact, disdains the cultivation effectively found, among others, in the agricultural traditions. According to him, both mistakes can be overcome, if the emphasis is placed on the cultivation of the pertinent experiences to the interests of a society and, consequently, on the cultivation of its language.

lexicographic methods and techniques of treatment of what is cultural to elaborate a truly cultural dictionary.⁶¹

One of the methods of identifying words in cultural context is to determine the cultural aspects peculiar to the particular speech community rather than address the domain of culture as such. It is also more informative to concentrate on a single speech community rather than to treat the interconnection between language and culture in general.

3 Dictionaries and their users

It seems that every attempt to formulate a sound introduction to any discussion of the question of dictionary research it is worth starting with an elucidation of what exactly a dictionary is. It seems particularly appropriate while considering the present state of affairs, since – traditionally – the main objective of the science of lexicography is to define words and terms. Burkhanov's *Dictionary of Lexicography* (1998: 41) provides us with the following definition of dictionary:

[A] type of REFERENCE WORK which presents the vocabulary of a language in alphabetic order, usually with explanation of meanings. Since the sixteenth century the TITLE dictionary has been used for an increasingly wider range of alphabetic (but also thematic), general (but also specialized, monolingual (but also bilingual and multilingual) reference works, from the polyglot to the historical and pedagogical dictionary. At the same time there has been a tendency for other terms to be used as designations for more specialized dictionary genres, e.g. THESAURUS, ENCYCLOPEDIA, and TERMINOLOGY.

In his work, Landau (1989: 5) indicates that to most people, dictionaries and encyclopaedias are closely linked and are sometimes considered interchangeable, but they are essentially different kinds of reference works with different purposes. For him (see Landau 1989: 5-6) a dictionary lists words in an alphabetical order and describes their meanings, while an encyclopaedia is to be viewed as a collection of articles about all branches of human knowledge. Along fairly similar lines, Jackson (2002: 21) makes the following attempt to explain the difference between dictionaries and encyclopaedias:

[...] a dictionary is a reference book about words. It is a book about language. Its nearest cousin is encyclopedia, but this is a book about things, people, places and ideas [...]. The distinction between the dictionary and encyclopedia is not always easy to draw [...], but they do not share the same headword list [...] and they do not provide the same information for the headwords that they do have in common.

Note that although formulated much earlier, the definition provided in Zgusta (1971: 17) still remains one of the most adequate and precise definitions that have been offered in past research:

⁶¹ Simultaneously, the cultural load of modern dictionaries seems not to be an intrinsic quality, as a consequence of a change of view in its interpretation.

[A] dictionary is a systematically arranged list of socialized linguistic forms compiled from the speech habits of a given speech – community and complemented on by the author in such a way that the qualified reader understands the meaning [...] of each separate form, and is informed of the relevant facts concerning the function of that form in its community.

Obviously, the very fact that the dictionary is consulted rather than read is obviously linked to its content because – ex definitione – dictionaries are reference books that are resorted to in the case of need; and the need may be simply defined by saying that people consult dictionaries in order to find explicit information about the meaning(s) of (a) particular word(s) that are usually – yet not exclusively – arranged in an alphabetical order of the headwords. Dictionaries are of many kinds and may, and usually do provide phonological, morphological, syntactic, lexical-semantic, pragmatic, and/or stylistic information about the native or non-native language (see Burkhanov 1999: 27). Béjoint (2000: 1), quoting Rey-Debove (1987) distinguishes between two main lexicographic categories while discussing dictionaries; namely **macrostructure** and the **microstructure**. In accordance with the generally upheld view „macrostructure is a rough equivalent of the English word-list [...] The word microstructure refers to the content of each entry”. Earlier, the term macrostructure was defined by Hausmann and Wiegand (1989: 328) as „the ordered set of all lemmata (headwords)”. In the *Dictionary of Lexicography* authored by Burkhanov (1998:91) we find the following definition:

The overall list structure which allows the compiler and the user to locate information in a REFERENCE WORK. The most common format in Western dictionaries is the alphabetical WORD-LIST (although there are other ways of ordering the HEADWORDS, e.g. thematically, chronologically or by frequency), which constitutes the central component. This can be supplemented by OUT- SIDE MATTER in the front, middle or back of the work.

Hartmann (2001: 59) is of the opinion that:

The Macrostructure is depicted as a sequence of entries (from 1 to n), preceded, interrupted and followed by Outside Matter in the form of Front Matter (such as a preface), Middle Matter (such as illustrations) and Back Matter (such as list of bibliographical references). The Microstructure [...] is shown as consisting of the Headword (usually typographically marked in **bold**) and two subsidiary structures, the left-core ‘formal’ comment and the right-core ‘semantic’ comment. The Macrostructure and Outside Matter together constitute what is [...] called the Megastructure.

In short, the macrostructure of a dictionary is the arrangement of the stock of **lemmata**⁶² in the word list (see Burkhanov 1998: 146). According to the author, in the discussion of macrostructure three main types can be mentioned:

- 1) ideographic (lemmata organized according to semantic affinities of whatever sort),
- 2) alphabetical (lemmata arranged in accordance with the alphabetical position of each letter comprising the graphic words representing the lemmata),
- 3) analogical (which is the mixture of both alphabetical and ideographic types of lemmata arrangement).

In turn, the microstructure – according to Hausmann and Wiegand (1989: 344) – may be defined as „[...] an order structure made up of classes of items which have the same function”. In the simplest of terms, microstructure is the way of arranging the various information categories within the entries.

When we progress to the main question we see that Zgusta (1971: 222-223) observes that when a lexicographer sets out to compile a dictionary, he is bound to take two basic decisions, that is 1) what part of the total vocabulary of language the proposed dictionary will cover and 2) to what type the proposed dictionary will belong.

4 Culture in dictionaries

At a very outset let us draw reader's attention to the types of concepts and knowledge structures. As indicated in numerous contributions to lexicography practice, it can be of two main types: commonsense (everyday, folk) as well as expert knowledge. Consequently, the problem of semantic description lies latent in the correlation between these two.

The first was introduced by Ščerba (1940). Since then it was elaborated by many scholars – see, among others, Wierzbicka (1985), Lakoff and Turner (1989), Grzegorzczkova (1993), Bartmiński i Tokarski (1993).⁶³

It is intuitively clear that culturally – significant information, along with linguistically – relevant lexicographic data, when encompassed to the dictionary, cannot be referred to as encyclopaedic information. Firstly because expert concepts is not language dependent, let alone the fact that is acquired in the course of study, while commonsense knowledge is culturally determined, thus language – specific. What is more, as explained by Burkhanov (1999: 175), peculiarities of commonsense knowledge may also be caused by the grammatical structure of a language, the correlation between units of different symbolic levels of the language structure, and conventional ways of designating extra – linguistic reality by lexical items.⁶⁴

⁶² Here the term is used as equal to *headword*, after Burkhanov (1998: 116). It is a morphological form of a lexeme, which is widely used, grammatically simple, and traditionally serves to represent all morphological word forms of a lexeme.

⁶³ Here the terms commonsense knowledge and encyclopaedic knowledge are used as the same distinction.

⁶⁴ The concept of commonsense and expert knowledge is usually referred to as worldview, specified by Whorf (1956), and according to him it embodies collective experience shared by the speakers of a particular linguistic community.

One of the general observations that emerge from the above considerations seems to support the earlier formulated thesis that dictionary use constitutes difficulties. From one hand it seems obvious that compilers have never had at their disposal the space they really need to give an exhaustive account of words. At the same time, culture should be obligatorily reflected, and this should be done adequately since in the process of learning of the English language students should avoid the wrong lexical choice consequences.

As shown, in present day works of reference there is no comprehensive, highly informative cultural note while most of the vocabulary is culture – specific. That means that the lexicon reflects the particular and unique way of life of its speakers. At the same time, while there are degrees of culture – specificity (some words are more culture – bound than the others) there is very little in the lexicons of different languages that is truly universal (cf. Hartmann, 1983). However, it appears that lexicographers do have problems with the culture – bound words.

Conclusion

Taking the issue from different perspective, providing that scientific worldview is different from commonsense worldview encoded in grammatical and lexical meanings of a particular language, we need employ the concept of naive picture of the world⁶⁵ in order to represent specific features of natural environment and ways of life, customary beliefs of a particular speech community as well as their commonsense considerations.⁶⁶

It should be noted that whether we accept the existence of language – specific picture of the world, as different from the system of expert concepts, we still need the right lexicographic description for the language user to adjust to language – specific, idioethnic, culturally – determined concepts.

Summary

The aim of this paper is to outline the way of culture marking in lexicography. Obviously enough, dictionaries should provide a balanced, convenient and accurate record of the usage of words, supplementing the knowledge of the usage of the words, especially in the realm of the particular linguistic community. In looking at the words an Englishman condemns we must always be aware of the special attitudes he may hold. On the other hand, the foreign language uses must be on the watch with the limit of his intention in marking words with the fellow foreigner. It is beyond any doubt that these particular area of study seems to pose some difficulties not only for lexicographers, but also – if not merely – for the translators.

⁶⁵ The concept of naive picture of the world was introduced into lexicographic description by Apresjan (1974), to denote the aggregate of commonsense concepts underlying meanings of lexical items. Also Počebcov (1990) assumes the existence of linguistic mentality of a given nation. All in all, it represents cultural and spiritual experience of a given linguistic community.

⁶⁶ Here the works of cognitive semanticists should be compared (e.g. Lakoff 1987, Johnson 1987, Taylor 1989) concerning two autonomous types of categorization. Also Langacker's (1987) distinction between primary or secondary domains come to our minds.

Resumé

Cieľom tohto príspevku je načrtnúť spôsob označovania kultúry v lexikografii. Je zrejmé, že slovníky by mali poskytovať vyvážený, pohodlný a presný záznam o používaní slov a dopĺňať znalosti o používaní slov, najmä v oblasti konkrétnej jazykovej komunity. Pri pohľade na slová, ktoré Angličan odsudzuje, si musíme byť vždy vedomí osobitných postojov, ktoré môže zastávať. Na druhej strane, by si mal používateľ cudzieho jazyka dávať pozor na limity pri komunikácii s rodeným hovoriacim. Nie je pochýb o tom, že táto konkrétna predstavuje určité ťažkosti nielen pre lexikografov, ale aj prekladateľov.

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IMPLEMENTING GLOBAL SKILLS IN ELT CLASSROOM DURING THE COVID-19 PANDEMIC

Alena Štulajterová

Abstract

Contemporary life is characterised by continuous changes related to advances in IT technologies, greater diversity and mobility in general and social, economic and language changes related to the new global coronavirus pandemic in particular. Therefore, education needs to cover other than traditional issues, if learners are to be equipped sufficiently and are able to deal with the impact of the pandemic on their lives. If they are to benefit now and in the future, learners need to learn the skills – referred to as **global skills** - that are critical for lifelong learning and success in these difficult years. The article discusses the integration of global skills into English language classroom during the coronavirus pandemic, with its emphasis on the English language change with regard to essential global skills cluster called emotional self-regulation and wellbeing. From the linguistic point of view, the COVID-19 pandemic is connected with language expansion, as it was exposed to the adaptation to the newly emerged situation. Learners of all categories should be acquainted with these English neologisms in a relaxed atmosphere in an English class. Therefore, the article aims at presenting three shorter learning activities, which develop learners' global skill focused on emotional self-regulation and wellbeing in English language classroom.

Key words: global skills, coronavirus, pandemic, English language teaching, emotional self-regulation, wellbeing, neologism, language dynamism

Introduction

By teaching our learners global skills, we are equipping them with life skills that go well beyond the language classroom. According to Mercer et al. (2019, p. 8), global skills can be grouped into the following clusters:

1. **Communication and collaboration** – the ability to use verbal and non-verbal forms of communication and to work effectively with others in order to achieve shared goals;
2. **Creativity and critical thinking** – generating new ideas and solutions and analysing information to form a balanced judgement;
3. **Intercultural competence and citizenship** – the social and interpersonal skills necessary for managing cross-cultural encounters in appropriate way, with respect and openness to others;
4. **Emotional self-regulation and wellbeing** – the ability to recognize and understand one's emotions and the awareness of positive physical and mental health practises;

5. **Digital literacies** – individual technological skills necessary for working with digital communication channels.⁶⁷

All above mentioned global skills can be developed through communicative language teaching and learning. According to Homolová et al. (2017), in English language classroom it is necessary to teach traditional language skill such as reading, speaking, writing and listening. However, learners in the 21st century should be able to solve problems, use creativity, critical thinking and digital technologies, interact cross-culturally and be co-operative and innovative. (ibid.) As the coronavirus pandemic had a negative impact on lives on both adults and children, our article focuses mainly on developing global skills included in the fourth cluster: **emotional self-regulation and wellbeing**. Learning English in the “COVID times” should reflect dynamic changes in the English language, which occurred in recent two years. Therefore, an inseparable part of English language teaching and learning should be a sensitive implementation of new words and phrases, which occurred in English (as well as in other languages) in a relation to above mentioned pandemic.⁶⁸

1 The impact of coronavirus pandemic on the English language

As the subject of the article is the integration of global skills into English language classroom during the coronavirus pandemic, in this part we will focus on its impact on the English language. In one and a half year, coronavirus has remarkably changed our lives – it has closed businesses, schools, and transformed our working and studying routines. In the first half of the year 2020, we could observe an interesting paradox: while everyday life slowed down significantly due to necessary government measures (*WFH, lockdown*), dynamism in language was enormous due to many new coronavirus-related words and phrases, occurrence of which dominated in everyday discourse and media.

New genuine metaphors, neologisms and lexical innovations we have seen in the past few months points to the fact that linguistic creativity is a key part of language, reshaping our ways of engaging with the world.⁶⁹ A number of new lexical items were created (*COVID-19, coronavirus, SARS-CoV-2, coronials*⁷⁰) and a number of words existing in the language-as-system acquired new meanings (*key workers, social distancing*⁷¹, *the Before Times*⁷²). Some words and phrases were specific in the first wave of the pandemic (*face mask, stay-at-home, self-isolation, front-liners, lock down, quarantine*), the others dominated in the second wave (*vaccination, anti-vax, respirator*).

⁶⁷MERCER, S. et al. 2019. *Creating Empowered 21st Century Citizens*. Available at: <https://elt.oup.com/feature/global/expert/global-skills?cc=sk&se>;

⁶⁸ Compare: OECD. 2018. *Teaching for Global Competence in a Rapidly Changing World*. Available at: <https://dx.doi.org/10.1787/9789264289024-en>

⁶⁹ <https://theconversation.com/coronavirus-has-led-to-an-explosion-of-new-words-and-phrases-and-that-helps-us-cope-136909>

⁷⁰ amalgamation of coronavirus and millennial = babies conceived during lock down; (Oxford Languages, 2020)

⁷¹ In the middle of 20th century the meaning of the phrase ‘social distancing’ was not limited to a specific situation, during the pandemic its meaning was connected with the reduction of the coronavirus transmission;

⁷² a term for the pre-pandemic era;

While established terms such as lockdown or pandemic have increased in use, COVID-19 neologisms created via various word formation processes, namely blending, compounding, derivation or clipping, have been coined quicker than ever. These include *covidiot* – someone ignoring public health advice; *covideo party* – online parties via Zoom or Skype, and *covexit* – the strategy for exiting lockdown.⁷³ Other terms deal with the material changes in our everyday lives, from *Blursday* – an unspecified day because of lockdown’s disorientating effect on time, *doomscrolling* – obsessing over bad news online, *covidpreneurs* – individuals or businesses profiting from the pandemic, or *zoombombing* – hijacking a Zoom video call.⁷⁴ These new expressions help us make sense of the changes that have suddenly become part of our everyday lives.

New abbreviations and acronyms used during COVID-19 include *WFH* – working from home, *PPE* – personal protective equipment, *ARDS* – acute respiratory distress syndrome, *ARI* – acute respiratory infection, or *PCR* – polymerase chain reaction. (ibid.) “There are already some initial collections of English COVID neologisms online, and the numbers are rising.” (Al-Salman – Haider, 2021)

Some COVID-19 related expressions are not genuinely new as they had been used for many years, for example *self-quarantine*, *social distancing*, *social isolation*. However, their being reintroduced shows that not only does social change bring about new words and terms in the form of neologisms or coinages, but it also reintroduces some pre-existing words that have gained new meaning in the time of the COVID-19 pandemic. (ibid.)

