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**THE FRAMAL CONNECTION BETWEEN THE CONCEPTS CRIME AND
PUNISHMENT IN GEORGIAN AND BRITISH ENGLISH**

Abstract

The article aims to describe the framal connection between the concepts *crime* and *punishment*. The interconnection between them is clearly shown by the correspondence between frame elements. Their universal characteristics are reflected in frame elements. The situation of the concepts *crime* and *punishment* is complex which gives us the possibility of thorough research. Frame network compiled by Barkley gives us the illustration of the valency models through example sentences. The description of the prototypical situation of committing a *crime* singles out core and non-core elements of these concepts. The framal analysis of these concepts enables us to understand their immanent nature.

Keywords: frame semantics, crime, punishment, frame network, prototypical situation.

1. Introduction

A language can be used to create experience frames, which indicate and build a particular context. (Fillmore, 1982). According to B. H. Telia, “Knowledge is always structuralized with a frame. A concept is knowledge which is determined by its all connections and relationships.” (Telia, 1996: 96, cited from A. Alexseevna, concept ‘punishment’ in modern English).

Frame Semantics by Charles Fillmore (1982) is based on the following argument: for researching words, first of all, a human must have a knowledge of the semantic frames or conceptual structures which are the basis of their use. A frame works as a particular organizing way which gives us background knowledge and motivation of their existence in the language (Boas, 2004: 7).

2. The characteristics of *crime* and *punishment* according to Barkley’s network

The concepts *crime* and *punishment*, which are analyzed from a Frame Semantics view, have got an exceptional characteristic -they are interdependent. The concept of *punishment* depends on the concept of *crime* and vice versa. We have used a qualitative method for their scientific description. Being a part of a frame system, every kind of knowledge connected with the concepts *crime* and *punishment* is based on human being's experience and is stored in his/her memory and influences the ability of its production and understanding. While characterizing these two concepts there is no manifestation of deep cultural-legal characteristics and it shows their universal character. The concepts *crime* and *punishment* are included in a frame network compiled by Barkley. They contain annotated lexical pairs and exemplary sentences to illustrate the valency models. Therefore, it gives us a detailed analysis of these concepts. After the definition of *crime* and *punishment* scenario there emerge the lists of core and non-core frame elements. The semantic type of the core FEs of these concepts is sentient. Unlike *crime*, *rewards* and *punishments* have got an unexpressed core. The list of non-core frame elements contains degree, instrument, manner, state of affairs, etc.

Crime_scenario

Definition:

A (putative) Crime is committed and comes to the attention of the Authorities. In response, there is a Criminal investigation and (often) Arrest and criminal court proceedings. The Investigation, Arrest, and other parts of the Criminal process are pursued in order to find a Suspect (who then may enter the Criminal process to become the Defendant) and determine if this Suspect matches the Perpetrator of the Crime, and also to determine if the Charges match the Crime. If the Suspect is deemed to have committed the Crime, then they are generally given some punishment commensurate with the Charges.

Semantic

Type: Non-Lexical

Frame

FEs:

Core:

Authorities[]

The group which is responsible for the maintenance of law and order, and as such have been given the power to investigate Crimes, find Suspects and determine if

a Suspect should be submitted to the Criminal process.

Charge[] A description of a type of act that is not permissible according to the law of society.

Crime[] An act, generally intentional, that matches the description that belongs to an official Charge.

Perpetrator [] The individual that commits a Crime.

Semantic Type: Sentient

Suspect[] The individual which is under suspicion of having committed the Crime.

Non-Core:

Frame-frame Relations:

Inherits		from:
Is	Inherited	by:
Perspective		on:
Is	Perspectivized	in:
Uses:		
Is	Used	by:
Subframe		of:
Has	Subframe(s): <u>Committing_crime</u> , <u>Criminal_investigation</u> , <u>Criminal_process</u>	
Precedes:		
Is	Preceded	by:
Is	Inchoative	of:
Is Causative of:		

Rewards_and_punishments

Definition:

An Agent (the punisher or rewarder) performs a Response_action on an Evaluatee for a Reason, the Evaluatee's actions or beliefs. Means and Instrument may also be indicated. The goal of the punishment/reward is to discourage/encourage the actions or beliefs. Words in this frame presuppose that a judgment of the Evaluatee has occurred and that the Evaluatee is (or becomes) aware

of the judgment. This judgment was performed by a cognizer which is either the same as the Agent, or, minimally, a representative of the same institution.

His PUNISHMENT of the prisoners was too harsh.

Her PUNISHMENT was too harsh.

The PENALTY for this crime *is* death.

I believe that this behaviour should be subject to DISCIPLINARY action.

FEs:

Core:

Agent [Agt] The Agent is the person doing the rewarding or punishing.

Semantic Type: Sentient Jake's REWARDS to his best workers were very generous.

Evaluee (Eval) Evaluee is the person or thing about whom/which a judgment has made and to whom reward/punishment is dealt. With verbs, the Evaluee is typically expressed as Object.

The boss REWARDED you for your diligence.

Reason [Reas] Typically, there is a constituent expressing the Reason for the Agent's judgment. It is usually a 'for'-PP, e.g.

Semantic Type: State_of_affairs I PUNISHED him for his impudence.

Core Unexpressed:

Response action [Action] The reward or punishment given to the Evaluee by the Agent.

If a person be guilty of impiety let him be PUNISHED with death.

Non-Core:

Degree [Degr] Degree of reward or punishment.

Semantic Type: Degree

Depictive [Depict] Depictive phrase describing the Agent of the reward or punishment.

Instrument [Ins] The Instrument with which the reward or punishment is carried out.

Type: Physical_entity

Manner [Manr] Manner of performing the reward or punishment.

Semantic Type: Manner

Means [Mns] The action that is taken that results in punishment/reward.

Semantic His parents DISCIPLINED him by taking away his toys.

Type: State_of_affairs

The Bar Association REWARDED her by hosting a lunch in her honor

Place [Place] Where the event takes place.

Semantic

Type: Locative_relation

Purpose [Purp] The Purpose of the reward or punishment.

Semantic

Type: State_of_affairs

Result [Result] Result of the reward or punishment.

Time [Time] When the event occurs.

Semantic Type: Time

FE Core set(s):

{Agent, Response_action}, {Evaluee, Reason}

Frame-frame Relations:

Inherits from: Intentionally affect, Response

Is Inherited by: Corporal punishment, Execution, Fining, Revenge

Perspective on:

Is Perspectivized in:

Uses:

Is	Used	by:
Subframe		of:
Has		Subframe(s):
Precedes:		
Is	Preceded	by:
Is	Inchoative	of:
Is Causative of:		

As shown in the table, the frame elements of *crime* and *punishment* contain the following: authorities, perpetrator, suspect, evaluatee, etc. From my point of view, every frame element is not obligatory because sometimes crime is committed, but it is not followed by a trial and punishment.

3. The analysis of framal elements of the concepts *crime* and *punishment*

The concepts *crime* and *punishment* remind us a lot of nouns that can be described by the terms of frame semantics, i.e. according to the conceptual frames which are the basis of them and are necessary for their understanding. The cognitive category of the concept *punishment* is the mixture of cognitive categories which belong to the same concept, for instance: murder, murder weapon, reason of crime and so on. Every person has a different experience and perception of this concept, therefore the cognitive category of the concept *punishment* arises from the following terms in human consciousness: penalty, house arrest and electronic monitoring and so on.

The concepts *crime* and *punishment*, which are researched by us, have got some special characteristics because their circumstances are complex. The situation of crime contains at least three elements: 1) the subject of crime 2) the criminal action 3) the object of crime. Due to the fact that in an ideal situation subject of crime becomes the object of punishment we can talk about the following elements of the punishment situation: 1) the subject of *punishment* 2) the criminal action 3) the object of *punishment*. The existence of mutual elements gives us the opportunity to talk about the framal connection between *crime* and *punishment* (Данилов, 2004).

According to Danilov, the framal connection between the concepts *crime* and *punishment* leads to the manifestation of legal characteristics of a *crime* into the concept of a *punishment*, for instance, we can allocate the characteristics 'necessity of conviction' in both concepts. In most cases, a *crime* is followed by a *punishment* and the characteristic of the concept of *crime* 'specification of a subject of a

crime' is transformed into 'specification of an object of a punishment'. The characteristics of the concept of *punishment* 'deterrence', 'protection', 'reformation' and 'retribution' have no correspondence in the concept of *crime*. The specifications of the concept *punishment* represent projections of the concept *crime*. The characteristic of the concept *crime* 'circumstance', criminal situation of the concept criminal action characterizes the circumstance which determines the strictness of punishment or the possibility of impunity. The characteristic 'defense' becomes the sign of legal protection which is the evidential matter of the possibility of sentence mitigation. The characteristic 'necessity of conviction', as a characteristic of the concept of *crime* indicates to the necessity of sentencing. The characteristic of the concept of *crime* 'subjective-objective perception' indicates to subjective-objective influence. The given characteristic of the concept of *punishment* indicates to subjective –objective action and inevitability of punishment in accordance to committed crime (Данилов, 2004).

4. The prototypical situation of *crime* and *punishment*

According to Barsalou, “attributes in a frame are not independent slots but are often related correlationally and conceptually... a frame’s core attributes correlate highly, often correlate together across contexts” (Barsalou, 1992: 35, cited from V. Evans & M. Green 2006: 224) The *punishment* gives possibility to imagine *crime* and vice versa. Charles Fillmore (1977) considers, that meanings are transformed into scenes. If we percept the frames of *crime* and *punishment* as a prototypical description of scenes, in this case, they are specified by background concepts. Certain emotional condition in a human being leads to committing a crime. Probably, we imagine a scene of murder. A weapon of murder is one of the major frame elements. This case is followed with some type of punishment, for instance, imprisonment. An advantage of the crime scene which is based on prototypes is that it has not got certain limits. The human being is a criminal in any case, no matter how many crimes he/she commits. The punishment has its own function, notwithstanding the fact whether it is imprisonment, house arrest or fine.

The basis of the frame semantics is that the connection between the lexical units and frames is unlimited. The unlimitedness does not mean nonexistence of the structure. The concepts and words connected to them have determined one-direction background interconnections that frames capture (Gawron, 2009: 12).

The prototypical situation of committing a crime can be construed as follows:

A man in Tbilisi, committed a crime for burglary at 2 o'clock. A judge sentenced him to 5 year imprisonment.

Crime frame-definition

This frame is about committing crime unintentionally. A criminal commits a crime when he/she is ready emotionally as well as physically, which happens at a certain place, time and situation.

Punishment frame-definition

This frame is about imposing punishment for committing the crime. Of course, punishment has its own place, time and reason.

Frame elements of punishment

core non-core

- criminal -place
- amendment -duration
- judge -circumstance

Frame elements of crime

Core

- criminal
- killing
- the injured party

non-core

- place
- time
- weapon of crime

The core frame elements mentioned above are of a high importance for *crime* and *punishment*. The first core frame elements of these concepts coincide. The non-core frame elements place of *crime* and location of *punishment* differ from each other, because the purposes of *crime* and *punishment* are different. The differences existing between frame elements lead to divergence between frames themselves. The core frame element of *crime* conditions non-core frame element of *punishment* – its duration.

Conclusions

Therefore, the frame of *crime* represents the basic frame element of the concept of *punishment*. We have to consider that frame elements are changeable, because frames of concepts *crime* and *punishment* constantly strengthen, change and transform in terms of information that a human brain receives. Those concepts have not got strictly determined boundaries as well as we cannot set certain

boundaries to their frame elements. This is mainly conditioned by their generality and wide range of characteristics. As research has shown, these concepts are interrelated and have lots of mutual characteristics. One of them is that semantic type of core FEs of *crime* and *punishment* is sentient. When it comes to their non-core frame elements, for instance, existence of numerical difference between them emphasizes the prominent difference once more. From my point of view, these two concepts are indivisible and interdependent, but the correspondence between the frame elements and their interconnection depends on the ideal situation: when the subject of crime becomes the object of punishment.

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**THE PRAGMATIC AND GRAMMATICAL FUNCTIONS OF DMS IN AMERICAN
AND GEORGIAN COMMENCEMENT SPEECHES**

Abstract – This paper investigates the use of discourse markers in two commencement speeches given by American and Georgian speakers from the perspective of Pragmatics. The study is specifically based on Fraser’s taxonomy of discourse markers according to their pragmatic and metalinguistic functions. This theoretical framework is concerned with language in use, giving more importance to the context than to the text of utterances. The authors attempt: (1) to look at which DMs (Discourse Markers) are used in particular discourse; (2) to provide a through explanation of addresser’s communicative intentions based on their choice of DMs; (3) to identify mainly functional (and linguistic) characteristics of English DMs in comparison to their selected Georgian equivalents. Findings of qualitative and quantitative analysis reveal some similarities and differences regarding the ratio of using each type of DMs.

Key words: commencement speech, pragmatic functions

I. Introduction

Discourse markers as a set of linguistic items functioning in the cognitive, social, psychological, interactional, expressive and textual domains have captured the attention of many researchers in Discourse Analysis, Pragmatics, Semantics and other various fields of studies. Consequently, DMs have been examined in a variety of languages and interactive context/genres: including English (Schiffrin, 1987; Fraser 1996, 1996; Redeker 1990, 1991, 2005; Brinton, 1996; Jucker and Ziv, 1998; Müller, 2005 and others), narrative (Norrick forthcoming; Koike 1996; Segal et al. 1991), political interviews (Wilson, 1993), Radio talk (Cotter, 1996), spoken English (Fung and Carter, 2007), television interviews (Verdonik, et al., 2008), President Obama’s political speeches (Ismail, 2012), speech and writing (Crible, Zufferey, 2015), speech act (Crible and Cuenca, 2017), TED Talks (Furko, 2019) as well as in a number of relatively similar interactive genres.

This paper aims to present particular DMs use, meaning and functions in the discourse of commencement speech. The selected speeches are not yet studied in terms of DMs, nevertheless, from the perspective of Fraser's framework of DMs taxonomy (1999).

Commencement speech belongs to the genre of commencement rhetoric and covers the following topics: (a) acknowledging the graduates and their achievements; (b) creating identification between the speaker and the graduates; (c) presenting the world and its challenges; (d) installing a sense of hope for the graduates' future (Gault, 2008: 44). Literature review reveals three main aspects of commencement speech: (1) commencement address: formal talk given to an audience (Bull, 2011:426); graduation is a formal occasion and 'overly chatty' language should be avoided by the speaker. 'Talk' represents text, text in context and non-verbal language ('body language'); (2) commencement addresser –the speaker who interacts with (3) commencement addressees – the audience. The communicators share 'mutual knowledge', 'the common ground' (Clark, 1992: 81) that is presented in the use of Pragmatic and Discourse Markers (PMs and DMs).

II Literature Review

Discourse Markers are studied widely by a variety of scholars from diverse theoretical and practical perspectives. However, there are three basic frameworks - Discourse Coherence, Relevance Theory and Fraser's taxonomy of DMs in Pragmatics – investigating the practical usage of DMs from three different perspectives but eventually, they come to very similar conclusions. The first and the most detailed effort regarding DMs is that reported in Schiffrin's Coherence Theory (1987), which defines DMs as "sequentially-dependent units of discourse". The Author provides through linguistic and functional analysis of eleven common DMs (because and, but, now, I mean, oh, or, so, then, well, you know) from the perspective of Discourse Coherence¹. Accordingly, these expressions are seen as serving an integrative function between different segments of discourse and contributing to the logical structure of language in use. Levinson does not suggest the name of the DMs but he emphasizes the function of the following expressions as "words and phrases in English, and no doubt most languages that indicate the relationship between an utterance and the prior discourse" (Levinson, 1983: 87-88). Following Schiffrin's methodological steps Redeker considers that DMs (she labels them 'discourse operators') enable "the contextual interpretation of the

¹ Discourse coherence is "constructed through relations between adjacent units in discourse (Schiffrin, 1987: 24)

utterance” (1991: 1164). She assumes ‘Discourse Operators’ to be less defined linguistic elements in the fields of Semantics and Pragmatics and makes a list of various “expressions whose scope does not exhaust the utterance” (Redeker, 1991: 68). Coherence theory looks at DMs as linguistic, paralinguistic or non-verbal units that signal the relations² between the different units of discourse. Thus, DMs permit interpretation of the context by five planes of talk, Schiffrin defines them as ‘contextual connectives’.

The second primary approach regarding DMs is developed within the Relevance Theory framework in Pragmatics. Relevance Theory is based on cognitive principles and Gricean maxims in conversations. The functionalists³ (including Blakemore, 1988; Jucker, 1988; Helt and Foster-Cohen 1996; Unger 1996; Ariel 1998; Andersen 2001) treat DMs as a type of Gricean conversational implicature, that have solely procedural meaning and consist of instructions about how to manipulate the conceptual representation of the utterance (Blakemore, 1992). Similar to Schiffrin’s idea, the Relevance Theory suggests that the linguistic form of a sentence or an utterance (combining with DMs) might give rise to numerous possible interpretations. According to Blakemore DMs are the signals that guide the addressees to “encode instructions for processing procedural meaning” (1992: 150), in other words, addressee is to choose a context for an utterance so as to make the correct inferences about the addresser’s intentions. The study of DMs in Relevance theory is extensive and it covers the aspects of Pragmatic and Discourse Analysis. However, the downside of this framework is that it does not imply DMs function to connect different units of discourse.⁴ Hence, both central approaches share the general functions⁵ of DMs according to which DMs are used to initiate discourse; to shift topic in discourse; to preface response or a reaction; to serve as a filler; to mark foregrounded and backgrounded information. We will take a further look at several of the introduced functions in the empirical data analysis of the article.

III. The Framework of the Study – Fraser’s taxonomy of DMs

Fraser approaches DMs from a grammar-pragmatic perspective and characterizes them as solely linguistic expressions. He broadly defines DMs as a type of pragmatic markers, “which [signals] a

² Schiffrin’s five planes of talk (1987)

³ Formal (text linguistics) and functional (context, discourse analysis) approaches (Laura Alba-Juez, 2016: 2)

⁴ Diana Blakemore, Cambridge, 2002.

⁵ Based on Brinton (1990: 47)

relation between the discourse segment, which hosts them and the prior discourse segment” (Fraser, 1987: 3). Fraser assumes ‘sentence meaning’ to be divided up into two separate and distinct parts: (1) propositional meaning (or content meaning), which “represents a state of the world the speaker wishes to bring to the addressee’s attention” and (2) non-propositional meaning (he explains as “everything else”), that can be conveyed by different types of signals, he labels as Pragmatic Markers (PMs).⁶ According to Fraser DMs in contrast to other types of PMs do not contribute to the content meaning, but only to the procedural meaning of the sentence. He defines DMs as commentary pragmatic markers “which signals how the speaker intends the basic message that follows to relate to the prior discourse” (Fraser, 1990: 387). Thus, DMs contribute in the encoding of another message that comments on the basic message. A relationship between two discourse segments is procedural, not conceptual. Therefore, it provides the interpretation of these messages.

According to the relation between discourse segments (S1-DM+S2)⁷ of the sentence, Fraser provides three classes of discourse markers: Contrastive Markers (CDMs) where SDM signals direct or indirect contrast between S1 and S2; Elaborative Markers (EDMs), where an EDM signals an elaboration in S2 to the information contained in S1; and Inferential Markers (IDMs), where IDM signals that S1 provides a basis for inferring S2. Fraser does not include a number of interjections and widely researched DMs (most importantly ‘like’ and ‘really’) in his classification. Moreover, he characterizes DMs as a linguistic item only in contrast to Schiffrin, who permits non-verbal DMs⁸ in her taxonomy. Before introducing Fraser’s classification of DMs provided with definitions and examples we intend to summarize three necessary and sufficient conditions that a discourse marker must meet: (1) A DM is a lexical expression that excludes syntactic structures and prosodic features (stress, pauses, intonation, non-verbal expressions); (2) A DM must occur as a part of 2nd discourse segment (S2) in the sentence⁹; (3) A DM does not contribute to the semantic meaning of the sentence/utterance but signals a specific semantic relation which holds between the interpretation of two Illocutionary Act¹⁰ segments S1 and S2 (Fraser, 2009). According to their pragmatic functions, Fraser distinguishes the following classes of DMs (Table 1.):

⁶ Pragmatic Markers, Bruce Fraser, 1990, 1996

⁷ Fraser’s canonical form which implies Segment 1 and Discourse Marker+ Segment 2 (Fraser, 2009)

⁸ Non-verbal cues for discourse structure (e.g. hand gestures, eye gaze, head nods)

⁹ According to Fraser, most DMs occur in the initial position of S2, but there are some DMs occur in medial or final positions of S2 (such as however, but, therefore, etc.)

¹⁰ Illocutionary meaning – a particular intention of the speaker in making the utterance (Austin, 1962)

DMs	Definition	Examples
<p style="text-align: center;">Contrastive Discourse Markers (CDMs)</p>	<p style="text-align: center;">Signal that the explicit interpretation of S2 contrasts with an interpretation of S2</p>	<p>but, alternatively, although, contrariwise, contrary to expectations, conversely, despite, even so, however, in spite of, in comparison, in contrast, instead of, nevertheless, nonetheless, notwithstanding, on the other hand, on the contrary, rather, regardless, still, though, whereas, yet</p>
<p style="text-align: center;">Elaborative Discourse Markers (EDMs)</p>	<p style="text-align: center;">Signal an elaboration in S2 to the information given in S1</p>	<p>and, above all, after all, also, alternatively, analogously, besides, by the same token, correspondingly, equally, for example, for instance, further (more), in addition, in other words, in particular, likewise, more accurately, more importantly, more precisely, more to the point, moreover, on that basis, on top of it all, or, otherwise, rather, similarly</p>

Inferential Discourse Markers (IDMs)	Signal that S1 provides bases for inferring S2	So , all things considered, as a conclusion, as a consequence, as a result, because (of), consequently, for (this/that) reason, hence, it follows that, accordingly, in (that/any) case, on (this/that) condition, on these/those grounds, then, therefore, thus
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Table 1. Fraser’s taxonomy of DMs according to their functions (2009)

Fraser outlines the most common DMs in each class that are given in bold in Table 2- and, but, so. He is interested in these linguistic items functioning as DMs in the sentence and excludes their homonyms having variety of semantic meanings even though they are widely used in the text: “when an expression functions as discourse marker that is its exclusive function in the sentence” (Fraser, 1990) To include Fraser’s approach to DMs in one sentence, it could be the following: pragmatic theory of meaning applied within and across sentences.

IV. Methodology

Materials

The study considers commencement speech to be a social and discursive interaction, where two sides, addresser and addressee, use language for different communicative purposes, including conceptual and procedural meanings of the sentence. We realize that commencement speeches are primarily pre-prepared and rehearsed form of conversation, however, it does not disturb speakers to use them while making public speeches as such linguistic items create a naturalistic conversational effect and lead to an easy flow of the speech.

The data for this study were collected from two commencement speeches given by Hilary Clinton at Yale University (2018) and Davit Gogichaishvili in Ivane Javakhisvhili Tbilisi State University (2017). Yale University is the third-oldest universities in the United States (established in 1701) that produced publicly respected alumni including George H.W. Bush, George W. Bush, Bill and Hilary Clinton and many others. Ivane Javakhisvhili Tbilisi State University (established in 1918) is the oldest university in Georgia as well as in the Caucasus region. The alumni of TSU, including three out of five democratically elected presidents of Georgia, are distinguished

professionals in their respective fields. Both Alumni speakers, whose speeches are discussed in the article, follow the received structure of commencement speeches and include the main three aspects of graduation speech explained in the introduction of our paper. Frequently they do not read the text, but give oral presentation, responding to the audience reaction.

Research Methods and Analysis Procedure

The study presents quantitative and qualitative analyses of the functional use of DMs in selected speeches based on Fraser's pragmatic taxonomy of discourse markers. The full texts of the speeches were analyzed in terms of the actual occurrences of DMs (not their homonymous language items) and later the percentage of their occurrence was determined in order to verify the most frequently used DMs in American and Georgian Speeches. Afterwards, we use pragmatic and discourse analysis (considering social and interpersonal aspects of conversations) to clarify the functional use of some of the commonly used discourse markers in our target speeches and finally, to capture and identify mainly functional characteristics of English DMs in comparison to their Georgian equivalents chosen by the authors.

V. The Results of the Study

The pragmatic analysis of discourse markers according to Fraser's DMs taxonomy revealed the excessive use of the particular contrastive, elaborative and inferential discourse markers *but*, *and*, *so* and their Georgian equivalents. This article discusses the pragmatic functions of the chosen discourse markers as well as their combinations with other DMs found in the selected American and Georgian commencement speeches.

i. The pragmatic functions of But/მაგრამ

But mainly signals the semantic relationship Contrast.¹¹ However, it also appears to have several pragmatic functions that enable the interpretation of the utterances which host the discourse marker *but*. Fraser proposed *but* to be contrastive discourse marker (CDM) only as he argues that each DM

¹¹ Fraser (2009), Blakemore makes the same claim using the term "contradiction", "semantic contrast" and also "denial expectation."

presents only one class in DMs taxonomy.¹² As a DM, *but* connects the preceding (S1) and succeeding (S2) segments of discourse, therefore, that there is a relevant contrast to be found between the segments. The opposition *but* expresses is not always direct (explicit), but indirect (implicit) as well, it could be interpreted through the context.

I classified the instances in terms of the functional use of CDM *but* in them (all examples are from the selected American and Georgian speeches of this study):

- 1) Direct contrast¹³ - the opposition between discourse segments (S1 and S2) are stated directly; i.e. explicit opposition:
 - a) Democratic resilience starts with standing up for truth... not just in the classroom and on campus, **but** every day in our lives.
 - b) თითქოს არ ისმენ არაფერს, მაგრამ ყველაფერი გესმინება.

(1a) the idea stated in S2 opposes the idea given in S1. The contrast is direct, explicit and there is no need for interpretation. (1c) Sometimes it occurs that both discourse segments contain one member in the same syntactic functional location (in this case nothing (S1) –everything (S2), don't listen (S1) – listen (S2))

- 2) Indirect contrast- at least one of the discourse segments is implied; i.e. the implicit meaning of one segment is in contrast to the meaning of another segment:
 - a) So yes, there are challenging times for America, **but** we come through challenging times before;
 - b) I was like who is this person **but**, you know he kept looking at me and I kept looking back (Hilary Clinton on Bill Clinton)
 - c) სამსახურში კი დავდივარ, **მაგრამ**, აი, როდის მოვა 6 საათი რომ სახლში წავიდე.

(2a) S2 is an implication and it is interpreted as “we are able to cope with these challenges as/like we did before”; (2b) both discourse segments are implications, they do not directly express the actual meanings that are in contrast; Hilary Clinton’s communicative intentions could be interpreted as following: S1 “I was like who is this person”- she did not like Bill Clinton at first but S2 “he kept looking at me and I kept looking back” – he started to grow on her; (2c) S2 is an

¹² But one DM might have more than one sub function of its pragmatic functional class.

¹³ “Direct” and “indirect” contrasts; Fraser, International Review of Pragmatics 1 (2009) 308-309

implication “I am waiting for 6 o’clock to go home” – someone does not like their job, however/but they work (S1).

3) Violation of expectation- S2 is to be unexpected for S1. The idea generated by S1 is unexpectedly violated/rejected by S2:

- a) It is not easy to make back into the fight every day *but* we are doing it;
- b) როცა ვამბობ წარმატებას, თითქოს ყველამ იცის ეს რა არის, მაგრამ, მე მინდა, სხვა კუთხით დავფიქრდეთ.

(3a) the result does not meet the expectation. S1 underlines that the fight was difficult/not easy but/however they managed to win it. (3b) the speaker does not speak about the “success” everyone knows and expects to be discussed, but something else.

4) Indirect violation of expectation- similar to indirect contrast, implicit meaning (the idea that is not directly stated) violates the explicit meaning of S1:

- a) This may be hard for a group of Yale (university) soon-to-be graduates to accept (S1), *but*, yes, you will make mistakes in life, you will even fail (S2).
- b) შესაძლოა, ცოტა უცნაურად მოგეჩვენოთ, მაგრამ, პირველ რიგში. მინდა გისურვოთ წარუმატებლობაც და მარცხიც.

(4a) Hilary Clinton addresses Yale graduates that even though they are strong competitors (because they graduated from Yale), but still there will be plenty of unexpected failures and disappointment. In this instance, S1 is an implication. Overall, the sentence is an example of an unexpected violation of the idea expressed in a preceding segment of discourse. (4b) S2 indirectly expresses the kind wish of the speaker (Davit Gogichaishvili) toward TSU graduates to gain success in their lives.

5) Correction- S2 corrects/qualifies the idea stated in S1:

- a) I know we don’t always think of politics and empathy as going hand-in-hand *but* they can and more that they must;
- b) And now you are ready to take on your next adventure *but* maybe some of you are reluctant to leave;
- c) ყველა შემთხვევაში არა, მაგრამ ძირითადად...

- d) მინდა, გისურვოთ კარგი სამსახური, მაგრამ არ მინდა გისურვოთ მხოლოდ კარგი სამსახური.

Similar to contrast and violation of expectations this function of *but* (correction) can be explicit or implicit. The instances (5a, 5c) present direct correction - S1 (incorrect), S2 (correct), whereas other examples involve implicit meanings: (5b) “but some of them are reluctant to leave” could be interpreted because they leave Yale, but/however they are not ready for it; (5d) “*but* not only a good job” implies that only a good job does not bring happiness to the graduates.

6) Qualification – *but* as a qualifier:

- a) Today as a person I am OK, *but* as an American I am concerned;
- b) And I say this not as a democrat who lost an election *but* as an American afraid of losing a country;
- c) Personal resilience is important *but* it is not the only form of resilience we need right now;
- d) ის ამ რადიოდი ტელევიზიას გულისხმობდა, *მაგრამ* ეს როგორი წარმოსადგენი იყო მაშინ, 90იან წლებში.

All instances given in this functional category provides the same contrastive relationship between discourse segments. S2 defines and qualifies the idea expressed in S1, makes it more specific and understandable compared to the preceding segment: (6a) not a person, but American; (6b) not as a democrat but American; (6c) this is important, but not only this; (6d) qualifies inventing TV as unbelievable/unimaginable.

*But*¹⁴ also implies other pragmatic functions that do not express contrastive relationships between discourse segments; It could be used as a/an:

7) Opener – to innovative a new narrative:

- a) ...well, I was shocked (long pause) *But* over the years Yale has been a home away from home for me, a place I returned to time and again...
- b) ახლა არ გთავაზობთ მედიტაციას, *მაგრამ* გთავაზობთ, რომ ჩვენი ტვინი ხომ ყოველთვის დაგვაფიქრებს ან წარსულზე ან მომავალზე.

¹⁴ Non-contrastive discourse marker

Opening a new narrative, filling the pauses or turn-taking are the main, common functions of nearly all discourse markers, *but* is not an exception. It can be used as an opener by the speaker or a listener. Since commencement speech does not include turn-taking, we look at the instances where the speaker uses *but* to introduce new topic/idea: (7a) personal experience as a Yale graduate; (7b) brain functioning.

8) Topic/focus changer:

- a) Thank you everyone joining us by live stream from around campus *but* most of all, congratulations to class of 2018;
- b) I have a very dedicated campaign intern here graduating David Shimer the class of 2018, *but* I have to confess of all the formative experiences I had at Yale, Perhaps, none was more significant the day during my second year ... I saw a handsome guy (Bill Clinton);

But as a topic changer discourse marker is more noticeable in English speech. I could not capture it in the Georgian commencement speech, the reason could be the usage of another discourse markers¹⁵ to imply this function “ასევე- also”, “ასე რომ - so”

ii. The pragmatic functions of *and/და*

And is an elaborative discourse marker (EDM) that signals elaboration between two discourse segments. *And* frequently occurs in combination with inferential discourse markers, for instance, *and so, and then, and because* and implies several types of pragmatic functions. As an EDM *and* takes an initial position of S2 that can be presented by two canonical forms S1.DM +S2 (S1 and S2 are two independent clauses) or S1, DM+S2¹⁶ (S1 and S2 are two sequences of the discourse). Pragmatic analysis of Georgian and American commencement speeches revealed the following functions of EDM *and/და* [da]:

9) Focus maker – the speaker focuses on one particular topic and outlines its importance:

- a) Sorry, Franklin and Paulie Marie heard you at a great first year *and (now)* I am honored that this class invited me to be your speaker.
- b) გილოცავთ უნივერსიტეტის დამთავრებას და გისურვებთ წარმატებებს... და ახლა მინდა, შევეცადო, ეს თითქოს და ბანალური ფრაზა გადავაქციო არაბანალურად.

¹⁵ Different functional class in Fraser’s taxonomy (elaborative and inferential DMs)

¹⁶ B.Fraser, Journal of Pragmatics 31 (1999), 939

- c) ყველა ჩვენგანს გვაქვს „წარმატების“ ინდივიდუალური განმარტება, და ამიტომ მე მინდა, წარმოგიდგინოთ ამ სიტყვის სამი გაგება.

(9a,b) compound discourse marker – and now, და ახლა - grabs the attention of the listener and makes them concentrate on the forthcoming message/discourse segment. (9c) In Georgian და ამიტომ “and because” is fairly common, which aims to give the reason for the idea stated in S1.

10) Adding more details/items to the provided information. When the speaker adds something to what they just said, develops the current topic:

- a) I was leaning toward Yale anyway but that pretty much sealed the deal **and** when I came to Yale I was one of 27 women out of 235 Law students.
- b) It was the first year women were admitted to the college **and** as that first class of women prepared to graduate four years later.
- c) დაგავწყვიტე ჩემი გამოსვლა დღეს იყოს ბანალური, არაფრით გამორჩეული და სწორედ ამით იყოს გამორჩეული სხვა გამოსვლებისაგან.

(10a) Hilary Clinton intends to provide further details on her enrolment at Yale. (10b) She discusses the changes that happened regarding gender equality and gives some statistics. In both instances, *and* gives more depths to the current, introduced topic. (10c) S2 clarifies and explains the idea given in S1, provides further argumentation.

11) Elaborates topic. It expresses the speaker’s attitude as a personal comment:

- a) I said to my friend who is that **and** she said well that’s Bill Clinton he’s from Arkansas **and** that’s all he ever talks about...
- b) **And** I was like who is this person.

In all instances *and* is used as an EDM that mainly elaborates discourse segments. (11a) It presents the comments the speaker (Hilary Clinton) made to the introduced topic, moreover, shows the speaker’s personal attitudes toward something/someone (Bill Clinton) (11b).

12) Fills the gap and spaces in conversation as many other DMs:

- a) The school has been responsible for some of my treasured friends and colleagues people like Jake Sullivan and Harold Koh **and** I watched some of you grow up like Rebecca Shaw who is graduating today...

- b) **And** you will hear from me shortly **and** I've been honored to serve over the last year two working with some of the Yale Law school faculty.
- c) წარმატებული ხარ მაშინ როცა, იმას აკეთებ, რაც გულით გინდა და, შესაბამისად, დრო ისე გადის, რომ ვერც კი გრძნობ ... (პაუზა) ... და მესამე გაგება წარმატების, რაც მინდა, გაგიზიაროთ...

(12a) the first *and* is a conjunction that simply unites the items. The second *and* (EDM) elaborates the discourse segments and presents the speaker's comment. (12b) I suppose both *and* to be gap fillers as they appear into conversation after pauses. Hilary stops briefly to listen to the ovations/applauses of the audience and then breaks the pause. (12c) And (და) is not a conjunction that simply connects two items but a discourse marker that fills the pause between discourse segments and prevents hesitation.

iii. The pragmatic functions of so and its Georgian equivalents

Discourse marker so functions differently in the sentence compared with its homonyms. The most common functions of so as a DM are the following:

13) Marking result or consequences - So is syntactically and semantically optional in the sentence and does not change the propositional meaning of the discourse segments. So might mark a fact-based or a knowledge-based inference in the sentence (Schiffrin, 1987:202) but it's sometimes hard to distinguish them. In the following instances So clearly marks an interference:

- a) **So**, yes, there are challenging times for America.
- b) **So**, yes, we need to pace ourselves but also lean on each other.
- c) ესე იგი თუ შეგიძლია თავი იგრძნო ბედნიერად ახლა და აქ, ესე იგი შენი პოტენციური წარმატების ალბათობა 57%-ით იზრდება.

(13a,b) Hilary Clinton provides the audience with her knowledge-based inference. She helps the hearers arrive at her interpretation of the idea/ her suggested consequences. However, it might be simply marking the speaker's attitude toward the issue. (13c) The speaker discusses the survey made about the meaning of success. So is marking both result and consequence in this sentence.

14) Marking the main idea – the spoken discourse can sometimes be chaotic without using appropriate discourse markers as the speakers frequently shift from one topic to another. Accordingly, *So* is used as a connector to stay on track of the main idea:

- a) **So** how do we build democratic resilience?
- b) **მოკლედ**, წარმატების მესამე გაგება არის შემდეგი...ეს არის, **მოკლედ**, წარმატების სამი გაგება

(14a) The speaker intends to cut it short and move to the mainline of the speech. I suppose, *So* can be used as a focus marker as well. Besides the discourse marker *So*, Hilary Clinton uses the question in order to emphasize the problem connected to democratic resilience in the country. The Georgian equivalent of *So* might be lexicalized DM **მოკლედ** (14b) which also aims to provide a proper “coming back” to the main line.

15) Concluding/ summarizing – *So* provides the logical conclusion of the ideas stated before by the speaker. It can be used to introduce the same idea in other words (paraphrasis) or the assumption made after discussion:

- a) We are failing our children, **so** enough is enough, we need to come together.
- b) **მოკლედ**, მინდა, ისეთი წარმატება გისურვოთ რომლის წარმოდგენაც დღეს შეიძლება წარმოუდგენელი იყოს.

(15a) *So* implies different pragmatic functions: summarizing the points discussed, making a brief conclusion, suggesting the author’s interpretation of the dilemma. A similar pragmatic meaning is provided by using a lexical item “**მოკლედ**” in the content of spoken Georgian. (15b) the adverb of manner “**მოკლედ**” outlines the completion of the topic and sums up previously uttered prepositions.

Inferential discourse marker *So* provides a smooth transfer from one discourse segment to another with the implication of diverse pragmatic functions influenced by the speaker’s intentions. In English conversational discourse analysis *So* also hints at the turn-taking, the process starting and finishing a turn in an interaction.

VI. Conclusion

The empirical study (the case of two randomly chosen speeches of American and Georgian speakers) revealed the similarity of the syntactic and linguistic characteristics of the DMs in both languages. They fairly comply with the syntactic patterns S1,DM+S2, S1.DM+S2 suggested by Bruce Fraser. DMs deliver the procedural meaning only and do not invest in the semantic meanings of the utterances that host them. The grammar-pragmatic analysis of selected discourse markers revealed the various correlations between preceding and succeeding discourse segments. DMs *but/მაგრამ*, *and/და*, *so/სე* *რომ* constitute distinct pragmatic categories – contrastive, elaborative and inferential types of DMs and accordingly, they imply dissimilar pragmatic functions as following:

But/მაგრამ– direct contrast, indirect contrast, violation of expectation, indirect violation of expectation, correction, qualification, opener, topic/focus changer.

And/და – focus marker, adding more details to the provided information, elaborative marker between discourse segments, gap/pause filler.

So/სე *რომ* – result and consequence marker, main idea marker, summarizing/rewording/ giving an example, gap/pause filler.

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Selected Speeches for this study:

- 1) Hillary Rodham Clinton at Yale University
<https://www.youtube.com/watch?v=YJFABByAtC4U&t=147s>
- 2) Davit Gogichaishvili at Ivane Javakhishvili Tbilisi State University
https://www.youtube.com/watch?v=FFVFM8J_Ts

The official websites of the universities:

- 1) Yale University: <https://www.yale.edu/>
- 2) Ivane Javakhishvili Tbilisi State University: <https://tsu.ge/>

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Khatuna Buskivadze

**ATTITUDES TOWARDS TEACHERS' CODE-SWITCHING IN GEORGIAN
EDUCATIONAL DISCOURSE**

Abstract

Based upon the theories of sociolinguistics, the article examines students' and teachers' attitudes towards teachers' code choice and analyses the features and functions of teachers' code-switching (CS) in the context of the Georgian educational discourse (practice research, teaching English for specific purposes (ESP)). The article presents the results of quantitative research. The study of teachers' code-switching in the ESP classroom reveals that code switching is extensively employed by business English teachers. Teachers, as well as students, have a negative attitude towards teachers using L1 in Business English classes. CS is positively encouraged by less than a half of the students surveyed.

Keywords: *Code Switching, ESP, Educational Context, Business English, Attitudes.*

1. Introduction

In the modern world being bilingual is more common than being monolingual. Bilinguals are characterised by alternating languages for personal or social purposes, for showing their attitudes, for including themselves or excluding others from the particular groups of identities. As a result, code-switching is the core focus in the field of bilingualism. Much research has been done in terms of language choice, language attitudes and code switching. The novelty of the present research is findings in Georgian educational discourse:

- Georgian Students' and Teachers' Attitudes towards English and Georgian languages in the process of teaching Business English;
- The social and pragmatic functions of Code Switching in the context of teaching business English.

1.1 Definitions: Code, Code Switching

The term ‘Code’ was borrowed from communication theory and semiotics. It has been widely discussed in the fields of linguistics and literature. As for Sociolinguistics, in this particular field, the term ‘Code’ derives from Berstein’s controversial work (1971&1973). Influenced by Berstein, Halliday (1978) emphasizes codes in his theory of social semiotics. Code refers to the language and a variety of language which are transmitted by different groups in social situations (Mey, 1998; Swann, 2004). In this article, code refers to the language (English or Georgian) used in ESP (Business English) classroom.

As for Code- switching, it has been studied and defined from different perspectives such as grammatical (structural) (Appel & Musken, 1985); psycholinguistics (Clyne, 1991; Giles, 1982, Li, 1996); pragmatic (Yu, 2004) and sociolinguistics (Auer, 1984; Gumperz, 1892; Milroy & Muysken, 1995). Code-switching research is an expanding field. The term “code- switching” has no clear definition accepted by the majority of researchers in the field (Gardner-Chloros, 2009: 10-13).

According to Myers-Scotton, code- switching is the use of two or more languages in the same conversation usually within the same conversational turn or even within the same sentence of that turn (Myers-Scotton 1997: 47). Myers-Scotton’s competence- and production-centred definition of Code-Switching differs from the function- based definition maintained by Auer (1998) who reserves the term code- switching for instances where the switch from one language to another is meaningful at a specific point in a conversation. From the sociolinguistic perspective, Auer distinguishes between participant-related and discourse-related code-switching (Auer 1994&1998).

This study thus seeks to answer the following Research Questions:

- What is the students’ attitude towards teachers’ code- switching in ESP (Business English) classes?
- What is the teachers’ attitude towards teachers’ code- switching in ESP (Business English) classes?
- What can results reveal about the values assigned by the speakers to different languages?

2. Sociolinguistic motivation of Code- Switching

From the sociolinguistic perspective, there have been several studies (Appeal & Musken 1987; Milroy 1987; Gardener-Chloros 1995 & 2005; Myers-Scotton 1983 & 2001) on code-switching to determine how to identify the roles of each language in the community and the motivation of the speakers to switch codes.

Based on a sociolinguistic approach, the speakers' incentive of choosing a particular code is conditioned by several aspects: 'the topic of the conversation, the participants, the setting, and the affective aspect of the message' (Hamers & Blanc, 2000, p.266).

John J. Gumperz (1972) introduced the dichotomy of Situational and Metaphorical Code-Switching. Situational CS deals with some changes of language choice corresponding to choices of the situation, participant, setting, and activity type. As for the metaphorical CS, it refers to the other changes of language choice to achieve special communicative effects with participants and the setting remaining the same. In the ESP classroom, metaphorical code-switching is related to the roles: a teacher and a non-teacher (Simon, 2001). Situational code-switching is determined by different kinds of lesson contents or tasks in which the use of specific code can be predicted.

2.1 Socio-Pragmatic Functions of Code Switching

Myers Scotton played a significant role in the study of code-switching in terms of emphasising the social functions and motivation of code-switching. In his theory, which is known as the Markedness Model, Myers Scotton states that speakers make certain use of the correlation between codes, certain styles and groups and, based on this knowledge, they pattern their communicative strategies with the help of using these varieties.

The above-mentioned social pragmatic model illustrates several premises:

- The interpretation of the utterance is studied by focusing on its social meaning;
- Speakers and hearers can recognise linguistic choices;
- Speakers always have multiple identities;
- Reflects the identity that has not been established, but its realisation is being negotiated by the linguistic choice;
- Speakers are goal-directed - their behaviour is purposive with their goal to optimize their rewards (Myers-Scotton, 1993).

Taking the above-mentioned model into consideration the following assumptions can be made:

- ESP (business English) Teachers' Code-Switching behaviour is a systematic and highly purposeful activity rather than random;
- Social and individual factors and motivations altogether can be the most influential ones.

2.2 Functions of Classroom Code Switching

Ferguson, who explored the role of the code-switching across different classroom context, outlined three broad functional categories:

1. Code-switching for curriculum access;
2. Code-switching for classroom discourse management;
3. Code-Switching for Interpersonal relations (Ferguson, 2003).

Canagarajah suggested a categorisation similar to Ferguson (Canagarajah, 1995).

Categories	Micro functions of Classroom CS
Content Transmission	<ul style="list-style-type: none">● Review● Definition● Explanation● Negotiation cultural relevance● Parallel translation● Unofficial student collaboration
Classroom Management	<ul style="list-style-type: none">● Opening the class● Negotiation directions● Requisition help● Managing discipline● Teacher encouragement● Teacher compliments● Teacher's commands● Teacher admonitions

	<ul style="list-style-type: none">● Mitigation● Pleading● Unofficial interactions
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Table 1. Micro functions of classroom CS introduced by Canagarajah (1995)

The above-mentioned functions determined the way of compiling questionnaires for our sociolinguistic research. It will be thoroughly analysed in the methodology part.

3. ESP in Georgia

Language ideology reflects the belief system and values that speakers have about various languages. Georgians often switch languages, dialects, styles, etc. for showing their identity. English as a foreign language plays a role. It is widely taught in Georgian state and private universities. The Georgian universities provide students with intense classes not only of General English but ESP (English for specific purposes) and EAP (English for academic purposes). Talking about ESP, one can consider Law, Tourism, Business, Medicine, etc. classes, which are introduced in the curriculum of some universities in Georgia.

The main focus of this research is Business English classes. Teaching Business has never been the same as teaching General English.

3.1 Origins of ESP

The dictionary of Cambridge defines English for specific purposes (ESP) as ‘the teaching of English for use in a particular area of activity, for example, business or science.’ ESP is based on designing courses to meet learners’ needs. The role of the ESP teacher is to orientate and provide resources for their students.

Traditionally linguistics aimed to describe the rules of English usage, that is, grammar. However, the new studies shifted attention away from defining the formal features of language usage to discovering how language is used in real communication (Widdowson, 1978).

The demands of a brave new world - English as a Lingua Franca, a revolution in linguistics and the development of educational psychology - focus on the learner seemed to point towards the need for increased specialisation in language learning.

“In English language teaching this gave rise to the view that there are important differences between, say, the English of commerce and that of engineering. These ideas married up naturally with the development of English courses for specific groups of learners” (Hutchinson & Waters, 2006).

4. Methodology

The present study suggests a sociolinguistic, quantitative research approach - online questionnaires for ESP students and lecturers. Much research (Rauf, 2017; Alenezi, 2010, etc.) has been done about CS in ESL, EFL in different countries but not in Georgia. Less has been done on code-switching within teaching Business English. This study was conducted at selected state universities in Tbilisi. The novelty of the research is twofold as the research was conducted not only among teachers and students separately but in combination of these two groups.

4.1 Research participants

The study was carried out among 70 students and 7 teachers from different universities (Ilia State University (School of Business); Ivane Javakhishvili Tbilisi State University (, Faculty of Economics and Business) and Faculty of Humanities (English Philology).

4.1.1 Business English Teachers

To start with, the educational background of research participants varied. The teacher participants have different profiles (4 of them mentioned having MA degree; 1 of them has MA in Advanced English Studies and Teacher Training; 1 of them is a PhD candidate of English philology (From Ivane Javakhishvili Tbilisi State University), while the rest 2 have PhDs in Psychology, English philology, Synchronous interpreting (From Ilia State University). As for their age, 2 teachers were 31-35; 41-45; 36-30 years old, only one was 56-60.

All the teachers were born in Georgia, although regional places are also mentioned: Chiatura, Sokhumi, Tbilisi. The majority of teachers (6 - 85.7%) named their mother tongue to be Georgian (teachers from both universities), only one (14.3%) named Russian (from Ilia State University).

The languages the participants use with their family members are Georgian (71.4%) (from both universities); English (14.3%) (from Ivane Javakhishvili Tbilisi State University); Russian (14.3%) (from Ilia State University). Identity and language are interconnected. Having a good command of English is very important for 5 teachers; for 1, knowing English is important and, surprisingly, for 1 teacher mastering the English language is unimportant. Six teachers, positively consider English as an important part of their identity, while one has a negative attitude towards the above-mentioned connection.

4.1.2 Students

The educational background of students participated in our survey varied. There were 36% of undergraduate participants; 14% had already completed their Masters courses; while 52% have completed Bachelor Degree.

A place of birth for the majority of students is Georgia, 56% of students were born in Tbilisi, some regional places are also mentioned: Kutaisi, Rustavi, Kobuleti, Zugdidi, Telavi, Abasha, Zestafoni. 1 student named Russia, Moscow as his or her birth place. The most of the students (95%) named their mother tongue to be Georgian, 4% - Azerbaijanian and 1% Armenian.

The languages the participants use with their family members are Georgian (91%); English (1%); Georgian and Russian (1%); Azerbaijan (4%); Armenian (1%).

Talking about the students' proficiency level in English, they consider themselves to have very good (34%); good (53%) and fair (13%) command of English.

54% of students surveyed have positive, while 23% showed negative attitude towards knowing English. 3% of students feel neutral towards having a good command of English.

4.2 Instruments and data Collection Procedures

Considering the current world challenge known as Covid-19, we found the online questionnaire (Google forms) the most helpful instrument for conducting our research.

Both teachers (who teach Business English) and students (who took the course of Business English) were sent questionnaire links. The Questionnaire was based on Canagarajah's classification, functions of CS in English language classes (Canagarajah, 1995).

The research restriction was influenced by the quarantine, we were not able to observe the lessons in a real classroom environment.

4.3 Data Analysis

Based on the personal data (teacher participants' educational background) from most of the teachers surveyed, we can conclude that they are highly qualified and experienced for their job - teaching business English. Most of the teachers surveyed feel they have a sense of belonging towards the English language.

The common language shared by 90% of students from Ivane Javakhishvili Tbilisi State University and 10% of participants from Ilia state University is Georgian, which is also a national language of the country. Since the students' answers about their levels of English are positive, we can conclude that they do not have difficulties understanding the teachers' talk in English. The majority of students surveyed find knowing English very important.

A huge number (94%) of students think that English is a part of their identity; However, a few (6%) among 70 students state their negative position. Some of the instances are given below:

Positive:

"Yeah it is, because it's lingua franca";

"Yes, I think speak in English more often than in Georgian";

"In General, language is fundamental to cultural identity. It has an ability to completely shape one's personal identity. This applies to the mother tongue. In my case it's Georgian. As for English, it is my second language and, for me, learning another language opens up new windows of opportunities. A new language gives us a new worldview and makes us more aware of the cultures, lifestyles, customs and beliefs of other people";

"I think without English it's hard to be successful in your field and therefore, I agree with this opinion";

"Yes, I basically talk half in English. half Georgian, half English. its part of my personality";

"yes it is, because i use it on daily basis"

Negative:

“No, it's not. It doesn't affect my identity, rather it has an effect on how society views my ability to know it and to use it due to lack of respect to our own language, also there is no job left for translators whatsoever”.

“I think not, because at the moment I'm studying English at the university but so far I have no close connection with this language.”

Considering the above given examples, English plays a role in students' daily life. They feel that English is demanded in today's Georgia and all around the world. Half English-half Georgian is a part of some students' personalities.

5. Results and Discussions

The Present data illustrates the functions of CS in the process of Teaching Business English. Table 1 and Table 2 provide the comparison of teachers' and students' answers. The participants of the study were able to choose more than one option: Only Georgian Only English or a combination of both English and Georgian languages. For getting a picture of the current situation, students and teachers were asked the following question, “In business English Classes, teachers use.” As revealed by the research, although English is a most frequently used language in Business English classes, only Georgian and/or English and Georgian in combination is quite commonly used by teachers.

Table 1.

<i>In the Business English Classes, Teachers use</i>	<i>Georgian</i>		<i>English</i>		<i>Combination of both</i>	
	Teacher	Student	Teacher	Student	Teacher	Student
to give	0	1	5	57	2	15

instructions						
to explain difficult concepts	0	11	4	44	3	16
to explain grammar explicitly	0	3	5	54	2	16
to check for comprehension	0	2	4	59	3	11
to introduce unfamiliar materials/topics in Business	0	4	4	52	3	18
to explain the differences between the students' L1 and English	0	3	3	51	4	18
to draw students' attention to the correct pronunciation of sounds in English	0	2	6	60	1	9
to maintain classroom discipline and structure of the lesson	0	2	5	54	2	15
to provide praise/feedback/pers	0	2	4	60	3	11

onal remarks about students' performance						
to encourage students' participation in classroom activities	0	3	5	58	2	14
to build/strengthen interpersonal relationships between the teacher and students	0	3	5	53	2	18
to reduce students' anxiety in learning Business English	0	6	5	51	2	16
to increase students' motivation and confidence in learning Business English	0	2	5	50	2	20

It is considered by students that teachers use Georgian for explaining difficult concepts and reducing students' anxiety in learning. The combination of both English and Georgian is mostly used for increasing students' motivation and confidence as well as for strengthening interpersonal relationships between the teacher and students in teaching Business English.

Table 2 depicts students' and teachers' preference of using a particular language or combination of English and Georgian.

Table 2.

<i>In the Business English Classes, I prefer (teacher) to use</i>	<i>Georgian</i>		<i>English</i>		<i>Combination of both</i>	
	<i>Teacher</i>	<i>Student</i>	<i>Teacher</i>	<i>Student</i>	<i>Teacher</i>	<i>Student</i>
to give instructions	0	4	4	56	3	14
to explain difficult concepts	0	9	4	48	3	19
to explain grammar explicitly	0	6	5	52	3	14
to check for comprehension	0	0	5	58	3	13
to introduce unfamiliar materials/topics in Business	0	6	5	50	3	19
to explain the differences between the students' L1 and English	0	4	4	54	4	15
to draw students' attention to the	0	1	5	63	2	11

correct pronunciation of sounds in English						
to maintain classroom discipline and structure of the lesson	0	3	5	57	3	14
to provide praise/feedback/personal remarks about students' performance	0	4	5	58	3	13
to encourage students' participation in classroom activities	0	2	5	59	2	13
to build/strengthen interpersonal relationships between the teacher and students	0	4	5	56	2	16
to reduce students' anxiety in learning Business English	0	6	5	55	3	14
to increase	0	3	5	54	3	16

students' motivation and confidence in learning Business English						
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The collected data illustrates that using only Georgian is not positively encouraged neither by teachers nor students. As for students' and teachers' attitudes towards the usage of a combination of Georgian and English is quite positive. The interesting fact is that introducing unfamiliar materials/topics in Business is characterised by CS more than explaining the differences between the students' L1 and English. The future of this research would be observations on the process of teaching for authentic examples from teachers' repertoire. Study on students' CS would be our further interest in Georgian Educational Discourse.

6. Conclusions

Knowing English is an immensely important skill in the Globalized World. Moreover, Business English is the product of the modern world, it requires functional knowledge used for communicative purposes. As CS appeared to be the most common behaviour among bilingual speakers, it became a subject of our survey.

Thus, we came to several conclusions:

- All of the teachers and 94% of the students have negative attitudes towards Teacher's CS behaviour (using both English and Georgian) in teaching Business English;
- The majority of the students consider English as a part of their identity;
- 6 out of 7 teachers consider English as a part of their identity;
- Based on the result, English is more valued than Georgian in Business English classes.

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Mariam Keburia

LEXICOGRAPHY AS A POLITICAL ACT.A GENERAL DISCUSSION

Abstract

This article highlights an interdisciplinary, collaborative and multi-dimensional character of lexicography, its role in a social context, its functions that go beyond describing and documenting a language. Particular attention is given to the capacity of lexicographers to consider not only a language domain or linguistic qualifications of word entries, but also to reflect values, social and political trends of the particular speech community. The article claims that compiling a dictionary (especially in modern times) can be a distinctly political act. Lexicographers of our times (well equipped with ICT tools, means of quick access to knowledge and data) select the frequently used, trendy words or phrases that usually go viral. By knowing and acknowledging dictionary users' needs, lexicographers make impact.

The article makes one of the well-established dictionary publishing brands into loop – Merriam Webster that stood out and responded against the US politician Donald Trump through its blogs, posts, trending words and even not including definitions of Trump's vocabulary in the dictionary.

Keywords: lexicography, interdisciplinary, dictionaries, politics.

1. Introduction -Scientific Status of Lexicography

In his introductory discussion on the status and independence of lexicography, Aarhus University Professor Sven Tarp suggests a plain and quite straightforward explanation of what the discipline deals with –, Dictionaries and other reference works designed to be consulted in

order to retrieve information” (Trap, 2018:19), however, despite this simplicity of the definition, the author highlights a ‘deep-rooted dispute’ over the disciplinary status of lexicography. It is frequently claimed that the scientific status of lexicography is debated, and several groups of opinion have long discussed whether it is an independent discipline, or a science or a sub-discipline of linguistics. While a group of scholars regards lexicography as ‘art and craft’ (Landau 2001), others believe it has the full status of an independent scientific discipline (such as Scerba 1940, Kempcke 1982) with its object of research – a dictionary. In this context, the dispute on theory (of lexicography) is also noteworthy. In his book, *The Lexicography of English*, Henri Béjoint (2010) claims: " I simply do not believe that there **exists a theory of lexicography**, and I very much doubt that there can be one. Those who have proposed a general theory have not been found convincing by the community and for good reasons. A theory is a system of ideas put forward to explain phenomena that are not otherwise explainable. A science has a theory, a craft does not. All natural phenomena need a theory, but how can there be a theory of the production of artefacts? There are theories of language, there may be theories of lexicology, but there is no theory of lexicography. Lexicography is about all a craft, the craft of preparing dictionaries, as well as an art, as Landau (2001) says. It may be becoming more scientific, but it has not become a science”.(Béjoint, 2010: 381).

Coming back to Sven Trap’s discussion on the status of lexicography, this article spotlights the author’s statement - lexicography is not subordinate to other disciplines and, more importantly, ‘Lexicography is characterized by a big interdisciplinary vocation and collaboration’ (Trap, 2018:21).

1.1 A strong Interdisciplinary Focus

Sandro Nielsen (2018) puts forward a strong interdisciplinary as well as the multi-dimensional character of lexicography. He claims that while analyzing a dictionary work, one is expected to have a clear understanding of the **social context** and should be able to see the value of

interdisciplinary networks, lexicography concerns the development of theoretical and practical principles as well as the production of lexicographical tools, therefore, several disciplines are involved in any dictionary project (Nielsen, 2018:102). Lexicographers consider available tools, language domain, culture and of course, they develop a dictionary strategy in line with the needs of **users**.

A similar approach is shared by Atkins and Rundell (2008). The authors explain how lexicographers describe a language in context, within a speech community: "For us, a dictionary is a description of the vocabulary used by members of a speech community (for example, by 'speakers of English'). And the starting point for this description is evidence of what members of the speech community do when they communicate with one another" (Atkins, B.T.S., Rundell M. 2008:2).

1.2. Methodology of the present paper

The present work provides a review of relevant academic literature to support its key arguments on interdisciplinary character of **an independent research field** – lexicography. While discussing political implications, the article selects the potential of 'Word trending' as part of dictionaries. Examples are discussed from two English monolingual dictionaries of well-established, popular publisher houses: Merriam-Websters and Oxford University Press.

2. Political implications: definition of political terms, suggesting word trends in the era of social media, 'Alternative facts' 'Post-truth' and 'Covfief'

As the above discussion suggests, lexicography is a dynamic, often disputable, multi-dimensional discipline with one explicit characteristic – it **describes** and **documents** the use of

language and reflects subsequent processes happening in a particular speech community. Among the highly diverse circumstances, potential roles and outcomes of dictionary-making, the present article aims to highlight one of the impacts of lexicography in the political context. This may imply defining political terms in specialized or general dictionaries considering a particular period, as explained by Andrejs Veisbergs: „Especially English monolingual (including learner's) dictionaries are in a particular position in this aspect as, being a tool for the most widespread foreign language, they are also used by a large number of speakers of other languages and, to some extent, can create and consolidate biased perceptions of the meaning of various language units (Veisbergs: 2016:657). More notably, it can largely refer to word entries, **trending** words (the word or expression of a day or a month, the word of the year...) or posts in the contemporary era of social media and digital tools.

A recent article by Marian Carrasquero on the National Public Radio¹ communicates a well-thought and planned trending of words and phrases by the Merriam-Webster's Twitter account :

‘Merriam-Webster has a message for the Trump administration: There is no such thing as an "alternative fact." There are facts, and then there are falsehoods’ the article says.