According to Hollett (2020; In Al-Salman – Haider, 2021), we have to face new circumstances, and with new circumstances, we learn new words. For instance, the expression *self-isolation* used to describe countries that kept themselves separate, but now if someone has or thinks s/he might have the coronavirus, s/he *self-isolates* and keeps him/herself apart from the family. (ibid.)

Such linguistic change and creativity is a universal property of language, which reflects global societal changes. The emergence of the COVID-19 neologisms, many of which have not yet become English dictionary entries, is attributed to the fast spread of the pandemic globally and the extremely powerful influence of media in general and social media in particular.

Al-Salman and Haider (2021) state that the terms such as *maintaining a safe distance*, *avoiding close contact*, *wearing a mask*, *using sanitizers* have become part of our everyday life. *Staying home* if you are unwell, *self-quarantine*, or *avoiding handshake* are abundantly used expressions, which have acquired social currency during the pandemic to shape and regulate social interaction in everyday life.

The new social practices caused by COVID-19 will probably influence learner’s social habits and daily interactions temporarily, if not permanently. Learners of the English language should know the above discussed COVID-19 related neologisms as they derive from global dimension of the pandemic, which makes it crucial for the entire international community to

⁷³ <https://theconversation.com/coronavirus-has-led-to-an-explosion-of-new-words-and-phrases-and-that-helps-us-cope-136909>

⁷⁴ <https://www.wsj.com/articles/covid-the-new-coinage-that-defined-2020-11608830903>

follow the latest developments concerning updates on coronavirus cases worldwide. (ibid.) This makes it necessary to have a constant follow-up and updates in ELT classroom as well.

The coronavirus pandemic has brought another interesting phenomenon. Younger learners perceive the meaning of the word "*negative*" as something favourable, as they know from parents, doctors or the media that if we are tested for COVID and are 'negative', it means that we are healthy. Subsequently, they can also misunderstand the phrase "*positive thinking*" in the opposite way – i.e. negatively. For this to happen, learners of English should be acquainted with new words and phrases or their new shades of meaning, but as they relate to something which some individuals may perceive as trauma, all this has to be sensitively presented in a relaxed and friendly atmosphere.

2 Presenting new COVID-19 related words in compliance with global skill: emotional self-regulation and wellbeing

In the years 2020-21, the global crisis related to the new coronavirus pandemic and COVID-19 affected negatively not only people's physical and mental health and has undeniably affected all areas of human life and activities. As well as health care system and economics, one of the most affected sectors have been education, culture and sports, which have come to a complete halt for a few months and are currently continuing in a very limited regime. (Štulajter, 2020)

As far as education in general and English language teaching in particular is concerned, the scope of lexical innovation in English in relation to coronavirus is enormous. This new vocabulary helps people articulate their worries about the biggest health crisis we have seen in generations. It brings people together around a set of collective cultural reference points – a kind of lexical "social glue". In the absence of the regular social contact, shared talk is an important part of helping people feel connected to one another.⁷⁵

Learners with emotional self-regulation and wellbeing should be able to "recognize, identify and understand their own emotions, select healthy strategies for managing their own emotions, demonstrate awareness of strategies to promote well-being, take actions which contribute to a physically, mentally and social healthy lifestyle. (Mercer et al, 2019, p. 14) If we want to develop the above stated abilities, we can use the **following classroom activities**:

1 Open-ended questions on selected topics

Aim: Presenting and defending one's opinion, developing critical thinking, discussion, cooperation (if learner work in pairs/groups)

We can encourage older learners to question and analyse COVID:

- *What is the most serious issue of these days in your society/school/school?*
- *What causes this issue? Who is responsible for it?*
- *What can we – as individuals – do about it?*

Younger learners could consider:

⁷⁵ Compare: Ďuricová (2020), Štefaňáková (2020)

- *How can we help our grandparents?*
- *How can we care for older neighbours around us?*

2 Matching

Aim: raising awareness of word formation in English (and Slovak), using words in own sentences, expressing opinions/facts

We can ask learners to match the words and phrases in the left column with their definitions in the right column

<i>antivaxer</i>	acne breakouts from wearing a face mask
<i>covidiot</i>	hijacking a Zoom video call
<i>covideo party</i>	an unspecified day because of lockdown's disorientating effect on time
<i>covexit</i>	obsessing over bad news online
<i>Blursday</i>	online parties via Zoom or Skype
<i>covidpreneurs</i>	the strategy for exiting lockdown
<i>doomscrolling</i>	individuals or businesses profiting from the pandemic
<i>zoombombing</i>	someone ignoring public health advice
<i>maskne</i>	a person who is opposed to vaccination

3 If and then

Aim: giving advice, helping others, sharing feelings, expressing personal experience etc.

To help learners manage negative emotions, encourage them to develop an “*if, then*” plan. This means thinking about what they can do if they feel an emotion, such as fear of coronavirus, sadness because of isolation from friends and class-mates, and how they can manage that emotion. For instance:

- *If I feel worried about catching coronavirus, then I can take three deep breaths, count to ten and think of my pet hamster.*

To help learners express their feelings and emotions, you can provide them with necessary words and phrases, such as: *self-isolation, face-mask, stay-at-home, quarantine*, etc.

Conclusion

Perhaps one of the biggest factors in the spread of coronavirus terminology is the fact that we're more digitally connected than ever before.⁷⁶ Instant access to social media is now an integral part of our learners' lives – and they can share content with friends and family through a variety of social media outlets. The scale of available online connections means that there are now far more opportunities for individuals to learn a new term and share it with

⁷⁶ <https://theconversation.com/coronavirus-has-led-to-an-explosion-of-new-words-and-phrases-and-that-helps-us-cope-136909>

relatives and friends. As the coronavirus pandemic had a negative impact on lives of our learners, article aimed at developing one particular global skill, which is focused on emotional self-regulation and wellbeing. This global skill is becoming an integral part of English language learning and includes a sensitive implementation of new words and phrases which occurred in English (as well as in other languages) in a relation to coronavirus pandemic.

Resumé

Okrem vážneho spoločensko-ekonomického dopadu pandémie koronavírusu je jedným zo sprievodných javov aj výskyt novej slovnej zásoby súvisiacej s koronavírusom a ochorením COVID-19 a intenzívne digitálne prepojenie ľudí viac ako kedykoľvek predtým. Okamžitý prístup k sociálnym médiám je teraz neoddeliteľnou súčasťou života našich študentov a učiteľov. Rozsah dostupných online spojení znamená, že v súčasnosti existuje oveľa viac príležitostí pre jednotlivcov naučiť sa nový termín a zdieľať ho s príbuznými a priateľmi. Keďže pandémia koronavírusu mala negatívny vplyv na život našich študentov, článok bol zameraný na rozvoj jednej konkrétnej globálnej zručnosti, ktorá je zameraná na emočnú samoreguláciu. Táto globálna zručnosť sa stáva integrálnou súčasťou výučby anglického jazyka a zahŕňa citlivú implementáciu nových slov a fráz, ktoré sa vyskytli v angličtine (ako aj v iných jazykoch) v súvislosti s pandemiou koronavírusu.

Príspevok vznikol v rámci riešenia projektu KEGA 016UMB-4/2021: Global Skills a ich implementácia v rámci cudzojazyčnej výučby na stredných školách ako prostriedok rozvoja kľúčových kompetencií žiakov a profesionálnej identity budúcich učiteľov v kontexte 21. storočia.

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LITERÁRNA SEKČIA

THE ART OF CROSSING CULTURES: INTERCULTURAL COMPETENCE OF UNIVERSITY STUDENTS REVISITED

Jana Javorčíková

Abstract

The article entitled *The Art of Crossing Cultures: Intercultural Competence of University Students Revisited* summarises partial results of a qualitative research conducted in March 2021 (100 respondents). It is based on the assumption that understanding culture of the target language is an indispensable part of a successful foreign language competence. The research is a result of an analysis of three intercultural situations where interlocutors understand the linguistic aspect of communication, however, they do not fully recognize the cultural load; a mistake that may often lead to misunderstanding, missed deadlines, delays and occupational injuries. Therefore, special attention should be paid to intercultural preparation of university graduates, especially in future teacher and translator/interpreter training.

Key words: culture, intercultural awareness, intercultural competence, cultural studies, crossing cultures

Introduction

With the intensified globalisation, more attention should be paid to learning foreign languages within the cultural context of the target countries, i.e. countries where these languages are official (English in the Great Britain), working (English in the EU countries) or have a long-established cultural tradition (English in India). Therefore, the aim of this study is an analysis of intercultural awareness of university undergraduate students of the 3rd year of their bachelor studies at Matej Bel University, in order to better focus their future linguistic preparation in English. We take as the starting point of the research the assumption that, in order to facilitate the successful language learning at the university the training of intercultural competence is indispensable. To examine the assumption we conducted the research focused on the analysis of intercultural awareness of university undergraduate students of the 3rd year of their bachelor studies at Matej Bel University. The research will help to analyze respondents' abilities to understand language and its cultural context and better focus their language preparation.

1 Theoretical Background and Stating the Problem

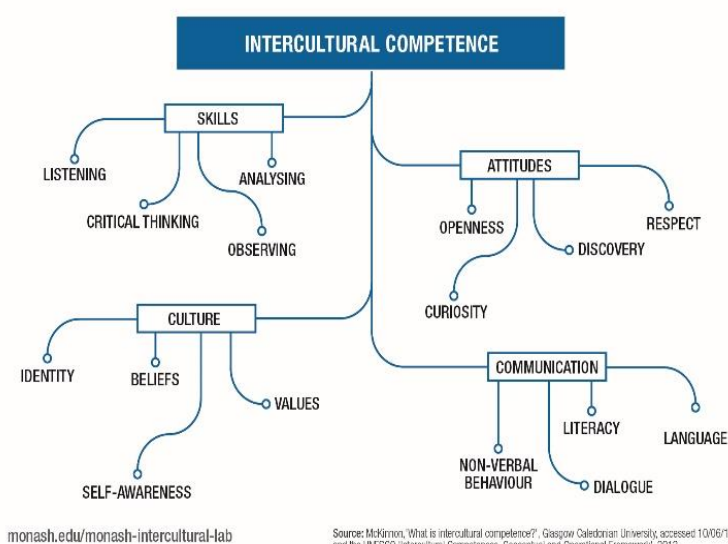
Scarcella and Oxford (1992, pp. 75-80) defined four competences of a successful communicator:

1. **linguistic competence** (familiarity with language as a form)
2. **sociolinguistic competence** (the ability to use the language items properly in each situation, i.e. to relate the form to its function)

3. **discourse competence** (use the discourse relevant for the particular communication context)
4. **strategic competence** (ability to overcome difficulties and gaps in the above).

Professionals in cultural studies (UNESCO, 2013) have recently added the fifth competence – **intercultural competence**, defined as “...the ability to function effectively across cultures, to think and act appropriately, and to communicate and work with people from different cultural backgrounds – at home or abroad (Leung, Ang and Tan, 2014; Gudykunst, 2003). Leung, Ang and Tan further suggest, the intercultural competence integrates a hierarchical complex of skills and sub-skills, attitudes, beliefs and cultural components, as presented in Fig. 1:

Fig. 1: Intercultural competence according to McKimmon (2013), quoted in Leung, Ang and Tan (2014)



Source: McKimmon (2013)

Scholars (Hohn, 2021; Šipošová, 2017; McKimmon, 2013; Scarcella & Oxford, 1992) point out that for linguists, language-related components of the intercultural competence are of key importance, however, they need to manage all the components in order to function in a new cultural environment, i.e. to master the art of “crossing cultures”.⁷⁷ In order to indicate Slovak undergraduate students’ (future linguists, teachers, interpreters and translators) ability to understand culturally loaded phrases, in the presented research, we have asked the research question: How well can Slovak and international students understand culturally loaded phrases? On the basis of the research question, the H_0 and H_1 were formulated:

⁷⁷ The title of this study is inspired by a lecture “The Art of Crossing Cultures”, provided for Fulbright visiting scholars in the USA, as a part of their preparation for overseas living.

H₀ Undergraduate students can understand culturally loaded phrases with minimum 65% correctness.⁷⁸

H₁ Undergraduate students cannot understand culturally loaded phrases with minimum 65% correctness.

The presented study shows partial research results, analysing three intercultural situations (31 situations were tested; they will be subject to the following research). By **intercultural situations** proper we mean general understanding of situations, which arise when an individual perceives another person (or group of people) as being culturally different from themselves. Every human being is regularly exposed to intercultural situations, with or without direct interactions with others [1]. **Intercultural communication** arises when “...essentially means communication across different cultural boundaries. When two or more people with different cultural backgrounds interact and communicate with each other or one another, we can say that intercultural communication is taking place. So intercultural communication can be defined as the sharing of information on different levels of awareness between people with different cultural backgrounds, or put simply: individuals influenced by different cultural groups negotiate shared meaning in interactions.” [2].

1.1 Procedure

The research of intercultural competence served as a starting point for a quantitative research, conducted in March 2021.⁷⁹ In order to identify their strengths and weaknesses in intercultural awareness, 131 written tests of intercultural competence were administered to 3rd-year full-time undergraduates, studying English teaching and translation studies at Matej Bel University, Banská Bystrica, Slovakia.⁸⁰ After stratified random sampling, the sample unit consisted of 100 valid tests (50 teaching programme and 50 translation studies students). The test was done online, at one sitting. Time was not measured.

Respondents were asked to interpret three intercultural situations in the form of a fictitious discussion between two co-workers. Speaker 1 was Slovak, speaker 2 was British. The speaker 2 was expressing his or her reaction to what speaker 1 said by a short culturally loaded phrase. These phrases represented the research corpus of culturally loaded phrases and were formed on the basis of 2019 BBC research; however, they were adopted for the purposes of a serious research and accompanied by a meaningful context, devised by the researcher. Each of the three selected phrases expressed a negative attitude: disapproval, discontent or criticism. Respondents could interpret the situations via pre-formatted phrases (option A and B) or, provide their own interpretation, indicated as C – “other”. The phrases were the following:

1. *It's rather short* (rather indicates dissatisfaction, Oxford Dictionary, 2021).
2. *With the greatest respect* (indicates disapproval and underestimation of speaker 1 standpoint; 2019 BBC research)

⁷⁸ 65% is a passmark at Matej Bel University (MBU University Statute, 2021).

⁷⁹ The pilot-testing was conducted at Matej Bel University, Department of English and American Studies in January 2021; 20 respondents.

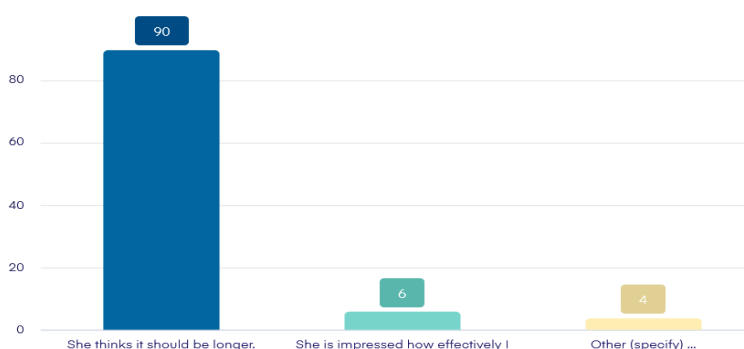
⁸⁰ 31 Slovak respondents were discarded (on the basis of incomplete information, etc.).

3. *I hear what you say* (indicates disapproval and wish to end the conversation; 2019 BBC research)

2 Research outcomes

In the first task, students were exposed to the following situation: A Slovak employee wrote a report, however, his/her English colleague's reaction was: "It's rather short". Students were asked to interpret the meaning of this intercultural situation. They could choose from two preformatted answers (A – "She thinks it should be longer" and B – "She is impressed with how effectively I can write"), or, provide their own interpretation (option C) in the space provided. Figure 1 shows the bar chart of the participants' responses in situation 3:

3. You have volunteered to write a report of your special departmental activities for disadvantaged students during the Corona crisis. You are quite proud of the report. Your English colleague Brianna, who is reading your report, says: "It's rather short." (neutral intonation, no gestures) QUESTION: What does Brianna mean by that?



Source: author

Fig. 1 shows 90% of respondents were familiar with the modifier *rather*, which is used to mean "fairly" or "to some degree", often, when you are disappointed, surprised or expressing slight criticism (Oxford Dictionary, 2021). 6 respondents, however, did not decode the phrase accurately and considered the utterance a praise of one's economic writing skills. Thus, they completely misunderstood the message. Finally, 4% of students selected the option: "Other". Out of these, 3% of students decoded the message as a request to amend or improve text report:

R93: *Either it's too short or it's missing on the quality side.*⁸¹

R99: *I think that the report can be written simply.*

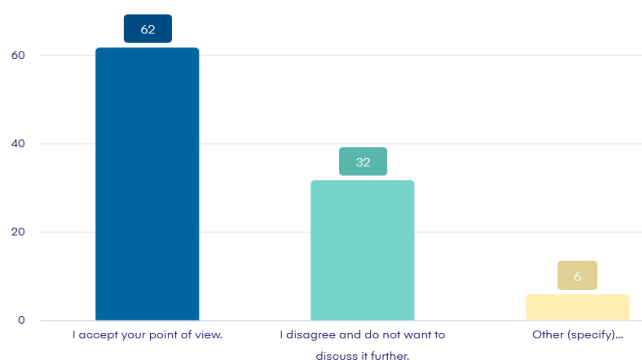
R102: *She may think I could add more specific information.*

⁸¹ R = respondent. Responses were not edited or proofread.

One respondent decoded the need to revise and amend the document. Moreover, this respondent was also pro-active and suggested a solution of this intercultural situation: R 97: *The report can be open again for some editing, it could be useful to ask Brianna what she would add to the report.*

In the second situation that is a subject to this analysis, respondents were to decode the message of the intercultural situation, where somebody's report is commented by a British colleague: "I hear what you say" (which, according to the 2019 BBC survey means, the interlocutor does not accept the argument). As Figure 2 shows, this phrase was misunderstood by 62% of respondents:

1. Imagine you are at a work meeting. You are trying to discuss an issue, but your British colleague John interrupts you and says, "I hear what you say." (neutral intonation, no gestures)
QUESTION: What is John more likely to mean?



Source: author

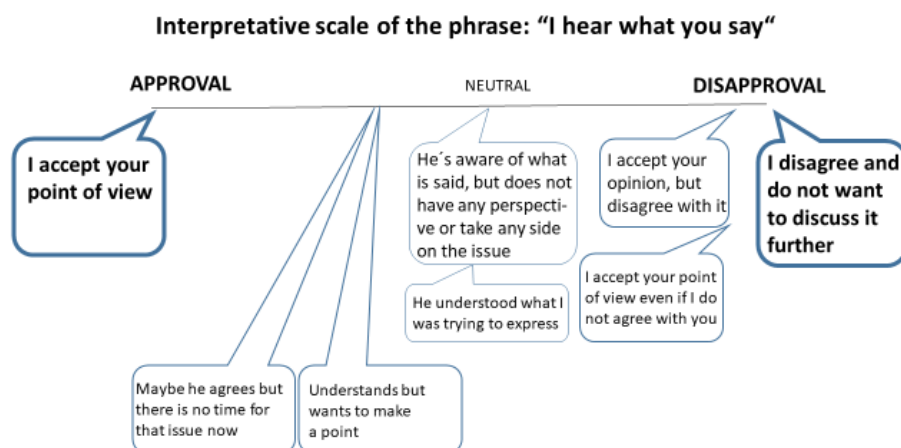
As Fig. 2 shows, only 32 % of participants decoded the situation correctly; 62% understood the lexical and grammatical meanings of the utterance but completely misunderstood the cultural meaning of the phrase. 6 respondents picked the option "other". 2 respondents decoded the phrase in a broader way, as understanding the point of speaker 1, but disagreeing with it:

R48: *I accept your point of view even if I do not agree with you.*

R110: *I accept your opinion, but disagree with it.*

Respondent 70 decoded the situation as confirmation of the message, without taking a side: R70: *He understood what I was trying to express* and R97 understood the speaker 2 as "undecided" on the issue: *He's aware of what is said, but does not have any perspective or take any side on the issue.*

Finally, R53 decoded the utterance "I hear what you say" as a stop to conversation, or a signal to put off the conversation for later. (R53: *Maybe he agrees but there is not time for that issue now.* Fig. 3 shows the multiplicity of interpretations of the phrase "I hear what you say":

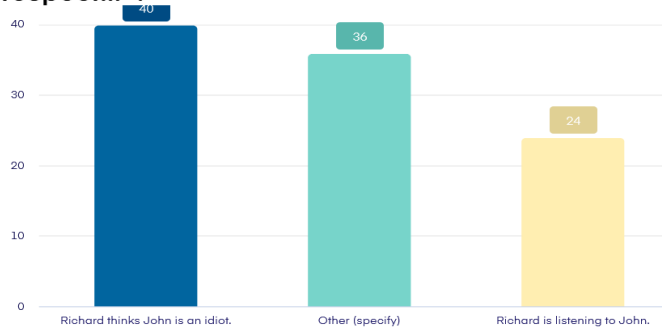


Source: author

Finally, respondents were to interpret the intercultural situation where the speaker 2 responded with the phrase: "With the greatest respect." Figure 4 shows the proportion of correct and incorrect answers and other interpretations:

Fig. 4: Total results: interpretation of the phrase: "With the greatest respect."

2. You are interpreting at a meeting of two business partners, Slovak and British. The Slovak representative Ján starts to discuss a point. After a short while, his British partner Richard utters, "With the greatest respect..." (neutral intonation, no gestures) QUESTION: What do you think Richard is more likely to mean by "With the greatest respect..."?



Source: author

Oxford Dictionary (2021) confirms, this phrase indicates disapproval. 40% respondents correctly decoded this message, however, 24% understood the situation as intensive interest. As many as 36% of participants provided their own interpretation. These answers can be put into six semantic categories as in Table 1:

Tab. 1: Partial results: option C: individual interpretations of the phrase: "With the greatest respect"

	CONTENT / cognitive component – neutral disapproval	CONTENT / cognitive component – polite disapproval	CONTENT/ cognitive component – disapproval & Affective component: sarcastic	CONTENT / cognitive component – expression of different opinion	CONTENT /cognitive component – Expressing objection	CONTENT / cognitive component – strong approval
No. of resp.	9	9	1	2	1	2
(%)	9	9	1	2	1	2

Source: author

The original interpretation in the option A used strong language (Richard thinks John is an idiot). The researchers used the original strong language, however, several respondents disagreed with the insulting interpretation and did not consider the phrase “With the greatest respect” derogatory or offensive (e.g. R118 commented on the issue: *Richard has listened to John and does not think he is an idiot. Nevertheless the phrase "With the greatest respect..." comes across a bit sarcastic.*).

4 Discussion

The three analysed situations prove Slovak undergraduate’s intercultural awareness in three situations where one of the interlocutors was exposed to criticism or disapproval from the British partner. Table 2 shows that overall results (correct answers and C – other interpretations that researchers evaluated as “correct”) exceeded the university benchmark of 65%:

Tab. 2: Overall research results:

Culturally loaded phrase	CORRECT ANSWERS (%)	OPTION C: answers considered “correct”	CORRECT TOTAL (%)	INCO-RRECT ANSWERS (%)	OPTION C: answers considered “correct”	INCO-RRECT TOTAL (%)
It’s rather short	90	4	94	6	0	6
I hear what you say	32	3	35	62	3	65
With the greatest respect	40	34	74	24	2	26
Mean			67.67			32.33

Source: author

Table 2 shows that respondents were able to decode the intercultural situation with the over 65% correctness in 2 out of three situations (“It’s rather short” – 94% correct answers and “With the greatest respect” – 74% correct answers). In situation 2 (“I hear what you say”), they only reached 35 % correction. Cumulative mean of correct answers was 67.67%, just above the university pass mark (65%). Thus, the research confirmed H₀ hypothesis:

H₀ Undergraduate students can understand culturally loaded phrases with minimum 65% correctness.

However, the research also showed that substantial number of students needs more instruction, guidance and training in decoding selected intercultural situations (situation 2). The presented research will help the instructors to focus their attention on those students who achieved substandard score.

Conclusion

The presented research outcomes represent partial results of a quantitative research of undergraduate students' intercultural awareness, demonstrated by their ability to decode three English culturally loaded phrases, which indicate criticism, disapproval or dissatisfaction. The research proved that acquainting students with language and also with the culture of the target language is indispensable (Kramsch, 1993; Hidasi, 2014; Byram, 1997) as it helps them to function more effectively in the globalized world and intercultural society (Šipošová, 2017; Židová, 2018), understand "otherness" (Kolečány Lenčová, 2020; Pondelíková, 2021) and also get more data for critical thinking (Hanesová, 2014; Hanesová-Zelenková, 2020), whereas, they are competent to avoid cultural stereotypes (Pecníková, 2021). Some situations and culturally loaded phrases may be understood easier, however, attention should be paid to those that were detected as difficult to decode. Intercultural preparation thus is inevitable part of foreign language learning.

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INONÁRODNÁ LITERATÚRA V ČÍTANKÁCH LITERÁRNEJ VÝCHOVY AKO ODRAZ VZŤAHU LITERATÚRY A POLITIKY

Ľubica Pliešovská – Milada Valentová

Abstrakt

Predkladaný článok prináša výsledky kvantitatívneho výskumu zastúpenia inonárodných literatúr v čítankách literárnej výchovy žiakov 5. až 9. ročníka na základných školách v rokoch 1948 – 2021 s cieľom poukázať na vzťah literatúry a politiky. V prvej časti sa venujeme teoretickým východiskám skúmanej problematiky, druhá časť je venovaná predstaveniu výsledkov realizovaného výskumu a v tretej časti tieto výsledky dávame do vzťahu s predošlými výskumami venovanými postaveniu inonárodných literatúr v slovenskej literatúre.

Kľúčové slová: inonárodná literatúra, literárna výchova, čítanka, politika, výučba, literárny text

Úvod

Keďže prekladom si kultúra uvedomuje sama seba (Vilikovský, 1984), etablovanie inonárodných literatúr v našom kultúrnom priestore je dlhodobo predmetom nášho záujmu. Náš výskum sa dlhodobo orientuje predovšetkým na skúmanie miesta americkej literatúry v slovenskom kultúrnom priestore. V niektorých predošlých prácach sme mapovali dejiny americkej literatúry na Slovensku pred rokom 1989 a po ňom, skúmali sme, ako sa pod výber diel na preklad podpísala vládnuca ideológia a ako boli prijímané na Slovensku.⁸² V najnovšom výskume nás zaujímalo, aké je zastúpenie inonárodných literatúr v učebniciach literárnej výchovy žiakov staršieho školského veku, ako aj to, či bude kopírovať trendy analyzované v predchádzajúcich prácach. Anglofónnu (prevažne americkú) literatúru kontinuálne skúmame na pozadí komparácie so sovietskou/ruskou literatúrou.

1 Literatúra a politika

Aj napriek tomu, že pojmy literatúra a politika sa môžu nezainteresovanému človeku na prvý pohľad javiť ako nesúvisiace, či dokonca protirečivé, história je dôkazom, že opak je pravdou. Ako uvádza Lindberg, „každé literárne dielo je sčasti produktom sociologických a politických vplyvov“ a osobnosť každého spisovateľa formuje politické a sociologické prostredie, v ktorom pôsobí (1968, s. 163). Mnohé literárne diela sa stali významnými pre ich dopad na spoločnosť – teda spôsob, akým prispeli k deštrukcii tabuizovaných tém, konvencií, spoločenských predsudkov, či ako prispeli k zmene hodnôt, ktoré vyústili do spoločenských a politických zmien (Lindberg 1968). Podľa Lainga pojmy literatúra a politika pomenúvajú

⁸² Pozri Pliešovská, Ľ.: *Od Buckovej k Updikovi. Americká literatúra na Slovensku v rokoch 1948-1968* (2016); Pliešovská, Ľ. – Popovcová-Glowacký, N.: *The place of American translated literature in Slovak publishing houses after 1989* (2020).

rozdielne oblasti spoločenského života rozdielneho významu, avšak svety, ktoré pomenávajú, sú vo vzájomnom vzťahu, majú svoje styčné miesta a špecifiká (2013, s. 16).

Jeden z najvýznamnejších prozaikov 20. storočia, ktorého meno sa nepochybne spája s politickými implikáciami jeho príbehov – George Orwell – v slávnej eseji *Why I Write* (1946) napísal: „V uplynulých desiatich rokoch bolo mojou najväčšou snahou povýšiť politické písanie na umenie. Mojou motiváciou je vždy istý pocit straníctva, pocit nespravodlivosti. Keď sa púšťam do novej knihy, nehovorím si – ‚Idem vyprodukovať umelecké dielo.‘ Píšem, pretože chcem odhaliť nejakú lož, priniesť na svetlo nejakú skutočnosť a mojím zámerom je, aby si ma niekto vypočul“ (In Marks, 2012, 1, preklad citátu LP).⁸³

V českom a slovenskom kultúrnom priestore boli prieniky politiky do literatúry azda najmarkantnejšie v období etablovania a fungovania éry socializmu. Výstižnou ilustráciou interferencie politickej (ne)príslušnosti do procesu spisovateľskej tvorby a jej recepcie z počiatkov socialistickej histórie Československa je slovný súboj básnika, prekladateľa a literárneho kritika Josefa Horu a ľavicovo orientovaného literárneho a výtvarného teoretika a kritika Karla Teigea.⁸⁴ Horu v roku 1929 vylúčili spolu s ďalšími šiestimi spisovateľmi z Komunistickej strany Československa. Krátko na to vydal brožúru *Literatura a politika* (1929), kde nahnevane konštatuje: „Pro nás všechny znamenal komunismus nový život, nový tvar společnosti a světa i novou formaci umění. Už proto byl nám více než politickým hnutím. [...] Dnešní vedení komunistických stran bojují horlivě proti ‚úchylkám‘, jež se automaticky objevují v hnutí. Jen proti jediné, hlavní úchylce nebojují, proti oné přichylnosti mas k neomylnosti Internacionály, proti přichylnosti jež proudí ne z přesvědčení, nýbrž – z víry, jejíž náboženské prvky bylo by velmi užitečno analyzovat. ... Věř přes všechny skutečnosti, přes neschopnost, frivolnost i škodlivost vůdců, přestože tě nevedou do země zaslíbené, ale do skázy“ (In Vlašín a kol., 1970, s. 71). Onedlho vydal Teige recenziu na Horovu brožúru. Vyjadruje sa o nej, ale aj o samotnom Horovi veľmi povýšenecky a ironicky. Konštatuje: „Jeho brožura dotýká se ovšem problému, naznačeného titulem, způsobem tak přepovrchním, že není ani možno s ním v té věci polemizovat. [...] Horovi jde hlavně o vyrovnání účtů více či méně osobních“ (In Vlašín a kol., 1970, s. 89). Jeho kritiku praktík Komunistickej strany hodnotí ako frázy, „které od dob [...] bankrotu nemarxistického bludu proletářského umění pozbyly naprosto kursu“ (In Vlašín a kol., 1970, s. 89). Paradoxom je, že časom sa ukázalo, že Hora bol v hodnotení pôsobenia Komunistickej strany predvídavejší. Koncom 30. rokov 20. storočia už aj Teige otvorene kritizoval stalinistický režim v Sovietskom zväze. Neskôr opakovane vyjadroval svoj odmietavý postoj k schematizmu umenia, čím sa vyčlenil z línie komunistickej kultúrnej politiky. Po „Víťaznom februári 1948“ bol už definitívne izolovaný od kultúrneho života a bol vystavovaný neustálym útokom (Zizler, 1998). Popísaný spor dokumentuje vzťah medzi literatúrou a politikou na pozadí literárno-kritických polemík

⁸³ Okrem zmienených autorov sa vzťahu literatúry a politiky venujú aj autori ALAN, Josef: *Sociologie, literatura a politika: Literatura jako sociologické sdělení* (Karolinum, 1996); STRELKA, Joseph: *Literatura a politika* (CDK, 2001); KEREN, Michael: *Politics and Literature at the Turn of the Millenium* (University of Calgary Press, 2015).