This act was Merriam-Webster's quick reaction against an earlier interview of Trump's Counselor Kellyanne Conway on NBC News (interview date: January 22, 2017). When asked why the president had asked the white house press secretary (Sean Spicer²) to come out in front of the podium for the first time and utter a falsehood', Counselor Kellyanne Conway replied that the secretary Sean Spicer provided 'alternative facts'. A few hours later, Merriam-Webster

¹ The article can be accessed at <https://www.npr.org/sections/alltechconsidered/2017/01/26/511694558/the-merriam-webster-dictionary-has-been-trolling-trump-for-months>

² Sean Spicer about the attendants on Donald Trumps swearing-in ceremony *‘the largest audience to ever witness an inauguration, period, both in person and around the globe’*. The statement can be accessed at <https://time.com/4642689/kellyanne-conway-sean-spicer-donald-trump-alternative-facts/>

tweeted a definition ‘A fact is a piece of information presented as having objective reality’. Moreover, the publishers online section - Trend Watch³ as of **22 Jan 2017** - reads:

„In contemporary use, fact is generally understood to refer to something with actual existence, or presented as having objective reality”.

Another example of Merriam-Webster’s response to the politician is when Donald Trump tweeted in May 2017: “Despite the constant negative press **covfefe**.” It was immediately cited as the puzzling word with the ‘secret meaning, hanging there’ (The Guardian 2017). Much can be said about the reaction of press, media, social media users, however, the prime concern for the present article is how the Dictionary publisher stood out and responded. On the same day, Merriam-Webster tweeted in response to **covfefe**:

„ Wakes up.

Checks Twitter.

Uh...

🔍 Lookups fo...

Regrets checking Twitter.

Goes back to bed.”



The tweet immediately went viral. As indicated by several well-known media sources, including, for instance, Washington Post: " Merriam-Webster has gained online fame for trolling Trump' (Washington Post, 2017). Even though the publishing house has mocked ‘word’

³ As Merriam- Webster explains, ‘Trend Watch tracks popular lookups to see what people are talking about’. Trend Watch on ‘Alternative Facts’ can be accessed at: <https://www.merriam-webster.com/news-trend-watch/conway-alternative-facts-20170122>

usage, till now, the dictionary does not provide any definition, explanation, or reference to the word ‘**covfefe**’, even though people started to look up for the meaning/definition. Merriam-Webster's editor at large Peter Sokolowski claims it was ‘a typographical error’, that triggered the curiosity, however, ‘We don't typically collect evidence for typos’.

Speaking about word trends, it is widely accepted and popular to declare words of the year – words or expressions that attracted great attention. The top publisher of the world, the Oxford University Press, Oxford Languages section declared "post-truth" as its 2016 international word of the year. The OUP choice followed Brexit and the US presidential election. It has been often highlighted that in the current era of ‘Post-truth,’ emotional charisma shapes public opinion much more than objective facts. The Oxford Learners Dictionaries define the word as follows:

‘Relating to circumstances in which people respond more to feelings and beliefs than to facts’

The article ‘The word of the Year 2016’ on the compound word reads:

*‘The concept of post-truth has been in existence for the past decade, but Oxford Dictionaries has seen a spike in frequency this year in the context of the **EU referendum in the United Kingdom** and the presidential **election in the United States**. It has also become associated with a particular noun, in the phrase post-truth politics.’*

By fostering the concept, highlighting it as the word of the year, the OUP indeed loops public attention to major political events and triggers public interest towards the context – the way the meaning of ‘Post-truth’ is related to the EU referendum in the UK and Presidential elections in the US, and the reasons behind this linkage.

3. Conclusion

The Oxford Guide to Practical Lexicography (Atkins and Rundell 2008) provides an introduction and a guide to the creation and compiling of a dictionary. Although the guide claims there is no ‘right way to produce a dictionary, still it thoroughly lists and explains all the steps that are to be taken ‘From linguistic data to dictionary’. Among a number of suggestions and explanations illustrated in the guidebook, this article gives primacy to the most practical, I would say, functional recommendation ‘**KNOW YOUR USERS**’, consider the speech community, humans, their needs, their realities, possible application and **IMPACT** of dictionary work. Users as well as dictionary planners or lexicographers are human beings, accounted as ‘political animals by nature’ since ancient times. By all means, knowing and acknowledging the users implies significant implicit and often quite explicit political acts. Lexicography has much to offer to political and social sciences both in terms of diving into history as well as understanding present trends.

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Rusudan Japaridze

PROBLEM OF PLAGIARISM IN STUDENTS AND POSSIBLE WAYS TO PREVENT IT

Abstract

The given paper discusses the phenomenon of plagiarism, its main types and some of the basic reasons why students plagiarize. Plagiarism has always been a “headache” in all fields but it is a severe problem especially nowadays when people have access to all kinds of information on the internet and there is a temptation for students to “solve” their homework deadlines easily. Plagiarism is a big challenge in the modern world and the digitization of everything have made this process much easier. Students are novice researchers, so it is important for them to be aware of the dangers and negative consequences of misappropriation of someone else's intellectual property. It is the duty of us - teachers to inform them in this respect. The article highlights the main reasons why students might be tempted to plagiarize. Their possible solutions are also given.

Keywords: Plagiarism, academic integrity, prevention, solution

Introduction

*“The human plagiarism
which is most difficult to avoid,
for individuals ...
is the plagiarism of ourselves.”*

Marcel Proust

Plagiarism has become very topical lately not only in art and literature but in higher educational institutions as well. Preventing plagiarism and promoting academic integrity is a challenge for education institutions globally. Plagiarism has always been a serious problem for academics, but the introduction of the Internet, digitization and access to all kinds of information have made plagiarism prevention even more difficult. Digital work is becoming more and more common in educational

institutions and this often makes plagiarism easier. The greatest role of teachers in this regard is to emphasize the importance of academic integrity and also to teach students exactly what plagiarism is. My paper deals with the problem of plagiarism, its etymology, definition and its main types, also the main reasons why students plagiarize. I will also suggest possible solutions.

A brief history of plagiarism: The 1st-century Roman poet Martial used the term to complain about other poets stealing his verses. The word seems to have entered English in the form “plagiary,” used by Ben Jonson in 1601. A 1755 dictionary defined it as “the crime of literary theft.” According to the Encyclopedia (Britannica) “plagiarism is the act of taking the writings of another person and passing them off as one’s own.”

At a glance, **plagiarism** has an unexpected etymology. It derived from Latin “plagiarius” - “kidnapper, seducer, plunderer”. When I found it first it was a bit unexpected for me but then I realized that developing this kind of etymology may have had its reason. For all the people who have intellectual property and have created something valuable, this work is really like a dearest child to him. So just for the parent whose child is kidnapped, it is nearly the same horrible feeling for an author when his/her thoughts are appropriated. In my opinion, we should start talking about this topic with our students with the etymology of this word, because this kind of comparison will always be a good reminder of the fact how serious this phenomenon is and what kind of emotions it is connected with. (<https://www.etymonline.com/word/plagiarism>)

As I have already mentioned, this presentation discusses the main reasons why students resort to plagiarism, although this will not be an attempt to justify these reasons in any way, justifying plagiarism as illegality, but explaining that misappropriation of someone else's intellectual property is not allowed as stealing someone else's material property is forbidden. So, I think when we, lecturers, are aware of the reasons why they plagiarize, it will be one step forward to solve and prevent this problem in the future because as it is said, understanding the cause of a problem is a half-solved problem. I think this is teachable if we know how to explain to our students the importance of academic integrity and the dangers connected with plagiarism. We must make our students think and analyze that academic integrity is necessary not only due to legal and ethical reasons but also plagiarism kills their creativity and hinders them in voicing their ideas which very often can be more valuable than the information they steal.

Methodology

The target group of the survey were 30 students who answered questions about plagiarism and its main causes. The data analysis carried out in this research involved several procedures. At the initial stage of the research, students were surveyed, the questionnaire comprised the following questions:

1. What is plagiarism?
2. What are the main reasons for plagiarism in students?

At the next stage, the answers were carefully examined and analyzed. The study has been carried out by the qualitative and quantitative analysis of the data obtained.

The quantitative analysis of the data showed that for the majority of students (80%), the main reason for plagiarism is the lack of time, ie the discrepancy between the time allotted for the assignment and the difficulty and the volume of the assignment. This came as no surprise in today's reality, when scarcity of time and proper time management is generally a global problem, but once again it reminds us- lecturers that we need to be careful with assignment deadlines so as not to inadvertently push students into plagiarism.

In addition to the time problem, other reasons have also been named, which I will list and discuss below:

1. The first and the most significant reason that students often name as an excuse is ignorance of the essence of plagiarism and its different forms. Is it Plagiarism if I borrow someone's ideas or if I use their exact words? This is the common question asked by my students and I guess from this that they do not know the different forms of plagiarism. Very often they plagiarize because of this unintentionally. Very often students do not deliberately commit plagiarism. Usually, it results from:

a. Improper Citation - Common errors that lead to accidental plagiarism include using words or passages from the source without using quotation marks and/or without citing the source;

b. Careless Note-Taking- Very often inexperienced students often forget to organize notes according to their sources while reading. As a result, they cannot tell which notes came from which source when they are in the stages of writing up their assignment.

Solutions: How can educators cope with this problem? First of all, teachers have to develop their strategies for fighting plagiarism, for instance:

Talk about plagiarism

Of course, students can be aware of what plagiarism is. But there are so many other details of this issue they have only a vague idea of. Teachers can hold a discussion in class and emphasize the following topics:

- What are the types of plagiarism
- How to avoid plagiarism
- What punishment students should expect when plagiarizing
- How to properly cite sources
- How to paraphrase
- How a bibliography should look
- What checkers are the best for detecting plagiarism
- How can accidental plagiarism be easily noticed

Give unique assignments

The best way to avoid plagiarism is to give your students assignments that require a creative and individual approach. If students have typical homework assignments, there is a chance they try to find and copy-paste materials from web resources. If a task is original, students will enjoy it and most likely do it on their own.

Use plagiarism checkers

There's a chance that your students can accidentally plagiarize: They can use a quote without quotation marks or paraphrase inaccurately. Just to be on the safe side, it's advisable to use a plagiarism checker. And also we should teach them how to use these checkers to see what areas are unoriginal so that they can clearly see what needs to be corrected. Since checkers find similarities automatically, it saves a lot of time and effort.

At the beginning of the course, we should explain plagiarism to our students, what forms it has and what academic integrity implies.

We should put an emphasis on **4 basic forms of plagiarism:**

- **Direct plagiarism** is the word-for-word transcription of a section of someone else's work, without attribution and quotation marks.

- **Self-plagiarism.**

Self-plagiarism is one of the common types of plagiarism, where high school students copy and paste part of their previously submitted academic paper. If the student submits the same paper for two different class projects without asking the concerned teacher, then that is considered self-plagiarism.

- **Mosaic plagiarism.**

There is another type of plagiarism that is unintentional. In this case, the plagiarist may have mentioned the source of the content he has referred to. But, if he/she does not acknowledge the quoted part or put them under the quotation marks correctly, then the writer commits the crime of plagiarism.

- **Accidental plagiarism.**

Accidental plagiarism occurs when a person neglects to cite their sources, or misquotes their sources, or unintentionally paraphrases a source by using similar words, groups of words, and/or sentence structure without attribution.

2. The second reason for plagiarism is that most students do not know that it is a serious offence that is punishable. No matter how surprising it may seem, plagiarism hasn't always been considered a crime. Many people throughout history didn't regard words or ideas as property at all and saw nothing wrong with "borrowing" liberally from others. They say that all texts are versions of earlier texts; there's been nothing new under the sun since Plato and Aristotle and they weren't new either; everything belongs to everybody. Unfortunately, many students have such an attitude towards this issue. They often argue that some ideas are the common property.

Solution: Many ideas and phrases are so familiar that they have become the common property of all; these require no documentation. However, the use of ideas or phrases that are original with another author requires that the appropriate credit be given to the original author.

Students and scholars must acknowledge the source of the phrases and ideas that are not their own. We should make students understand that original work and proper attribution is valued and respected by others. Citation isn't simply about giving credit for other people's words. It's about both giving credit to other people's work that your writing is built upon and highlighting where your information came from.

3. Another problem is setting inadequate time limits or deadlines for students to conduct a research or homework: in such a situation students are in a corner and under high pressure, it's no excuse for plagiarism, but higher educational institutions can be a high-pressure environment. Students struggle to maintain 4.0 GPAs while trying to combine a social life, student life, studying and working with one another. We demand both quality and quantity from their homework. In this environment, it's deplorable but hardly surprising that students sometimes resort to desperate, unethical tactics. Cheating has always been a headache for the teachers. Today, plagiarizing a class assignment or academic article is easier than ever thanks to the internet. It's incredibly simple to copy and paste the text into your document without attribution. The Internet is commonly blamed for encouraging cheating among students. Students have access to numerous paper databases, where they find and download already-written papers and pass them off as their own. Students copy passages from different online publications and, in this manner, compile their work.

Solution: To avoid such a situation, we, lecturers should take the following into account: In order not to provoke plagiarism, we should set adequate time limits and deadlines for submitting assignments and should not expect quality and voluminous assignments to be written in a day or two.

4. One of the reasons for plagiarism is that students lack the confidence to express their views and opinions, they think that they will never think better than the authors of popular ideas. Academic integrity is necessary not only due to legal and ethical reasons but also plagiarism hinders you in voicing your ideas which very often can be more valuable than the information they steal. For many students, this stifles creativity because they prefer the ready-made material to a lot of thinking and reasoning.

Solution: We Should try to encourage them to express their ideas freely and not to kill their creativity with plagiarism.

5.The last reason for plagiarism can be a present situation conditioned by the pandemic. The move to remote learning due to the pandemic has produced some unusual trends in the incidents of academic integrity violations. For example, **Lee Ann Clements**, (PhD Director of Academic Integrity, Professor of Biology & Marine Science) at Jacksonville University in Florida says that the data of this university showed that people of all ages when presented with stressful, uncertain times make bad decisions based on lack of information. My observations on my students also showed me that online learning makes it difficult for some of them to get the instructions clearly and when confused they try to cheat.

Solution: While teaching online, teachers have to give clear instructions and ask questions to verify students understand everything properly.

Conclusion:

As we have seen, there is no problem without reasons. If we, lecturers, are aware of these reasons and assess them properly, we will help our students avoid plagiarism.

The policy of plagiarism in higher education is often established from a moral point of view. Students studying plagiarism are often described as unscrupulous, lazy, or simply unethical. Many educators give students an automatic failure assessment when they turn to plagiarism. Teachers need to explain to students that classroom backwardness is not only the main problem but also their future career will be in danger. Even when their plagiarism can be intentional, we should try to remember that students are learners and emerging writers. They are not bad people. They are not thieves and criminals. There is a reason why they are plagiarizing. Students need to understand that plagiarism has serious consequences and that thinking independently and creatively will always be appreciated everywhere.

Preventing this problem is much better than punishing students for plagiarism and thinking about punitive measures.

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Sofia Nikolaishvili

**BENEVOLENT SEXIST TENDENCIES IN GENDER ASSESSMENT IN THE ENGLISH
TERM OF ENDEARMENT “BABY” AND ITS VARIATIONS**

Abstract

The present article aims to analyze benevolent sexist tendencies in the process of gender assessment in the English term of endearment “baby” and its variations. Representing the social, cultural and psychological aspects of a particular linguistic community, studying address terms closely, terms of endearment among them, can reveal much about language and people. The data for the study is retrieved from the online surveys specifically made for the research about the relationship between this aspect of language and gender. The results align with the theories of benevolent and indirect sexism, as well as with the results of other studies about gender and language conducted by scholars interested in this topic.

Keywords: *language and gender; terms of address; terms of endearment; sexism.*

1. Introduction

While sexism has been a topic of scholarly debate for over a century, it started to concern linguistic circles only around 1960s. Various scholars have compiled research in order to expose sexist tendencies that exist within languages all over the world. There is no clear cut approach to the issue although some theories have come to establish the general framework within which the new studies on the topic can be carried out.

Address terms are an essential part of proper speech etiquette as they have the potential to represent social and cultural ideals. As a result, especially in the age of globalization where we are constantly being exposed to the different communication norms of various cultures, it is important to study address terms more closely. Terms of endearment compile an important chunk within the system of address terminology and can reveal some interesting linguistic peculiarities, such as those connected to gender and sexism. In this respect, the study of particular terms can offer valuable information about the specifics of linguistics as well as cultural ideologies within a particular linguistic community.

In the present article, several theories have been combined to examine benevolent sexist tendencies in the process of gender assessment in the English term of endearment “baby” and its variations. The theory of Benevolent Sexism was created by Peter Glick and Susan Fiske in the late 1990s, as a part of a more elaborate Ambivalent Sexism theory (2001). Two scholars tried to explore the views on sexism in a more detailed manner, considering the likelihood of diverse sexist attitudes that could include both positive and negative attitudes toward women. Glick and Fiske coined the term "Ambivalent Sexism" in order to better explain the complexities of gender-based biases. For the purposes of this article, this study combines the theory of Benevolent Sexism with Sara Mills’s theory (2008) of two forms of sexism that prevail in language. The results are analyzed based on similar studies conducted by Lakoff (1975) as well as Boasso, Covert and Ruscher (2012).

The data were retrieved from the study conducted by the author on the process of gender assessment in the English terms of endearments in English mono and bilingual individuals. The results are analyzed according to the theories and research conducted by various scholars interested in the relationship between language and gender. Glick and Fiske’s theory of Benevolent Sexism being the basis, Lakoff’s (1975), Boasso, Covert and Ruscher’s (2012) findings provide a valuable ground for the comparison. Furthermore, the results prove the existence of indirect sexism (Mills, 2008) in the utilization of the particular term of endearment.

The objective of the current research is to expose the underlying existence of the benevolent and indirect sexist tendencies that exist in the minds of the people within a particular linguistic community (native English speakers in this case). This is achieved by discussing how the participants of the study (and the non-participants observed by them) utilize the selection and usage of the English term of endearment – “baby” and its variation in their linguistic activity. The results align with the assumption that the ways the term of endearment “baby” and its variations are being employed, do indeed carry sexist implications as they are mostly directed towards women in specific contexts, such as for instance, the so-called “baby-talk”.

1. Theoretical Framework

1.1 Language and gender

Initially, the study of language and gender concentrated on the analysis of the different linguistic techniques employed by men and women in their discourse. At the moment, the focus has turned to

language and gender philosophies, which represent speakers' stereotypical interpretations of gender roles, gender dynamics, and gender-appropriate language use created, replicated, questioned, and negotiated in conversation and other types of discourse (Pavlenko,2005). According to current studies, gender is not only a socially constructed system but a hierarchy in which maleness is respected rather than femaleness; this system of social ranking is related to other social structures and power dynamics. In the majority of linguistic communities across the world, women's speech is less valued than male speech (Gal, 1991).

Gender asymmetries of language are reproduced by language and gender constructs that attribute certain meanings to different social roles, behaviors and phenomena. According to recent research, discourses, be it public and private, written or oral, are critical for the building and negotiation of dominant vs. powerless gender roles (Pavlenko, 2005). For instance, Kiesling (2007) exposed that the “preferred” display of masculinity through language in the United States is that performed by and typically associated with a heterosexual white middle-class cisgender male. On the contrary, queer males or minorities are much less influential, relevant and almost forgotten aside from some specific contexts.

Overall, in recent years, it has been established within the field of linguistics that the relationship between gender and language is neither overt nor unilinear. Most linguistic attitudes and activities implicitly index gender and are influenced by language and gender ideologies. Silverstein (1985) proposes a distinction between two kinds of gender indexicals: categorical/overt and statistical/covert.

Independent of the meaning of the communication, categorical/overt linguistic practices explicitly index the gender of the speaker, audience, or both. Forms of address belong to this type of gender indexes. Unlike overt indexing, covert indexes can only be analyzed within a certain context; it is also necessary that ideologies of language and gender are applied in the process of analysis.

According to Aikhenvald (2019), the social ramifications of becoming a male or a woman are often associated with the choice of linguistic gender. This is known as social gender, a concept concerned with the conflicting positions of men and women, as well as how they are manifested in cultural practices, ritualized behavior, and societal stereotypes.

Furthermore, Van Dijk (1997), in talking about language, gender and power dynamics, points out that the symbolic power characteristics such as status, control over linguistic, economic and political resources and access to them, played out in various ways through different discourses, link individuals back to social structures.

When discussing the relationship between linguistic and social gender we refer to Wales (1996) according to whom the term gender includes the classification of nouns, pronouns and noun constructions in terms of different characteristics expressed in their semantic meaning. One of the most important characteristics is biological sex. Biber (1999) further explains that gender, aside from being the reflection of reality, is a social construct created by the agreement of individuals living within the same linguistic community and depends on an individual choice. The choice, in turn, is determined by a particular linguistic situation and is expressed in the discourse.

In English, gender is a nominative category. It is explicitly expressed in the third person singular pronouns. In the case of nouns, it can be expressed using lexical markers that are mostly applied to coin words of “feminine” gender such as, for instance, waiter/waitress, prince/princess. Some adjectives can be differentiated in this way as according to Lakoff (1975) specific adjectives are used exclusively towards women (adorable, bitchy etc.) while some are used to refer mostly to men (handsome, asshole ect.).

1.2 Terms of endearment

According to Fasold (1990), terms of address are words that are used by speaker(s) to address their interlocutor(s) while communicating. Address types, as an essential part of the interface between language and culture, may offer useful sociolinguistic knowledge about the interlocutors, their relationships, and their circumstances. One of the most important researches on address type and social relationships has been conducted by Brown and Gilman (1960). They proposed the notions of power and solidarity which determine the choice of address forms within a certain community or a specific linguistic situation.

Terms of endearment are just one type of address words. Endearments are part of larger structures, in particular, that of speech behavior and speech etiquette. The two, and logically terms of endearments as well, are specific to the various cultures and types of communication across the world. Endearment terms remain a supplementary instrument as their collection and usage are

dictated by the essence of interlocutor activity. Usage of terms of endearment within the discourse shows the conveyance of a positive attitude as well as politeness.

The reason why women and men use the terms of endearment in a different way, according to Lakoff (2004), is because of their difference on a social ladder. Therefore, the semantics of the words most clearly reflect the ideologies of sex and gender that are established within particular linguistic communities as well as society at large.

Ornet and Whitehead (1983) exemplify this statement by analyzing different linguistic behaviors. More prestigious linguistic behavior is connected with the public sphere, communication styles and genres that men have an access to while the traditional “feminine” communication norms go against what is being considered to be a “good communicator” (charismatic leader with good oratory skills, wit, directness and objectivity).

Another thing to consider is the fact, that studies show (Lakoff, 2004) that the terms of endearment are used mostly by heterosexual men towards women and very rarely towards men. Valuable research was conducted by Boasso, Covert and Ruscher’s (2012) that further confirmed that men tend to use terms of endearment towards women, children and the elderly more often than the other way around. The authors discuss some factors that determine the usage of the terms of endearments that have clear implications of benevolent sexism.

1.3 Benevolent Sexism

Benevolent sexism is a term coined by Peter Glick and Susan Fiske as a part of the Ambivalent Sexism theory. To comprehend the essence of Ambivalent Sexism one must consider the factors that determine its very existence. These factors include parental and loving attitudes towards women and the “feminine”, known as compassionate sexism; as well as malicious and distrusting attitudes, known as hostile sexism. These two views are referred to as ambivalent sexism because they imply attitudes that seem to be both positive and negative.

In this respect, benevolent sexism can be better described as a collection of attitudes or beliefs about women that classify them as innocent, pure, loving, caring, empathetic and delicate. Rather than being openly misogynistic, these views are often motivated by a desire to defend or cherish

women. In certain cases, these attitudes could be referred to as traditional values like that of chivalry. Despite the apparent positive characteristics, benevolent sexist practices are often risky and harmful to women's rights and in some cases could even be threatening. The theory further subdivides the types of benevolent sexism into complementary gender differentiation, protective paternalism and heterosexual intimacy. In the first case, women are seen as weak and in the need of protection from men; they are seen as "childish." Women should be treasured, respected, and revered, and they want a male presence in their lives to look after them. In the second case, women should display all characteristics that are considered to be traditionally feminine, such as, sweet and gentle attitude, loving and caring towards others, especially men, purity and innocence. In the last case, men are being viewed as flawed, or as less of a man unless they have a woman romantic partner.

1.4 Indirect Sexism

In her book *Language and Sexism*, Sara Mills distinguishes between overt and indirect sexism. According to her, overt or direct sexism is a form of sexism that can be easily defined via certain language markers. She claims that the proclivity for discriminatory vocabulary continues but has been modified in shape, blatant sexism covered up or supplemented with subtle sexism. She states that indirect sexism occurs when “gender is not oriented explicitly in the interaction; however, the presuppositions underlying this utterance are gendered and based on sexist beliefs” (Mills, 2008, p. 128).

A statement may be considered sexist if it contains outdated ideas about women, such as women should stay at home and take care of the family, or if it implies that men are the focus of all, or if it implies that what women do is irrelevant or not as significant as what men do (Mills, 2008, p. 2). These kinds of statements can be expressed directly or indirectly.

Indirect sexism is difficult to detect and therefore difficult to respond to as it often contains the elements of humor or praise. Mills provides rather specific examples in order to demonstrate the type as well as requirements for recognizing and confronting this form of sexism in language. For instance, one form of indirect sexism is collocation, a word that is collocated in a way that it always somehow refers to women.

It should be noted that the question of an anti-indirect sexism campaign that could be implemented into anti-sexism linguistic reform is not answered. Taking into consideration the

subtle nature of this form of sexism Mills' approach makes sense. She has done the job of pointing out the issue. What should be done in order to abolish or minimize the use of indirect sexist language rests upon us.

2. Methodology

The data for the present article was retrieved from the data compiled for another study on the linguistics tendencies in the process of gender assessment in English terms of endearments in English mono and bilingual individuals.

2.1. Research instruments

The data were taken from the two surveys created by the author for the above- mentioned study. Surveys were posted online on social media platforms (such as Facebook and Twitter) for a limited amount of time. The first survey was conducted to select the most frequently used term of endearment among English native and non-native speakers. The participants could choose from the pre-selected terms (baby, dear, honey, love, angel, queen, king, princess/prince, sweet, puppy, kitten, bunny) of endearment and its variations that were offered or add their own term if it was not included in the list.

The second survey had a form of an online interview with 20 native English speakers, mono as well as bilinguals to expose the gender assessment tendencies through the ways they select and use previously selected terms of endearment. For the purposes of the study participants were asked to provide some personal details such as their gender identity, age, whether they were mono or bilingual, what languages they spoke in case of bilingualism and the gender identity of those they refer to with the selected term of endearment. Furthermore, they were asked to discuss the gender assessment techniques they utilize when using a particular word individually, or notice as being employed by others around them and in society at large.

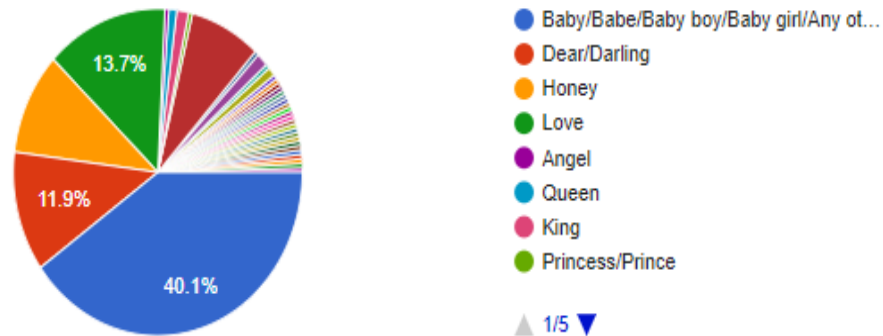
2.2. Data collection and results

In the first survey, from the 150 native English speakers (111, 74% monolinguals and 39, 26% bilinguals combined) 71 (47.3%) chose "baby" and its variations as the most frequently used terms

of endearment. This survey was done to choose the terms of endearment the author would be focusing on, on the basis of the frequency of usage among English speakers.

What is your most used term of endearment (please select one option)

227 responses



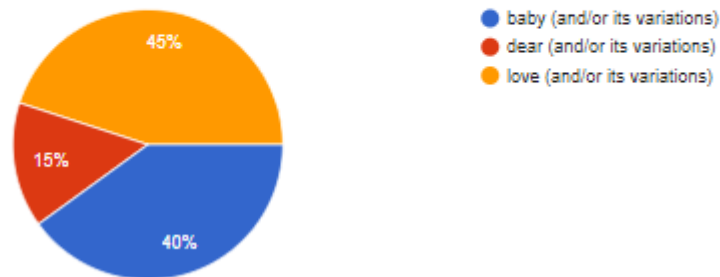
1. First survey about the most frequently used English terms of endearment.

The second survey determined the tendencies of gender assessment in the selected term of endearment. 20 participants were once again asked to disclose their personal information, i.e. their age and gender identity, and whether they were a mono- or bilingual native English speaker, as well as the gender identity of those they address with the selected term of endearment. Two main questions that the participants had to elaborate on, were whether they thought the terms of endearment, in this case, “baby” and/or their variations, are gendered; meaning whether the socio-biological notion of gender affects the meaning of the word in the process of its usage by them and who they address with this term. Another question asked the participants to think about the issue not from an individual but a general point of view and explain if the term of endearment, in this case, “baby” and/or its variations, is masculine, feminine or completely gender-neutral.

From 20 individuals that participated in the study, for the 8 (40%) of them, the most frequently used term was “baby” and its variations. It should be noted that the other 12 (60%) participants talked about the term in various contexts. Furthermore, the only variation of the term “baby” selected by the participants was “babe”. The participants were asked to elaborate on the individual as well as general usage of the selected term when discussing its grammatical and lexico-semantic gender assessment tendencies.

Which one out of these terms of endearment: baby, dear, love (or the variations of them such as: babe, baby girl, baby boy, bub, bubby, darling, lovey ect..)do you use most frequently?

20 responses

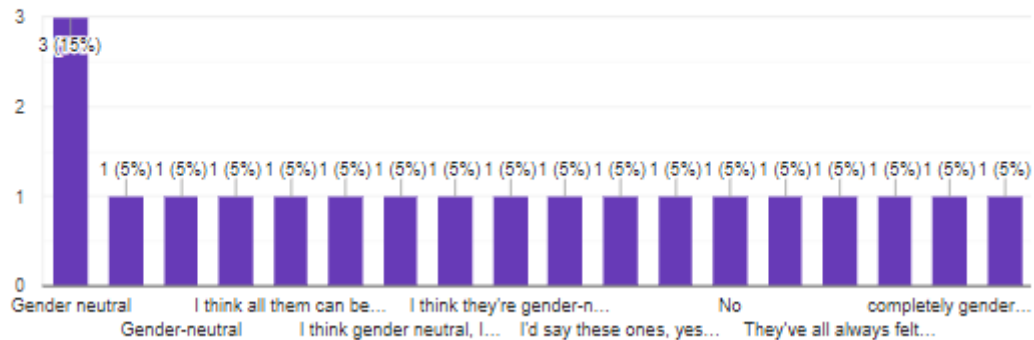


2. *From the second survey for the native English speakers about the gender assessment tendencies in the English terms of endearment (baby, dear, love) and their variations.*

It should be assessed that the main question of the questionnaire “is the particular term gendered” entails the meaning of the aspects of biosocial gender and the stereotypes connected to it affecting the semantic meaning of the word. Do participants experience this process on an individual level or if they do not is it relevant to the rest of society? It’s interesting to note that when asked to discuss whether the term of endearment is gendered all monolingual participants agreed that the term is completely gender-neutral and did not further elaborate on the answer. Such clear cut answers have been given in the case of only two bilingual individuals; one of them having Welsh as L2, the other Bengali. In Welsh, all nouns possess either masculine or feminine grammatical gender (BBC, *Cymru Wales Learn Welsh - Grammar*). The Bengali language does not have a category of gender (Desai et al., 2015).