⁸⁴ Analógiou politicky motivovaných rozbrojov medzi umelcami na Slovensku v období nastupujúceho socializmu je napríklad spor davistov s tradicionalistami.

vybraných autorov. Politika však zasahovala do literatúry aj na vyšších ako osobných či časopiseckých úrovniach. V období socializmu napríklad nepriamo ovplyvňovala výber diel na preklad, rozhodovala o správnej miere „pokrokovosti“ jednotlivých autorov, či ovplyvňovala literatúru prostredníctvom cenzúry.⁸⁵

Ako sme sa v skratke snažili v tejto časti ukázať, literatúra a politika spolu úzko súvisia. V priebehu dejín literatúra – či už pôvodná alebo prekladová – vždy predstavovala akýsi lakmusový papierik postojov spoločnosti k minulosti i prítomnosti, k tomu, čo je pre vývoj konkrétnej národnej kultúry určujúce. Zároveň dokumentuje, kto dostal priestor, aby sa stal hlasom spoločnosti a jej (nielen) ideologických prúdov v rozličných fázach jej vývoja. Ide pritom o obojstranný vzťah – na jednej strane sa politika pretavuje do jazyka a tém, ktoré literatúra reflektuje (príkladom je napríklad slovenská literatúra socialistického realizmu), na druhej strane však môžu témy pertraktované v literatúre iniciovať spoločenské a politické zmeny (príkladom je román americkej spisovateľky 19. storočia Harriet Beecher Stowovej, ktorá svojím dielom *Chalúpka strýčka Toma* z roku 1852 výrazne ovplyvnila postoj súdobej americkej spoločnosti k otrokárstvu a prispela tak k udalostiam vedúcim k Občianskej vojne v USA a napokon zrušeniu otrokárstva; Reynolds, 2014). Slovami Barboríka, dielo a kontext sú „systémoví spoluhráči“ – dielo vzniká v určitej situácii a zároveň má šancu ju spoluvytvárať a meniť (2014, s. 6).

2 Inonárodná literatúra v čítankách literárnej výchovy v meniacich sa spoločenských podmienkach

V nasledujúcej časti prinášame výsledky výskumu, ktorý ilustruje vzťah interferencie politiky do vzdelávacieho procesu žiakov staršieho školského veku na pozadí výberu textov do čítaniek literárnej výchovy v predmete slovenský jazyk a literatúra. Učebnice literárnej výchovy považujeme za dôležitý výskumný materiál, pretože sa priamo podieľajú na názorovom a myšlienkovom vnímaní žiaka a utvárajú jeho svetonázor. Záber nášho výskumu je široký; mapuje obdobie rokov 1948 – 2021.⁸⁶ Veríme, že v kontexte historicky a politicky podmienenej striedavej orientácie Slovenska na Východ (obdobie po Víťaznom februári 1948 až po rok 1989) a Západ (obdobie po roku 1989)⁸⁷ má skúmanie postavenia sovietskej

⁸⁵ K. Bednárová vymedzuje nasledovné typy cenzúry: preventívna (ideologicky motivovaná selekcia a neprekladanie), redigovanie textu (autocenzúrna nadpráca), represívna cenzúra (2015, s. 35 – 36).

⁸⁶ Výskum realizovala M. Valentová pod vedením Ľ. Pliešovskej pre potreby záverečnej práce rekvalifikačného štúdia. Jej záverečná práca pod názvom *Impulzy anglofónnej literatúry pre pôvodnú slovenskú tvorbu pre deti a mládež a ich reflexia v procese vzdelávania* bola úspešne obhájená 28. júna 2021.

⁸⁷ O období socializmu pochopiteľne neuvažujeme ako o homogénnom období s konštantným nastavením a fungovaním spoločenských noriem vo vzťahu k vládnucej ideológii – uvažujeme o ňom ako o celku pozostávajúcom z častí ohraničených historickými míľnikmi spoločenského a politického charakteru: obdobie 1945 -1948 bolo poznačené politickým a kultúrnym lavírovaním medzi orientáciou na Východ a Západ; obdobie 1949 – 1956 znamenalo prevzatie moci komunistami, vyznačovalo sa politickými represáliami, ale aj prvou krízou komunistického režimu (poľské nepokoje, maďarská „kontrarevolúcia“); obdobie 1957 – 1963 predstavovalo prvý „odmäk“, ktorý sa prejavil aj v kultúrnej politike Československa; obdobie 1964 – 1968 poznačili udalosti, ktoré viedli k Pražskej jari; obdobie 1969 – 1989 sa do dejín Československa zapísalo ako normalizácia a bolo ovplyvnené návratom represívneho komunistického systému (porovnaj Pliešovská, 2016; Bednárová 2015). Aj obdobie po roku 1989 má svoje historicko-

a anglofónnej literatúry – či už v celkovej prekladovej produkcii, alebo z pohľadu ich zastúpenia v učebniciach literárnej výchovy – veľkú výpovednú hodnotu o vzťahu literatúry a politiky. Predmetom nášho výskumu teda primárne bolo postavenie anglofónnej literatúry vo vzťahu k sovietskej/ruskej literatúre, vyhodnotili sme však aj zastúpenie českej literatúry a ostatných literatúr. V úvode výskumu bolo potrebné zadefinovať si obdobia, v ktorých budeme učebnice skúmať. Výslednú periodizáciu determinovali jednak dostupné materiály, t. j. učebnice literárnej výchovy (čítanky), ku ktorým bolo možné sa dostať prostredníctvom knižničných a výpožičných služieb, jednak spoločensko-politické vývojové medzníky, ktoré bezprostredne súvisia so zmenami v školskom systéme, v školských zákonoch a následne vydanými učebnicami podľa zmenených zákonov. Ohraničujúce roky jednotlivých období nebolo vždy možné vymedziť presne, keďže čítanky pre jednotlivé ročníky nie vždy vychádzali v rovnakom roku. V kontexte uvedených skutočností sme si vymedzili nasledujúce obdobia:

1) 1948 – 1960

Prvé obdobie ohraničuje februárové víťazstvo Komunistickej strany Československa v roku 1948 a z neho vyplývajúci zákon o jednotnej škole a školský zákon z roku 1953 (Horečný, 1976, s. 38). Obdobie spájame s učebnicami (čítankami) všeobecnovzdelávacích škôl a ukončuje ho zmena zákona č. 186/1960 v roku 1960.

2) 1960 – 1977

Druhé skúmané obdobie súvisí so vznikom Československej socialistickej republiky v roku 1960 a novými učebnými osnovami z roku 1960. Zmenou zákona sa opätovne predĺžila povinná školská dochádzka z osemročnej na deväťročnú, používali sa učebnice určené pre novoutvorené základné deväťročné školy (tzv. ZDŠ).

3) 1977 – 1989

V treťom období dochádza k zmenám v koncipovaní učebníc. Objavujú sa tu experimentálne učebnice vydané v roku 1977. V niektorých ročníkoch dochádza k zmene učebníc, ktoré reflektovali uvoľňovanie režimu. Záver obdobia ohraničujeme Nežnou revolúciou a pádom komunistického režimu v roku 1989.

4) 1990 – 1999

Štvrté obdobie bolo prechodným obdobím – je preň typické používanie starých učebníc z čias socialistickej republiky alebo tzv. pokusných učebných textov. Obdobie začíname rokom 1990, keď bol prijatý zákon č. 542/1990 o štátnej správe v školstve a školskej samospráve, ktorý mal vytvoriť demokratické predpoklady rozvoja školstva až do roku 2000.

5) 2000 – 2010

Piate skúmané obdobie sme ohraničili podľa učebníc literárnej výchovy vydaných od roku 2000 do roku 2010. Je charakteristické významnou zmenou v zostavení učebníc literárnej výchovy, v ktorých sa signifikantne zmenil pomer zastúpenia textov reprezentujúcich inonárodné literatúry.

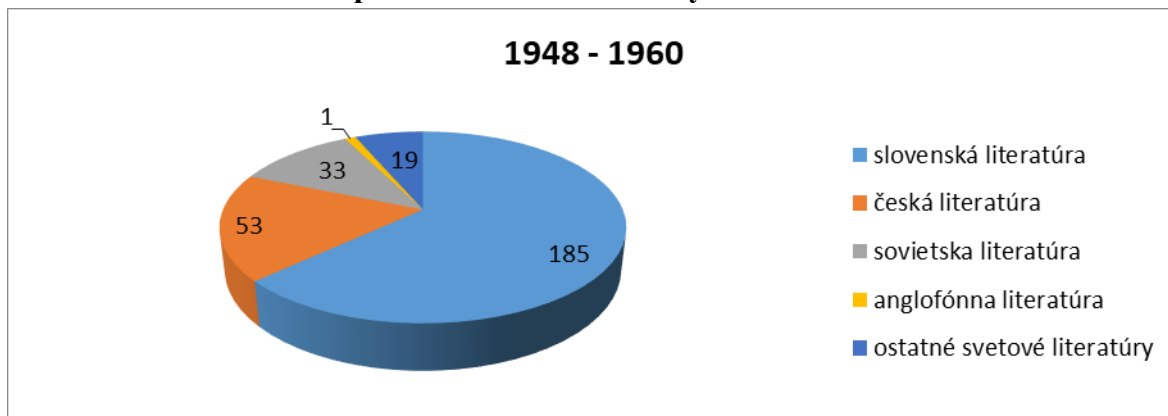
6) 2010 – 2021

politické míľniky (vznik samostatnej Slovenskej republiky v roku 1993, vstup Slovenska do NATO a EÚ v roku 2004), ktoré sa prirodzene odzrkadľujú v tvorivých procesoch slovenskej kultúry/literatúry (pozri Barborík, 2014; Bednárová, 2015).

Posledné obdobie reflektuje súčasnosť. V roku 2008 nadobudol účinnosť nový školský zákon, avšak prvé učebnice, ktoré sa k nemu vzťahujú, boli vydané až v roku 2010. Tieto učebnice nadväzujú na koncepciu učebníc z predchádzajúceho obdobia.

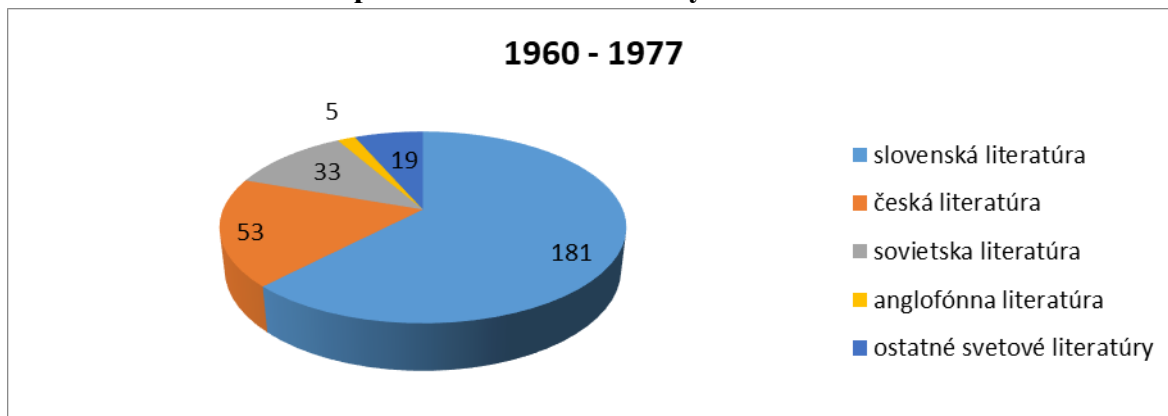
Výsledky kvantitatívnej analýzy ilustrujeme v nasledujúcich grafoch:⁸⁸

Graf číslo 1: Pomer zastúpenia literatúr v literárnych ukážkach v období 1948 - 1960



Zmapovanie tohto obdobia bolo náročnejšie kvôli dostupnosti zdrojov, vychádzali sme teda z materiálov, ku ktorým sme sa reálne dostali prostredníctvom knižničných výpožičných služieb. Čísla v grafe zachytávajú údaje z učebníc literárnej výchovy z 5., 8. a 9. ročníka. Dominuje česká literatúra, za ňou nasleduje sovietska literatúra. Zastúpenie anglofónnej literatúry je minimálne. Pri ostatných literatúrach je dôležité poukázať na fakt, že sa jedná o literatúry tzv. priateľských štátov, kde vládol rovnaký politický režim: poľská, nemecká (východný blok), maďarská a bulharská. Literárne ukážky sú rozsahovo kratšie a majú „budovateľský“ charakter. Pomer anglofónnej literatúry k sovietskej literatúre je 1 : 33.

Graf číslo 2: Pomer zastúpenia literatúr v literárnych ukážkach v období 1960 - 1977

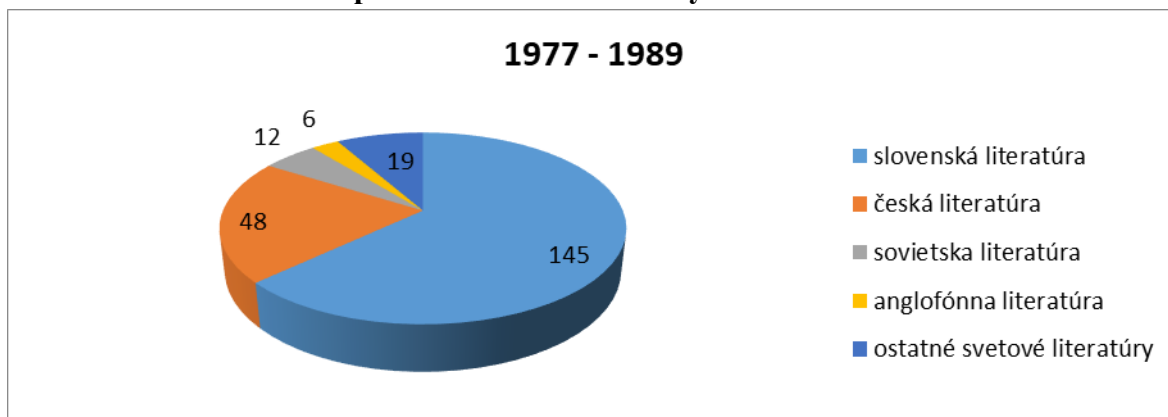


Čísla v grafe zachytávajú údaje z učebníc literárnej výchovy z 5., 6., 7., 8. a 9. ročníka. Zastúpenie anglofónnej literatúry je stále minimálne – pomer anglofónnej literatúry k sovietskej literatúre je 5 : 33. Navyše, anglofónni autori, ktorí sa do výberu dostali, sú takí,

⁸⁸ Číselné údaje vyjadrujú počty ukážok z jednotlivých literatúr.

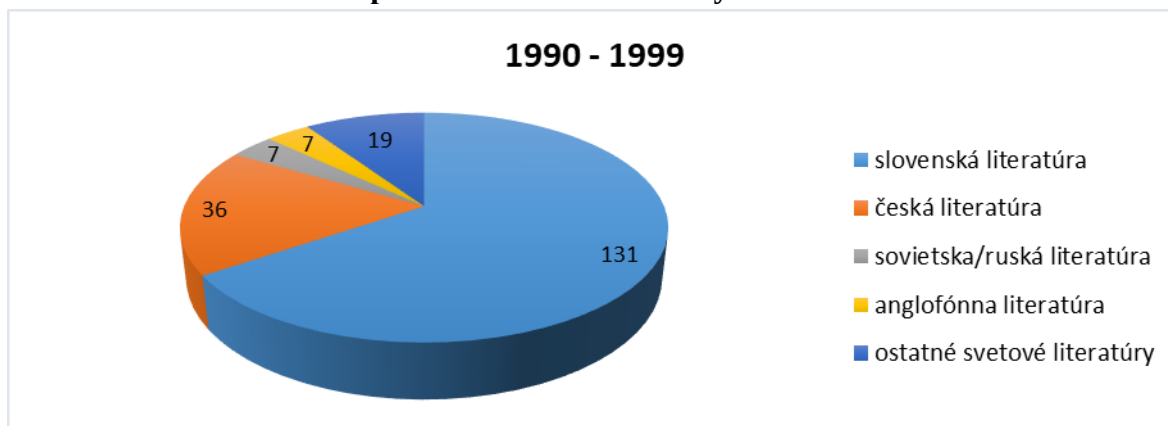
ktorí inklinujú k socialistickým témam a vo svojich dielach kritizujú kapitalistickú spoločnosť (napr. Charles Dickens, Daniel Defoe, či Jack London).