In general, are terms of endearment: baby, dear, love (and/or its variations) masculine, feminine or completely gender-neutral? (you can discuss the term of your choice, all of them or as many as you want)

20 responses



3. Second survey for the native English speakers about the gender assessment tendencies in the English terms of endearment (baby, dear, love) and their variations.

Despite the majority of participants claiming the term is gender-neutral, the analysis of their answers exposes a contradictory reality. Most participants who claimed the term is gender-neutral did so in answering from their individual point of view and some noted that the reality is different within the society where most people have different opinions influenced by the dominant ideologies of a patriarchal society.

In the case of the term “baby”, even those who claimed that in their usage the term is gender-neutral and the gender identity or biological sex of the addressee does not influence its usage commented that, in general, the term may be viewed as “feminine” or that it is “feminine” as it is mostly used towards women.

Among monolingual participants, a male individual noted that he uses the term towards his spouse, which he confirmed to be a woman. Between two women monolingual participants, one of them confirmed that she uses the term to address male romantic partners while the other uses the term to address women, romantic partners and girlfriends.

The situation is different when it comes to bilingual participants. The participants who discussed the term “baby” or its variation “babe” in any context were those whose L2 included Syrian Arabic, Spanish, Bengali, Portuguese, Russian/Polish and Afrikaans. Among those languages, modern Bengali and Afrikaans do not possess the grammatical category of gender (Desai et al., 2015; Carstens, 2019) . Syrian Arabic, Spanish and Portuguese differentiate between the feminine and masculine gender categories. Russian and Polish have an additional neuter gender category (Corbett, 2013, Prewitt-Freilino et al., 2011; Gygax et al., 2019).

A non-binary bilingual participant with Spanish as their L2 noted that they use the terms of endearment towards their non-binary romantic partner. In particular, when using the term “baby”, the preferred form is its variation “babe” because they think the variation seems more gender-neutral. The participant confirmed that they think the term “baby” is completely gender-neutral compared to the more gendered terms such as “doll” and “darling”.

Another bilingual respondent with Russian and Polish as their L2 stated that despite the Russian equivalent of the term “baby” (детка, крошка) being feminine, people tend to use both terms in a gender-neutral way (meaning towards any individual despite their biological sex or gender identity).

On the contrary, the other bilingual participant with the language that does not possess the category of gender at all as their L2 (Afrikaans), said that despite the term being gender-neutral she uses it only towards other women and thinks it does have feminine connotations. This individual agreed that the lexico-semantics of the terms of endearment should not be affected or motivated by bio-social definitions of gender but the reality is different: *“In general I believe that baby is perceived as feminine while the others are more readily seen as gender-neutral”*

The bilingual participant with Bengali as their L2 responded that they use the term towards women mostly as it’s more comfortable for them that way, but the term overall is gender-neutral.

The bilingual participant with Syrian Arabic as their L2 said that they use the term “baby” to address anyone despite their biological sex or gender identity, but compared to other terms of endearment the term “baby” has more of feminine connotations to it. (Here, as well as in all

answers concerned the use of “baby” in English, we should bear in mind that as the term in English does not have a grammatical category of gender, it being “gendered” or “gender-neutral” refers to the lexico-semantics of the word). This participant confirmed that there is no equivalent to the term “baby” in Arabic. The closest equivalent to the term could be considered the word حبيبي Habibi which is of masculine grammatical gender and is used towards males or in a gender-neutral way in certain situations. /يتببيح/ Habibti is of feminine grammatical gender and used towards women; the direct translation in English would be “my love”.

A cisgender woman with Portuguese as their L2 when asked to elaborate on the gender assessment in the terms of endearment on an individual level said the following: “..*baby, yes - but also endearments in general? I use endearments a lot more with women, including the ones listed (referring to their mother and sister in the previous answer to the question who they address with the terms of endearment).. More than I don't use endearments as often with men regardless of how I see those endearments as being gendered?*” Furthermore, she stated: “*I think baby is somewhere between neutral and feminine, where the other two (referring to the other two terms of endearment in the original study: dear and love) are neutral.*”

Among all participants only one, a bilingual cisgender male with Spanish as their L2, explicitly mentioned that, in their opinion, terms of endearment are gendered as opposite sexes use it to address each other. They also confirmed that they use it “*generally towards women*” with no further elaboration.

A non-binary bilingual individual with Spanish as their L2, provided an interesting insight in saying: “*Personally, no (meaning they think that the terms of endearment are not gendered). But words in my native language are very gendered and even if I don't particularly care, let's say, using what's considered a 'feminine' term of endearment on a man might get me in trouble or a dirty look at least.*” “*Some like baby, dear, love, honey etc are pretty neutral but some are definitely gendered (example: princess, doll, which are very common terms of endearment in my native language and exclusively used for women)...*”

Lastly, a cisgender woman participant with Somali as their L2, when asked to comment on their individual choice and usage of the terms of endearment as well as the general tendencies, answered: *“They can be considered gendered but I use them regardless of gender”*; *“I think they're gender-neutral, but people may regard them as being feminine sometimes”*

3. Analysis and Discussion

The analysis of the answers of mono vs. bilingual native English speakers shows that in the case of monolingual participants the terms of endearment, in this case, “baby” and its variations, stay gender-neutral despite their sex/gender and sexual orientation as well as that of the addressants’.

The survey revealed that bilingual individuals, as opposed to monolingual native English speakers, do not give clear cut answers on whether the terms of endearment, in this case, “baby” and its variations, are gendered. Despite their claim that (except for the one cisgender male participant who explicitly stated he believes all terms of endearment are gendered) in their individual use, the terms of endearments are gender neutral and that they don’t take into consideration the gender identity or biological sex of the addressant (therefore the lexico-semantic meaning of the term is not determined or motivated by bio-social aspects of gender), in general, the reality is different. The bilingual participants with languages that have strictly structured categories of grammatical gender (such as Spanish, Russian, French and Arabic) tend to compare English terms of endearment to the equivalents that exist within their languages. They explain that in their second languages, the usage of terms of endearments as well as their meanings may be heavily gendered since using the traditionally “feminine” term like “baby” to refer to a man may get them in trouble.

The participants distinguish between the more gender-neutral terms of endearment, such as dear, love and the more “feminine” colored “baby”. When talking about “feminized” and “gendered” terms we mean bio-social aspects of gender that influence the lexico-semantic meaning of the word, which, among many things, exposes traditional societal stereotypes and dominant ideologies about various physiological, cultural and social aspects of the existence of men and women within the society. This is following Glick and Fiske’s Benevolent Sexism theory (2001) and becomes even

more obvious when considering the etymology of the word “baby”. In OED, the modern term “baby” is a diminutive of “babe” that by the process of the reverse has become the main variant of the word while “babe” has come to be one of its variations. “Babe”, short for “baban”, comes from Middle English and was used to address infants of any biological sex (or gender identity). “Baban”, in turn, was a word coined probably as an imitation of an infant’s attempts to speak. The noun “baby” being a diminutive is further confirmed by the ending suffix -y. According to Schneider (2003), English diminutives are frequently coined by adding suffixes at the end of nouns. The study conducted by Romaine (1998) showed that in English the diminutives created by adding suffixes -ie/-y are mostly used towards women. Naciscione’s studies (2010) further confirm that when coining diminutives, the term “baby” is often used among lexical markers. One of the connotations of the term: “Childish adult person”, according to the online etymological dictionary etymonline.com, has been acquired during the 17th century. Later on, in the 19th century, people started using it as a term of endearment.

Some psychologists, among them Logan Levkoff, agree that the term “baby” infantilizes the addressee (Robb, 2014). This statement is following Boasso, Covert and Ruschers’s study (2012) according to which benevolent sexism in terms of endearment motivates the existence and popularity of gender stereotypes. In particular, it is aligned with one out of three sub-factors of Glick and Fiske’s (2001) benevolent sexism, in which men take pride in and think is necessary to protect women as they are childish and childlike. If we apply Mill’s indirect sexism theory the whole thing becomes even more tricky as according to Boasso, Covert and Ruscher’s research (2012) the terms of endearment with benevolent sexist tendencies within their meanings, do not have a negative connotation in certain situations within a particular discourse. For instance, using the term “baby” to address someone you don’t have a close relationship with is sexist, unless they are a child.

Boasso, Covert and Ruscher (2012) discuss some other factors that determine the usage of the terms of endearments, for instance, when a referrer thinks referent cannot do the assigned task because of their powerlessness or lack of skills and wit. In this case, women, children and the elderly are considered to be equally lacking in power, skills and intelligence as compared to men. Another important sub-factor is the so-called “baby-talk” when talking to adult women as men tend

to think they need encouragement or simplified instructions to accomplish some task. “Baby-talk” is an obvious manifestation of sexism as when used in the discourse with an adult woman it implies that the referer regards the referent as having lesser mental and physical abilities than them (Boasso, Covert and Ruscher 2012).

Aside from this, the scholars pointed out that the connotations of some terms of endearment such as “baby” and “doll” in certain contexts highlight the stereotypical ideologies about women being soft, caring, kind and childlike. Our survey confirmed this statement as the term “baby”, as the participants mentioned several times, is mostly used as a “feminine” term.

Lakoff’s (1973) as well as Boasso, Covert and Ruscher’s (2012) findings that terms of endearment are used by men to refer to women and very rarely other men, has been confirmed by our study as well. None of the male participants have stated that they used the terms of endearment towards their male peers. Neither have the other participants noted such an occurrence in their observations. On the other hand, the majority of the participants of our surveys being women (i.e 140, 61.7% in the first survey and 13, 65% in the second one) once again highlights the tendency of connecting the phenomena of terms of endearments with women and the “feminine”. These, once again prove, that the dominant philosophies and ideas about gender are male -oriented, but so normalized, that most women have them internalized to the point they don’t fully comprehend their sexist nature.

Finally, Mills (1995) talks about small sizes being associated with femininity in her handbook of Feminist Stylistics. When analyzing the group of words that are employed in advertising, marketers use terms such as “baby”, “little” and “small” to describe women or in the cases when their target market consists of mostly women. In the chapter, *Women as the Marked Form* the author highlights the fact that grammatically marked terms that are diminutives of masculine terms and possess specific connotations that masculine terms do not, are coined with the help of suffixes such as: -ette, -ling, -ess, -trix, -enne ect. These suffixes serve to change the semantic meaning of the word in a way that makes it more “feminine”, in particular, makes it smaller, less serious, less important. They use the prime definition of denoting physical smallness and imply the meaning of being in a

hierarchically lower position. It should be noted, however, that physical smallness is traditionally and stereotypically considered to be a desirable trait of a woman.

4. Conclusions

From the analysis of the surveys it's obvious that even if a particular language does not possess the grammatical category of gender, the lexico-semantic aspects of the word are influenced by the bio-social definitions of gender. These are motivated by the dominant ideologies and stereotypes, including benevolent sexism and heteronormativity, that exist within the particular linguistic community or the society at large. As illustrated by the results of the above study this has an effect on the selection and usage of the terms on an individual as well as societal levels and creates certain tendencies of gender assessment in the terms of endearment, out of which benevolent sexism is the most prominent one. Benevolent sexism is subtle in nature therefore, its employments in the gender assessment of the terms of endearment, in this case, "baby" and its variations, could be a clear example of Sara Mill's indirect sexism.

Overall, this type of research reveals that some directly or indirectly offensive and outdated ideas about women are still very much a part of everyday language. On the other hand, this proves once again that language is a direct reflection of the ideologies that shape, motivate and direct the existence of a particular community as well as society at large. In this regard, language reformation, that scholars interested in the topic of gender and language talk about, gains even higher significance. The starting point would be the research of particular languages to reveal the stereotypical tendencies that need to be changed.

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Sopio Totibadze

GENDER ISSUES IN GEORGIAN AND ENGLISH PROVERBS

Abstract

A proverb is a short, concise expression that conveys folk wisdom. It is universal and its roots must be sought in different cultures. The most important characteristic for them is that it belongs to the oral tradition. The general theme of the proverb relates to human experience and activities (Schiffer, 2010; Rusieshvili 2005;). Moreover, in almost all cultures, proverbs are general-referential expressions, the wisdom of which society must take into account (Rong, 2013). Proverbs are carriers of shared cultural values and can even be called a symbolic expression of culture. Therefore, reflecting the social and culturally specific features of society, the proverb can be classed as a sociolinguistic phenomenon. As well as this, through the proverb, we can explore the cultural worldview of the nation.

Based on contrastive and comparative analysis, this article examines gender-marked Georgian and English proverbs. More specifically, it discusses (1) key themes revealed in the relevant groups of proverbs in both cultures, (2) similarities and differences between the gender stereotypes emerging in the proverbs of both cultures, and (3) reasons behind these similarities and differences.

Keywords: proverb, gender, sociolinguistics

1. Introduction

A proverb is a short saying or piece of folk wisdom that emerges from the general culture rather than being written by a single, individual author. It is universal for many languages with roots in different cultures (literaryterms.net, Cambridge Dictionary, City Hall-Webster Dictionary). The most significant characteristic of a proverb is that it is easy to remember, passed down from generation to generation. It has been transmitted orally for millennia (Grzybek, 1994; Rasul, 2015). The general theme of the proverb is to describe a human being's experience (Schipper, 2010). Moreover, in almost all cultures, proverbs express wisdom that society relies on (Rong, 2013).

Proverbs manifest common cultural values, and they can be considered as a symbolic expression of culture.

Consequently, the proverb is a sociolinguistic phenomenon and reflects the social and cultural characteristics of an ethnic group, and through them, certain aspects of the cultural worldview can be studied.

The proverb emerged in linguistics, ethnology, folklore, sociology and actively studied in the second part of the XX century. Naturally, the fields of knowledge listed here explored the proverb from their perspective (Rusieshvili, 2005). It is noteworthy that the proverb is one of the most interesting and, at the same time, integral markers of cultural diversity (Rong, 2013). In general, it becomes popular if the experience well reflects the social expectations rooted in society (Lee, 2015). In addition, according to one of the definitions, the proverb is "short, pithy sayings that reflect the accumulated wisdom, prejudices, and superstitions of the human race" (New Dictionary of Cultural Literacy; Rasul, 2015).

This article aims to discuss gender-specific Georgian and English proverbs based on the methods of contrastive and comparative analysis. More specifically, it will examine (1) the main themes revealed in the relevant and compatible proverbs in both cultures, (2) similar stereotypes emerging in these two cultures, and (3) probable underlying cause(s) that can be identified behind their similar or different themes.

2. Theoretical overview of the issue

In modern science, issues of gender are of particular interest. As the proverb expresses the traditional values of society, it also involves gender issues.

Rasul (2015) explores gender-based proverbs using the methodology of Critical Discourse Analysis (Fairclough, 2003, 2010), according to which critical discourse explores inequality, racism, danger, suffering, superstition, etc. Based on the method of comparative and contrastive analysis, Rasul studies English and Urdu proverbs. He concludes that, as a linguistic and socio-cultural phenomenon, the proverb reflects the folk wisdom that manifests the interests of the patriarchal society. It is noteworthy that, according to the same study, a woman is adorned with characteristics that society ascribes to her and demands of her. The author distinguishes four main categories of the proverb in both cultures (Urdu and English):

1. Woman as beautiful, weak and unable.
2. Woman as reckless and talkative
3. Woman as an immoral "subject" of pleasure

4. Woman as an unreliable, traitorous creature and a troublemaker.

Naturally, according to Rasul's (2015) research, a woman in proverbs is generally presented from an unfavourable position, which reflects the stereotypes in early society about women and their role in society.

Gender issues are quite a popular research topic in folklore, especially in proverbs. Moran (2019), in the article "Gender Issues in Folklore: A Study with Special Reference to Some Assamese Proverbs," explores the gender issues in folklore.

According to the article, it is difficult to ignore gender in folklore. Moreover, there is gender-specific folklore. A study of Assamese proverbs has revealed that they promote discrimination and gender inequality, which, following the author, reflects the approach to women in India. In particular, the proverbs depict a male-dominated society, gender discrimination, and attitudes toward women as objects.

A similar result was revealed by a study of proverbs in the Sundanese language. In his article, Mubarak (2017) examines the relationship between the role of women in society and the stereotypes in language. The author argues that language is one of the most significant tools in constructing and deconstructing gender issues. Moreover, through language, and in this particular case, with the help of proverbs, the role, status and identity of a woman are presented. All of this leads to the issue of inequality between women and men. Proverbs presented in the Sundanese language, according to Mubarak's research (2017), is divided into three main categories:

1. Woman as a sexually attractive object.
2. A virtuous woman
3. Woman as an obedient creature

According to the author's interpretation, the proverb conveys the traditional gender stereotypes that shape not only the role of women but also that of men in society. More specifically, masculine hegemony, i.e. man's authority, power and right to control/direct a woman's destiny. Mubarak argues that the proverbs are truly hegemonic because they reveal the superiority of the man which is so much ingrained into the public worldview and language that it hinders feminists in their struggle for gender equality.

Using the example of Pashto proverbs, Khan's article (2015) discusses the view of Thierry and Edwards (2006) that the content conveyed in the proverbs is quite complex, as well as a carrier of knowledge of social content, the knowledge of which is necessary to properly understand its content. In addition, Thierry and Edwards maintain that proverbs reflect the real face of the culture in which the proverbs originated. The validity of this view is substantiated by Khan based on his

research. According to the article, the ideology of Pashto proverbs is a masculine model and largely includes strength, power and masculine energy. Also, men appear as symbols of courage in Pashto proverbs. As for women, Pashto proverbs show a tendency for females to be mentioned predominantly in a negative context. In addition, the humiliation of women is frequent. According to the author, instead of portraying a woman as a progressive and active member of society, she is depicted as isolated from public life; her main duty is only to conduct activities related to the family sphere. According to the author, this social condition for Pashtuns presents an ideal social structure, which, through proverbs, is learned from an early age by both women and men. Negative traits such as jealousy, weakness, lack of energy and physical strength are also associated with women in Pashto proverbs. And if these characteristics are used concerning a man, then there is a criticism of any behaviour of the man and his demeaning. Khan (2015) argues that Pashto proverbs tell us about the world that can only be seen from the perspective of a man, while a woman is ascribed only a secondary role.

According to the hierarchy of public order, a man is superior to a woman - a woman should stay at home and be obedient to men. On the other hand, men are represented as the leaders of society, they are authorised to make important decisions not only for themselves but also on behalf of their wives and daughters.

In an extensive study, Lee (2015) reviews Chinese proverbs and gender issues that shine through them. It is interesting that according to the author, the study of proverbs in Chinese school curricula occupies an important place. Accordingly, in his opinion, it is necessary to study the hidden or overt messages that provide school students with a knowledge of gender roles and functions in society. Lee maintains that Chinese proverbs express gender inequality. More specifically, they often emphasise gender hierarchy or control of women by men. However, in the Chinese language and culture, gender-specific proverbs, a man is rarely seen, which, in the author's opinion, indicates that women have long been the object of public discussion and close study. As claimed by the author, another indicator of gender inequality is gender stereotypes. For example, traditionally, men were expected to support their families while the social role of women was limited to the home sphere. Naturally, this content is reflected in the proverbs. According to this study, Chinese proverbs describe a woman's activities and functions more frequently than those of a man.

In such proverbs, a woman's appearance, mental abilities, their role in society are represented. However, the proverbs that refer to a man mainly reflect their talents and physical or mental abilities, friendship, strength of character, sexual longing, etc. It is noteworthy that, as Lee argues, although gender proverbs are frequently employed in modern society, in China, a woman is no

longer valued only in the traditional way (housewife, mother, family caregiver) as she occupies a more or less equal place with men in society.

It is clear from the previous studies that proverbs present a woman stereotypically and from the point of view of a gender bias. This, naturally, is explained by the fact that language is a social phenomenon that reflects the prevailing opinion in society. Gender inequality in language unequivocally indicates that sexist attitudes towards a woman are rooted in society.

3. Research Methodology

As mentioned above, the purpose of this article is to provide a contrasting and comparative analysis of Georgian and English gender-labelled proverbs. More specifically, it examines (1) the main themes revealed in the relevant and compatible proverbs in both cultures, (2) similar stereotypes emerging in these two cultures, and (3) probable underlying cause(s) behind the similar or different themes.

The article discusses twenty proverbs (ten Georgian and ten English) selected from the electronic database of Georgian idioms and proverbs (with their English, German, French, Russian, Turkish and Arabic equivalents) through the principle of selectivity.

The gender-labelled proverbs were selected through the following keywords in Georgian ქალი, ცოლი, ბავშვი (woman, wife, child) and in English, through the words woman, wife.

The process of analysis was based on the semantic and pragmatic model suggested by Rusieshvili (2005), according to which the proverb metaphor consists of three layers. The first layer presents the metaphorical form of the proverb, the second layer presents its meaning and pragmatic parameters, whereas the third layer shows the cultural model behind the image of the proverb.

Table 1
Georgian Proverbs

ლამაზი ქალი ცოლად შეირთე - წყალში გადავარდიო.
Marry a beautiful woman - fall into deep water.

	<p>ლამაზი ცოლის პატრონსა უნდა ჰყავდეს ძალი ფრთხილი, ან თითონ უნდა ფრთხილობდეს, ან მისი დედამთილი</p> <p>The owner of a beautiful wife should be careful and have either a dog or alert mother-in-law</p>
	<p>ქმარი ციხეში მიჰყავდათ, ცოლი კაბას უბარებდაო</p> <p>The husband was being taken to prison and the wife was asking him to buy a dress for her</p>
	<p>დედაკაცის თმა გრძელია- ჭკუა მოკლე</p> <p>A woman's hair is long whereas brains are short</p>
	<p>ცხრა ქალის ჭკუა ერთი თხილის ნაჭუჭში ჩაიდება და კიდევ ადგილი დარჩებაო</p> <p>The brains of nine women can be placed in the shell of one nut and there will still be room left</p>
	<p>სულ არარაობას, ქალიც შვილიაო</p> <p>Better to have a daughter than no child.</p>
	<p>ქალი სხვისი საქონელიაო</p> <p>A woman is someone else's commodity</p>
	<p>ავია თუ კარგიაო, ქალო, შენი ქმარიაო</p> <p>Whether good or bad, that man is your husband</p>
	<p>ცხენსა და დედაკაცს კაცი არ უნდა ენდოსო</p> <p>A man should never trust a horse and a woman</p>
0	<p>კაი კაცის ნაცოლარი, კაი ღვინის ნაძირალი</p> <p>A good man's ex- wife is good wine's dregs</p>

1. Table 2
2. **English Proverbs**

	A woman's place is in the home
	A woman's work is never done
	A woman's advice is never to seek.
	There was never a conflict without a woman.
	Many women, many words; many geese, many turds.
	A man of straw is worth of a woman of gold.
	A man is as old as he feels, a woman as old as she looks.
	A worthy woman is the crown of her husband.
	Woman is like roasted meat, the more you beat, the softer it will be
0	When an ass climbs a ladder, we may find wisdom in a woman

3.1. Results and Discussions

The selected proverbs reveal a stereotypical attitude towards a woman dominant in society. Based on the chosen proverbs, we can distinguish several main categories.

The gender-specific issues represented in Georgian proverbs can be further divided into the main categories:

1. A woman's beauty is dangerous

- A) Marry a beautiful woman - fall into deep water.
- B) The owner of a beautiful wife should be careful and have either a dog or alert mother-in-law

2. Woman is another household's property

- A) Better to have a daughter than no child.
- B) A woman is someone else's commodity
- C) A good man's ex- wife is good wine's dregs

3. Proverbs reflecting a woman's weak mental abilities

- A) The husband was being taken to prison and the wife was asking him to buy a dress for her
- B) A woman's hair is long whereas brains are short
- C) The brains of nine women can be placed in the shell of one nut and there will still be room left

4. A woman cannot be trusted

- A) A man should never trust a horse and a woman
- 5. A woman should unhesitatingly obey her husband
- A) Whether good or bad, that man is your husband

As seen from the proverbs above, a woman's beauty is evaluated negatively- A man cannot trust a beautiful woman. Moreover, marrying a beautiful woman is tantamount to "falling into the water." Approximately the same meaning - distrust -is presented in the proverb - "a horse and a woman should never be trusted ", where a woman is compared to a horse, which, if allowed to do so, may even kill the owner.

It is common in Georgian proverbs to present a woman as property or commodity. There is still a stereotypical attitude in Georgian society regarding the continuation of the family name and being an "heir". Moreover, according to statistics, pregnancies on more than 30,000 girls have been purposefully terminated in Georgia in the past 25 years (Results of Selective Abortions in Georgia, 2018).

This horrible content is conveyed in the proverb: "Better to have a daughter than no child", which, first of all, puts the female child slightly above having no children at all and expresses the attitude of society towards it. The linguistic choice is also interesting in the following two proverbs, which uniquely look at a woman as an object, commodity or property: "a woman is someone else's commodity", in both cases, the connotation is negative and presents the woman as an object owned

by the man. It is also interesting to note that a divorced woman, even though she was the wife of a good man, is still undesirable - she is good, but still a scum, the sediment of wine.

The proverbs negatively convey the mental abilities; women are stupid: "The husband was being taken to prison and the wife was asking him to buy a dress for her", "A woman's hair is long whereas brains are short", "The brains of nine women can be placed in the shell of one nut and there will still be room left".

In addition, a woman is required to be patient and bear everything, including a good -for-nothing husband or bad conditions in the family: "Whether good or bad, that man is your husband", which once again presents the stereotype that a woman is subordinate to a man, her fate is in the hands of a man and she is obliged to endure everything without uttering a single complaint. This proverb clearly shows the aspiration of society to suppress the voice of a woman and make her an obedient person who is treated like a commodity.

Topics emerging in English proverbs can be narrowed down to the following main categories:

1. Connecting a woman to a home sphere

- A) A woman's place is in the home
- B) A woman's work is never done

2. The mental abilities of a woman

- A) A woman's advice is never to seek.
- B) Many women, many words; many geese, many turds.
- C) When an ass climbs a ladder, we may find wisdom in a woman

3. Woman as property/item/commodity or an accessory to her husband

- A) A worthy woman is the crown of her husband
- B) Woman is like roasted meat, the more you beat, the softer it will be

4. An unworthy man is much better than a decent woman

- A) A man of straw is worth a woman of gold
- 5. A woman is an essential participant in troublemaking

- A) There was never a conflict without a woman

6. Other

- A) A man is as old as he feels, a woman is as old as she looks.

The English proverbs presented above are also quite discriminatory towards a woman. A woman is frequently associated with the domestic sphere of the female sex, which, as already mentioned, is due to the fact that men, from time immemorial, have taken on the role of breadwinner, and women

have long been associated with home and family care. It's natural It is also caused by the physiology of a woman who gives birth to a baby and then has to feed it (Hofstede, 1991).

The proverbs also express a negative attitude towards a woman's mental abilities, according to which one should never seek a woman's advice, presumably due to the fact that her mental abilities, she would not be intelligent enough to give a man good advice. In the following proverb, the woman is compared to the goose whereas her words and thinking abilities to the goose turd. According to the proverb, where there are many women, there is a lot of nonsense- "Many women, many words; many geese, many turds".

Moreover, according to the stereotype, in the last proverb of this category, a woman is so far from common sense that before a woman becomes wise, even a donkey can climb a tree - "When an ass climbs a ladder, we may find wisdom in a woman".

The third subcategory of English proverbs presents an attitude towards a woman as property/commodity. Although the first proverb "A worthy woman is the crown of her husband" can be perceived positively at first glance, a worthy woman is compared to an item - a crown, she is still the property of her husband and his "owner", therefore, the connotation is still negative. A woman is an item in relation to a man and not to her equal. The second proverb is also interesting in this respect: "Woman is like roasted meat, the more you beat, the softer it will be", which justifies violence against a woman for "meekness". Interestingly, according to statistics, up to 30.3% of women in England are victims of domestic violence (Michael, 2018).

The proverbs in the following categories are interesting insofar as they allow us to compare the roles of women and men. According to the proverbs, a man is a much more valuable member of society, even he had a value of straw compared to a woman's price ("A man of straw is worth a woman of gold").

In addition, a man has so much freedom that he can manage to look (presumably behave) according to the age he feels when a woman's age can be judged by her appearance ("A man is as old as he feels, a woman as old as she looks"). This sexist proverb emphasizes the importance of a woman's appearance as well, as the beauty for a woman is one of the defining attributes. As for the last proverb - "There was never a conflict without a woman", it expresses the opinion that women are the source of trouble. We can also recall historically the wars that started because of women, for example, the Trojan War, the fight Between Rama and Ravana and many others.

The analysis of Georgian and English proverbs revealed almost the same theme. The gender-specific proverbs chosen in both languages convey basically the same stereotypes: they emphasize

the beauty of a woman, although in this case, it is very interesting that the beauty of a woman is conveyed in a negative context, which puts a man on the defensive and urges him to be careful.

In addition, proverbs often treat women as subjects. Moreover, violence against women was also revealed in the English proverb. Interesting folk attitudes towards women's mental abilities are also obvious - women are stereotypically presented as brainless, reckless creatures who have little virtue to be trusted, or until their mental capacity develops, "a donkey may climb a tree."

English proverbs also reveal a connection between a woman's home and family space. All this is naturally caused by the stereotypical attitude that is so prevalent in society. As has been mentioned many times, language is a social phenomenon, and in particular, it reflects the thinking and the worldview of society.

Consequently, those stereotypical attitudes and unequal distribution of gender roles, sometimes even the unjust attitudes are seen in proverbs, directly reflect the attitudes rooted in society. Note that English proverbs are characterized by frequent and daily use of proverbs in real social life. Interestingly, to this day, even a developed country society like England is still stereotypical regarding gender stereotypes and gender roles.

According to the survey, there is no country that recognizes equality. English society is still dominated by men. The majority of the population believes that men have more "rights" to earn a job than women. Society also negatively evaluates women occupying positions in politics, for instance (Gender Studies, 2020; Oppenheim, 2019; Agerholm, 2018).

The issue of gender inequality is also acute in Georgia. Although according to studies, the population of Georgia accepts that both boys and girls should be educated equally, the same society believes that the decision-maker in the family should be a man and only he should work, while a woman should stay home, raise children and take care of the family. In addition, sex before marriage for women is also frowned upon by traditional people (Rekhviashvili, 2012).

Naturally, all these gender inequalities and stereotypical attitudes towards the role of women and men are directly reflected in language. One of its manifestations can be considered proverbs, which are quite typical for both Georgian and English everyday language.

4. Conclusion

Proverbs are the folk wisdom that conveys to us the knowledge accumulated over the centuries. By studying them we can restore the customs, thinking or prevailing stereotypes of the society. For both Georgian and English, proverbs are an important part of the language reflecting the attitude of the society towards various issues, including the redistribution of social roles. On the example of

the twenty proverbs discussed above, we can say that they indeed express the inequality between women and men and the stereotypical attitude towards women that was common and still is characterized by society - in the discussed proverbs such topics as women's connection not with the social but with the home sphere were raised. The proverbs also emphasize a woman's appearance and her foolishness. Interestingly, both societies view women as the property of a man who also has the right to beat her in order to tame and subdue her. In addition, the desire to suppress a woman's voice demands them to be obedient and to endure everything because it is their duty.

Proverbs, as parts of the code of public order, also appear to be a culturally specific layer of the language. In addition, as Lee (2015) points out, sexism can be society and not the language itself. Consequently, in order to change such a deep-rooted way of thinking in society, we need to be more positive concerning gender-specific issues reflected in the language.

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Valeria Purtseladze

**TOWARDS THE PROBLEM OF PLAGIARISM IN HIGHER EDUCATION:
THE STUDENTS' PERSPECTIVE**

Abstract

The paper discusses the problem of plagiarism in higher education from the standpoint of students' perception of the phenomenon in question. The empirical data comprise the results of the recent survey conducted among the first-year students of the Faculty of Psychology and Educational Sciences of Tbilisi State University, of the academic year 2020-2021. The aim of the research is to collect and analyze students' views concerning the following issues:

1. The main causes of plagiarism in higher education;
2. Favorable circumstances for plagiarism;
3. The role of the teacher in the prevention of plagiarism;
4. The role of positive classroom relationships in the struggle with plagiarism.

The study demonstrates that, according to the majority of the respondents, the tendency to plagiarize is primarily a psychological phenomenon. The findings have also shown that the lack of competence may result in the lack of confidence, which, in turn, is perceived as the main cause of plagiarism in higher education by the students. According to the survey, positive classroom relationships have a direct influence on the level of plagiarism in both, curricular assignments and exams.

The findings of the given research were partially presented and discussed at a special regional conference "Honesty, Trust, Unity: Academic Integrity & Education in a Globalized World", in February, 2021.

Key words: plagiarism, cheating, classroom relationships, higher education

1. Introduction

As is known, nowadays, in the era of highly developed Internet technologies and overall accessibility of information, the educational process has become greatly facilitated and significantly

more convenient, than it used to be back in the days when students had to spend endless hours at libraries in the search of the necessary information. The life before the Internet has become a distant memory now and today's students no longer have to leave their homes in order to get the chance to read the works of leading scholars, nor do they have to flick through encyclopedias and dictionaries, searching for definitions. All they have to do is to google something and there it is – all manner of information that can help modern students do some quality research in order to complete tasks and meet deadlines. Besides, teaching itself has never been so student-oriented, as it is today. The very teaching methods have changed over the last decades, the focus being now mainly on practice, rather than mastering the rules; progressive teachers all over the world do their best in an attempt to comfort their students and encourage creativity in the classroom. Therefore, it would be fair to assume, that now is the time, when students should be the most dedicated and innovative in their pursuits, would it be a simple homework essay or a thesis completion. Nevertheless, the fact remains that the extensive access to vast bulks of digitalized information has aggravated the problem of plagiarism in higher education, as students nowadays seem to become increasingly dependent on external sources of ready-made information, rather than their own knowledge and creative thinking.

There are many forms and definitions of *plagiarism* that can be plainly defined as “the act of taking the writings of another person and passing them off as one's own”.¹ Speaking of university classrooms, though, here on a daily basis we come across the simplest and most widespread form of plagiarism – *cheating*, generally defined as “various actions designed to subvert rules in order to obtain unfair advantages”.² While cheating in the broadest sense may not always have to do with plagiarism, a deliberate act of plagiarism, on the contrary, inevitably entails cheating. Therefore, within the reality of university classrooms, both phenomena, plagiarism and cheating, are closely interrelated, or practically equivalent. In the current paper I use both terms, *plagiarism* and *cheating*, interchangeably, referring to the instances of academic dishonesty, when students copy the information from external written sources, including the works of other students, in order to gain unfair advantages in the course of their studies.

¹ Britannica, T. Editors of Encyclopaedia (2017, November 7). *Plagiarism*. *Encyclopedia Britannica*. <https://www.britannica.com/topic/plagiarism>. Accessed 4 April, 2021

² The Encyclopedia of World Problems & Human Potential (2020, March 18). The Union of International Associations (UIA). *Cheating*. <http://encyclopedia.uia.org/en/problem/134684>. Accessed 4 April 2021

Cheating in higher education is so common, that some students practically achieve a complete mastery of it, and the problem is that sometimes there is little we, teachers, can do about it. One of the major high-school plagiarism surveys of the past two decades, conducted by Donald L. McCabe, provides truly eye-opening and alarming statistics for the scale of cheating in higher education.³ The numbers indicate that 95% of 70,000 students at over twenty-four US high schools admit to having participated in certain forms of cheating, “whether it was cheating on a test, plagiarism, or copying homework”.⁴ Regrettably, widespread cheating in higher education results, to a substantial extent, from the carelessness of certain teachers, who, due to various reasons, prefer to ignore instances of cheating, thus choosing to avoid responsibility, or interference. The Education Week reports that, according to D. L. McCabe, 47% of the students of twenty-five American high schools “believe teachers sometimes elect not to confront students they know are cheating”, while 26% of those students presume that “teachers simply don’t want to be bothered by reporting suspected academic dishonesty.”⁵

While making a draft of the current paper, I was browsing the Web for amusing instances of plagiarism in higher education and came across a truly hilarious story, which might serve as a brilliant example of cheating at its best. The story reads as follows:

“Due to some sort of clerical problem, a friend of mine was just a couple of credits away from graduating at the end of four years at University. Desperate to get the final credits in summer school, he signed up for a class, which offered a few credits on alcoholism. When the final paper (and the only assignment) came up, he decided to pay someone to write it for him. The topic was open-ended; it just had to be something about alcoholism.

My friend picked up his paper from the person who had agreed to write it for him and turned it in. He got it back a week later, having got an "A", so he decided to read what the kid had written. It turned out that the person he paid to write the essay had just copied something from the Internet, which included about one page of general information about alcoholism before it went into a gripping personal narrative of someone’s decades-long battle with alcohol and drugs. So, to recap

³ McCabe, Donald L., Butterfield, Kenneth D., Treviño, Linda K. (2017). *Cheating in College. Why Students Do It and What Educators Can Do about It*. Johns Hopkins University Press, 240 p.

⁴ International Center for Academic Integrity. *Statistics*. <https://www.academicintegrity.org/statistics/>. Accessed 5 April, 2021

⁵ Stricherz, Mark. (2001) *Many Teachers Ignore Cheating, Survey Finds*. Education Week, <https://www.edweek.org/teaching-learning/many-teachers-ignore-cheating-survey-finds/2001/05>. Accessed 5 April, 2021

– a guy pays another student to write an essay, that kid plagiarizes, and the teacher either doesn't notice or doesn't care, and my friend graduates on time.”⁶

As can be seen from the example above, there are three parties in the story responsible for the act of plagiarism, regrettably, one of them being an educator; and there are three main questions arising as a result: 1. *Why* do students mostly tend to seek easy ways of meeting deadlines? 2. *When* are they most likely to cheat? 3. *How* can we, teachers, alter the current state of affairs?

It should undoubtedly be highlighted, that a lot of research into plagiarism and academic integrity has already been done and is still in progress. The works of contemporary scholars demonstrate a substantial amount of data and extensive in-depth discussions of the subject matter (Whitley & Keith-Spiegel, 2000, 2001; Cizek, 2003; Lathrop & Foss, 2005; Anderman & Murdock, 2011; McCabe, 2012; Lang, 2013 etc.) In an attempt to answer the abovementioned questions, though, I decided not to recite any authoritative opinions or rely on already existing research findings. What I did instead was ask my own students about their thoughts on the matter.

In the present paper I attempt to analyze the problem of plagiarism/cheating in higher education from the standpoint of the most topical issues related to the problem in question, based on the results of an anonymous query conducted among the students of the faculty of Psychology and Educational Sciences of Ivane Javakhishvili Tbilisi State University, of the first academic year 2020 – 2021. The study focuses on the following points:

1. The main causes of plagiarism in higher education;
2. Favorable circumstances for plagiarism;
3. The role of the teacher in the prevention of plagiarism;
4. The role of positive classroom relationships in the struggle with plagiarism.

The study enables us to once again see the problem of plagiarism from the students' perspective and delivers a number of recommendations to teachers, thus, providing the ground to reconsider the existing approaches to dealing with classroom cheating, as well as develop novel ones.

2. Methodology and Data

⁶ Enotes.com. "Funniest Plagiarism Stories You know you have some! Among my favorites is a student who was asked to write a paper on Antigone. Alas, not only did she plagiarize from Sparknotes, she made the mistake of copying (word for word, I might add) from the analysis of Jean Anouilh's work, not the Sophocles we were studying. Today's word: B-U-S-T-E-D." *eNotes Editorial*, 23 Jan. 2008, <https://www.enotes.com/homework-help/funniest-plagiarism-stories-385893>. Accessed 5 Apr. 2021.

The focus group included 20 first-year students of the Faculty of Psychology and Educational Sciences of Tbilisi State University, of the academic year 2020-2021, who had expressed willingness to participate in the study. A number of factors determined the selection of the participants:

1. First-year students are still in the process of becoming accustomed to the unusual academic environment. This means that, on the one hand, they have not yet abandoned certain secondary school habits, cheating being one of them. On the other hand, they are trying to adapt to the new university reality, which demands from them perseverance and commitment, for they no longer perceive themselves as children, but as young individuals with a greater degree of responsibility for their academic performance and future careers, which calls for the development of critical thinking and introspection.

2. Relying on my observations, the students of the faculty in question prove to be independent thinkers, as well as diligent and hardworking. They tend to focus on knowledge, rather than grades, which makes cheating less common, yet not entirely excluded, among them.

3. Due to the requirements of their future professions that will inevitably imply concentration on personality, cognitive processes and behavior, modern students of Psychology and Educational Sciences appear to be free of social stereotypes and conventional mindset. At the same time, they reveal themselves as quite observant, with meticulous attention to detail.

All the above mentioned I believe to be a certain guarantee of both, honesty and objectivity, which is of exceptional importance for the given study.

Thus, 20 first-year students of different academic performance took part in an anonymous online query, consisting of the following five questions:

1. Why do students cheat?
2. When are they most likely to cheat?
3. What is the role of the teacher in the prevention of plagiarism in the classroom?
4. Does the level of plagiarism depend on the atmosphere in the classroom?
5. What is the role of positive classroom relationships in the struggle with plagiarism?

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

greater honesty when speaking a foreign language⁷ (Bereby-Meyer, 2018), the questionnaire for the given study was deliberately compiled in the Georgian language, the students' native tongue, so that not to shackle them with the obligation to use a foreign language, thus causing concern for possible mistakes. Apart from that, all the respondents were my English students and the necessity to use the English language in the query might have activated certain behavioral codes associated with the classroom environment, therefore affecting the cognitive processes, as well as the degree of honesty. Whereas, the use of the native language in the query would, in my opinion, shift the communication to a less formal domain and create a more appropriate environment for the freedom of expression. Judging by the diverse responses received, all the above mentioned together with the anonymity of the query has certainly helped to reach the principal objectives of the study.

The obtained data were carefully observed, compared, analyzed and synthesized, in an attempt to single out common ideas, with equal attention to the differences in the views expressed.

3. Results and Discussion

3.1. The main causes of plagiarism in higher education

The comparative analyses of the suggestions expressed in the responses to the first question of the query, namely, *why students cheat*, has shown that students tend to plagiarize for the following main reasons:

1. To appear better-prepared for the task, in order to get a higher grade;
2. Due to the difficulties expressing their own thoughts and ideas;
3. Due to not being properly instructed or informed about the requirements of the assignment;
4. Due to the belief that someone else's opinion is more relevant and competent than theirs, thus, students pass it off as their own;
5. Due to the lack of confidence;
6. In order to avoid responsibility or the risks of getting lower grades;
7. Due to the lack of time and tight deadlines;
8. Due to low self-esteem;
9. Due to a superficial attitude towards their future professions;

⁷ Bereby-Meyer, Yoella et al. (2018) *Honesty Speaks a Second Language*. In: Topics in Cognitive Science 12 (2020) pp. 632–643. <https://onlinelibrary.wiley.com/doi/epdf/10.1111/tops.12360>. Accessed 8 April, 2021

10. Due to laziness.

As we can see, the majority of the reasons for cheating are of a psychological nature. It is remarkable, that only two of the 20 respondents have named idleness, or laziness as the reason for plagiarism, while the majority of the students believe, that any form of plagiarism in the classroom, in general, results from the lack of confidence and low self-esteem. However, judging by the query responses, the lack of confidence can be caused by the lack of specific, subject-related knowledge. This can easily be explained by the fact that students are certainly more likely to cheat when being unprepared. This is when they mostly choose to rely on external sources, having little or no knowledge about the topic.

In English language classes cheating is most common among the students whose language command is not as good as required. In such cases students tend to copy essays from the Internet, when it comes to curricular assignments. As for exams, here they try to copy from other students, who they believe to be a reliable source of information.

A number of answers that reflect the conclusions above read as follows:

Student A: *“I’m not as good at English as some of my classmates. When I start doing my homework and see that I won’t be able to handle it myself, I feel the need to turn to those students who know more than I do. But due to our busy schedule and high amount of homework, other students cannot always make time to help me with my homework. And I don’t really want others to find out, that I’m having difficulties with the subject and to appear ridiculous in front of the whole class, so cheating becomes the only possible way out. In other words, we cheat instinctively, because of the lack of confidence and the fear to appear incompetent. Cheating is a form of escape.”*⁸

As can be seen above, when trying to explain the reasons for cheating Student A refers to *instinct* as a primal impulse to protect him- or herself from appearing incompetent in the presence of the group. Therefore, by calling cheating a form of *escape*, Student A once again confirms the idea that plagiarism is mainly caused by certain psychological issues, such as vulnerability caused by low self-esteem, as well as the fear of being judged, or ridiculed by peers.

⁸ All excerpts from the students’ responses, presented in the current paper, were translated with precision and accuracy by the author. The original tone and vocabulary have been preserved.

It should also be highlighted that very often students plagiarize out of habit. When repeated cheating becomes a habit, students exercise it even in the instances when they find themselves competent enough to complete certain tasks themselves. For example:

Student B: *“I think, every student is familiar with the temptation to cheat. The thing is, one shouldn’t cheat all the time. Often students become so accustomed to copying from others, that they don’t even try to change, or make any progress in their studies. It also happens, that a student knows the correct answer to an exam question, but refrains from expressing an opinion because they trust someone else’s authority more than themselves. This is how students gradually lose confidence. They simply prefer to copy, which seems to be the safest way.”*

This response once again proves the idea, that competence and confidence are closely interrelated and interdependent in terms of cheating, for students may *gradually lose confidence* as a result of certain repeated behavioral pattern, originally caused by the lack of competence and revealing itself as habitual even in the cases when the lack of competence is no longer the issue. The example below shows how addictive cheating might become in some instances:

Student C: *“You know, cheating is a kind of challenge! I mostly want to cheat when it’s the hardest to do so, just to test myself, to find out if I can do that when the professor’s watching me carefully”.*

To summarize, the main causes of plagiarism, according to students, are:

1. the lack of competence
2. the lack of confidence
3. low self-esteem
4. tight deadlines

Speaking of the causes of plagiarism, it should be taken into account, that cheating may not be a constant trend among individual students, but an occasional response to a situation. In other words, cheating may be caused by specific circumstances that provide grounds for plagiarism. The findings concerning the favorable circumstances for plagiarism will be discussed below.

3.2. The main circumstances leading to plagiarism in higher education

Speaking of favorable circumstances for cheating, it should be noticed that even the least diligent students obviously do not always plagiarize. Relying on my personal teaching experience, the same students can behave differently according to specific circumstances (deadlines,

exhaustion, mood etc.) For example, in the light of current events, when due to the global COVID-19 pandemic we have had to switch to online learning, with all its challenges and obstacles, the temptation to plagiarize has grown dramatically. A recent incident with one of my English students can serve as an example in point.

In the course of a curricular discussion of the world's myths and legends with one of my English classes, the students were asked to write a short essay on a famous Georgian legend. Having provided them with detailed instructions and answering all their questions, I encouraged them to do some research on the Internet, in order to find out more about the topic in question. It should be added that I do not always use plagiarism detection software on a regular basis, since it is not that hard to tell who has been cheating when you are a language teacher, well aware of your student's abilities. Thus, right before the due class, I decided to google famous Georgian legends, in order to refresh my memory and find out what was on the Web. I was just finishing reading one of the articles when my students entered the scheduled Zoom meeting and the class began. The first student willing to read out the essay was the one with a decent B1 level of English, a student who easily completed all written tasks on his own. Nevertheless, the essay he read turned out to be a copy of the exactly same Internet article I had been reading just before the class. Of course, I instantly pointed to his cheating attempt. The student, in his turn, did not deny the fact of plagiarism, explaining that he had failed to complete the task properly due to another forthcoming exam. We laughed together and the next time he submitted an authentic essay, which he had clearly produced himself.

This case makes me once again believe that almost all students, irrespective of their abilities and academic performance, are capable of cheating under certain circumstances. Finding out what these circumstances are is undoubtedly the key to prevent attempts of plagiarism among students.

Responding to the second question of the query, namely, *when students are most likely to cheat*, the participants did not go into detail, but simply enumerated the situations in which, they believe, plagiarism is most likely to take place. As the majority of the respondents suggest, students mainly tend to cheat in the following situations:

1. Under exam conditions;
2. When the requirements of the task exceed their abilities;
3. When they do not receive precise instructions concerning the fulfillment of the task;
4. When cheating is not properly monitored by the teacher;

5. When there is apparent impunity for plagiarism on the part of the teacher.

These findings once again prove that, along with providing explicit instructions for the completion of a task and monitoring the quality of written assignments, there should be certain consequences for cheating, in order to prevent further attempts of plagiarism in the classroom. According to the survey, teachers should as well pay careful attention to the authenticity of the works submitted by students. Apparently, however, due to many reasons teachers cannot always provide proper monitoring of cheating and check all pieces of writing for plagiarism. For instance, a teacher may not always have access to digital plagiarism detectors. Besides, not all assignments are presented in written form, whereas written assignments are not always submitted electronically. In addition, the high academic workload, a busy university schedule and the fast pace of life in the modern world often prevent teachers from spending hours checking every single paragraph for plagiarism. Therefore, before having to deal with the results, it seems reasonable to focus on the causes of the problem in question and to cope with the reasons for cheating in the first place, in order to prevent the very attempts of plagiarism, before they acquire a systematic nature and become a matter of routine. This, in turn, proves the importance of the teacher's role in the struggle with plagiarism in the classroom.

3.3. The role of the teacher in prevention of plagiarism in higher education

In response to the third questions of the query, namely, *how teachers can prevent plagiarism in the classroom*, the participants were free to provide any tips, or instructions concerning the techniques and methods teachers should, or should not apply in the classroom. As the study has shown, in order to prevent, or at least reduce the level of plagiarism among students, teachers should:

1. Provide detailed instructions for tasks;
2. Take students' abilities into consideration when giving assignments;
3. Clearly specify the assessment criteria for an assignment;
4. By all means, encourage creativity and independent thinking;
5. Ensure that students understand that their ideas matter;
6. Maintain discipline, but reduce stress in the classroom;
7. Boost students' confidence, instead of keeping them under pressure.

The findings suggest that academic honesty can be mostly achieved in the classrooms where teachers manage to create a friendly environment, equally engage all students in the group and ensure their active involvement in the learning process. For example:

Student D: *“Cheating, in the first place, is a student’s choice. The teachers’ role is significant, however. For instance, I can recall one of my schoolteachers, who managed to minimize the level of plagiarism in the class. She always tried to use diverse activities at the lesson and involve the whole class in the process. As a result, we all felt like a part of a team with common goals, and every one of us completed the tasks on our own. She did her best as an educator so that none of us had to cheat.”*

Students E: *“A teacher/professor should always ensure that it’s quite OK if a student cannot understand the topic the first time, and be willing to explain it all over again so that students feel free to ask questions and not feel awkward as a result. Sometimes it helps when a teacher tells a little lie, that he/she also used to have difficulties in understanding at school, in order to comfort their students and minimize embarrassment. Student’s don’t cheat when they know enough, when they are convinced that their opinion is more important than grades.”*

As can be seen from the examples above, when speaking of the prevention of plagiarism in the classroom, students mainly concentrate on teachers’ personality traits, the attitude towards the class and the general atmosphere in the classroom, which undoubtedly determines the quality of the educational process. Students emphasize the importance of the sense of belonging and interconnectedness within the group, with the teacher willing to combine the roles of both, an instructor and a partner. According to the respondents, teachers’ professionalism undoubtedly matters, but it appears that unless we establish positive classroom relationships based on trust, support and unity, plagiarism will always be there.

All mentioned above can be supported by the results of the following stage of the study. In response to the fourth question of the query, *whether the level of plagiarism depends on the atmosphere in the classroom*, students were expected to mark their answers on the scale of one to five, where *one* stood for the fact that classroom relationships have no connection with the level of plagiarism in the classroom, while *five* stood for the opinion that classroom relationships have a direct influence on the level of plagiarism in higher education. The results are presented in the table below:

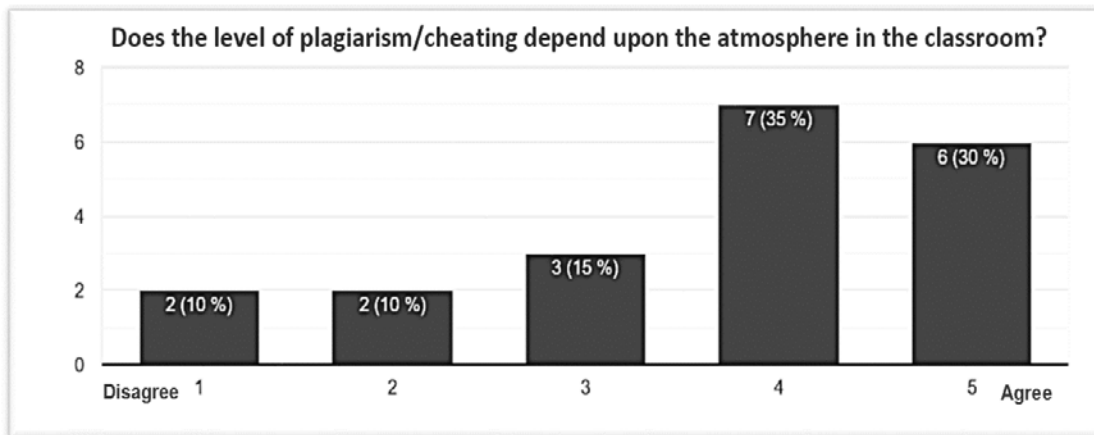


Table 1. The dependence of the level of plagiarism/cheating upon the atmosphere in the classroom

As we can see, the majority of the respondents believe that interpersonal relationships in the classroom are of an exceptional importance for the efficiency of the educational process. Moreover, the atmosphere in the classroom appears to have a direct influence on the level of plagiarism on the part of the group. The role of positive classroom relationships in terms of the spread of plagiarism among students will be discussed in greater detail below.

3.4. The role of positive classroom relationships in the struggle with plagiarism in higher education

At the final stage of the study, the respondents were asked to reflect on the role of positive classroom relationships in the struggle with plagiarism. The study has shown that in order to establish positive classroom relationships a teacher should:

1. Remain natural, sociable and supportive;
2. Be moderately strict and demanding;
3. Not be overly forgiving and tolerant to plagiarism;
4. Maintain the balance between discipline and friendly attitude towards students;
5. Encourage creativity and independent thinking;
6. Ensure, that student's opinion is more valuable than grades;
7. Treat students equally, but consider the differences in their abilities;
8. Respect students and gain respect in return;

9. Inspire students by his/her professionalism, but never oppress them by his/her authority;
10. Be just and unbiased.

According to the respondents, the better relationships they have with a teacher, the less they attempt to cheat either in classroom activities or at exams. They believe, that the best behavioral model a teacher can employ in the classroom, is that of a *friendly* teacher, by which they mean a well-qualified professional, who remains supportive and encouraging, but disciplined and demanding at the same time. For instance:

Student F: *“I think, relationships within the classroom matter a lot. Unpopular teachers don’t have good relationships with students, as a result there is less interest towards the subjects they teach and the lack of motivation among students, which is a trigger for the spread of plagiarism in the class.”*

Student G: *“Students tend to take advantage of teachers/professors being too loyal. It’s easy to cheat with no fear of consequences, which might seem tempting, at first sight. But teachers being too forgiving may cost you a lot in the future.”*

Student H: *“Of course, relationships are important! University teachers play fundamental roles in our lives, we learn so much from them. I would rather be a part of a class built on cooperation and mutual understanding. Why would I cheat knowing that I can always count on my teacher, who is willing to give me some extra time to complete the task properly, say, if I cannot submit it on time due to unforeseen circumstances? Classroom relationships should be based on partnership and respect.”*

As can be seen from the examples above, students are aware of the destructive outcomes of repeated cheating, as well as of impunity on the part of the teacher. They are inclined to believe that plagiarism can certainly be fought by establishing classroom relationships based on cooperation and mutual respect. According to students, if not eradicated completely, at least, the scale of cheating can be reduced, if the right atmosphere is created in the classroom. What students expect us to do, in the first place, is to try to boost their confidence, help them believe in themselves and make them realize, that learning is anything but competition, and their personal academic achievements are far more valuable than grades and diplomas. At the same time, students are convinced that extreme loyalty on the part of the teacher never is the best policy in terms of the efficiency of the educational process. Thus, in order to prevent cheating in the classroom, teachers should be able to

strike a balance between a friendly attitude towards students and compliance with the academic regulations and code of conduct of a higher educational institution.

4. Conclusion

The study has shown that the tendency to plagiarize is primarily a psychological phenomenon, rather than a practical solution to a problem, caused by the lack of specific subject-related knowledge. Among the underlying causes of cheating students single out such internal constraints as low self-esteem and the lack of confidence. However, the findings also prove that the lack of competence may result in the lack of confidence, which, along with strict deadlines, is named by students to be one of the main causes of plagiarism in higher education.

According to the survey, healthy human relationships, both interpersonal and professional, are of vital importance for academic integrity, as the majority of the respondents agree that positive classroom relationships have a direct influence on the level of plagiarism in both, curricular assignments and exams.

The findings clearly demonstrate that students have a complete understanding of the unacceptability of cheating in a healthy academic environment. They are also aware of the probable negative outcomes of systematic cheating and the lack of proper monitoring of plagiarism on the part of educators. The study has shown that students disapprove of the impunity for plagiarism and prefer to face the consequences of cheating, rather than get accustomed to it.

According to the survey, the role of the teacher is crucial in the struggle with plagiarism. The findings reveal that students mainly refrain from cheating in assignments given by teachers who manage to establish healthy communication with their students. The study has shown that plagiarism can be substantially reduced in groups with a friendly environment based on support and collaboration.

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Avtandil Nadareishvili

THE CONCEPT OF POWER IN FANTASY LITERATURE
(Martin, Rowling, Tolkien)

Abstract

The article given below deals with the concept of power in 3 voluminous fantasy sagas. Its aim is to show how exactly the three well-known authors (G.R.R. Martin, J.K. Rowling and J.R.R. Tolkien) regard the phenomenon of power, find out how the personal qualities of a ruler influence his ability to rule, reveal the similarities and differences between the views of the three writers in this respect. It is worth noting that the similarities greatly outnumber the differences, as the research has shown. The topic of power being one of the central themes of all three of them, comparative analysis has been chosen as the method of this particular research. There are plenty of works published concerning the three texts separately (they are acknowledged and duly cited where necessary), but the novelty of this article is that it analyzes and compares these novels in a parallel, simultaneous way.'

Keywords: Martin, Rowling, Power, Tolkien,

Introduction

One could try to explain the essence of power in a variety of ways. To put it simply, power is what we need if we intend to make any real and significant change in the world around us. John Acton, a famous English politician and historian, wrote a letter to the Anglican bishop, Creighton, in which he states an opinion that later turned into an authentic aphorism, probably the very first one to come to our mind as soon as we mention Lord Acton:

“Power tends to corrupt and absolute power corrupts absolutely. Great men are almost always bad men.”¹

¹) <https://oll.libertyfund.org/quotes/214>

Time and our historical experience have greatly contributed to the formation of this stereotype. Both in the past and in the present, we can find a multitude of examples of the abuse of power, mainly on the part of politicians, whereas we would definitely lack arguments if we wanted to prove the opposite, because such cases are rather rare and occur only as sporadic exceptions to the rule.

It was not by accident that we mentioned politicians here. One cannot speak about power and avoid mentioning politics. At the end of the previous century, Michael Dobbs created his famous trilogy “The House of Cards”, where he openly described the foul play that occurs in politics when it comes to the rivalry for power. The main character, Francis Urquhart has no scruples when striving for the position of Prime minister, intending to outlive Thatcher as a political figure.

Generally, literature explores the theme in a wide variety of ways. In fact, it all starts with what we mean by the notion: whether it is power over death, over other people or the thirst to dominate the entire world. Quite often this topic goes hand-in-hand with the eternal opposition of “Good Vs Evil.” Some of the literary masterpieces exploring Power as their central theme are: “Macbeth” by Shakespeare, “1984” and Animal Farm by George Orwell, “The Hunger Games” series by Suzanne Collins. This list alone might fill several pages but the named examples should suffice to emphasize how important power is within literature, not to say anything about a multitude of cases when masterpieces were banned from publication because the government of a specific country deemed the book inappropriate or dangerous for their own firm position of power. The USSR is rich in such examples.

In the hope that nowadays there is no need for the genre of fantasy to prove its worth as an integral part of literature as a whole, let us start analyzing the three sagas as intended.

This article is a part of a PhD thesis dedicated to three magnum opuses in the genre of Fantasy. We should consider a significant circumstance: one of the three texts being analyzed here is unfinished. This unavoidably leads to speculation on how the saga by George Martin might end. However, in this article, we will try to avoid any conclusions based on such questionable statements and stay true to the material we have. Owing to this peculiar circumstance, the vast majority of scholars are reluctant to start scrutinizing this saga just yet, which is both a problem (having scarce material to refer to) and an advantage (the work is fresh and there is a lot to say about it)

Let us see how the three fantasy authors in question (Rowling, Martin and Tolkien) approach the subject of power. In all these cases, the motif of striving for power is present, obviously varying in terms of intensity, ways of depiction and, to some extent, the writers' attitudes. However, power never loses the feature of a universal attractor for certain characters. The distinctive feature of this genre in this respect is that here the power to obtain is world-scale, whereas in "the rest" of literature it is more often limited, confined to one city, country or territory.