Graf číslo 3: Pomer zastúpenia literatúr v literárnych ukážkach v období 1977 – 1989



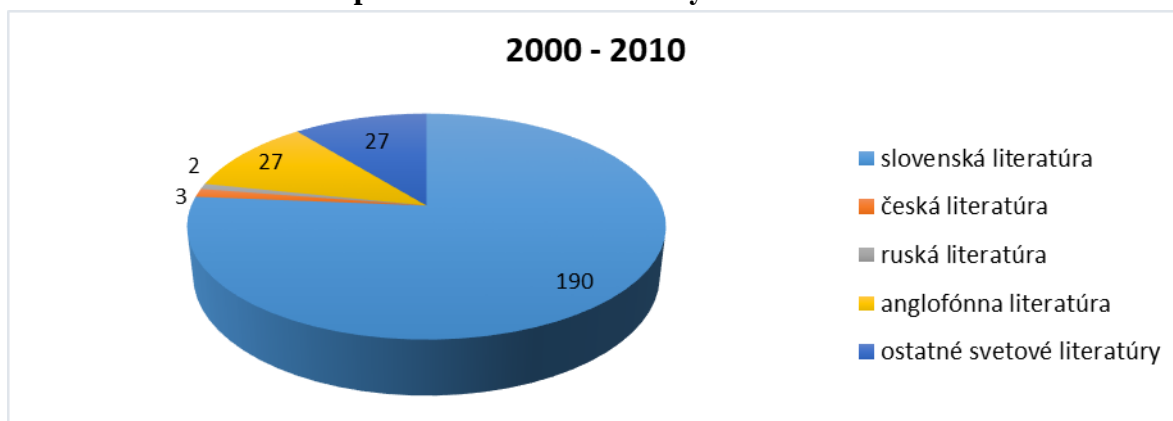
Čísla v grafe zachytávajú údaje z učebníc literárnej výchovy z 5., 6., a 7. ročníka vydaných po roku 1980 a učebnice 8. a 9. ročníka základných deväťročných škôl, ktoré sa počas tohto obdobia nenahradili inými učebnicami. Nezobrazuje údaje z tzv. experimentálnych učebníc z tohto obdobia. Dominuje česká literatúra, nastáva ústup sovietskej literatúry, jemný nárast zaznamenávajú ukážky anglofónnej literatúry, zastúpenie ostatných svetových literatúr sa veľmi nemení. Pomer anglofónnej a sovietskej literatúry po prvýkrát nie je taký signifikantný – 6 : 12.

Graf číslo 4: Pomer zastúpenia literatúr v literárnych ukážkach v období 1990 – 1999



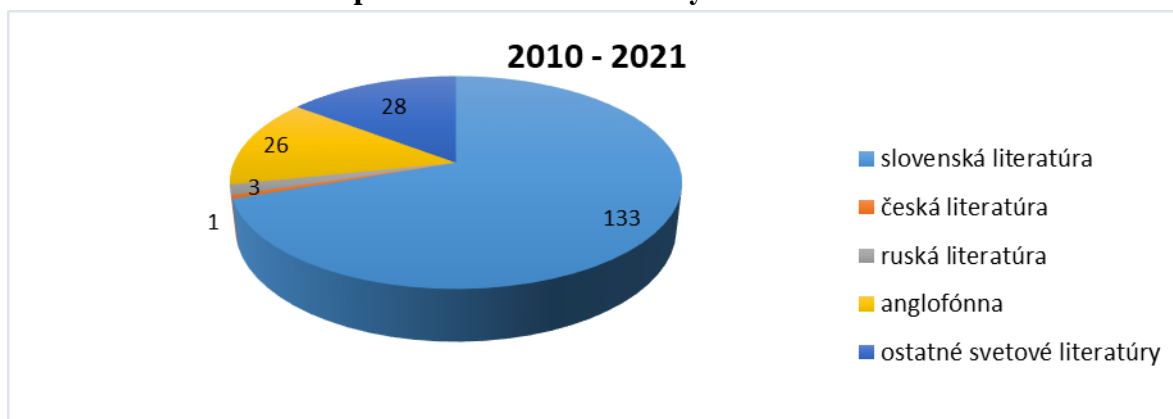
Čísla v grafe zachytávajú údaje z učebníc literárnej výchovy pre 5., 6., 7., 8. a 9. ročník. Prvé tri ročníky druhého stupňa naďalej používali učebnice z obdobia ČSSR (toto obdobie trvalo približne 10 rokov). Nová učebnica pre 8. a 9. ročník bola spoločná (mala podtitul Učebné texty), pretože v tom čase sa vo vzdelávaní na základných školách prešlo z osemročnej na deväťročnú školu. Pokračuje trend v ústupe českej a sovietskej/ruskej literatúry, anglofónna literatúra sa v kvantite napriek očakávaniam nemení, keďže sa stále používajú učebnice z obdobia ČSSR. Zastúpenie ostatných svetových literatúr je tiež približne rovnaké. Pomer anglofónnej a ruskej literatúry je vyrovnaný – 7 : 7.

Graf číslo 5: Pomer zastúpenia literatúr v literárnych ukážkach v období 2000 - 2010



Očakávané výrazné zmeny v koncepcii a obsahu učebníc literárnej výchovy nastávajú zhruba desať rokov po revolúcii. Česká literatúra sa z našich učebníc stráca, podobne sa vytráca aj ruská literatúra, ktorá je už zastúpená minimálne. Nastáva enormný nárast anglofónnej literatúry, ako aj ostatných svetových literatúr. Pomer anglofónnej a ruskej literatúry sa po prvýkrát markantne obrátil – 27 : 2.

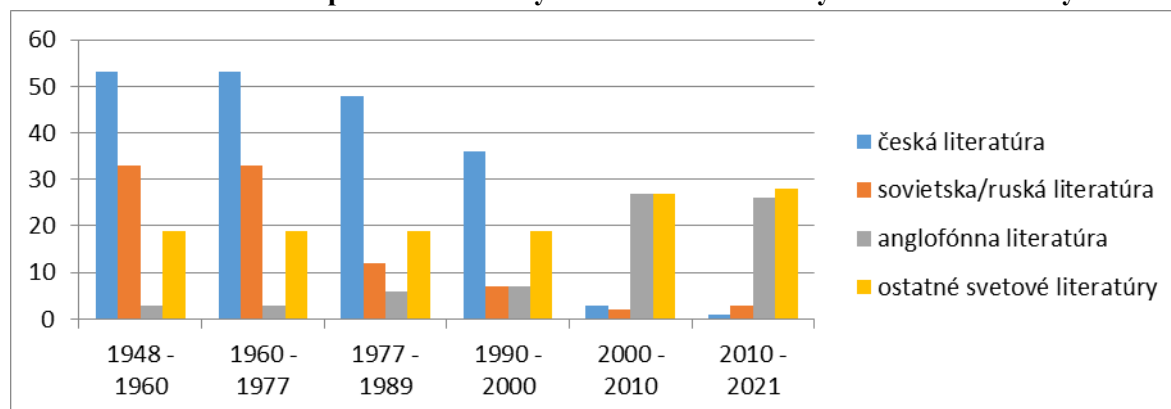
Graf číslo 6: Pomer zastúpenia literatúr v literárnych ukážkach v období 2010 - 2021



Čísla v grafe zachytávajú údaje z učebníc literárnej výchovy z 5., 6., 7., 8. a 9. ročníka. Súčasné učebnice literárnej výchovy vychádzajú z koncepcie učebníc z predchádzajúceho obdobia a nadväzujú na ne z hľadiska kompozície, výberu ukážok, ako aj pomerného zastúpenia jednotlivých literatúr. Rozdiel oproti predchádzajúcim učebniciam je v počte literárnych ukážok – ich počet sa znížil, čo korešponduje s kratším rozsahom učebníc. Pomer anglofónnej a ruskej literatúry je 26 : 3.

Na záver prinášame graf ilustrujúci pomerné zastúpenie jednotlivých literatúr. Súhrnne zobrazuje proces, ktorý sme stručne popísali pri jednotlivých obdobiach. Vzhľadom na našu spoločnú históriu s Českom má česká literatúra najsilnejšie zastúpenie. Po rozpade republík v nových učebniciach pozorujeme, že jej zastúpenie je minimálne. Čo sa týka sovietskej literatúry, jej najsilnejšie zastúpenie bolo v 50. a 60. rokoch, potom jej krivka postupne klesá. V súčasnosti je v učebniciach zastúpená už len hodnotná literatúra ruských klasikov. Ostatné svetové literatúry majú v súčasnosti silnejšie zastúpenie, čo súvisí s tým, že autori dnešných učebníc vydávaných po roku 2000 sa snažili o žánrovú rôznorodosť a vyberali literárne ukážky zo všetkých svetových literatúr.

Graf číslo 7: Pomer zastúpenia inonárodných literatúr v literárnych ukážkach všetkých období

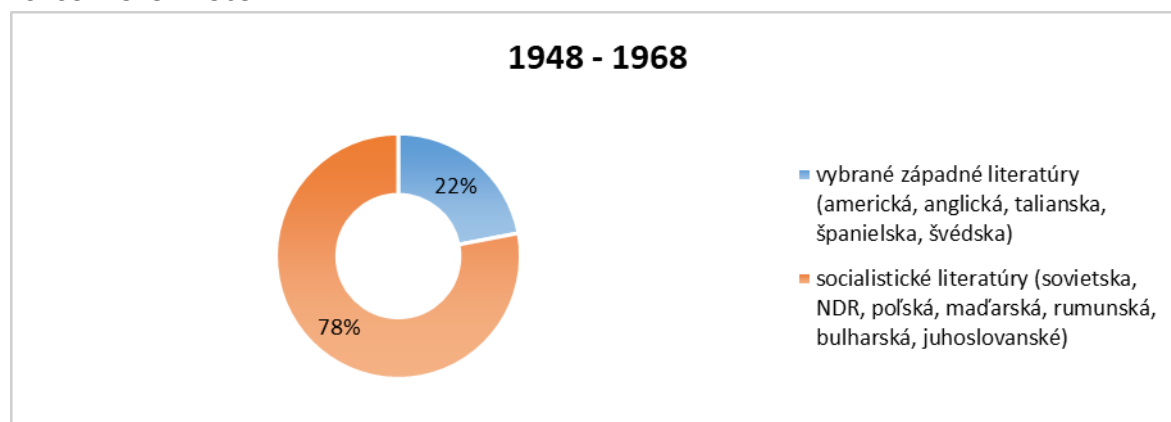


Namiesto záveru: Prekladová inonárodná literatúra v čítankách literárnej výchovy vo vzťahu k prekladom z inonárodných literatúr vo všeobecnosti: analógie

Ako sme spomínali v úvode, problematike postavenia inonárodných literatúr (predovšetkým americkej) v slovenskej kultúre venujeme dlhodobú pozornosť. Pri vyhodnocovaní výsledkov kvantitatívneho výskumu prezentovaného v záverečnej práci M. Valentovej nás zaujalo, že pomerné zastúpenie literatúr predstavených v čítankách literárnej výchovy používaných na druhom stupni základných škôl takmer kopíruje percentuálny podiel jednotlivých inonárodných literatúr v celkovej prekladovej produkcii v slovenskej literatúre. Pre potreby ilustrácie vplyvu politiky na literatúru považujeme za výstižné uviesť porovnanie percentuálneho zastúpenia prekladov zo sovietskej/ruskej literatúry a vybraných západných literatúr v období socializmu (k dispozícii máme dáta za obdobie 1948 – 1968; obdobie normalizácie 1968 – 1989 ešte nebolo spracované) s obdobím po roku 1989 (k dispozícii máme dáta za obdobie 1989 – 2016).

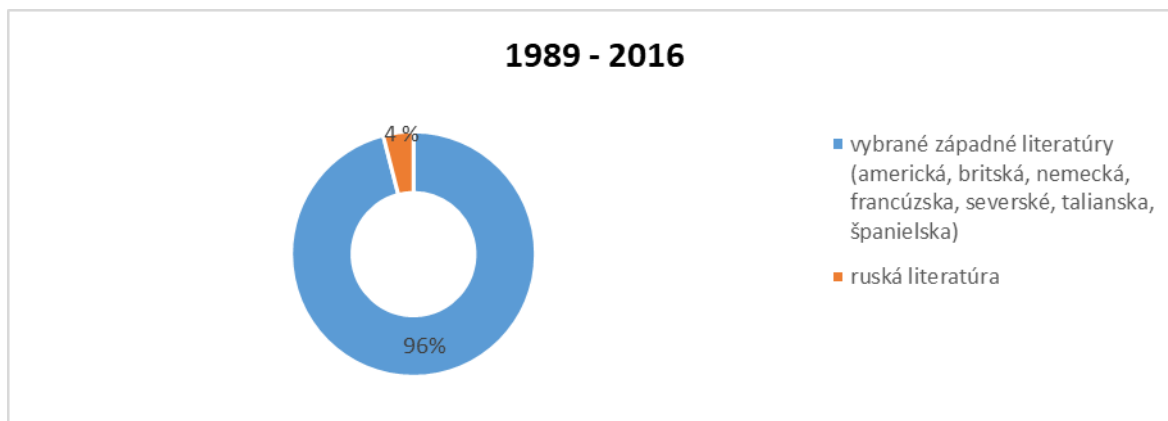
Na základe porovnania výsledkov oboch analýz – textov zaradených do čítaniek (graf 7 – porovnaj zastúpenie sovietskej/ruskej a anglofónnej literatúry) a analýzy prekladovej produkcie na Slovensku (grafy 8 a 9) – môžeme konštatovať, že vplyv politiky na literatúru sa analogicky prejavuje tak v celkom výbere diel na preklad, ako aj vo výbere textov z inonárodných literatúr do čítaniek literárnej výchovy pre žiakov staršieho školského veku.

Graf číslo 8: Pomerné zastúpenie inonárodných literatúr v slovenskej prekladovej literatúre v rokoch 1948 – 1968⁸⁹



⁸⁹ Pozri Pliešovská, L.: *Od Buckovej k Updikovi. Americká literatúra na Slovensku v rokoch 1948-1968* (2016, s. 231, tabuľku č. 3 sme vizualizovali do podoby koláčového grafu).

Graf číslo 9: Pomerné zastúpenie inonárodných literatúr v slovenskej prekladovej literatúre rokoch 1989 – 2016⁹⁰



Summary

The presented paper provides the results of quantitative research of the representation of foreign literatures in the readers of literary education of 5th to 9th grade pupils in primary schools in the years 1948 - 2021 in order to point out the relationship between literature and politics. In the first part we deal with the theoretical basis of the researched issues, the second part is devoted to the presentation of research results and in the third part we relate these results to previous research on the position of foreign literatures in Slovak literature. Based on a comparison of the results of both analyzes – texts included in the readers and analysis of translation production in Slovakia – we can state that the influence of politics on literature is analogously manifested both in the overall selection of works for translation and in the selection of texts from non-national literatures older school pupils.

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⁹⁰ Pozri Pliešovská, L. – Popovcová-Glowacký, N.: *The place of American translated literature in Slovak publishing houses after 1989* (2020, s. 105).

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SEN O KRÍŽI: ZOBRAZENIE KRISTA V STAROANGLICKEJ BÁSNI

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Abstrakt

Kresťanskí misionári a spisovatelia sa s cieľom šíriť kresťanskú vieru medzi Anglosasmi usilovali osloviť poslucháčov a čitateľov tým, že kanonické texty upravovali a vkladali do nich prvky typické pre domácu literárnu tradíciu. Článok sa zaoberá pôvodnou anglosaskou básňou *Sen o kríži* (*The Dream of the Rood*), v ktorej anonymný autor vykresľuje Ježiša Krista takpovediac na anglosaský spôsob, aby tak ústrednú postavu dejín spásy priblížil ideálu germánskeho hrdinu. Autor sa v článku venuje komparácii staroanglického Krista s Kristom z Biblie, pre ilustráciu a lepšiu orientáciu uvádza v prílohe vlastný preklad básne (preklad prózou, čím text predstavuje slovenskému čitateľovi) a poukazuje na fakt, že dielo *Sen o kríži* je plodom miešania kultúr.

Kľúčové slová: sen, kríž, Kristus, báseň, rukopis, kódex, preklad.