1. "Harry Potter"

Harry Potter has no craving for power. He has to keep strong in order to survive. It is indisputably clear for the reader that Harry's physical survival is not the point here. Simply, if Voldemort were to gain dominance over the world, it would mean the ultimate triumph of the Evil and there would be no going back.

Voldemort, the main antagonist, seeks all the possible kinds of power. He wants to rule the Wizarding World. His plans for his realm are very clear and precise. It is what we would define as a textbook case of dictatorship. Voldemort expects and demands total and unconditional obedience from his subjects. He divides them into two categories, based on the criterion of Purity of Blood. He gives all the privileges to Purebloods (meaning those born to a wizard and a witch), whereas the Mudbloods (those with non-magical background, children of Muggle parents.) are regarded as infinitely inferior to them, whose sole purpose is to serve their masters and do their bidding. What we see here is one more characteristic of this system: racial discrimination. Hitler firmly believed that there was one Superior Race. J.K.Rowling might very well have gotten the inspiration from there. To the best of my knowledge, she has never denied such an influence. Thus, it certainly cannot be excluded. I would support this statement with a high degree of certainty, as there are undeniable similarities between the ideas of Voldemort, Grindelwald and Hitler about the concept of an ideal world.

Having mentioned Grindelwald, who appears in the final book, I think it is necessary to say that The Deathly Hallows, after which the last novel of the series is named, all symbolize absolute power. It is only natural to assume that no one would argue how powerful a person is if he/she can bring people back from the Dead and possesses the Almighty Wand, not to say anything about the Invisibility Cloak.

But total power is not enough for Voldemort. It has to be eternal as well. So immortality is a *sine qua non* in his plans. Hence his interest in the Philosopher's Stone. This necessity for immortality is encoded in the villain's name. "Voldemort" could be translated from French as "Escape from Death."

There is no denying that Voldemort is immensely powerful. He is feared so much that even when considered defeated, only the chosen few dare refer to him by his name. The more cautious use a couple of euphemism and still have some curious respect for the taboo name. they say You-Know-Who or "He Who Must not Be Named" instead

The ambitions of Argus Filch are much smaller in scale. However, he would be delighted to increase his influence and whatever power he happens to have, he abuses it. He leaves intact the hooks in his study, dreaming that someday the cruel methods of punishment will be back in use at Hogwarts. Evidently, he enjoyed using them when he had the chance and was allowed to. By the way, the education and upbringing is a common topic in the Critical Realism as well. It is a well-known fact that in all ages and countries there were (and still are) supporters of corporal punishment, as an efficient method, a tool to use with "problematic" or disobedient children. Let us remember the secondary school experience of Akaki Tsereteli or how the Tatkaridze couple treated their subjects. Filch's ideas would probably find approval and faithful support from Mr. and Ms. Murdstones as well.

One of the most complicated and sophisticated antagonists in Rowling's saga is no doubt Dolores Umbridge. It would be no exaggeration to say that she impersonates the abuse of power as such. It is perfectly understandable why the readers and the viewers of "Harry Potter" (books and movies) hate her far more than the main villain, Voldemort, regardless of the fact that one might consider Dolores to be a character of only secondary importance. (She makes her first appearance in the fifth book of the series, then she is absent for a considerable period, only to reappear in a single scene in the final book.). The power she was granted from the Ministry awoke her inner monster and let it loose. It was a perfect opportunity for Dolores to implement the sadistic practices she has always been inclined to. If it were not for the official authorization, she would never have dared to bring her atrocious intentions to life, thus staying latent quite like Argus Filch.

One might have thought that Dolores Umbridge is an exemplary employee of the ministry, simply following orders from her superiors, but this supposition would be erroneous, as it is only

too clear that she draws immense pleasure from what she does. For instance, there was not any explicit order from the ministry to torture Harry, but there was no prohibition either. Umbridge's power is absolute, no restrictions are valid, she is free to decide and act as she pleases, so she makes Harry write the same line again and again with his blood.

It would not come amiss to say a few words here concerning the details of portrayal, the features that contribute to the completeness of her literary image. She wears pink clothes, her study is decorated with images of kittens, she tries to appear polite, prefers soft and puffy items. All this might mislead one into thinking that Dolores is a lovely, fragile and inoffensive woman, but as soon as she is shielded with impunity, she shows her true colours.

Nonetheless, those who tend to read more attentively should detect the clues which Rowling gives with her specific linguistic choices. Dolores speaks in a sugared tone (not sweet), has a girlish voice (note the negative connotation of the suffix *-ish*). Her name itself speaks volumes about her character. "Dolores" is the plural form of the word "pain" in Spanish. As for her surname, let us remember the expression "to take umbrage", which means "to be offended or insulted". You cannot help noticing that these two sound similar. It is an indicator of how much Dolores enjoys inflicting pain on her students and insulting them. Then we have to bear in mind the diabolic reputation and negative associations which cats have in general. Her exclusive position at Hogwarts is another interesting detail to consider. As we know, she is "the High Inquisitor". It is highly likely that Rowling wanted her readers to connect Umbridge with the ruthless Spanish Inquisition, even if only on the subconscious level.

On the other hand, we have the evident example of Albus Dumbledore, who is the proof that power does not necessarily have to trigger negative associations. It all comes down to whether the one who wields the power is good or evil. In good hands power brings peace and prosperity to everyone within its reach. The problem is that Dumbledore represents a very rare exception. The opposite statement would have far more examples in favour. It is true for both literature and our real life. Only a few could taste power and resist the temptation of abusing it. In the books, the Malfoys clearly want to be powerful in order to carry out their evil plans. (Draco, however, does see the light in the end, which means he was not completely blinded by his thirst for power and finally chose the right side).

When the saga starts. Cornelius Fudge is seen as a kind, benevolent character. However, his kindness fades when he feels his position of power is in danger. In order to avoid losing it,

Cornelius chooses the route of voluntary blindness, turning a blind eye to the obvious events unfolding around him. Part of the reason might be the fact that it is Dumbledore who tries to make him see the reality. Fudge sees Dumbledore as a rival and won't take any of his warnings into consideration. The only explanation is unjustified panic and his personal insecurity. Fudge did not realize that Dumbledore simply was not interested in replacing him. Ironically, at the end of this storyline Fudge is forced to say farewell to his power precisely because he so stubbornly refused to face the reality. His successor is a third person, who had never been mentioned in the novels previously.

There is an interesting statement commonly attributed to Abraham Lincoln. *"If you want to test a man's character, give him power."*² Literature offers us a multitude of examples in this respect and the genre of Fantasy is not an exception. What matters is not only the way one uses power but also the things he/she is capable of doing in order to get it.

For this and many other reasons, the statue we see in book 7 of the series is of interest. It is described as follows:

*"A gigantic statue of black stone dominated the scene. It was rather frightening, this vast sculpture of a witch and wizard sitting on ornately carved thrones...Engraved in foot-high letters at the base of the statue were the words MAGIC IS MIGHT...Harry looked more closely and realised that what he had thought were decoratively carved thrones were actually mounds of carved humans: hundreds and hundreds of naked bodies, men, women, and children, all with rather stupid, ugly faces, twisted and pressed together to support the weight of the handsomely robed wizards."*³

This statue replaced the Fountain of Magical Brethren, which in itself is a very eloquent event, as it reminds us about an undisputed fact: Power is not easy or comfortable to share. Tyrants cannot put up with co-rulers, they tend to ignore other people's opinions and regard them as mere pawns. Closely related to this idea is also the concept of The Superior Race. Rowling expresses this opposition through the example of Purebloods vs. Mudbloods, which is considered the worst possible insult in her alternative world. The author states in an interview:

"I wanted Harry to leave our world and find exactly the same problems in the Wizarding world. So you have the intent to impose a hierarchy, you have bigotry, and this notion of purity, which is this great fallacy, but it crops up all over the world. People like to think themselves

² <https://quoteinvestigator.com/2016/04/14/adversity/>

³ <http://www.passuneb.com/elibrary/ebooks/Harry%20Potter%20and%20The%20Deathly%20Hallows.pdf>

superior and that if they can pride themselves in nothing else they can pride themselves on perceived purity. So yeah that follows a parallel [to Nazism]"⁴

In real life, on the other hand, there was the case of Hitler, who had ideas quite similar to those of Voldemort, concerning the freedom of expressing one's views and the racial superiority as well. So, not only Magic is Might, but also the principle "Might is Right applies more often than one would like to see that happen.

2. "Lord of the Rings"

Power is also the main theme in Lord of the Rings. The twenty rings are the sheer temptation symbolizing the promise of Absolute Power. Boromir, who yields to the temptation, dies trying to gain power. Sauron is so confident, he does not even see any rivals because he regards them all as inferior to him. Saruman is powerful but he cannot satiate his thirst for more, which marks the beginning of his downfall. Frodo's ability to resist temptation and repeatedly reject power makes him unique. That is how Sauron's expectations are defeated. He could never imagine anyone having power and not using it by choice.

There is one character, who, to my mind, deserves special attention. Smeagol, also known as Gollum is willing to go to any length for the sake of the omnipotent ring. He is under its spell without even being aware of it. In a broader sense, Gollum is an example of what the thirst for power can do to a person. What's more, we cannot say that he is a victim of his own ambitions, because these ambitions are not even his anymore. It's the Ring that has a Will of its own, which it imposes on the characters, corrupting their souls. This is the case when Power is not just a tool for controlling everything, it is a destructive force on its own. We have all heard the cliché phrase that Power requires sacrifice, but Tolkien pushes this idea to its limits, if not a little further beyond it. In the end, everyone deserts Gollum, they despise and shun him.

3. "A Song of Ice and Fire"

⁴ <http://www.the-leaky-cauldron.org/features/essays/issue27/nazi-germany/>

“A Song of Ice and Fire” is the richest one of the three texts when it comes to power games. Like the history of the real world, the game of thrones in Westeros is no less bloody and plotting has become an integral part of routine there. A good man does not necessarily mean a good king. The matter of Royal succession is a moot question, which concerns King’s Landing, Highgarden, Dorne, Casterley Rock, etc. Who is the rightful heir? Who deserves the throne? Is the throne yours if you take it by force, proving your claim on the battlefield? Can it be morally justified if one kills a terrible king he had sworn to protect? All these questions have to do with the Moral Code. But one could hardly expect honesty in such affairs.

If a claimant to the throne has never actually sat on it, we could only speculate on what kind of a ruler he would turn out, given the chance. Renly would serve as a good example. He was a good warrior, a bright mind and plenty of loyal supporters. However, we can only guess how he could have ruled, because he was killed by treason before he ever actually became king. His brother, Robert fought for the throne and conquered it, but lost all the interest at once. Consequently, he was useless as a ruler.

Joffrey is the case where the readers know in advance what kind of a ruler he will turn out to be. They are absolutely right. The firstborn son of the Lannister siblings uses his power as a tool to hone his skills, sophisticate his methods of torture and make his sadistic fantasies come true. He reckons he has the right to do so and get away with anything. We should not forget that he is in the dark about the identity of his true parents.

Tommen’s example proves that who sits on the throne might be absolutely irrelevant. What matters is, who the puppeteer is. During his short reign, he cannot get rid of the influence of his mother Cersei and his wife Margaery Tyrell, who are incessantly fighting to gain dominance over him.

The Targaryens consider that all the Baratheons are usurpers. They are prepared to do whatever it takes to recuperate the Iron throne. Considering that Daenerys is the only character to whom the author refers with an affectionate nickname, we can conclude, his sympathy is on her side. The storyline is yet unfinished in the books, but if it is anything like what we were shown by HBO, then the genes prevail and this road leads the country to a total catastrophe as well. Thus, no king or queen is automatically good, no matter how loved or rightful they are. No predictions are valid in this respect and we cannot talk about anybody’s reign before it starts.

We cannot fail to mention a claimant to the throne who definitely stands out. Stannis Baratheon has one additional advantage. With this character George Martin introduces a new type – King anointed by God Himself. He is believed to be the Messiah, the Saviour of his people. This belief is inspired by the sermons of the Red Woman. The miracles of R'hlor strengthen it even further.

Alongside those who have the right to the throne by blood, the game of thrones has a lot of other participants. In a conversation with Sansa Stark, Petyr Baelish explains the rule of thumb as follows:

“In King’s Landing, there are two sorts of people. The players and the pieces.”⁵

Needless to say, Baelish himself could have no ambition of occupying the Iron Throne. Still, his cunning has put him where he is now. He has the title of Lord to his name, and a number of privileges of which he could not have dreamed, considering his background. He succeeded in achieving all his reasonable goals owing to the fact that he is an expert when it comes to manipulating people by using their weaknesses. Baelish is a *knowledgeable* player and enjoys the game of thrones. He instructs Sansa:

“„Always keep your foes confused. If they are never certain who you are or what you want, they cannot know what you are like to do next. Sometimes the best way to baffle them is to make moves that have no purpose, or even seem to work against you. Remember that, Sansa, when you come to play the game.”
“What . . . what game?”
“The only game. The game of thrones.”⁶

Apart from reflecting on the advantages and downsides of secular power, George Martin also analyzes the option of theocracy. It is shown through the storyline of the Sparrows. From the point of view of ideology, the High Sparrow resembles the famous Italian preacher of the Middle Ages, Girolamo Savonarola: he rejects and despises all the forms of luxury, does not acknowledge the superiority of the secular rulers and at the same time, he sees himself suitable for the position of what we would call a Moral Vigilante. High Sparrow is severe to the sinners.

⁵ A Storm of Swords, chapter 68

⁶ A Storm of Swords, chapter 61

Frankly speaking, there is nothing utterly unacceptable about High Sparrow's behavior in the books so far. I would like to avoid speculating on how the storyline ends in the books. It would be erroneous also to draw conclusions from what we saw in the screen version, given the deliberate changes in the latter. It should suffice to say that theocracy is the only system, the failure of which we have not witnessed so far. Still, it seems too far-fetched to expect Martin to idealize this system over others.

Alongside those thirsty for power, there are a few characters who do not crave for it at all. For these few the state, the realm comes first. Serving the realm is not a simple mission to accomplish. Varys the eunuch is particularly good at it. When he visits Ned Stark in the dungeons, Varys says:

*"I serve the realm. my good lord, how ever could you doubt that? I serve the realm and the realm needs peace."*⁷

Given the immediate context of this particular dialogue, I think it is safe to say that few readers take these words literally, or seriously, for that matter. They tend to think this phrase shows vanity on his part, or that he simply lied. In book 5 we discover Varys was not exaggerating. He is involved in a conspiracy aimed at bringing to the throne who he sincerely thinks deserves it. His methods may not be very decent, but Varys remains true to whom he sees as the rightful heir to the throne and the best ruler truly concerned with the fate of his people. In the film, the eunuch does not succeed in his mission, but he dies trying.

On the other hand, there is Ned Stark, the readers' favourite, the Hand of the King, a valiant, just and righteous man, too honest to take part in all the intricate plots around him. He is conscientious and finds it difficult to realize that others are not similarly straightforward. When Jaime asked him why he had not seized the throne himself, Ned's indignation is so great, he does not even consider the question worth answering. In order to serve your country you have to survive and that is precisely what Ned failed to do. Probably the most quoted words of Queen Cersei came true for Ned in the end:

*„When you play the game of thrones, you win or you die. There is no middle ground."*⁸

This quote is noteworthy for two reasons. The first is that it says "when" not "if", emphasizing the fact that taking part in the game is not optional. The second reason is that it is

⁷ A Game of Thrones, chapter 58

⁸ A Game of Thrones, chapter 45

about survival. One could argue that its morality is dubious, to say the least, but it IS important to keep alive. Unlike Varys, Cersei does not care about the country at all, but the disguise is perfect for her selfish ends that can justify any means.

In my opinion, professor Maria Steinmann is right to say that the main function of the Iron Throne is to attract everybody and still remain vacant. In this respect, the finale of the series presented an interesting solution, when the throne burns to ashes. George Martin reminded the readers once again the simple truth that many of us tend to forget: Power is fugacious.

4. Conclusion

To sum up, in these three texts we can clearly see how the respective authors treat the topic of power. We can conclude that they agree on the following:

1. Power can be as destructive as it is tempting. Abuse of power corrupts the soul and destroys those on whom it is exercised, as illustrated in books 5-7 of Harry Potter, the examples of Gollum by Tolkien or by the characters on the Iron Throne by Martin. However. In good hands, such as Dumbledore's, power can save lives.
2. The genre of Fantasy broadens the scale of the notion of power, making it equal to the dominance over the whole world, with a few exceptions, (Argus Filch, to give an example. He would be perfectly satisfied with Hogwarts as his realm.)
3. Absolute power is never a positive phenomenon.
4. Personal qualities of a power-holder do play a decisive role in determining him as a ruler, as we can see in Westeros
5. The personal qualities of a ruler are, no doubt, very important. Still, not every good person is necessarily a good king, because the throne requires a delicate balance.
6. If one finds in himself the sufficient strength to renounce to power based on his free, personal choice when it is at a hand's reach from him, (Ned Stark, Frodo or Harry Potter are examples of such altruistic altruist, disinterested characters), then the Good will triumph over the Evil.

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**INTERNATIONAL COLLABORATION ON ENGLISH TEXTBOOKS FOR
GEORGIAN UNIVERSITY STUDENTS**

Abstract

This article describes the process of creation of a series of textbooks to assist students in developing and enhancing their listening, speaking, reading, and listening skills in English. The textbooks are being written as a result of extensive cooperation between Georgian colleagues and American specialists from several universities. The article focuses on a reading textbook (working title: *Read in English Outside the Box*), being written through an ongoing collaboration between the Tbilisi State University team led by Professor Manana Rusieshvili, and Professor Donna Farina from New Jersey City University, USA.

Keywords: ELT, language skills, CEFR levels

The professors and instructors working with the B.A. students of English Philology at Ivane Javakhishvili Tbilisi State University (TSU) embarked upon the creation of a series of textbooks that would assist students in developing and enhancing their listening, speaking, reading, and writing skills in English. Presently, two books on speaking skills have been completed by a team assembled by Professor Manana Rusieshvili, the Chair of English Philology. One of the speaking skills books (part 1) was edited by Dr. Mary C. Baldrige, an English Language Fellow and English Language Specialist with the U.S. Department of State who worked in Georgia during the 2019–20 academic year. In addition, Dr. Baldrige completed a handbook on developing English writing skills. These textbooks are currently being piloted in the B.A. program of English Philology at TSU. It is expected that they will be published by TSU over summer 2021; the working titles are: *Speak English Outside the Box* (Parts 1 and 2) and *Write in English Outside the Box*.

Another initiative is *Listening Skills*, which, under the supervision of Professor Manana Rusieshvili, is currently being compiled by Dr. Nino Jojua, teacher of English at the Center of

Foreign Languages, in cooperation with Dr. Mariam Keburia, Invited Lecturer in the program of English Philology. This is intended as a practice-focused textbook consisting of approximately twelve units. It will help students develop the ability to decode and interpret native and non-native English speech through exposure to different accents and paces of speech. Students will learn to focus on listening for main ideas and details, factual information, association, evaluations, feelings and opinions. The textbook will explore a range of audio and video recordings on various topics delivered by British Council educators as well as other native and non-native speakers within different settings. It will also include pre-listening vocabulary practice and post-listening discussions with a special focus on delivery, accent, intonation, specialized vocabulary, functional language, cohesive devices and grammatical accuracy. The textbook has gone through the primary revisions and is expected to be finalized over summer 2021.

This report focuses on a reading textbook (working title: *Read in English Outside the Box*), being written through an ongoing collaboration. Professor Manana Rusieshvili, head of the Department of English at TSU and President of the English Teachers Association of Georgia (ETAG), is leading the department's team, consisting of Associate Professor Rusudan Dolidze and Dr. Sophie Totibadze, teacher of English at the Center of Foreign Languages. The team is collaborating with Professor Donna Farina from the Department of Multicultural Education at New Jersey City University in Jersey City, New Jersey. Professor Farina was a Fulbright scholar in the English Department at Tbilisi State University during fall semester 2019, where she lectured in lexicography and also taught M.A. thesis writing. Dr. Farina builds on the team's work creating the textbook units by editing them and adding exercises and explanations.

The development of reading comprehension skills is rarely indicated as a major problem by either English teachers in Georgia or their students. Nevertheless, Georgian students who take international exams (the International English Language Test [IELTS], the Test of English as a Foreign Language [TOEFL] from Educational Testing Service [ETS], or the Cambridge English for Speakers of Other Languages [ESOL] test) do frequently consider the reading sections more difficult than other parts of the tests. Students who receive a B.A. in English Philology are expected to confirm their command of English at the B2+ level in the Common European Framework of Reference for Languages (CEFR). Note that the B2 level in reading is the approximate equivalent of the Advanced Mid level in the *ACTFL Proficiency Guidelines, 2012*, the American proficiency framework (American Council on the Teaching of Foreign Languages, n.d.).

Generally, at the B2 reading level, a student:

Can read with a large degree of independence, adapting style and speed of reading to different texts and purposes, and using appropriate reference sources selectively. Has a broad active reading vocabulary, but may experience some difficulty with low-frequency idioms. (Council of Europe, 2020, p. 54)

To demonstrate their B2+ proficiency, TSU students take an institutional exam in English organized by the university's Center for Foreign Languages. This exam is planned according to the FCE ("First Certificate in English") format and includes reading skills.

Acquisition of more effective reading skills will allow students to apply their knowledge toward a strong performance on the exams, affording them an important professional credential. Apart from the specific challenges presented by either institutional (within the university) or international examinations in English, it is certainly crucial for TSU students who are English majors to develop their reading comprehension skills to the maximum extent possible. TSU students of English undoubtedly will enter careers for which a strong knowledge of the English language is highly beneficial. By improving their reading comprehension, these students will be better-positioned to demonstrate their knowledge base in English—in the job market and (eventually) on the job, as well as in other important life situations.

Presently, several textbooks are already available to assist in exam preparation. This new reading skills textbook is being written specifically with the needs of Georgian students in mind. It is organized around carefully-selected readings that cover a gamut of subject areas. The wide subject area variety is an important criterion of "Reading for Information and Argument" at the B2 level in the CEFR, at which the student:

Can obtain information, ideas and opinions from highly specialised sources within their field.
Can understand specialised articles outside their field, provided they can use a dictionary occasionally to confirm their interpretation of terminology. Can understand articles and reports concerned with contemporary problems in which particular stances or viewpoints are adopted. (Council of Europe, 2020, p. 57)

Since the students in TSU's philology B.A. program are interested primarily in literature and the English language, some of the texts chosen are within their field: from literature, from well-known

authors such as F. Scott Fitzgerald as well as lesser-known ones. In addition, some of the reading texts cover literary topics, such as the evolution of the short story. In line with B2-level requirements, some reading texts cover specialized areas outside the students' main field of study, such as a historical text on linguistic anthropology that discusses South American Indian languages, or a unit that focuses on art and has three reading texts (about Gainsborough, Vermeer, and the looting of art by the Nazis). The texts also cover "contemporary problems in which particular stances or viewpoints are adopted" (Council of Europe, 2020, p. 57), such as one reading that examines the lack of diversity among Hollywood actors and another reading that discusses funding cuts in British universities.

Each unit in the textbook targets the development of specific reading skills that students need if they are to read with greater understanding as well as with more efficiency. The skills targeted in the textbook correspond to reading skills that are emphasized in the Common European Framework for the B2 level. For example, at B2, the CEFR expects that a student "Can use a variety of strategies to achieve comprehension, including watching out for main points and checking comprehension by using contextual clues" (Council of Europe, 2020, p. 60). In sync with this expectation, one of the reading units teaches summarizing (identifying the main controlling idea, main supporting points, and key words; it also teaches distinguishing less important or irrelevant points from main points). Another reading unit teaches chunking a reading passage (breaking down larger parts into smaller ones) and categorizing information (*main topic, sub-topic of a text; controlling idea of a paragraph*).

Because the goal is for students to achieve a B2-plus skill level, the reading textbook works on skills at B2 but also touches upon the skills of the next-highest, or C1, level. For example, the CEFR requires a C1 student to be able to read texts "in the standard form of the language or a familiar variety with little difficulty" (Council of Europe, 2020, p. 59); the readings in the textbook are in both British and American English, the two most widespread varieties of English. For example, in the aforementioned art unit, one of the texts is in British English and two texts are in American English. The rest of the textbook (discussion questions, explanations of skills, exercises, and directions) is written in American English. Another C1-level skill is "using contextual, grammatical and lexical cues to infer attitude, mood and intentions and anticipate what will come next" (Council of Europe, 2020, p. 60). In this vein, one of the units teaches making inferences during reading and becoming sensitive to the emotional tone of a text. To teach inferences, the unit

explains in detail what it means to make an inference; it also provides students with links to high-quality informational websites where they can, if desired, do additional reading about inferences.

Reading is for most students the most difficult of the three sets of activities that the CEFR labels as “reception”-oriented (oral comprehension, audio-visual comprehension, and reading comprehension) (Council of Europe, 2020, p. 47). When a text is challenging, reading comprehension is facilitated if students are provided with a supplementary audio-visual resource covering the same topic. For this reason, the textbook often contains links to carefully-selected YouTube videos that include related information to help a student tackle a written text more easily.

While the Pandemic slowed work on the reading textbook, it did not halt it. Thanks to Zoom, Professors Rusieshvili and Farina have had many very pleasant Sunday meetings to keep the work on track. The finished textbook is expected to consist of approximately ten to twelve chapters and the goal is to complete it during summer 2021. It will be published by Tbilisi State University at a price that is well within the budget of Georgian students. Like the other textbooks mentioned above, parts of the reading textbook have already been piloted successfully in classes held at TSU. It is expected that once the full published reading textbook has been used in the classroom, a second, revised edition will be prepared and published.

For inquiries about the reading textbook or any of the other skills textbooks, please contact Manana Rusieshvili.

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Eliso Sukhitashvili

THE SYMBOLIC MOTIF OF 'CHILDISH GAMES' IN ALBEE'S PLAYS *THE ZOO STORY*
AND *WHO IS AFRAID OF VIRGINIA WOOLF?*

Abstract

This article focuses on Edward Albee's plays *The Zoo Story* and *Who's Afraid of Virginia Woolf?* The article also discusses the 'first act' of *The Zoo Story* written after about a half of a century and presents these works written in different periods as a whole with the symbolic background of the 'harmful games' of the characters. The author ironically represents the members of academic society. The characters in the plays are reduced to an animal level, to the 'the state of nature' by 'childish games,' but they no longer want to be in the state and prefer to face the truth. The story that starts in the 'prequel' to *The Zoo Story*, ends in *Who is Afraid of Virginia Woolf?* and the ultimate game that is directed against the Creator, still continues and ends with chaos, ends with the most intense form of Hobbesian 'state of nature.'

Key Words: Edward Albee, Harmful Games, *The Zoo Story*, *Who is Afraid of Virginia Woolf?*

Introduction

The Zoo Story is a play that, it can be said, represents the initial stage of Albee's 'childish games', and in general, the first steps of Albee's career as a playwright. It was written in 1958 and premiered in 1959 in Berlin, Germany. In 1960, it premiered in its own country. This play has been staged many times in Georgia in different regions and a couple of Georgian authors have expressed interest in it.

The Zoo Story is preceded in a separate act by the family life of Peter and his wife - Ann. This act was written by the author later, in 2004. According to the author, this part only served the purpose of telling more about Peter and giving him more space, because in *The Zoo Story* he occupies a small place compared to Jerry. However, this part, I think, has quite a deep meaning. The

life of Ann and Peter is the introduction not only to The Zoo Story but also to the lives of Martha and George in the 1962 play *Who's Afraid of Virginia Woolf?* which was written shortly after *The Zoo Story*.

The main objectives of the article are its textual analysis, comparison and confrontation of the two plays mentioned above in terms of 'childish games.' The article also demonstrates what the ultimate aim of the games is, to whom they are against and how they are going to end. First and foremost, the article deals with *The Zoo Story* moving on to *Who is afraid of Virginia Woolf?* and ends with conclusions drawn on the basis of critical analysis of the works.

Childish Behavior in The Zoo Story

Children are nowhere to be seen in the episodes of Ann's and Peter's life. They are not acting characters. They are only mentioned by other characters, we only learn from others that Peter and Ann have children. There seems to be a reasonable suspicion that these girls exist only in the imagination of Ann and Peter. If we say that Ann and Peter are the predecessors of Martha and George, and I think that is so, then we can also think that these girls only exist in the imagination like Martha and George's imaginary child. The characters in *The Zoo Story* as well as in *Who's Afraid of Virginia Woolf?* seem to be reduced to an animal level: "*We are animals! Why don't we behave like that...*" (Albee, 2004:17) - says Ann in *The Zoo Story* and it is this 'animality' that is a refrain throughout the play. At the end of the act, Ann says she wants chaos and she and Peter imagine it is a tornado, the parrots come out of the cage and the cats eat them. Watching this, the girls eat cats. Ann and Peter - eat the girls, and finally - each other. In this episode, we may think that Peter and Ann's girls actually exist and not only in the imagination:

'Ann: a tornado! And we would hear it coming – the roaring we'd never heard before but knew what it was!

Peter: knock over the cages and the birds would fly out...

Ann: and the cats would see that, and they would catch the parakeets and eat them...

Peter: ...and the girls would see this, and the girls would do – what?! – eat the cats?

Ann: Sure; Fearful symmetry.

Peter: And what... and what do we do then... eat the girls?

Ann: Sure! Even more fearful!

Peter: But who will eat us?

Ann: We do that ourselves. We eat ourselves – all up' (Albee, 2004:21-22). I think this is what happens throughout the next two plays (I mean, *The Zoo Story* and *Who's Afraid of Virginia Woolf?*). After this dialogue, Peter goes to the park to read a book. It seems that this act ends in such a way that the expectation of some chaos or committing some animal action arises. This expectation becomes reality in *The Zoo Story* and then in *Who's Afraid of Virginia Woolf?* Peter, who is over forty years old, meets Jerry, a man in his thirties, in the park. Peter sits on a chair and reads a book. Jerry approaches him and starts talking as Ann approached him while he was at home and started talking to Peter. The course and the end of *The Zoo Story* are very similar to the theory of 'the state of nature' of the English philosopher Thomas Hobbes, according to which war is waged in nature against everyone. There is no power to which all will obey. '*men's natural state, before they came together into society, was war; and not simply war, but a war of every man against every man*' (Hobbes, 2003:29). Humans are down to the animal level, which is partly seen in the episode that I mentioned above about Ann and Peter's life. In *The Zoo Story*, it gets more intensified. In 'the state of nature' people are vulnerable and before someone kills them, they try to murder others. It seems that this 'state of nature' appears in a strange way in this play. Jerry is not even trying to kill Peter, but rather, he is trying to be killed by Peter. The portrayal of being in such a 'state of nature' is of profound importance. It is as if by this behavior the author wanted to show that Jerry no longer wants to be in an 'animal state' and also wants Peter to understand that Peter is in such a state. Peter and Jerry seem to start arguing over something childish - a chair and go to the murder. They are fighting over something that probably only children can argue about. Like animals, they seem to have no moral values. The words addressed to Peter in the scene of Jerry's murder underline his animalism: '*You are not really a vegetable; It's all right, you're an animal. You're an animal, too*' (Albee, 1958:49).

I think the end of the play is an attempt for Peter to realize that he is in 'the state of nature', and Jerry is trying to make Peter realize that. Whether Jerry achieves this goal or not remains in question. However, if we say, *Who's Afraid of Virginia Woolf?* is a sequel to *The Zoo Story*, then we find that Jerry's attempt was in vain. Jerry is aware of his being in 'the state of nature' and that is why he does not precede and kill Peter, but he can't make Peter realize this, Peter, who continues to play cruel games in the form of George. The rest of the world is in 'the state of nature' and the characters of *Who is Afraid of Virginia Woolf?* continue this theme. Peter, who returned home with

his wife - Ann (now in the form of Martha), received the university professor Honey and Nick, and continued to 'play' with them.

To go back to *The Zoo Story*, Jerry tells a story he never finishes, and what happened at the zoo remains unclear to the readers. Probably the end of the play is the continuation of the story of the zoo and the author wanted to say that Jerry managed to kill himself at the zoo. The whole world is a zoo. Exactly the same things happen at the zoo and the relationships are the same. Jerry goes to the zoo to see how humans co-exist with animals: *'I went to the zoo to find out more about the way people exist with animals, and the way animals exist with each other, and with people too. It probably wasn't a fair test, what with everyone separated by bars from everyone else, animals for the most part from each other, and always the people from the animals'* (Albee, 1958:39-40). If we go deeper, this quote about the separation of animals is exactly the kind of isolation of humans from each other. Jerry is alone, so alone that he doesn't even have a photograph of someone to put in the blank picture frames in his house. Even the people who live in his apartment are locked up and have no relations with the neighbors. Jerry is alienated and the only way to interact with humans and animals, it turns out to be a 'lack of love' for them, both for Peter and the dog of the owner of his house. At first glance, the play gives the impression that Jerry is lonely, isolated from society, but if we delve deeper into the play, we find that, in reality, Peter is more alone and isolated than Jerry. Jerry is still aware of his loneliness, his 'state of nature', but Peter does not realize this. *'Jerry understands this plight and seeks to remedy it on a personal level. Yet it has only been since his experience with the dog that he has really understood the problem and, more importantly, known how to cope with it'* (Sykes, 1973:448) - mentions Carol Sykes. Jerry realizes this and tries to break free from loneliness by establishing a relationship with Peter on Sunday. Jerry tries to throw Peter out of his chair, which is symbolically an invasion in Peter's isolation. The relationship is only established at the end of the play when Jerry is stabbed. Carol Sykes has the same opinion.

In the play, relationships are expressed by harming each other. A relationship with a dog results in the dog's harm by Jerry. At first, he tries to establish a peaceful relationship with the dog, but eventually, there is no other way but to poison it. He also forces Peter to commit the most heinous act - murder by stabbing himself on the knife and subsequently Jerry thanks Peter for not being indifferent to him and killing him. The same can be said about the relationship between the characters of *Who is Afraid of Virginia Woolf?* They, too, only manage relationships by damaging each other. It can be said that this harm is also an expression of love for each other. In particular,

dog's harm has been replaced by indifference, and harm is better than indifference, as Carol Sykes points out, because this is still some kind of relationship. *'Jerry has undergone a crucial learning experience. He has learned that, paradoxically, cruelty is part of love-one cannot reach others without sometimes hurting them, and one cannot be reached himself without experiencing some pain'* (Sykes, 1973:449-450) – states Carol Sykes.

After Jerry and Peter's final 'relationship', Peter returns home with Martha, not with Ann, now with Martha (as I mentioned above, the play *Who's Afraid of Virginia Woolf?* can be considered a sequel to *The Zoo Story*) and begins the course of *Who's Afraid of Virginia Woolf?*.

Childish Games in Who is Afraid of Virginia Woolf?

There are four characters in the play: university professor of the Department of History - George (Peter), university president's daughter and George's wife Martha (Ann), a new professor of biology - Nick and his wife Honey, who visit George and Martha's house at 2:00 a.m. after a university party. The play is in three acts. The title of the play - *Who is afraid of Virginia Woolf?* seems to be a refrain of the play in the form of a song. The author has taken the lyrics from Frank Churchill's song *Who is Afraid of Big Bad Wolf*, which originally sounded in the Walt Disney cartoon *Three Little Pigs*. On the one hand, this refrain is interesting because the characters of the play – representing the academic society - seem to remain children and cannot avoid the influence of this song by Churchill. I would also like to add that this may have prevented George from leading the Department of History. Charlene Taylor, in her article *Coming of Age in New Carthage: Albee's Grown-up Children*, notes that Albee uses children's poems: *'Georgie Porgie, Who's Afraid of the Big Bad Wolf? Pop Goes the Weasel, and Here We Go Round the Mulberry Bush'* (Taylor, 1973:55). The use of children's poems may indicate the immaturity of the characters. That's probably why Honey does not want to have a child and she also takes pills for it. She does not want to be a mother. *'How do you make your secret little murders stud-boy doesn't know about, hunh? Pills?'* (Albee, 1962:177). And George himself kills even an imaginary child at the end of the play in his mind. After all, a child is a kind of responsibility for a parent and one of the indicators that a person is no longer a child. It is as if the 'imagination' of two daughters, which existed in the life of Ann and Peter in the first act of *The Zoo Story*, has now been replaced by a son's imagination. That

the child is imaginative is evidenced by several places in the play, for example Martha says: *'I said never mind! I'm sorry I brought it up.*

George: Him up... Not it. You brought him up.' (Albee, 1962:70). In this episode, instead of 'him', Martha uses 'it' and hints that the child is fictional. And then George mixes up 'it' and 'him' again: *'Martha doesn't want to talk about it...him. Martha is sorry she brought it up...him'* (Albee, 1962:70). After that, they quarrel over the color of the child's eye. This also suggests that such details in the invention of the son aren't decided yet, and this is revealed in the presence of the guests. Before the visitors come Martha calls George *'Georgie-Porgie, put-upon-pie'* (Albee, 1962: 12), which is one of the children's poems that Martha uses in a distorted form: *'Georgie Porgie pudding and pie,*

Kissed the girls and made them cry.

When the boys came out to play

Georgie Porgie ran away'(Internet resource).

According to Charlene Taylor, George is exactly such a person, avoids the society of men, fails to establish a relationship with them and he is weak (Taylor, 1973). On the one hand, Taylor's opinion is noteworthy, but on the other hand, we may think that it is a kind of introduction to Martha's behavior. I mean, her sexual intercourse with their guest – Nick, in the presence of George. If George was the person who kissed and cried the girls, neither Martha would fall behind George in pursuit of boys, and Georgie Porgie's story, it can be said, is just as appropriate for George as Martha, and once again suggests that the play's characters are not mature.

The immaturity of the characters is reinforced by the fact that George and Martha fulfil the wish of Martha's father, believing him as children believe their parents. It is Martha's father who will not publish George's book, which tells the story of a little boy who kills his parents. It can be said, an outside person controls the lives of Martha and George. Martha's father does not appear in the play, but he is the most influential character. It is his will that Nick and Honey are guests of George and Martha, as Pugh Tison points out. I will add here that the 'murder' of George's parents in the unpublished book seems to be a sign of George's fear of parenthood, and both, the murder of a parent and a child by George (the impression remains in the play that the story described in George's book is George's own story) should point to this. George hates a parent, neither he wishes to be a parent himself nor does he want to have a parent. However, this is based on a deeper symbolic motive. According to some scholars (e.g. Pugh Tison), Martha's father is a symbol of the

Creator of the universe. He is a character in the play against whom characters cannot play. However, in the end, it turns out that they are playing against him. ‘George states sardonically, “He’s a god, we all know that” (170). In Martha’s account of her father—“Jesus, I admired that guy! I worshipped him . . . I absolutely worshipped him. I still do” (206)—Albee deploys the ambiguity between “Jesus” as a mild exclamation and as a direct address’ (Pugh, 2018:10) – states Pugh Tison.

The theme of the immaturity of the characters is also reinforced by the fact that the action takes place in the New Carthage and the first act is called *Fun and Games*. Games and fun are not uncommon for adults either but are more common in children and young people. The characters initially play ‘Humiliate the Host.’ Martha insults George for his incompetence. George failed to take charge of the history department and then the college as a whole. George describes himself as: ‘I am a doctor. A.B. M.A. PH.D. ... ABMAPHID! Abmaphid has been variously described as a wasting disease of the frontal lobes, and as a wonder drug. It’s actually both. I am really very mistrusting’ (Albee, 1962: 37). In this context, it can be said that George calls his education ‘disease’. Precisely because he failed to become head of the history department and college. He did not manage to use his education and now it hurts him a lot. Martha discloses George’s inability in front of the guests, which further aggravates George’s pain. The humiliation in front of the attendees, especially in front of a new university professor, increases George’s pain. This game is also symbolically called ‘Humiliate the Host.’

After ‘Humiliate the Host’ the idea of playing ‘Hump the Hostess’ comes to George’s mind, as if he wants to take revenge on Martha, but in the end, they play ‘get the guests.’ The characters of the play aren’t completely innocent children. When we say that these adult people remain children, the idea of a child’s innocence comes to mind, but it is not so. The characters are not like innocent children, but rather like children who insult and offend each other by playing the ‘games’ mentioned above. In this act, George tells the story of the marriage of Honey and Nick, which was not based on love. In this narrative, George seems to seek revenge for his insult in the first act.

The course of the play in Carthage exacerbates the theme of immaturity. Saint Augustine was in his youth in Carthage to study oratory. During his stay there, he was not yet a fully mature man and, at the same time, the inhabitants of Carthage did not live entirely morally and probably did not shy away from insulting each other. In the first act of *Who’s Afraid of Virginia Woolf?* George tells Nick: ‘You think you are going to be happy here in New Carthage, eh?’ On which Nick replies: ‘I

hope we will stay here' (Albee, 1962:40). Before mentioning the New Carthage, George mentions Gomorrah, a sinful biblical city destroyed by its sins, and this episode is a sign that New Carthage is also a city full of sin. Its inhabitants are reduced to an animal level and the city will also be destroyed if the city residents do not repent their transgressions. After all, Albee's entire play is not just about four characters, it is the symbol of the whole society. The whole society is immature like the characters and has no moral values. They insult and abuse each other. *'I was more calm than others and did not take part in the orgiastic events of the 'troublemakers.' ... 'I lived among them and, to my disgrace, I was ashamed that I was not like them'* (Augustine, 1996: 46) - says Saint Augustine. Carthage is a place that hinders the movement of man towards the truth, God. People insult each other and their moral values, destroy them and then live in such a world. It can be said that they live in an animal environment. Kant's categorical imperative has nothing to do with the characters, their moral condition is far removed from it. Nor does it have anything in common with Christian doctrine, as evidenced by the title of the second act *Walpurgisnacht*, which is associated with a pagan holiday.

According to Pugh Tison, a reader can see Martha's sadistic attitude toward her husband and George's masochistic attitude, as George realizes Martha's behavior in her relationship with Nick. Martha warns George: *"We're going to amuse ourselves, George," he agrees, "Unh-hunh. That's nice." She further cautions, "You might not like it," but he genially accedes, "No, no, now . . . you go right ahead . . . you entertain our guests"* (Pugh, 2018:7). I think sadomasochistic attitudes are less visible among the characters. The characters are less aware of their condition and that is why they could not realize their sadomasochistic attitude towards each other. They just instinctively behave like animals. Ann, who still wants to satisfy her sexual desire in the first act, and to whom Peter responds only by recalling having sex with one of his girlfriends, manages to satisfy this in the form of Martha when she has a kind of sexual intercourse with Nick. Spengler episode is, so to speak, the point of intensification of the relationship between the characters, the moment of ascending their relationship to a more brutal level. *'And the west, encumbered by crippling alliances, and burdened with the morality too rigid to accommodate itself to the swing of events, must...eventually...fall'* (Albee, 1962:174). He thinks the West is burdened with rigid morality, whose steadfastness and immutability in the face of current events will lead to its eventual destruction. After this quote, George dashes the book against the wall and bells start ringing. Before that, in a conversation between Nick and George, George says: *'Then, all at once, through all the*

music, through all the sensible sounds of men building, attempting, comes the Dies Irae. And what is it? What does the trumpet sound? Up yours. I suppose there is justice to it, after all the years...Up your' (Albee, 1962:117). The episode of ringing the bells is, it can be said, the hardest episode during which the last revenge takes place. Honey asks who made the bell ringing and George replies that someone was at the door who brought a message about their son's death. George seems to be trying to face reality himself, he no longer wants to live in illusions. The sound of these bells seems to be connected with the day of wrath mentioned above, the second coming. The 'second coming' in the play is not followed by the resurrection of the dead, but by the death of the imaginative son. This episode is also symbolic in that 'the second coming' and the resurrection of the dead is symbolically related to the release of the characters from 'drowsiness.' The dead rise from the graves, while the characters of the play wake up from the sleep of illusions and move on to another, more brutal stage of action.

I mentioned above that the story of the boy that George tells is the story of George himself. Interesting here is the fact that the boy who killed his parents maniacally bursts into laughter after the murder. Also noteworthy is the fact that George describes the scene of his son's murder in exactly the same words as the story of the boy he met in the cafe, or the story of his father's murder: *'He swerved to avoid a porcupine, and drove straight into a ... large tree'* (Albee, 1962:231). The episode of the murder of the son has a deeper symbolic significance in the play, as does the story of the father's murder by George. Bursting into laughter after the murder of George's father, according to Pugh Tison, exactly tells that George escaped the influence of his 'father'. With the murder of his son, he seemed to put an end to the continuation of 'father's' domination. Honey and Nick also renounce 'father's' domination. They also try to put an end to this with their infertility. They do not want to be parents, they do not want Nick to be called a father. According to Pugh Tison, such kind of behavior by the characters is directed against the Father - the Creator and the murder of the son ends the game, the next round of which will no longer be. The next round, which is directed against the Father himself. I can not agree with Pugh Tison, though. I think the most horrible round of games is starting right now. Begins the round of destruction and justification of the Hobbesian state of nature between countries expressed in the following proverb: 'homo homini lupus est.' As Hobbes mentioned in his *On the Citizen* 'Man is a God to man and Man is a wolf to Man. The former is true of the relations of the citizens with each other, the latter of relations between commonwealths' (Hobbes, 2003:3). Sigmund Freud agreed with the proverb. In his opinion, man

needs a neighbor ‘to seize his possessions, to humiliate him, to cause him pain, to torture and to kill him. *Homo homini lupus.*’ (Freud, 1930:31). That is exactly the round that Ann and Peter imagined at the end of the first act, round of ‘eating’ each other after the ‘eating’ of their children.

Conclusions

Finally, it can be said that the characters in the play are reduced to an animal level, to the ‘the state of nature’ by ‘childish games’, but they no longer want to be in the state and prefer to face the truth.

The characters in the play are lonely. Jerry, Peter, Martha and George are lonely. They manage relationships only by harming each other, which can be seen as an expression of love in the sense that harming is a kind of relationship, and in this respect, better than indifference. Characters are more or less aware of their loneliness.

The author, it can be said, ironically treats the characters representing the academic society. He presents them as children, at the age of immaturity. There are many hints about this. This, in turn, probably calls into question the development of the next generation. Immature and childish academics will fail to educate a sane society.

The plays *The Zoo Story* and *Who's Afraid of Virginia Woolf?* are intertwined, both ending in murder. One might think that George is represented in the form of Peter, and George's father in the form of Jerry - who tries to wake up his son by trying to be killed by him. The next round of George and Martha's games is ‘eating’ of each other, destroying each other as Peter and Ann eat first their children and then each other in the first act. This is what happens in the play *Who's Afraid of Virginia Woolf?* the chaos that Ann needs. It is the fear of participating in the round after this horrible game that can be seen in the response given by Martha at the end of the play *Who is Afraid of Virginia Woolf?* Martha is afraid of playing in the next round, which aims to destroy each other.

The characters seem to be in illusions throughout the play, but eventually, they wake up from the drowsiness of the illusions and move on to another, more brutal stage of action in which ‘*homo homini lupus est.*’

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Ina Baratashvili

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**PLAGIARISM AS A WIDESPREAD PHENOMENON AMONG SECOND-
LANGUAGE LEARNERS AT HEI**

Abstract

Plagiarism is claimed to plague academic realm on a world scale. Georgia is no exception in that respect. Tbilisi State University (TSU) is taking the issue of plagiarism very seriously which is manifested in the measures adopted by the institution to tackle the problem. The university policies regarding plagiarism viewed as a phenomenon of an academic misconduct are constantly becoming stricter and stricter.

The article deals with one of the forms of plagiarism used by TSU students in their assignments, specifically, in their presentations. Presentations, an obligatory form of assessment in nearly all syllabi at the university are frequently characterized by poor referencing, inaccurate citation, when often the whole chunks of text are directly taken from the original sources without any paraphrase or indication of the source. The research focuses on aforementioned instances of plagiarism, their causes and strategies for solving the problem. As a part of conducted research were studied presentations prepared by students at two different faculties (Humanities and Economics) doing English language courses (General English and EAP). Also, students were interviewed online.

Key words: Plagiarism, presentations, academic

Introduction

Plagiarism is claimed to plague academic realm on a world scale. Plagiarism.org whose mission is to support the education community with a comprehensive set of resources to help students write with integrity presents on its page definition of plagiarism according to the Merriam-Webster online dictionary. To "plagiarize" means:

- to steal and pass off (the ideas or words of another) as one's own
- to use (another's production) without crediting the source
- to commit literary theft

- to present as new and original an idea or product derived from an existing source.

<https://www.plagiarism.org/article/what-is-plagiarism>

As we live in an era of dispelling myths the same has to apply to plagiarism, which should not be viewed as just “borrowing” or “copying” but acknowledged as a an act of fraud involving “stealing someone else’s work and lying about it afterwards.”

It should be underlined that plagiarism is not a modern phenomenon. It has come into existences with evolution of science and literature although it cannot be denied that modern accelerated technological advance, introduction and rapid development of Internet, computers, smart gadgets and android phones have certainly exacerbated the problem. The temptation of obtaining information with just one click and then using that piece of information in assignments and papers to be submitted within strict deadline is quite big. Correspondingly, western reputable educational institutions were quite prompt to respond to this burning issue by carrying out research and developing special programs that can detect and reveal the instances of plagiarism.

Georgia is no exception in that respect. In 2016 was published a research report titled “The Problem of Plagiarism and Its perception in Georgia”. Naturally, the report looked into the problem of plagiarism and its perception in Georgia. The research was funded by Erasmus + and open society which is a clear indication that western assistance is readily provided for addressing this acute problem.

1. The measures taken by TSU to tackle the issues of plagiarism

TSU is certainly among those institutions that are taking the issue of plagiarism very seriously, which is manifested in the measures adopted by the university to tackle the problem. The university policies regarding plagiarism viewed as a phenomenon of an academic misconduct are constantly becoming stricter and stricter. TSU takes efficient steps to raise awareness regarding plagiarism through implementing various projects with active assistance of Erasmus Institutional Development Program project - "Academic Integrity for Quality Teaching and Learning in Higher Education Institutions in Georgia (INTEGRITY)" and fruitful collaboration of TSU Department of Public Relations and Quality Assurance as well as enthusiastic participation of TSU Student Self-Government. E.g. As part of short term project “Campaign Against Plagiarism” an animated video was prepared with the participation of students, which explains both plagiarism and ways how to avoid it, as well as highlights examples of citations and paraphrasing. We should particularly single out the fact of purchasing text similarity software “Turnitin” in the framework of the Integrity

project. The project coordinator Ilia State University as well as TSU have developed various resources, including textbooks, instructions, video tutorials, and guidelines for using “Turnitin”. We have elaborated on steps taken by TSU in its struggle against plagiarism to show that the process of dealing with this issue and the process of educating students as well as both academic and administrative staff should be ongoing, continuous as obviously still there is immense work to be done in order to eradicate the problem or at least to alleviate it to maximum extent possible.

2. Instances of plagiarism in assignments prepared by TSU students

2.1 Presentations as a form of assessment in TSU

The article deals with the instances of plagiarism characteristic to assignments prepared by TSU students, specifically, in their presentations. The goal of preparing presentations in academic English course is multifaceted. A number of skills are checked, such as, language competence (fluency, accuracy), analytical thinking (critical thinking), ability to address target issues, research skills (ability to look up information, seek relevant data, cite relevant sources), using PowerPoint, communication skills (ability to establish rapport with audience, holding listeners attention), time management. In general, while assigning presentations students are given choice. Either they have to respond to specific subject issue or they have to prepare presentations on issues they deem to be important (in that case they have to present short verbal justification to the lecturer about what prompted their choice and which trustworthy sources they are going to rely on). E.g. previous term, students were offered several articles from the reputable magazine “The Economist” (*Absent student, Office Politics, Who controls the conversation*) and for their final presentations they had to opt for one of them. As might be expected, apart from the given article they were told to seek additional information from the similarly trustworthy sources so that they could make their presentation more analytical, more varied while dealing with the issues already familiar to other students, which would make discussions to be followed after presentation more engaging for other the rest of the group. Also, some students expressed wish to prepare presentations on issues in accordance with their choice.

2.2 Cases of academic misconduct revealed through presentations

Presentations, obligatory forms of assessment in nearly all syllabi at TSU are frequently characterized by poor referencing, inaccurate citation, and often whole chunks of text are directly taken from the original sources without any periphrasis or indication of the source. The article

focuses on aforementioned instances of plagiarism, their causes and strategies for solving the problem. The reasons behind may be various such as students' lack of knowledge and skills of exploring the resources and proper use of these resources. Responsibility for frequent cases of plagiarism also lies with academic staff; professors who either due to their lack of experience while dealing with issues of plagiarism or just superficial approach to the given assignments also contribute to aggravation of the problem.

Methodology

3.1 Research participants

As a part of conducted survey presentations prepared by students at two different faculties (Humanities and Economics) doing English language courses (General English and Academic English) were reviewed. Also, students were interviewed.

3.2. Data collection and analysis

As mentioned, there were conducted short interviews with students. Students were asked questions in order to determine to what extent they are aware what plagiarism is. They were asked if they knew what plagiarism meant, if they committed the act of plagiarism and how they felt about that.

Regarding for presentations, majority of students stated there was clear distinction between academic, thesis paper and "an ordinary" presentation. That is why, they thought teachers should have much more lenient attitude towards instances of plagiarism in presentations than to the same phenomenon in thesis papers or even course work. TSU students associate notion of presentation as an assignment given to them with power point presentation where the main focus is on the visual side. However, in many cases they contradict themselves as they tend to squeeze in large portions of texts in power point presentations so that they don't have to memories text, or freely discuss an issue, but just read from the screen, which makes the situation even worse as not only do they directly take content from unspecified sources but they don't even bother to learn what they've plagiarized or analyze plagiarized content.

Results/Findings

The results of the implemented survey revealed the fact that majority of students poorly comply with aforementioned requirements for proper presentation. Only about 21 per cent of students whose assignments were reviewed as a part of survey comply with the norms of plagiarism while 79 per cent definitely ignore them. When faced with the task of preparing presentation they focus on obtaining subject content without bothering much to process and analyze obtained information; their main concern is just the visual side of presentation, which is again direct transfer of visual material from Internet; they usually end their presentations with thanking audience without citing sources used in their presentations. As a result of interviews with students it became clear that they have rather vague understanding of plagiarism and correspondingly they need much more detailed instructions before receiving specific assignments and clarifications on not only how to prepare proper presentations (meeting all above mentioned requirements) but also how to avoid plagiarism and how to comply with internationally and locally set standards for academic work.

Conclusions

We should make our students aware that all of the below mentioned stated cases are considered plagiarism:

- turning in someone else's work as your own
- copying words or ideas from someone else without giving credit
- failing to put a quotation in quotation marks
- giving incorrect information about the source of a quotation
- changing words but copying the sentence structure of a source without giving credit
- copying so many words or ideas from a source that it makes up the majority of your work, whether you give credit or not <https://plagiarism.org/article/what-is-plagiarism>

Also, students should be informed that it is not after all that difficult to avoid plagiarism, which means that they can freely seek access to different internet or paper based sources and resources and use them for supporting their arguments or hypothesis provided they make sure they observe proper citation rules and standards. In this view it is also teachers/professors responsibility to familiarize students with these rules and standards by giving direct instructions as well as indicating reliable sources for enhancing that skill.

It will be also helpful if academic staff within the educational institution is provided trainings on addressing the issues of plagiarism and on application of anti plagiarism programs introduced and applied at that university.

We believe that while dealing with this serious misconduct we should apply quite well known and tested approach which is called raising awareness about the problem. We reckon that of course downgrading and in some cases when the instances of plagiarism are particularly flagrant not accepting assignment or paper at all should be considered and applied but at the same time we should keep on educating and instructing our students what plagiarism actually is and how degrading it is to their academic performance and general attitude. They should feel ashamed and embarrassed when they know that they are using somebody else's work without acknowledging it.

As for presentations, we should make it clear to our students that the main objective of assigning them is to help them develop research, analytical skills, realize what academic honesty and integrity is so that they are better prepared and equipped with adequate skills to deal with much more sophisticated and challenging tasks such are course work or thesis paper.

Apart from general recommendation we have more specific recommendations:

Introducing special textbooks on how to prepare presentations and how to write dissertations and thesis in English.

The other beneficial strategy might be introduction of students peer review of the presentations (giving feedback not only to what extent presentation complies with assignment question, and to what extent the language is used accurately, but also to what extent students have managed to perform the task without resorting to plagiarism, to what extent they succeeded in indicating sources in an academic manner).

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Inga Zhghenti

EDWARD ALBEE'S RECEPTION IN GEORGIA

Abstract

The aim of the article is to explore the reception of Edward Albee's drama in the country of Georgia. On the one hand, the proposed work is mainly an attempt to analyze critical reviews related to Albee's work, whilst, on the other hand, the paper introduces an overview of a number of staged versions of Albee's *The Zoo Story* performed in Georgian theatres in an analytical approach and their critical reception. It has to be noted that Edward Albee in Georgia is mostly perceived as a representative of the Absurd Theatre. According to Hungarian critic, Martin Esslin, being the first to use the term "The Theatre of Absurd", Albee "americanized" the global concept of life's absurdity accentuated in existentialist philosophy and then echoed in the Theatre of Absurd through ironizing the American Dream and criticizing steady social-economic structures and normalized gender identities within the society. Albee managed to adopt essential and eternal human problems of alienation, loneliness and despair to an American reality. It is clear that the analytical perspectives and approaches declared in the articles written in Georgian significantly influence critical highlights and evaluation as well as aspectual focuses and interpretations demonstrated in the performed versions of the *Zoo Story* on the Georgian stage.

Key Words

The American Dream, Absurd, Americanization

Introduction

The research paper intends to examine the reception of Edward Albee's (American dramatist) drama in Georgia. Through the analysis of critical and analytical papers studying Albee's work and looking into stage interpretations of the *Zoo Story*, the review article aims at dealing with Albee's drama in a global context- the analysis developed in the article associates Albee's plays with the issues accentuated in the Drama of Absurd in general (alienation, loneliness, loss of life's essence and belief in transcendental truth, dominance of illogicality and absurdity of existence, etc.). At the

same time, the paper introduces Albee's work as an individual venture of conceptualizing the concept of absurd for the specific US context of the "American Dream", i.e. focusing on the failure of the optimism associated with material well-being and materialized values of American society deprived of beliefs and ideals.

Methodology

In terms of research methodology the following article is a systematic review article. It summarizes and analyzes content from the research articles published earlier on Edward Albee's drama in the Georgian language as well as the theatre productions of *The Zoo Story* on Georgian stage. The review itself is based on a comparative analysis looking at the similarities and differences developed both in the article findings and stage interpretations. Therefore, the work reviews the articles examining Edward Albee's particular plays as well as the works looking at the association of Albee with the Theatre of Absurd, as well as the interrelations between The Theatre of the Absurd in the USA and the Theatre of the Absurd in Europe.

Another research method applied in the given work is a structured interview. The predetermined and designed set of questions were sent to a number of Georgian directors who staged Albee's play *The Zoo Story* at different Georgian theatres. The use of this qualitative research technique enabled me to compare Edward Albee's reception in individual directors' interpretations. At the same time, it helped me analyze how these interpretations are linked with the typical Georgian context as well as the global panorama of analyzing Albee's drama.

1. Articles

1.1. Review of the Articles

The articles on Albee's work written in Georgian tend to demonstrate the approach considering Edwards Albee as inseparable part of the Absurd Drama, therefore, on the whole, the articles accentuate that the dominant contextual discourse in Albee's plays is human conflict with the outer world conditioning the impossibility of finding the self, thus highlighting unavailability of disharmony and absolute alienation. Accordingly, the articles mostly focus on the topics being

essentially problematized in Absurdist philosophy and the Absurd Drama- loneliness, alienation, despair, disappointment, deprivation of self-confidence, loss of values, etc. It is clear that, the authors of the articles develop reasoning that Albee's work is understood as representation of existentialist issues outlined in the Absurd Drama, thus being influenced by the European Absurd dramatists like Beckett, Ionesco, etc. As a result, they mostly develop generalized analysis with a view focusing on life's absurdity conditioning loneliness, despair and alienation. However, the articles do not show an attempt to examine Albee's plays through an insight into the context what made the American dramatist a complete individual in his style and expression. Albee himself denied being associated with the classic Absurd Drama of Beckett, etc. As a dramatist he is said to manipulate Chekhovian elements and methods of Antonin Artaud's theatre of cruelty in his plays, but, from my point of view, he stands out as a fully independent playwright with his distinctively strong voice in his representation of inner human world being in conflict with cultural, social, historical pressures, guidelines and discourses not in a sense and way of Beckettian failure, but vice versa. Albee brings about the social, psychological, cultural, sexual, gender-related contexts and conflicts in which a human-being has to tackle with spiritual, psychological, physical and mental dilemmas. Albee's protagonists escape from reality through self-deception as there is no chance of change, but still they are woken up by an intrusion of a certain turning point in their lives- e.g. it is an unexpected visit of somebody (i.e. Jerry meets Peter sitting on his own in a central park of New York), etc. Albee as well displays the dying of the social-economic values through the irony on the American Dream, thus highlighting that economic and financial growth does not deliver happiness in a world where values undergo critical breakdown. At the same time, it is to be noted that the articles do not throw a focus on the issues such as marriage, family life, gender roles, being significant constituent of Albee's drama in terms of contextual framework. Through these topics Albee achieves a comprehensive exposure of human breakdown in many terms- psychological, spiritual, sexual, cultural, political, etc. Nevertheless, the articles written in Georgian show a critical attempt to approach Albee's drama as a part of the Theatre of Absurd from which the American dramatist absorbs the context of human isolation, alienation and human failure and transforms and adapts these issues to a specifically different American reality.

This part of my essay attempts to provide a stage by stage analysis of the four articles written on Albee in Georgian. I will try to analyze basic approaches and critical views they tend to develop.