O pôvode básne

Báseň *Sen o kríži* (*The Dream of the Rood*, príp. *A Vision of the Cross*) je jedným z najznámejších anonymných náboženských textov staroanglickej literatúry. Báseň nájdeme v tzv. *Vercellijskom kódexe*, ktorý je „uložený vo fondoch kapitulskej bibliotéky v severotalianskom meste Vercelli (nikto nepodal uspokojivý výklad, ako sa tam dostal). Obsahuje rukopisy náboženskej poézie i prózy, ako *Andreas*, *Helena*, *Skutky apoštolské* atď.“ (Baštín, Olexa, Studená, 1993, s. 15)

Ako už odznelo, príčina výskytu staroanglického rukopisu z druhej polovice 10. storočia v Taliansku nie je známa, báseň je takpovediac opradená tajomstvom, hoci, ako uvádza Čermák (2009), existujú dôkazy, že v spomínanej severotalianskej knižnici je uložená už od 11. storočia. Mesto Vercelli „bolo v danej dobe významným centrom vzdelanosti a knihu tam pravdepodobne priniesol ktorýsi anglosaský pútnik, ktorý ju mestu možno daroval na znak vďačnosti za pohostinnosť, ktorej sa mu tu na ceste do Ríma dostalo“.⁹¹ (Čermák, 2009, s. 234) Nad neskorším osudom Vercellijského kódexu visí otáznik, a „objavili ho až v 19. storočí, keď naň vo Vercellijskej knižnici náhodou narazil Nemec Friedrich Blume, ktorý pátral po právnych rukopisoch. Kódex je tam uložený dodnes.“ (Treharne, 2004, s. 89)

Hoci zachovaný rukopis básne *Sen o kríži* juhoanglického pôvodu ako súčasť *Vercellijského kódexu* pochádza z 10. storočia, báseň, alebo aspoň jej časť, preukázateľne vznikla minimálne o dve storočia skôr, o čom svedčí fragment vytesaný na kamennom kríži v dedine Ruthwell neďaleko mesta Dumfries v juhozápadnom Škótsku. *Sen o kríži* je ako literárne dielo pozoruhodné teda aj tým, že „ako jediná staroanglická báseň sa totiž aspoň

⁹¹ Pasáže z českých a anglických zdrojov preložil autor.

sčasti zachovala v epigrafickej podobe: neúplných dvanásť veršov pôvodne z druhej, hrdinsko-elegickej časti básne, je runami, teda dávnym písmom starej Germánie, vyrytých na najpozoruhodnejšom anglosaskom kamennom kríži [...] pravdepodobne z prvej polovice 8. storočia, teda z čias tzv. northumbrijskej renesancie. Runový nápis na kríži sprevádzajú jednak série reliéfnych biblických obrazov s latinskými glosami, jednak keltský vegetatívny a zvierací ornament. [...] Rovnako ako tento kamenný kríž bola aj samotná báseň plodom rozvinutej kláštornej kultúry v anglosaskom kráľovstve na sever od rieky Humber, ťažiacia zo živých kontaktov nielen s Rímom, ale predovšetkým s írskymi klášťormi.“ (Čermák, 2009, s. 235 – 236)⁹²

Vercellijský kódex pozostáva zo sto tridsiatich piatich listov a dokázateľne je dielom jedného pisára, hoci ako kompilát je veľmi nesúrodý. „Podľa všetkého ho vyskladali z rozličných rukopisov bez akejkoľvek zjednocujúcej koncepcie.“ (Treharne, 2004, s. 89) Obsahuje dvadsaťtri prozaických textov kazateľského a hagiografického charakteru a šesť básní, medzi ktorými nájdeme aj báseň *Sen o kríži*. (Treharne, 2004) Skorší bádatelia básň pripisovali Cynewulfovi (9. storočie), hoci dnes sa považuje za dielo (žiaľ) anonymného autora jeho básnickej školy.

„Námetom je Kristovo ukrižovanie, prezentované neobyčajne pôsobivou formou alegorického sna [ako, pravda, naznačuje aj samotný názov]. Táto forma snovej vízie si udržala umeleckú vitalitu až do samého sklonku stredoveku a úplný vrchol dosiahla u Danteho a Chaucera.“ (Stříbrný, 1987, s. 24)

Keď už hovoríme o Geoffrey Chaucerovi (cca 1340 – 1400), spomeňme ďalšie dve vrcholné poetické diela snového charakteru jeho čias, teda z druhej polovice 14. storočia: *Vízia o Petrovi Oráčovi* (*William's Vision of Piers Plowman*) Williama Langlanda (1332 – cca 1386) a báseň *Perla* (*Pearl*) z pera anonymného básnika, Chaucerovho ešte menej známeho súčasníka. Dielo *Vízia o Petrovi Oráčovi* (najstaršia verzia sa datuje do roku 1370) nespomíname len preto, že podobne ako *Sen o kríži* je založené na snovej vízii, ale tiež preto, že je to jedno z posledných diel anglickej (v tomto prípade stredoanglickej) literatúry, ktoré je napísané aliteračným veršom, teda veršom, ktorý sa v staroanglickom období, z ktorého pochádza napr. aj *Sen o kríži*, považoval za básnickú normu.

„Dôležitá je forma staroanglických diel: nemajú koncové rýmy, ako metrickú normu záväznú pre poéziu všetkých starogermánskych kmeňov používali tradičný aliteračný verš (vnútorné rýmy), **ktorý sa v Anglicku pestoval až do 14. storočia**. Aliteračný verš so štyrmi hlavnými prízvukmi a ľubovoľným počtom neprízvučných slabík sa delil cezúrou na dve časti, tzv. hemistichy. Aliterovali, t. j. opakovali sa vo verši začiatkové spoluhlásky (výnimočne aj samohlásky) v prízvuchej pozícii alebo tie, na ktoré uprostred slova pripadal prízvuk. Staroanglickú poéziu recitoval bard, tzv. scop.“ (Baštín, Olexa, Studená, 1993, s. 15, tučné písmo MK)

⁹² Čitateľ sa s týmto artefaktom, vyše päťmetrovým ruthwellským kamenným krížom, ktorý je dodnes vystavený v ruthwellskom kostole v zrekonštruovanej podobe – keďže podľa historika Michaela Wooda padol za obeť anglickej reformácii, presnejšie obrazoborcom z radov horlivých presbyteriánov –, môže bližšie oboznámiť napr. v dokumentárnom filme s názvom *Michael Wood on Beowulf* z roku 2009, pozri *Zoznam internetových zdrojov*.

Kristus v Sne o kríži a Kristus v Biblii

Kristus je v básni prítomný ako hlavný hrdina slávneho príbehu, ktorý si vypočujeme v podaní neživého predmetu. Ním je, pravda, samotný kríž z názvu básne, ktorý sa prostredníctvom takpovediac literárneho zázraku personifikácie prihovára jednak rozprávačovi, ktorý je „hriešnik zase zlom zašpinený, bezprávím škaredým skáraný“, a skrze jeho príbeh v príbehu (básni) aj nám. Máme teda dočinenia s rámcovým rozprávaním (*framed narrative*), teda s naratívom, ktorý „v sebe obsahuje ďalší naratív, prinajmenšom jeden...“ (Hawthorn, 1992, s. 68) Hawthorn v tom zmysle hovorí o rámcovom či vonkajšom rozprávačovi (*frame narrator*, resp. *outer narrator*) a vnútornom či vloženom rozprávaní (*inner narrative*, resp. *embedded narrative*, pozri Hawthorn, 1992).

Vonkajším rozprávačom je spomínaný hriešnik, anonym, ktorému sa snívalo o kríži a ktorý nám svoj sen opisuje, pretože mu to zázračný kríž, „strom, aký sa len tak nevidí“ dôrazne prikázal. Prikázal mu, aby ostatným vyrozprával, čo sa stalo, keď tento „krásny div z dreva“ niesol samotného Pána: „A teraz ti prikazujem, môj milovaný, aby si o tomto videní vravieval všetkým.“ Rozprávanie vonkajšieho rozprávača sa začína slovami: „Počúvajte, rozpoviem vám sen, o akom ste neslýchali, poviem, o čom sa mi snívalo o polnoci, keď ľudia a ich hlasy odpočívali.“⁹³

Vnútorné rozprávanie, rozprávanie vnútorného rozprávača, sa začne až po opise kríža (v pôvodnej verzii, básnickej, v 28. verši, pozri Treharne, 2009, s. 113). Vtedy samotný kríž po prvý raz prehovorí: „Raz dávno – pamätám dodnes – ma zoľali na kraji lesa a zložili z pňa.“ Kríž hriešnikovi vysvetľuje, že ho preniesli na vrch a prikázali mu, aby niesol zločincov, čo, ako vieme, bol pomerne bežný spôsob popravy v starovekom Ríme. „Rimania zaviedli ukrižovanie pravdepodobne už okolo roku 200 pred n. l. Tento trest mal byť výstrahou pre všetkých príslušníkov podrobených národov. [...] V Ježišovej dobe bolo ukrižovanie dominantnou formou trestu za podnecovanie vzbury (t. j. za vlastizradu, poburovanie), z čoho Ježiša napokon aj obvinili.“ (Aslan, 2014, s. 222)

Kríž používa v súvislosti s Kristom veľké množstvo básnických prívlastkov, biblických i menej zaužívaných. V texte sa teda vyskytujú epitetá oboch typov – *epiteton constans*, teda epiteton zaužívaný („Pán“, „Najvyšší Boh“, „Pán nebies“, „Pán slávy“, „Kráľ“, „Hospodin“, „Boží Syn“, „Najvyšší Boh“, i menej zaužívané a v prípade Krista originálne epitetá, príklady tzv. *epiteta ornans* („Vládca“, „Najvyšší Vládca“, „Najjasnejší Vítaz“, „mladý Hrdina“ či dokonca „Bojovník“). Niektoré epitetá sa opakujú a celkovo konštatujeme, že v texte dochádza k ich hromadeniu. Aj tento prvok je jedným z typických znakov anglosaskej poézie. Ide o akési hromadenie ikonických zložených synonym, ktoré svojou mennosťou, teda opakom slovesnej dynamiky, na jednej strane čitateľa nútia pristaviť sa, a na strane druhej sú silne príznakové a textu dodávajú hymnicko-elegický ráz.⁹⁴

⁹³ Pozri Prílohu.

⁹⁴ Vhodným príkladom, ktorým môžeme toto tvrdenie podložiť, je jedna z najstarších anglických básní s názvom *Caedmonov hymnus* (*Caedmon's Hymn*), báseň, ktorá sa nám zachovala vďaka otcovi anglických dejín Sv. Bédovi Ctihodnému (cca 672 – 735). *Caedmonov hymnus* nachádzame v Bédovej knihe z roku 731 *Cirkevné dejiny Anglov* (*Historia Ecclesiastica Gentis Anglorum*, pozri Ondruš, 1991). *Caedmonov hymnus* nie je len jedna z najstarších básní, ale určite aj jedna z najkratších. Má deväť veršov (pozri David, A., Simpson, J. IN

Jedinečnosť básne *Sen o Kríži* spočíva najmä v dvoch ozdobných epitetách, ktoré sme už spomínali: „mladý Hrdina“ a „Bojovník“. „Anonymný autor básne s cieľom zdôrazniť víťazstvo skrze ukrižovanie zobrazuje Krista ako agresívneho bojovníka, ktorý trúfalo bojuje s hriechom a víťazí nad ním. Takéto zobrazenie je v súlade so ct'ou a odvahou, ktoré si kultúra raného stredoveku nadovšetko vážila.“ (Brock, 1998, s. 1)⁹⁵

Čitateľ, ktorý pozná opis ukrižovania z evanjelií, si tento kontrast okamžite všimne. Neobvyklý opis Kristovej obety sa začína vo chvíli, keď personifikovaný kríž spomenie Ježiša po prvý raz (hoci toto meno sa v texte nespomína): „Potom som uvidel Pána ľudského pokolenia, ako sa ponáhl'a z celého srdca, pretože chcel na mňa vyliezt'.“

V evanjeliách by sme ponáhľajúceho sa Krista nenašli. V *Evanjeliu podľa Matúša* sa dočítame, že Pilát dal Ježiša zbičovať, jeho vojaci mu následne nasadili trňovú korunu a keď cestou na Golgotu stretli „človeka z Cyrény“, prinútili ho, aby Ježišovi niesol kríž. (*Sväté písmo Starého i Nového zákona*, s. 2183).

Evanjelium podľa Marka je v opise mučenia o čosi podrobnejšie, pretože okrem zmienok o bičovaní a korunovaní trní nájdeme aj vetu: „Bili ho trstinou po hlave, pľuli naňho, kľáčali pred ním a klaňali sa mu.“ (Tamže, s. 2214) Ako v predchádzajúcom evanjeliu aj tu sa spomína, že vojaci istého Šimona z Cyrény prinútili, aby mu niesol kríž.

Evanjelium podľa Lukáša spomína telesný trest, ktorý však nešpecifikuje, ale v otázke pomoci pri nesení kríža zo strany Šimona z Cyrény svedčí o tom istom: „Ako ho viedli, chytili istého Šimona z Cyrény, ktorý sa vracal z poľa, a položili naň kríž, aby ho niesol za Ježišom.“ (Tamže, s. 2265)

Evanjelium podľa Jána sa v tomto od prvých troch synoptických evanjelií čiastočne líši.⁹⁶ „Sám si niesol kríž a vyšiel na miesto, ktoré sa volá Lebka, po hebrejsky Golgota.“ (Tamže, s. 2305)

Synoptické evanjeliá sa zhodnú v tom, že Ježiš si kríž nevládal niesť sám, preto mu rímski vojaci museli zohnať posilu.⁹⁷ V *Sen o kríži* sa Pán ľudského pokolenia ponáhl'a, lebo

Greenblatt, 2006, s. 25 – 26). Keby sme text pozbavili náboženskej ornamentálnosti, básen by sme mohli parafrázovať slovami: Boh stvoril pre ľudí nebo i zem. Všetko ostatné v básni sú nahromadené epiteta označujúce jeden a ten istý podmet – Boha. Popravde, lyrickou môžeme túto báseň nazvať azda len preto, že Božie prívlastky, vždy viacslovné, sú početnejšie (je ich osem) než prostriedky samotného naratívu, ktorý sme práve parafrázovali. Podobné hromadenie epitet vidíme aj v opisoch hrdinov z iných básní, napr. v *Beowulfovi*.

⁹⁵ Pozri článok z pera Jeannette C. Brockovej *The Dream of the Rood and the Image of Christ in the Early Middle Ages* IN https://history.hanover.edu/hhr/98/hhr98_2.html

⁹⁶ Biblista Jozef Heriban uvádza: „Od synoptických evanjelií sa Jánovo evanjelium líši štruktúrou, obsahom, štýlom, ako aj teologickým chápaním a výkladom Ježišových činov a slov. Na rozdiel od ostatných evanjelií, ktoré predstavujú Ježišovu činnosť v rámci jedného roka (jedna Veľká noc, jedna cesta do Jeruzalema a hlavné účinkovanie v Galilei), Jánovo evanjelium ju rozvrhuje na tri roky...“ (Heriban, *Príručný lexikón biblických vied*, s. 522) Termín synoptické evanjeliá Heriban definuje nasledovne: „Pomenovanie prvých troch kanonických evanjelií (podľa Matúša, Marka a Lukáša), ktoré zaviedol J. J. Griesbach (r. 1776), lebo podávajú podstatne ten istý prehľad Ježišovho života a učenia. Keď sa súbežne zostavia ich texty, hneď sa vidí táto ich spoločná charakteristická črta.“ (Tamže, s. 979)

⁹⁷ Jánovo evanjelium posilu nespomína, stroho vyjadrí, že Ježiš si kríž niesol sám, v každom prípade sa aj ono líši od opisu v básni *Sen o kríži* – Ježiš niesol kríž, a teda kríž ho nečakal na Golgote tak, ako sa uvádza v básni. Je však možné, že kríž nebol krížom v pravom slova zmysle, ale len stojatý pilier či kôl, z ktorého sa

chcel na kríž sám vyliezt', a nielen to. V nasledujúcich riadkoch sa dočítame, že na kríž aj vyliezol, ale najprv si sám vyzliekol odev: „Potom mladý Hrdina vyzliekol si šaty – bol to Najvyšší, sám Boh – nebotyčnej sily a nebojácny. Vyšplhal sa na vysokánsky popravný pilier, chrabro pred zrakom zástupov, keď sa chystal ľudstvo oslobodiť.“

V *Biblii* sa naopak spomína, že šaty mu vyzliekli rímski vojaci. V Matúšovom evanjeliu nájdeme nasledujúci opis: „Vyzliekli ho a odeli do šarlátového plášťa, z trnia uplietli korunu a položili mu ju na hlavu, do pravej ruky mu dali trstinu, padali pred ním na kolená a posmievali sa mu: ‚Bud' pozdravený, židovský kráľ!‘ Pľuli naňho, brali mu trstinu a bili ho po hlave. Keď sa mu naposmievali, vyzliekli ho z plášťa a obliekli mu jeho šaty. Potom ho vyviedli, aby ho ukrižovali.“ (*Sväté písmo*, s. 2183)

Podľa tejto pasáže ho teda dočasne prezliekli. Ďalej sa spomína už len to, že „hodili lós a rozdelili si jeho šaty“, z čoho si domyslíme, že pred samotným ukrižovaním ho opäť zbavili odevu, ktorý mal pôvodne na sebe. Veľmi podobný opis udalostí nájdeme v Markovom evanjeliu a lós sa spomína aj v *Evanjeliu podľa Lukáša* (kde sa však nespomína prezliekanie do purpurového plášťa). V Jánovom evanjeliu sa spomína purpurový plášť a delenie šiat, ako aj v synoptických evanjeliách, takže aj tu sa ráta s tým, že ho pred samotným ukrižovaním vyzliekli.

Vyzliekanie zo šiat pred ukrižovaním bolo bežné aj podľa historika: „Metóda ukrižovania – teda to, ako obeť pripevnili – bola v rukách kata. Niektoré obete skončili na kríži dolu hlavou, niektorým prebodli genitálie, iným dali na hlavu kuklu. Obete väčšinou vyzliekli donaha.“ (Aslan, 2014, s. 165)

Kristus *V sne o kríži* je zjavne oveľa vitálnejší a aktívnejší než Kristus z evanjelií – pod kríž sa ponáhl'a, šaty si vyzlieka sám, aby čím skôr mohol vyliezt' na drevo kríža. Anonymný autor staroanglickej básne Kristovo odhodlanie a vervu umocňuje aj spomínaným originálnym prívlastkom „Bojovník“: „Vyšplhal sa na vysokánsky popravný pilier, chrabro pred zrakom zástupov, keď sa chystal ľudstvo oslobodiť. Triasol som sa, keď ma Bojovník objímal, no netrúfol som si klesnúť či spadnúť na zem, nie.“⁹⁸

Výber slova „bojovník“ na označenie Krista korešponduje s jeho nasadením a pozdvihuje ho z mučeného trpiteľa na čulého a telesne veľmi zdatného zápasníka, ktorý svojim blíznym vybojuje spásu. Staroanglická literatúra bojovníkov velebí (pozri báseň

stal kríž, až keď naň pribili priečny trám (vtedy by „kríž“ naozaj čakal na Ježiša a uvidel, ako sa k nemu náhli aj s trámom na pleciach), podobne, ako to opisuje historik R. Aslan: „Ako každý odsúdenec na trest smrti ukrižovaním aj Ježiš si zrejme musel niesť trám úplne sám, a to až na samý vrch. Kopec leží za mestskými hradbami, hneď vedľa cesty, ktorá viedla k mestským bránam. Pravdepodobne išlo o tú istú cestu, ktorou pred pár dňami vstúpil do mesta ako jeho legitímny vládca, ako kráľ. [...] Trám sa potom pripevnil o nosný drevený kôl a Ježiša naň tromi železnými klinmi pribili. Dvoma mu prerazili zápästie, tretím spojené členky. Nato celú konštrukciu aj s odsúdencom vztýčili a kríž sa ocitol vo vertikálnej polohe.“ (Aslan, 2014, s. 168 – 169) Tradícia (často známa vďaka filmovým spracovaniam) opisuje Ježiša ako dobitého a skrvaveného, čím sa odvoláva na spomínané bičovanie a korunovanie trním. Predstava, že Ježiš je vyčerpaný, nepriamo vyplýva z textovej skutočnosti, že musel na vrch Golgota niesť kríž, či aspoň jeho časť, a vojaci mu neskôr cestou museli zohnať posilu.

⁹⁸ Slovo „bojovník“ (v novoanglickom preklade „warrior“, v staroanglickom origináli „beorn“) nájdeme štyrikrát. Moderný prekladateľ ho v prvom prípade, keď je reč o Kristovi, uvádza s veľkým „W“, a v ďalších troch s malým, keď je reč o Rimanoch, Kristových učeníkoch či iných prítomných (pozri *Prílohu*).

Beowulf) a bojovný ráz dodáva aj postavám z adaptácií biblických príbehov (napr. staroanglické adaptácie kníh ako *Exodus* či *Judita*).⁹⁹

V *Sne o kríži* sa odzrkadľuje aj povestná spriaznenosť staroanglických panovníkov s ich podriadenými bojovníkmi, ktorí za vojenskú službu dostanú rozličné poklady ako žold. „Zdalo sa, že vidím strom, aký sa len tak nevidí, vypínal sa do výšav, svetlom ovitý, trblietavý trám, ako maják zaliaty zlatom. Drahoty sa na ňom tisia tesne nad zemou, ďalších päť sa vynímalo hore pri priečnom ramene.“ Tento opis nájdeme hneď na úvod básne, teda ešte skôr, než sa dozvieme, čo chce vonkajší rozprávač vlastne povedať, ale obraz odmeny kríža, ktorý stál pri pánovi, ako sa na sluhu patrí, nájdeme aj v závere básne, pri opise pohrebu: „Pochovali nás v hlboké jame, ale rytieri Pánovi, druhovia jeho, sa o mne dopytali. [...] odeli ma do zlata a striebra.“ Kríž si za svoje hrdinstvo vysluhuje typickú anglosaskú odmenu.

„Kríž podobne ako verný stredoveký služobník v zbroji si vyslúžil odev zo zlata a striebra. Kríž dostáva odmenu od samotného panovníka, Krista, za to, že ho niesol a podstúpil s ním všetko utrpenie. Kríž sa stáva rovnako mocným ako jeho pán a sám sa aj správa ako bojovník. Novonadobudnutú moc využíva na to, aby sa v sne zjavil rozprávačovi a vzápätí mu rozpovedal, ako z čirej vernosti podržal svojho pána a následne dostal prekrásnu odmenu. Spriaznenosť kríža s Kristom je aj dôkazom jeho vlastného víťazstva skrze utrpenie a podvolenie sa panovníkovej vôli. Kríž konštatuje, že jeho bolesť a vytrvalosť mu zabezpečili vyššie postavenie a stal sa drevom, ktoré je nad všetky stromy.“ (Khalid, 2019)¹⁰⁰

V texte nachádzame termín „thane“, resp. „thanes“, v spojení „thanes of the Lord“, a to s vysvetlivkou zostavovateľov pre súčasných anglických čitateľov, ktorá uvádza, že ide o „členov kráľovho vojska“. (David, A., Simpson, J. IN Greenblatt, 2006, s. 28)¹⁰¹ Dnešný anglický prekladateľ slovo „thanes“ v texte ponechal, jeho využitie v origináli vzhľadom na dejinné a literárne asociácie považoval za príznakové a markantnosť preniesol aj do moderného prekladu.¹⁰² Ide o metaforickú hyperbolu – Kristovo „kráľovstvo nie je z tohto sveta“ (*Sväté písmo*, 2003, s. 2304), Kristus v kresťanskom chápaní nebol pozemský kráľ, ktorý dáva svojim vazalom do držby pôdu výmenou za vojenskú službu, a nebol ani bojovníkom v ľudskom zmysle slova.

⁹⁹ V staroanglickej adaptácii knihy *Exodus* sa spomína, že Izraeliti si z brehu pozbierali brnenia a iné „poklady“ po Egypťanoch, ktorí sa práve utopili vo vodách Červeného mora.

¹⁰⁰ Pozri „*The Dream of the Rood: Christ's Sacrifice in Medieval Cultural Setting*“ IN *Paideuma Journal* Vol. XII, Issue 10, 2019 (s. 237) IN https://www.researchgate.net/publication/337498530_The_Dream_of_the_Rood_Christ's_Sacrifice_in_Medieval_Cultural_Setting/link/60805cae2fb9097c0cfd5a2/download

¹⁰¹ *Longmanov slovník anglického jazyka a anglickej kultúry* definuje slovo „thane“ slovami: „1 (rano-anglické dejiny) osoba na spoločenskom rebríčku kdesi medzi šľachtickým stavom a prostým ľudom, ktorej kráľ dával do správy zem výmenou za vojenskú službu; 2 (rano-škótske dejiny) osoba na najnižšej priečke šľachtického stavu.“ (s. 1436, pozri *Bibliografiu*)

¹⁰² V slovenskom preklade používame slovo „rytieri“, ktoré kontrastuje s učeníkmi podobne ako slovo „thanes“ v origináli: „Pochovali nás v hlboké jame, ale rytieri Pánovi, druhovia jeho, sa o mne dopytali.“ Autor má podľa všetkého na mysli Ježišových učeníkov.

Záver

Báseň *Sen o Kríži* je nepochybne dielo inkulturačného charakteru – vlastnosti typické domácej anglosaskej kultúre mieša s novým náboženstvom, ktoré sa medzi Anglosasmi na britských ostrovoch pomaly etabluje od čias príchodu svätého Augustína z Canterbury z roku 597. „*Sen o kríži* tak možno čítať ako básnickú výpoveď, ktorá bola súčasťou civilizačného zápasu Anglosasov o presadenie kresťanských hodnôt. Možno bola pokusom priblížiť anglosaskej vojenskej aristokracii, vychovanej podľa zásad starogermánskeho hrdinského zákonníka, prostredníctvom poetickej vízie zo slov a obrazov starobylej reči predkov duchovnú podstatu a zmysel Kristovej obety a Krista samého predstaviť ako vládcu hodného nasledovania.“ (Čermák, 2009, s. 235)

Khalidová dodáva: „*Sen o kríži* je jasným príkladom miešania kresťanskej kultúry obety so stredovekými témami. Báseň sa považuje za historicko-literárne veľdielo, ktoré reprezentuje kultúru v prechodnej fáze. Táto kultúra sa na jednej strane snaží stotožniť s novou vierou, no na strane druhej sa usiluje, pokiaľ je to len možné, zachovať si staršie hodnoty a odkaz.“ (Khalid, tamže)

Anonymný autor v podstate evanjelizuje skrze pôvodnú báseň, no Krista nevykresľuje ako prislovečného pokorného baránka idúceho na popravu, ale ako bojovného vladára, záchrancu a pravého anglosaského hrdinu. Základné teologické poslanstvo však nemení. Kristus v Jánovom evanjeliu, v podobenstve o dobrom pastierovi, hovorí: „Ja som dobrý pastier. [...] Aj svoj život položím za ovce.“ (Sväté písmo, 2003, s. 2290) Aj Kristus v *Sne o kríži* zomiera za svoje ovce, len s tým rozdielom, že ovce označuje slovami ako „druhovia“, „bojovníci“ či „rytieri“. V porovnaní s Kristom z *Biblie* je Kristus z anglosaskej básne *Sen o kríži* oveľa aktívnejší, svojim katom pomáha, doslova prikladá ruku k dielu (vyzlieka si šaty a sám vylieza na kríž), a nie je (na prvý pohľad len) utrýznenou obeťou v rukách predstaviteľov svetskej moci.

Historik Michael Wood konštatuje: „Kristus sa stáva germánskym hrdinom, ktorý víťazí aj napriek vlastnej porážke, zatiaľ čo strom si osvojuje osobnostné črty verného druha z radov hrdinovho vojska.“¹⁰³ Drevo kríža chce zakročiť, ale pretože vie, čo hrdina chystá, napriek vlastnej povahe výbušného druha na vojnovom ťažení spolupracuje: „Potom ma vztýčili, stál som tam, kríž, pozdvihol som mocného kráľa, Pána nebies. Netrúfol som si prehnúť sa napoly. Prebili ma tmavými klinmi, stopy na mne stále vidno, otvorené rany plné zlosti. Netrúfol som si napadnúť ich.“ Kríž sa tak z lásky ku Kristovi stáva verným nástrojom jeho smrti a konečného víťazstva.

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¹⁰³ Michael Wood on *Beowulf*, pozri Zoznam internetových zdrojov.

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Príloha

Sen o kríži¹⁰⁴

Počúvajte, rozpoviem vám sen, o akom ste neslýchali, poviem, o čom sa mi snívало o polnoci, keď ľudia a ich hlasy odpočívali. Zdalo sa, že vidím strom, aký sa len tak nevidí, vypínal sa do výšav, svetlom ovitý, trblietavý trám, ako maják zaliaty zlatom. Drahokamy sa na ňom tisli tesne nad zemou, ďalších päť sa vynímalo hore pri priečnom ramene. Premnohé

¹⁰⁴ Preložil autor, ktorý si za pôvodinu vybral vnútrojazykový prozaický preklad z pera E. T. Donaldsona (IN Greenblatt, 2006, s. 27 – 29). Výsledný text v *Prílohe* je teda prekladom z druhej ruky. Druhový posun (Popovič, 1983) vykonal sám Donaldson pri preklade staroanglickej pôvodiny. Pri preklade sme na viacerých miestach zachovali aliteráciu prítomnú jednak v staroanglickej pôvodine, ako aj v básnických i prozaických prekladoch zo starej do modernej angličtiny. V snahe vyhnúť sa retardačnému posunu (Popovič, 1983) sme volili moderné výrazy, pričom elegický a kazateľský pátos umocňujeme syntaxou podobne ako Donaldson vo vnútrojazykovom preklade.

zástupy anjelov hľadeli naň, jasný bol, krásne stvorený pre ne. Nebola to šibenica zloducha, zaručene nie, ale svätý duchovia sa dívali, muži na zemi i všetko slávne stvorenie. Nádherný bol ten strom nad všetky stromy, a ja hriešnik zase zlom zašpinený, bezprávím škaredým skáraný. Videl som strom slávy zázračne žiarieť, do látok odetý, zahalený zlatou látkou. Klenoty čestne pokrývali Pánov pilier. Však aj skrze zlato zažil som prastaré útrapy ubolených, lebo z pravej strany stromu krv sa cedila. Zlomil ma žiaľ, strachoval som sa o tento krásny div z dreva. Videl som, že majestátny maják mení si odev aj odtieň. Celý mokrý, vlhký najprv, premočený prúdom krvavej riavy, a potom zase prezdobený pokladmi. No ja ležal som dlho skormútený, sledoval strom Spasiteľa a potom som začul, ako prehovoril. Strom, aký nemá páru, vyslovil tieto slová:

„Raz dávno – pamätám dodnes – ma zoťali na kraji lesa a zložili z pňa. Silný zloduchovia schmatli ma a otesali do tvaru, aký sa im páčil a prikázali, aby som zdvíhal ich zločincov. Chlapi ma preniesli na pleciach a zložili na vrchu, kde ma, zlosynovia, priviazali. Potom som uvidel Pána ľudského pokolenia, ako sa ponáhl'a z celého srdca, pretože chcel na mňa vyliezť. Nedovolil som si skloniť sa či zlomiť proti Božiemu slovu, keď som videl, ako sa zem chveje. Zlosynov som mohol zgniaviť, ale stál som ako z kameňa. Potom mladý Hrdina vyzliekol si šaty – bol to Najvyšší, sám Boh – nebotyčnej sily a nebojácny. Vyšplhal sa na vysokánsky popravný pilier, chrabro pred zrakom zástupov, keď sa chystal ľudstvo oslobodiť. Triasol som sa, keď ma Bojovník objímal, no netrúfol som si klesnúť či spadnúť na zem, nie. Musel som stáť skalopevne. Potom ma vztýčili, stál som tam, kríž, pozdvihol som mocného kráľa, Pána nebies. Netrúfol som si prehnúť sa napoly. Prebili ma tmavými klinmi, stopy na mne stále vidno, otvorené rany plné zlosti. Netrúfol som si napadnúť ich. Obom sa nám posmievali. Celý mokrý od krvi, premočený z boku Muža, ktorý už vypustil ducha. Na tom vrchu zažil som už mnoho útrap. Videl som, ako kruto prikovali Boha zástupov. Tiene noci zahalili telo Vládcu svojím oparom, jasnou krásou. Nato tieň sa blížil, tmavý popod oblaky. Stvorenstvo slzy ronilo, oplakávalo Kráľov skon. Na kríži visel Kristus.