1.2. Analysis of Albee's Creative Aesthetics

Manana Antadze, a well-known and internationally recognized Georgian literary scholar and translator, was the first one laying the groundworks for the future contemplations in Albee's creative activity. In her article "Existential Intuition" published in the volume "Modern Western Drama" the author analyzes Albee's creative aesthetics. The work emphasizes that Albee's artistic method "joins empirical level with a metaphorical one that contradicts the first." The author as well notes that "American dramatist combines two incompatible poles of illusion and reality. Open end of Albee's plays suggest multiple alternatives making plays more real and close to human context." The author notes that the spontaneous energy that moves Albee's work is "existential intuition" being found in Zen-Buddism as "each of his play culminates in ritual magic."¹ I reckon that this very first article on Albee in the Georgian language suggests an interesting linkage between a reality-illusion combination and an open end characterized for most of Albee's plays. This technique leaves a free space for the audience to analyze, reconsider and draw conclusions based on individual experiences and interpretations. The following article as well outlines the interrelation between existential human dilemmas echoed in the Absurd Drama and protagonists' loss of perception of reality and illusion in Albee's plays. This contextual and formal technique is used by Albee to represent protagonists' attempt to escape from reality. This, in a way, is a certain form of alienation from the self and the world. In my opinion, the article by Manana Antadze is a significant contribution to the analysis of Albee's one of the most essential theatrical traits- confusion and mixture of reality and illusion which as well throws light on Albee's views on life as relationships-relationship to others and to one's own self as well.

1.3. Analysis of The Zoo Story

Another article with a focus on the essential conflict of the Absurd Drama was written by a 2nd year student of the theatre studies (Shota Rustaveli Theatre and Cinema State University of Georgia) **Nikola Kpaliani** under the title "Unprecedented Story". The paper was published in the newspaper Duruji (2013, 4). Here as well the author analyses Albee's "The Zoo Story" through the

¹ Edward Albee: Existentialist Intuition (collected essays "Modern Western Drama", 1989, ISBN 5-511—00317-4, Tbilisi University Press, 1989

retrospect of the Absurd Drama. The article states that the play shares the basic principles of the Theatre of Absurd. The author highlights that Jerry is the person with the role of decoding the essential conflict of the Absurd Drama- the conflict between the self and the universe, whilst Peter serves as his assistant to accomplish this role: “Jerry is the main player, that is why, his role is more important – it is him, through whom the conflict reaches its climax. As for Peter, he can be considered the player’s assistant and, however, Jerry helps him overcome life’s absurdity, though Peter himself plunges into more absurd.”² I am to say that this article definitely offers the reading of the text of the Zoo Story as an existential allegory - one (Peter) has to seek for the essence of life in this absurd world full of misunderstandings, illogicalities and dilemmas. According to this viewpoint, it can be concluded that the author considers Albee’s *The Zoo Story* to be constructed with the principles of the Absurd Drama. Jerry himself manages to give life a certain meaning through choosing death. Though his death seems to be accidental, this is a way of highlighting the significance of choice and meaning in Peter’s life which he himself is deprived of. This makes the play absolutely different from the contexts of the Absurd Drama in Europe as protagonists in Samuel Beckett’s plays, for instance, are deprived of any opportunity of getting a chance of change or finding a certain meaning in life- they live in a world of illogicality either in the condition of waiting (*Waiting for Godot*) or postponing the unavoidable end (*Krapp’s Last Tape*, *Endgame*, etc.). Regarding the characters depicted in Albee’s plays, they constantly experience a kind of encounter (e.g. Peter & Jerry) or epiphany serving to wake them up from their passive condition to face a new reality and realize challenges and crisis in their own lives.

One more significant insight of the author is drawn into Jerry’s monologue- the author of the article states that Jerry’s monologue highlights the necessity of mutual understanding, overcoming isolation and the failure of the attempt to achieve harmony in human relationships.³ This is another contextual similarity the *Zoo Story* shares with the Theatre of Absurd- it demonstrates failure of communication- an unresolved challenge for the alienated humans portrayed in the Absurd Drama.

Besides the two articles mentioned above I have to speak about my two papers- the first one endeavors to convey depiction of the concept of alienation in XX century American Drama and the

² Nikola Kopaliani, “Unprecedented Story”, Shota Rustaveli Theatre and Cinema State University Newspaper “Duruji”, April 26, 2013, p. 1

³ Nikola Kopaliani, “Unprecedented Story”, Shota Rustaveli Theatre and Cinema State University Newspaper “Duruji”, April 26, 2013, p. 3

second one is mainly a venture to outline basic differences and interrelations between the Theatre of The Absurd in Europe and the Theatre of the Absurd in the USA.

1.4. Analysis of Albee's Plays in the Context of the Absurd Drama in Europe and Absurd Drama in the USA (Universalities, Interrelations, Differences)

My first article on American Drama was published in the conference book of V International Conference on American Studies organized in October 2010 by Akaki Tsereteli American Studies Center together with John Dos Passos Association of Georgia. The paper "Alienation in XX Century American Drama" underlines the prerequisites of formation of the Absurd Drama in Europe. It states that the Absurd Drama in Europe was conditioned by that despair humankind had to face after I and II World wars, thus considering alienation to be a central contextual unit of the European Absurd Drama.⁴ In the article I single out three American plays (Edward Albee's *Who's Afraid of Virginia Woolf?*, Arthur Miller's *Death of a Salesman*, Christopher Durang's *Sister Mary Explains It All for You*) to be the most powerful representation of alienation and human incapability of communicating thoughts and feelings. The most significant and noteworthy remark regarding Albee's most popular play *Who's is Afraid of Virginia Woolf* is that Martha and George, a couple represented in the play, are both seen as "alienated from the microcosm of the university where they work, as well as from the entire world." I note that the couple's imaginary son "demonstrates the fear of oneself" which can be perceived as ultimate alienation from the self and the universe.⁵ As the article focuses on understanding alienation as one of the most acute issues in the Absurd Drama, it analyses George and Martha's relationship as a representation of alienation in a global sense. Alienation is revealed through miscommunication between the husband and wife as well as their intellectual and psychological attachment to illusion exposed in their imaginary child being part of their marriage life. At the same time, the play contains a number of fake things: Honey's fake pregnancy, the fake boxing match, the fake nursery rhymes, the fake shotgun. The article suggests an interpretation that this inseparability of illusion and reality is conditioned by alienation from reality which is unbearable and illogical for the

⁴ Inga Zhghenti, "Problem of Alienation in XX Century American Drama", Conference Proceedings of the V International Scientific Conference on American Studies, ISSN 1512-09-53, October, 2010

⁵ Inga Zhghenti, "Problem of Alienation in XX Century American Drama", Conference Proceedings of the V International Scientific Conference on American Studies, ISSN 1512-09-53, October, 2010, p. 152,153

protagonists. This approach once again indicates that Albee's dramatic works in Georgian articles are analyzed in a context of the Absurd Drama and its fundamental postulates among which alienation, being one of the most predominant troubles of humankind, tends to be prioritized in analysis.

My another article “The Major Differences and Interrelations between the Theatre of the Absurd in Europe and the Theatre of the Absurd in the USA” was published in a conference book of 12th International Conference on American Studies. (The conference was held on December 2, 2019 at International Black Sea University (Tbilisi, Georgia). The paper seeks an explanation of what universalities the Absurd Drama in Europe and the Absurd Drama in the USA have in common and what characteristics distinguish the one from the other. At the same time, the paper “looks at the manner absurd has been incorporated into a particular/specific American vision on the example of Edward Albee's three plays *Who's Afraid of Virginia Woolf*, *The Zoo Story* and *The American Dream*. The first part of the work “Backgrounds and Interpretation of Absurd in the European and American Absurd Drama” highlights that the notion of absurd in the American Absurd drama has different meaning from the way it is incorporated in the European Absurd Drama. I accentuate that the absurd in European Absurd Drama is related to the loss of meaning and acknowledging ultimate illogicality of existence. The realization of this tragic condition drives a man towards a total alienation, i.e. he is cut of his transcendental roots of belief, devoid of any purpose in life. This is what the concept of absurd means in the Absurd Drama in Europe. Regarding the Absurd Drama in the USA, I highlight that as loss of meaning and sense in life was mostly determined by post-war despair in Europe, there was no preconditioning loss of meaning in the USA. In the paper we as well read that according to Bigsby “modern American literature is a catalogue of attempts to understand and conceptualize absurd in an American way.” Bigsby defines that to American writers interpretation of absurd is dissimilar to what it means to European authors: “Absurd can only be acknowledged if it is susceptible of transcendence, it sets a context within which American optimism is a kind of “recurring irony”. (<https://journals.ku.edu/amerstud/article/download/2185/2144>).”⁶ Besides Bigsby's viewpoint, I also mention Peter Brook who determines the basic difference between the Absurd Theatre and the Traditional (Conventional) Theatre: “In naturalist plays dialogues are composed in a way that

⁶ Inga Zhghenti, “The Major Differences and Interrelations between the Theatre of the Absurd in Europe and the Theatre of the Absurd in the USA”, Conference Book of 12th International Scientific Conference on American Studies, 2019

naturalism of speech is preserved and the message fully conveyed. And the playwright of Absurd Drama creates an absolutely new dictionary through illogicality of language and strange behavior of characters.⁷ At the same time, the article clearly defines the distinctions between the theoretical and contextual frames of the Theatre of the Absurd in the USA and the theatre of the Absurd in Europe, supporting the suggested opinions of stating a number of prominent literary critics' viewpoints. Hungarian critic Martin Esslin explains that in American drama the feeling of absurdity is connected with the failure of the belief in the so-called American Dream. As Edward Albee's work "attacks the very foundations of American optimism", Martin Esslin assigns him to the category of the Theatre of the Absurd. In the paper I as well mentions that, according to Esslin, Albee clearly takes up the style and subject matter of the Theatre of the Absurd and translates it into a genuine American idiom. One more noteworthy information given in the work is C.E.Bigsby's distinction drawn between the vision of Samuel Beckett or Eugeni Ionesco and Edward Albee- Bigby reckons that Albee's "The American Dream" is an expressionistic satire revealing the inadequacies of contemporary American Society.⁸ Bigsby's evaluation of Albee's theatrical aesthetics indicates that the representation of absurd in Albee's drama is woven into the dramatist's intention of interrelating cultural, political, social agenda into the characters' lifestyles, relationships and attitudes. Accordingly, it can be concluded that in Albee's work the central issues of the Absurd Drama (whether it is absurd, alienation, etc.) are correlated with socio-political accents (the American Dream, the US history, etc.)- e.g. even George and Martha's suggested surname "may well be Washington" indicates a sociopolitical and historical concern (George is a member the college's history department) and destruction of past values. Their childlessness signifies the failure and the end of the cultural reality they belong to.

Another important chapter of the article is "Conceptualization and Americanization of Absurd in Edward Albee's Drama." In this part I analyze the so called "americanization" of absurd related to deconstruction of the material values associated with the American Dream. I state that in *Who's Afraid of Virginia Woolf* Albee reveals "the failure and inappropriateness of the American Dream

⁷ Zhghenti Inga, "The Major Differences and Interrelations between the Theatre of the Absurd in Europe and the Theatre of the Absurd in the USA", Conference Book of 12th International Scientific Conference on American Studies, 2019

⁸ Zhghenti Inga, "The Major Differences and Interrelations between the Theatre of the Absurd in Europe and the Theatre of the Absurd in the USA", Conference Book of 12th International Scientific Conference on American Studies, 2019

through the unhappy marriage of George and Martha. It is noted that the American dramatist exposes the destruction of values and principles associated with the American Dream. Albee discloses that “within the scheme of the American Dream marriage is approached as a kind of economic deal rather than a relationship based on true love, respect and mutual understanding.”⁹ This analysis suggests that *Who is Afraid of Virginia Woolf* refers to dysfunctional marriage through which basic problems within the society and dilemmas of values are exposed.

The work as well looks at understanding the concept of alienation- I reckon that by Martha and George’s imaginary son, being an important constituent of the plot and contents of the play, the dramatist depicts extreme form of alienation and emptiness in which characters are deprived of any sense of reality. They neither accept nor have the capacity to change their lives, therefore, both George and Martha choose to live in illusion, thus finding a kind of shelter in it. Finally, as George considers Martha to be lost between truth and illusion, he kills their imaginary son through the fact of revealing their secret to the guests- he states that their son has died in a car accident. With the very decision Albee “demonstrates tragic and dramatic forms of alienation exposed in the characters’ attempts to escape from reality”.¹⁰ This very point of the play again echoes issues of alienation and absurdity of existence being fundamental in the Absurd Drama in general.

In the very article I also note that *Who is Afraid of Virginia Woolf* also shares certain technical traits with the European Absurd, e.g. with Samuel Beckett’s drama: “In Beckett’s works there is a tendency to demonstrate a decay of characters’ health and physical conditions in the succeeding acts (e.g. in the second act of *Waiting for Godot* Pozzo is blind and Lucky is deaf; Nagg and Nell’s health also becomes worse in the second act of *Endgame* in which Nell dies). Similarly, in *Who is Afraid of Virginia Woolf* the three parts of the play represent the gradual depreciating of principles, values and ideals. In the first part characters discuss their interests and convictions with

⁹ Zhghenti Inga, “The Major Differences and Interrelations between the Theatre of the Absurd in Europe and the Theatre of the Absurd in the USA”, Conference Book of 12th International Scientific Conference on American Studies, 2019

¹⁰ Zhghenti Inga, “The Major Differences and Interrelations between the Theatre of the Absurd in Europe and the Theatre of the Absurd in the USA”, Conference Book of 12th International Scientific Conference on American Studies, 2019

enthusiasm, whilst in the second and third ones they start drinking too much, consequently, divulging their secrets and thus depicting demoralization of human values.”¹¹

The work as well looks at Albee’s first play *The Zoo Story* which shares the feelings of emptiness, alienation and lack of communication from existentialist philosophy and the Theatre of the Absurd. Through the encounter of Jerry and Peter in Central Park, New York, the author reveals human inability to achieve mutual understanding and communication. The play shows that modern humans tend to be locked in cages like animals in the zoo and isolated in their own existence.”¹² This critical examination once more approaches Albee’s work as “an American contribution” to the Theatre of the Absurd.

Regarding the conclusion drawn in the article, I explain the difference in understanding absurdity and alienation in the Absurd Drama in Europe and the Absurd Drama in the USA- it is assumed that in the European Absurdist drama alienation and despair are linked to the loss of life’s essence, whilst, Albee, through masterfully exhibiting that minds of the Americans being restless and too much obsessed with the desires of the American Dream, demonstrates absurdity and alienation in the very context of failure and futility of materialistic ambitions associated with the American Dream. ¹³ One more basic assumption made in the article regards the different prerequisites of formation of the Absurd Drama in Europe and the Absurd Drama in the USA, which definitely affected and influenced issues conveyed in them: “as there was no corresponding loss of meaning and essence of life in the USA and due to the concepts of the American Dream being still strong and followed, American idea of absurd attacks the very foundations of the American Dream. Even within the materialistic society being too much obsessed with career, prosperity, economic success and wealth, humans in the modern world in any case, are doomed to suffering, loneliness, miscommunication and alienation. With these features American Absurd

¹¹ Zhghenti Inga, ““The Major Differences and Interrelations between the Theatre of the Absurd in Europe and the Theatre of the Absurd in the USA”, Conference Book of 12th International Scientific Conference on American Studies, 2019

¹² Zhghenti Inga, ““The Major Differences and Interrelations between the Theatre of the Absurd in Europe and the Theatre of the Absurd in the USA”, Conference Book of 12th International Scientific Conference on American Studies, 2019

¹³ Zhghenti Inga, ““The Major Differences and Interrelations between the Theatre of the Absurd in Europe and the Theatre of the Absurd in the USA”, Conference Book of 12th International Scientific Conference on American Studies, 2019

echoes conceptual highlights of the general understanding of absurd and absurdity of existence from the European absurd.”¹⁴

As a conclusion, it can be said that the articles written by Georgian literary critics on Albee’s drama represent the American dramatist’s techniques and ideas as being incorporated from the absurdist plays of the European dramatists such as Beckett, Ionesco, Genet, etc. but, at the same time, the works outline Albee’s plays as explicitly American with its independent and distinctive representation of human problems woven into their social statuses, relationships, behaviors and socially normalized discourses. In my opinion, one of the most essential feature distinguishing Albee from European absurdist playwrights is that his drama is not as pessimistic as Beckett’s drama, for example: in most of his plays, through exposing dysfunctionality of families, society, destruction of values, alienation and indifference, Albee calls for action for social equality, harmony and change.

2. Theatre Interpretations of Albee’s Plays

2.1. The Zoo Story Productions

The Zoo Story was Albee’s first produced play being proclaimed by Christopher Bigsby as “the most impressive debut by any American dramatist.”¹⁵ Like many other leading dramatists, Albee’s The Zoo Story premiered outside the USA in a workshop production in German at the Schiller Theatre in West Germany in 1959 as a part of double bill with Samuel Beckett’s Krapp’s Last Tape. Six months later The Zoo Story, again paired with Beckett’s play, came to the off-Broadway Provincetown Playhouse. The play was repeatedly revived in different double bills at various New York Theatres in the next years.

The appearance of Albee’s the Zoo Story on the Georgian stage should be attributed to the Georgian directors’ attention and interest in the Absurd Drama in general. Like in all the other theatres, Albee’s drama in Georgia was premiered by the launch of the Zoo Story. As in the articles, the stage interpretations also represent Albee’s play as a work exposing and unfolding

¹⁴ Zhghenti Inga, ““The Major Differences and Interrelations between the Theatre of the Absurd in Europe and the Theatre of the Absurd in the USA”, Conference Book of 12th International Scientific Conference on American Studies, 2019

¹⁵ The Cambridge Companion to Edward Albee, edited by Steven Bottoms, Cambridge University Press, 20005

those human challenges being centrally acute in the Absurd Drama, i.e. the conflict between the self and the universe. In spite of the fact that the Georgian directors mostly tend to interpret the Zoo Story as an absurdist play (highlighting absurdity of life, alienation and miscommunication), at the same time, they incorporate a variety of elements such as of traditional drama, naturalist theatre, psychological drama, etc. in order to highlight the central acute issues in Albee's world among which alienation, loneliness, pressures conditioned by socially accepted discourses, conflict between an individual's self and society are predominant.

Before I analyze the theatre interpretations, staging techniques and reviews of the plays, I will give a chronology of Albee's *The Zoo Story* theatre performances in Georgia: It was Levan Svanadze, a director of Chiatura Drama Theatre who staged the *Zoo Story* in 1986. The theatre took the play on tour to Riga, capital of Latvia. In 2003 director Gega Kurtsikidze's version of the same play, which as well was his graduate work, was awarded a gran prix in an international festival "Debut". One more version of this play appeared in 2015 by Beka Kavtaradze in Vaso Abashidze Music and Drama Theatre. In 2018 director Mamuka Tkemaladze also staged the play at the Tumanishvili Theatre. One of the most distinguished interpretation of the play was directed by Saba Aslamazishvili on February 21, 2021 in Meskheta Theatre.

All the theatre interpretations of the *Zoo Story* are similar to the articles discussed above in a way that they accentuate existentialist dilemmas depicted in the Absurd Drama. The performances through their staging techniques, minimalist décor and accents highlight the impossibility of understanding and harmony in relationships, thus the conflict between Peter and Jerry is mostly perceived as demonstration of absurdist alienation and disharmony. Consequently, in this part of my essay I will explore the essential traits of the *Zoo Story* performances in Georgia in terms of characteristics they have in common as well as contextual traits revealing the differences in the messages directors intend to input in their interpretations.

2.2. Director Mamuka Tkemaladze's Interpretation

Mamuka Tkemaladze follows the pattern being adopted in many of *The Zoo Story* versions – his interpretation creates a polar version of a character lost in ambiguity of existence caused by dominant social guidelines he follows. In his version Peter is a prisoner of his own life – he has all the things declared as "normal and acceptable" by society such as family (he is a family man), he is

employed, etc. i.e. he, unlike Jerry, follows a conventionally normative lifestyle. The director uses Peter's encounter with Jerry to reveal Peter's fake harmony - Jerry mocks Peter's bourgeois lifestyle and materialistic ambitions from which Peter himself wants to escape, at least subconsciously - that is why, Peter leaves his house to go to the park which gives Jerry's accusations a certain credence. Mamuka Tkemaladze represents Jerry and Peter as two opposite selves of one and the same person (Samuel Beckett's characters as well are often considered as split parts of one and the same person-e. g. Vladimir and Estragon in *Waiting for Godot*). Thus, in Mamuka Tkemaladze's version of the *Zoo Story* Peter meets Jerry – his second true self- a rebel, an outcast from the society, through whom he realizes the tragic absurdity of his own life following the rules dictated by the society. This scheme of interpretation is one of the angles of the Absurd Drama- depiction of a world empty of real meaning in which a human deprived of any logic and sense has to find a logical connection between his own self and his individual role in the universe.

Regarding the décor of the play, it is minimalistic as in most Absurd Drama plays, but one significant addition is a bridge above the stage and audience, towards which Jerry advances but then turns back. According to the director, he wanted to dramatize Jerry's loneliness and alienation from the society (audience considered as society). This is one more accentuated concern in the Absurd Drama- alienation from the own self and from the society in which one is unable to establish his own self-identity. Mamuka Tkemaladze's comment on his version of the *Zoo Story* as well proves that he tried to problematize issues which are essential constituents of the Absurd Drama: "Edward Albee's creative activity focuses on a man existing beyond time and space for whom the only true value is comprehending life's essence. I endeavored to tell a story about Peter who is trying to find his lost self, function and freedom in his monotonous, organized and set-out life. The audience shall notice the problem of alienation of a person from the society, how a person strives to find a kindred spirit which ends up in psychological disorder being fatal in most cases." (**Mamuka Tkemaladze. Interviewed by Inga Zhghenti**). The director's explanation clearly states that the pivotal concern the play aims at illustrating is a person's alienation and struggles for self – determination which are essential dilemmas in the Absurd Drama in general.

2.3. Director Gega Kurtsikidze's Interpretation

Gega Kurtikidze staged Albee's *The Zoo Story* as his graduate work in 2003. This version also incorporates basic characteristics of the Absurd Drama both in terms of décor and contextual elements. Kurtikidze's interpretation of the play puts forward the conflict between an individual, a person and the society one has to live with. The décor is minimalistic (as in most Absurd Drama performances) with two chairs in the middle of the stage and a path continuing into the back wall of the stage creating an impression of being lost and disappeared somewhere in infinity. The director states that "the main point he took into consideration while working on the play was stylistics and aesthetics of the Absurd Drama through which portrayal of the essential conflict between the self and the world, the society, representation of human indifference and total alienation between a human and society becomes more dramatic and tangible." (**Gega Kurtikidze. Interviewed by Inga Zhghenti.**) Considering the contextual accents outlined in the play together with the director's evaluation, I have to state that this interpretation of the *Zoo Story* undoubtedly is a true representation of the Absurd Drama with its specifically dramatic focus on alienation showing unfeasibility of harmony and adequate communication in an absurdist world.

2.4. Director Saba Aslamazishvili's Interpretation

I would like to draw reader's attention to one more interpretation of Albee's *The Zoo Story* on the Georgian Stage. A young director **Saba Aslamazishvili** launched a very captivating version of Albee's work in Meskheta Theatre on February 21, 2020, immediately receiving a critical acclaim from theatre scholars and critics. According to the theatre reviewer Maka Vasadze, "Saba Aslamazishvili's *The Zoo Story* is an Absurd Drama performance with psychological elements in which we see employment of various theatrical movements and directions such as expressionist, naturalist, epic, realistic, documental, interactive together with the techniques of the Absurd Drama under a well-known Shakespearean perception of the world as a stage."¹⁶ Therefore, in this version of the play Jerry and Peter introduce themselves to the audience by themselves as the participants of Albee's play- they themselves explain that they are actors in a play which is named the *Zoo Story*. Together with transporting Shakespearean model of presenting the world as a stage on the theatre stage, the director applies a very interesting technique of interaction with the audience – during the

¹⁶ Vasadze Maka, Modern Georgian interpretation of Albee's first play "The Zoo Story" <https://www.facebook.com/MusicAndDramaTheatre/posts/815749018516742/>

play Peter and Jerry approach the audience a number of times, shake hands with them and talk to people. This principle was as well approved to be used in drama by Edward Albee himself. The issue the director focuses through his theatrical form of expression is violence. The play suggests exploration of how physical, mental, social, cultural or political backgrounds and environments can drive a man's violent psychology to become a murderer. The director gives a clear explanation of his motivation regarding what he wanted to achieve and bring to the audience with his interpretation: "I was looking for a chamber play with the main accent on human psychology and attitude towards the universe and other humans. I wanted to find a play in which characters were driven to act on the basis of their inner complexes and fears. In Edward Albee's drama inner human world is shown in an excessively detailed manner exposing an opportunity to look into life and its essence through a very human way. The essential topic is violence – how physical or mental violence can affect a man's psychology and turn him into a murderer. Regarding the feedback received, consideration of moving a play to different roles was the most significant. A man playing Jerry was named the best actor of the year for this role by Georgian Theatre Committee." (**Saba Aslamazishvili, interviewed by Inga Zhghenti.**) As it is evident, both critical reviews as well as director's intention related to the main messages to be delivered by the play are connected with the concept of the Absurd Drama, but I reckon that outlining the problem of violence makes Saba Aslamazishvili's performance more "Albeean" in a sense that Albee as a dramatist uses the theatre platform to accentuate concerns of the society such as violence, dysfunctional family troubles, gender related topics, etc. Therefore, I think that this very version of the Zoo Story can serve as a transformer of Albee's drama from the rails of the Absurd Drama to a more distinctive Albeean pattern of dramaturgy on the Georgian stage. This means adapting contextual and formal characteristics of the Absurd Drama to create a new reality of stage in which the so called "Americanization" of the Absurd Drama attributed to Albee conveys the irony on the "American Dream" and harsh criticism of those social, cultural, political systems through which essential human problems of the Absurd Drama, i.e. alienation, absurdity, loneliness, despair, failure are depicted not in a Beckettian pessimistic style, but with a strong appeal for change and motivation to change.

Results & Discussion

The research is of significant value both for theatre and literary scholars, as well as for international research of Albee's drama as looking at the reception of Albee's work in an area (Georgia) not studied previously.

The article unites the analysis of Albee's drama both in articles and theatre interpretations of Albee's most popular play *The Zoo Story*. It should be noted that the articles written in Georgian mostly explore Albee's work through the retrospect of the Absurd Drama, i.e. they mostly introduce an attempt to analyze the issues acute in the Absurd Drama such as alienation, despair, disappointment, destruction of values, human incapability and loss of the belief in transcendental truth. The articles as well explore the concept of absurd in typical American culture in which Albee's specific "American vision" of absurd and existential crisis was formed. At the same time, they examine universalities both the Absurd Drama in Europe and the Absurd Drama in the USA share, as well as their differences and interrelations. Regarding the theatre interpretations of *The Zoo Story*, though Georgian directors have staged individual versions of the play based on their own vision and used different decors, they all interpret the work within a global context of absurd for a human in existential crisis, thus trying to accentuate and depict the themes of alienation, loneliness, gap between an individual and society, violence and loss of communication.

Conclusions

The presented work is mainly an attempt to provide a picture depicting Edward Albee's reception in Georgia through analytical emphasis and interpretations suggested both in the articles and theatre performances of Albee's *The Zoo Story*. The review article analyzes the previous scholarly works published on Albee in which the reception of Edward Albee's drama is mostly associated with the Theatre of the Absurd. Therefore, the articles and stage performances discussed mostly explore themes of absurdism, meaninglessness of life, disappointment, human failure and total destruction of values- the themes typically accentuated in the Absurd Drama.

It can be clearly seen that a literary respect to Albee's drama is part of those global human challenges and dilemmas accentuated in the Drama of Absurd, i.e. impossibility and irrationality of finding essence in existence, alienation, self-isolation, total dehumanization and deconstruction of values in the modern world. These thematic highlights in the Absurd Drama were conditioned by tragic and catastrophic results of World War II. One of the noteworthy findings of the article is that not only literary and theatre scholars, but also contemporary directors are strongly affected and touched by the issues accentuated in Albee's drama. However, the reception of Albee's drama in Georgia (in theoretical research as well as theatre interpretations) mostly focuses on Albee's plays through the retrospect of the Absurd Drama. This focus is exposed through the analysis of the thematic highlights in Albee's works being typically relevant for the Absurd Drama. The thematic accents such as alienation, boredom, loss of life's essence, disbelief in transcendental, deconstruction of basic human values, meaninglessness, absurdism and ultimate despair are addressed and examined both in the scholarly publications and theatre interpretations of the Zoo Story. Consequently, the issues and problems analyzed in the articles as well as attempted to visualize, interpret and demonstrate on stage versions of the Zoo Story link Albee's work with the basic and universal traits of the Absurd Drama in general. At the same time, it has to be noted that one of my articles "The Differences and Interrelations between the Theatre of the Absurd in Europe and the Theatre of the Absurd in the USA", as well analyzed in the research, is an effort to deal with Albee's Drama as different from the Absurd Drama in Europe. The work summarizes criticism related to the specific American context, not relevant for Europe, according to which Albee's Drama is perceived as "Americanization" of the concept of absurd and an irony on the idea of the "American Dream". This article outlines that the formation of the Absurd Drama in Europe was conditioned by the tragedy of World War II, whilst the context of the war was not that much relevant to the USA. Accordingly, the work develops a new and appropriate analysis of Albee's work within the context of the American Dream. Furthermore, the article also attempts to demonstrate Albee's individualism revealed through weaving the acute issues of the Absurd Drama in a specific existentialist and particularly "American" context through which definite social, political, economic and cultural aspects become predominant in modern American Drama.

Finally, it has to be stated that consideration of accents and emphasis placed both in the articles and performances of the Zoo Story indicate that Albee's plays are manifold, vividly earthy, realistic and acute in Georgian cultural context, thus creating unfailing possibility to be interpreted in various perspectives in future research.

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Inga Zhghenti is an associate professor at East European University and an invited lecturer at Caucasus University (Tbilisi, Georgia). She currently works as a Fulbright research fellow at American Studies Program, School of Arts and Sciences, at Stockton University (NJ, the USA). Inga is doing a post-doctoral research "Representation of Gender Issues in Edward Albee's Drama and Perspective Focus of Interpreting Gender Themes in Georgian Performances of American Plays". She as well delivered lectures on her research and Edward Albee in the USA.

In 2017 Zhghenti was awarded a Ph.D degree in English Philology (Ivane Javakishvili Tbilisi State University). Her dissertation "The Problem of Alienation in Samuel Beckett's Drama" analyses thematic and stylistic conceptualization of alienation in Beckett's plays in a chronological vision, i.e. from wordy plays to pantomime. The thesis aims at investigation of the links between alienation and absurdist perception of existence and their representation in Beckett's work. Inga has published a number of scholarly articles on Beckett, existentialism and the interrelations of philosophical postulates and literature. At the same, Inga translates literature from English into Georgian and vice versa and serves as an editor-in chief of English content for a number of international research organisations.