Niektorí sa však k Pánu ponáhľali aj z diaľky. Viac som nevidel. Zmohol ma žiaľ, zgniavil, ale poddal som sa ich rukám, pokorne a ponížene. Potom vzali Najvyššieho Boha a zvesili ho z ťažkej trýzne. Mňa bojovníci nechali stáť, skropeného krvou. Samé rany od šípov. Položili ho na zem, unavené údy mal. Stáli pri jeho hlave a hľadeli na Hospodina. A on chvíľu ležal, ťažkým zápasom zmorený. Potom mu bojovníci začali budovať zemský príbytok pred očami Pánovho zhubcu, vytesali ho do jasnej skaly a Najjasnejšieho Víťaza uložili do nej. Potom mu spievali smutný spev, prikradla sa neradostná noc. Nato sa Najvyššiemu Panovníkovi, celí zmorení, chceli obrátiť chrbtom, a tak ostal osamotený. My sme však ešte dlho stáli na svojich miestach a nariekali sme. Hlasy bojovníkov zoslabli. Telo schladlo, krásna to schránka pre ducha. Potom nás rúbali k zemi, údesný to údel! Pochovali nás v hlbokéj jame, ale rytieri Pánovi, druhovia jeho, sa o mne dopočuli. [...] odeli ma do zlata a striebra.

Teraz možno chápeš, milovaný, že som znášal dielo zlosynov, muky naozaj mrzké. A nadišli dni, že ľudia zd'aleka i od nás, po celej zemi, vzdávajú mi úctu – a všetkému slávnemu stvorenstvu – a modlia sa k majáku. Boží Syn na mne trpel na moment, preto sa dnes slávne týčim pod nebom a vyliečim každého, kto si ma uctí. Dávno bol som nástroj ničivých útrap, ľudia ma nezniesli, až dokým som nepredostrel správnu cestu životom tým, čo

majú hlas. A hľa, Pán slávy ctí si ma najviac spomedzi stromov v lese, Nebeský Vládca, tak ako si ctí aj vlastnú matku Máriu, Najvyšší Boh pre dobro všetkých, nad všetky ženy.

A teraz ti prikazujem, môj milovaný, aby si o tomto videní vravieval všetkým. Slovom odhaľ, že to videl strom slávy, na ktorom trpel Všemohúci Boh za mnohé hriechy ľudstva a za pradávané skutky Adama, ktorý vtedy okúsil smrť. Ale Pán opäť vstal, aby svojou majestátnou mocou ľudstvu pomohol. Potom vystúpil do neba. Opäť príde sem na zem hľadať ľudstvo v deň súdu, sám Pán, Všemohúci Boh, a s ním aj jeho anjeli, pretože on, ktorý má moc súdiť, bude súdiť každého, podľa toho, ako si kto za krátkeho života zasluhuje. A nikto sa nemá báť slova, ktoré Vládca vysloví. Pred svojimi zástupmi sa opýta, kde je ten človek, ktorý v mene Pána okúsi trpkú smrť tak ako on vtedy na kríži. Ale potom sa budú báť a nepríde im na um veľa z toho, čo by mohli Kristovi povedať. Báť sa nemusí nik, kto na prsiach nosí najlepší znak, ale skrze kríž dosiahne kráľovstvo každá duša na pozemskej púti, ktorá dúfa, že bude bývať s Pánom.“

Potom som sa pomodlil k stromu s ľahkosťou na duši, sebavedomý, tam, kde som bol osamotený. Myšlienky môjho srdca sa museli uberať spomínaným smerom. Prečkal som mnoho chvíľ v túžení. Teraz mi skrsla nádej na život, teraz, keď smiem strom víťazný vyhľadávať častejšie, než iní si ho ctia, v samote. Moje srdce veľmi horí za tým a moja nádej v ochranu smeruje ku krížu. Nemám tu na zemi veľa mocných priateľov, pretože už odišli odtiaľto, od potešení sveta, sami vyhľadávali Kráľa slávy. Teraz žijú na nebesiach s Najvyšším Otcem, prebývajú v sláve. A každý deň sa teším na to, ako ma Pánov Kríž, ktorý som uvidel tu na zemi, vytrhne z tohto časného života a privedie ma tam, kde radosť je nesmierna, veľká radosť z nebies, kde Pánov ľud sedí na hostine, kde vládne večné blaho. A potom nech ma položí tam, kde od toho dňa smel by som prebývať v sláve a plne prežívať blaho v spoločenstve svätých. Nech mi je Pán priateľom, ktorý kedysi tu na zemi trpel na šibeničnom strome pre ľudské hriechy. On nás oslobodil a zaručil nám život, nebeský domov. Obnovila sa nádej na radosť a blaho pre tých, ktorí znášali oheň. Syn zvíťazil, keď tam vpadol, mocný a úspešný. Potom prišiel so svojimi šikmi, zástupmi duchov, do Božieho kráľovstva, Najvyšší Vládca, a anjeli a všetci svätí, čo už prebývali v sláve, jasali, keď Vládca, Najvyšší Boh, prišiel tam, kde bol jeho domov.

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Ľubica Pliešovská

Rozhovory (nielen) o preklade

Napriek nepriaznivým pandemickým okolnostiam a ťažobe, ktorá našu spoločnosť zasiahla v roku 2020, sa banskobystrickým translatológom Vladimírovi Biloveskému a Martinovi Kubušovi podarilo vydať publikáciu, ktorá potešila nejedného záujemcu o prekladové umenie. Ako napovedá jej názov – *Na slovíčko s prekladateľom* – kniha je výpoveďou (a niekedy aj spoveďou) prekladateľiek a prekladateľov, ktorí sa stali hosťami prvej série Prekladateľských soirée organizovaných Katedrou anglistiky a amerikanistiky v spolupráci so Štátnou vedeckou knižnicou v Banskej Bystrici. Finančnú podporu tohto unikátneho projektu zabezpečilo Veľvyslanectvo USA na Slovensku.

Tí z nás, ktorí mali (a stále majú) možnosť zúčastňovať sa besied s pozvanými prekladateľmi, môžu potvrdiť, že každé stretnutie je výnimočné a medzi spovedanými prekladateľmi, moderátormi a poslucháčmi sa akýmsi zázrakom vždy vytvorí inšpirujúce prepojenie. Prekladatelia zo stretnutí odchádzajú s pocitom, že napriek tomu, že sú v spoločnosti často neviditeľní, má ich práca obrovský zmysel a existujú ľudia, ktorí ju vedľa oceniť, študenti a iní záujemcovia o preklad zas odchádzajú inšpirovaní príbehmi o vzniku jednotlivých prekladov, ale aj príbehmi o ľuďoch, ktorí ich priniesli a o ceste, ktorou prešli, kým sa dostali do rúk čitateľov. Nezameniteľnú atmosféru stretnutiam dodávajú umelecké hudobné vystúpenia študentov z Akadémie umení v Banskej Bystrici. Pre tých, ktorí nemali šťastie sa týchto podnetných besied zúčastniť, sa vydaním knihy naskytla možnosť oboznámiť sa so všetkými zmienenými príbehmi aspoň prostredníctvom tlačeného slova.

V úvode publikácie autori Biloveský a Kubuš približujú okolnosti vzniku banskobystrických Prekladateľských soirée a predstavujú iniciátorov a facilitátorov tohto projektu (z Katedry anglistiky a amerikanistiky V. Biloveský, M. Djovšoš, M. Kubuš, zosnulá K. Feťková, Ľ. Pliešovská, M. Melicherčíková a M. Bachledová; zo Štátnej vedeckej knižnice O. Lauková, Z. Kopčanová a R. Címer). Nasledujú záznamy z prvých desiatich soirée – historicky prvé bolo venované práci J. Vilikovského a konalo sa 14. apríla 2012; okruhle desiate, ktoré knihu uzatvára, sa konalo 4. októbra 2017. Každý z rozhovorov viedol Martin Djovčoš (v niekoľkých mu sekundovala K. Feťková). Zostavovatelia knihy ich doplnili o bibliografiu prekladov z pera spovedaného prekladateľa, ako aj o fotografickú dokumentáciu z jednotlivých stretnutí.

Už pohľad na obsah knihy napovedá, že organizátorom soirée sa podarilo vytvoriť pestrú mozaiku prekladateľov a príbehov – jednak tých zo života a práce prekladateľov, jednak tých o autoroch, s ktorými sa prostredníctvom svojej práce zblížili. Čitatelia publikácie tak majú možnosť sprostredkované sa zoznámiť s prekladateľskou ikonou klasickej americkej literatúry – Jánom Vilikovským, s generáciou, ktorá nastúpila za ním – Katarínou Juskovou, Otakarom Kořínkom, Igorom Navrátilom, Alojzom Kenížom a napokon s mladšou generáciou prekladateľov, ktorú predstavujú Marián Andričík, manželia Gavurovci a manželia Gálisovci. Okrem generačného spektra rozhovory odhaľujú aj špecifiká žánrového

spektra, ktoré prekladatelia svojou prácou pokryli – niektorí zaplnili biele miesta v recepcii starších i modernejších klasických románov americkej literatúry (Vilikovský, Jusková, Andričík), ďalší slovenským čitateľom sprostredkovali zážitok z čítania beatnikov (Kořínek), iní priblížili diela etnickej americkej literatúry (Samcová, Vilikovský, Gális), romány s nenapodobiteľnou poetikou ženských autoriek (Gálisová, Navrátil), špecifiká prekladu literatúry pre deti (manželia Gavurovci), či komerčných románov (Keníž). Rozprávanie každého z prekladateľov nie je len pútavým čítaním o samotnom procese prekladu, čitatelia sa môžu veľa dozvedieť aj o okolnostiach spolupráce prekladateľa s vydavateľstvom, o tom, akú úlohu hrá v práci prekladateľa jeho vzdelanie, o (ne)objektívnosti kritiky prekladu, či postavení prekladateľa v spoločnosti. O tom, aké dôležité je postrehy prekladateľov o ich živote a práci zaznamenávať aj v písomnej podobe, svedčí aj smutná skutočnosť, že jedna z prekladateľiek, ktorá sa soirée zúčastnila – Jarmila Samcová – už dnes nežije.

Publikácia *Na slovíčko s prekladateľom* je nielen pútavým, ale aj dôležitým čítaním. Príbehy všetkých prekladateľov ďaleko presahujú samotnú prácu prekladateľa. Sú nenahraditeľnou výpoveďou o dobe, v ktorej preklady vznikali, o meniacich sa podmienkach a tlakoch, ktorým musia predstavitelia rôznych generácií prekladateľov čeliť (tak, ako sa starší prekladatelia museli popasovať s rôznymi formami a rôznou mierou tlakov súvisiacich s vládou komunistickej strany pred rokom 1989, sa musia dnešní prekladatelia pasovať s tlakom trhového mechanizmu), ale aj výpoveďou o láske k slovu, k jazyku, k ideám a v neposlednom rade aj o výnimočnej pokore prekladateľov a ich schopnosti nazerať na seba aj na svet s láskavým humorom. Považujem ju za dôležité doplnkové čítanie ku všetkým kurzom translatológie a mimo univerzitného prostredia za inšpirujúce čítanie pre všetkých, ktorých spája láska k (preloženému) slovu.

Recenzia na publikáciu Aleny Štulajterovej
Linguistic Ambiguity in English Humorous Discourse

2020

Alena Smiešková

Monografia autorky Aleny Štulajterovej *Linguistic Ambiguity in English Humorous Discourse* predkladá komplexný výskum ambiguity v anglickom jazyku s dôrazom na analýzu jej uplatnenie v humornom diskurze. Monografia je výsledkom niekoľkoročného výskumu a odráža autorkin prehľad v uvedenej problematike. Autorka k fenoménu ambiguity pristupuje komplexne, a to najmä z pohľadu kognitívnej lingvistiky, sociolingvistiky a pragmalingvistiky, avšak pristupuje k nej aj interdisciplinárne na prieniku lingvistiky, filozofie a psychológie. Cieľom monografie je prispieť k systematickejšiemu poznaniu ambiguity a špecifik jej uplatnenia v súčasnom anglickom humornom diskurze. Autorka pritom vychádza z detailnej analýzy rozličných typov a kategórií ambiguity a jej systémového postavenia v angličtine na fonologickej, morfolologickej, syntaktickej a sémantickej jazykovej rovine.

Monografia pozostáva z dvoch hlavných častí, ktoré sa vhodne dopĺňajú a logicky na seba nadväzujú: v prvej časti autorka analyzuje všeobecné kognitívne a lingvistické princípy ambiguity, pričom vychádza zo zahraničných renomovaných autorov z oblasti jazykovedy, systémovej a kognitívnej lingvistiky, štylistiky a pragmalingvistiky (Empson, 1930; Leech, 1969; Lyons, 1977; Quirk et al., 1991; Wales, 1995; Crystal, 1996, Tabossi, 2001; Sennet, 2016). Autorka tak poskytuje syntetizujúci pohľad na tento špecifický lingvistický fenomén a podáva relevantný diachrónny prehľad doterajších dostupných publikácií venujúcich sa danej problematike. V druhej kapitole sa autorka venuje kategorizácii ambiguity (fonologická, morfológická, lexikálna, kategorická, sémantická, syntaktická), ktoré bohato a vhodne dopĺňa o názorné príklady a ukážky z vlastného korpusu jazykového materiálu. Hlavným prínosom tejto časti je prezentovanie vlastných podtypov ambiguity: gendrovej a diskurznej, ktorá sa vzťahuje na kohézne jazykové prostriedky v rámci diskurzu. Diskurznu ambiguity člení na tri špecifické podkategórie: referenčnú, eliptickú a substitučnú. Okrem uvedených kategórií autorka na základe excerptovaného materiálu definuje aj dve osobitné kategórie ambiguity: neúmyselnú alebo nevedomú (*unintentional ambiguity*) a vedomú či zámernú (*intentional ambiguity*), ktorej cieľom je vyvolanie humorného efektu u recipienta. Predložené podtypy a kategórie ambiguity sú interpretované precízne a sú doplnené relevantnými príkladmi.

Zmienené časti vedeckej monografie predstavujú bázové teoretické podložie pre druhú empiricky orientovanú časť s dôrazom na prezentovanie a rozbor konkrétnych príkladov humorného diskurzu v anglickom jazyku s cieľom syntetizujúcich generalizácií vyplývajúcich z výskumných zistení. Príklady sú nielen vtipné, ale aj nanajvýš aktuálne a je zrejmé, že autorka si dala záležať na ich selekcii. Jedinečnosť detailnej analýzy kategórií vtipov založených na jednotlivých typoch ambiguity (menovite fonologickej, lexikálnej, sémantickej a syntaktickej) spočíva v autorkinom komplexnom prístupe, pričom pri analýze berie autorka do úvahy aj textovú lingvistiku, teóriu rečových aktov, pragmatiku, konotačnú funkciu

ambiguity, ale aj mimotextovú realitu a odhaľuje tak primárne i sekundárne významy a ich súvis s predpokladom pochopenia vtipu v angličtine.

Prínos monografie spočíva v tom, že autorka na základe detailného štúdia, doterajších výsledkov výskumu a na základe vlastného skúmania rozsiahleho jazykového materiálu predkladá svoju vlastnú definíciu ambiguity, ako aj jej typologickú kategorizáciu s cieľom jednoznačnejšie, exaktnejšie a transparentnejšie vymedziť tento pojem, pretože sa odmieta uspokojiť so všeobecne prezentovanou trichotomickou typológiou ambiguity na lexikálnu, sémantickú a syntaktickú.

Vedecká monografia Aleny Štulajterovej je originálnou publikáciou, ktorá má premyslenú kompozičnú a argumentačnú štruktúru a po obsahovej stránke je zaujímavá a stimulujúca. Podáva relevantnú výpoveď o výskyte, frekvencii výskytu a o samotnom uplatnení ambiguity v súčasnom anglickom humornom diskurze čo demonštruje aj vo výsledkoch výskumu. Jej vydanie ocenia anglisti, lingvisti, ako aj akademická obec na filologických a filozofických fakultách. Získané výsledky a závery sú formulované tak, aby boli ďalej aplikovateľné v širšie koncipovanom resp. interdisciplinárnom lingvistickom výskume a s určitosťou poslúžia ako podnet pre budúce lingvistické úvahy o tejto atraktívnej téme.

Názov: Teória a prax prípravy budúcich translato-
lógov a učiteľov anglického jazyka III

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