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The current issue is the second of the eighth volume of the *Athens Journal of Philology (AJP)*, published by the published by the [Languages & Linguistics Unit](#) and the [Literature Unit](#) of ATINER

Gregory T. Papanikos
President
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14th Annual International Conference on Languages & Linguistics **5-8 July 2021, Athens, Greece**

The [Languages and Linguistics Unit](#) of ATINER, will hold its 14th Annual International Conference on Languages & Linguistics, 5-8 July 2021, Athens, Greece sponsored by the [Athens Journal of Philology](#). The conference is soliciting papers (in English only) from all areas of languages, linguistics and other related disciplines. You may participate as stream organizer, presenter of one paper, chair a session or observer. Please submit a proposal using the form available (<https://www.atiner.gr/2021/FORM-LNG.doc>).

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- Abstract Submission: **24 May 2021**
- Acceptance of Abstract: **4 Weeks after Submission**
- Submission of Paper: **7 June 2021**

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14th Annual International Conference on Literature 31 May & 1-3 June 2021, Athens, Greece

The [Literature Unit](#) of ATINER is organizing its 14th Annual International Conference on Literature, 31 May & 1-3 June 2021, Athens, Greece sponsored by the [Athens Journal of Philology](#). The aim of the conference is to bring together academics and researchers from all areas of literature and other related disciplines. You may participate as stream leader, presenter of one paper, chair of a session or observer. Please submit a proposal using the form available (<https://www.atiner.gr/2021/FORM-LIT.doc>).

Academic Member Responsible for the Conference

- **Dr. Stamos Metzidakis**, Head, [Literature Research Unit](#), ATINER & Emeritus Professor of French and Comparative Literature, Washington University in Saint Louis, USA.

Important Dates

- Abstract Submission: **Deadline Closed**
- Acceptance of Abstract: **4 Weeks after Submission**
- Submission of Paper: **2 May 2021**

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Building Translation Competence through Portfolios at Undergraduate Level – Reflections on a Practical Approach to Subtitling

By Susana Amante *

This study focuses on reflections by students of ‘English Translation Practice,’ within the Study Plan of Languages and Business Relations at UTAD, Portugal, in 2018–2019. The main purpose is to 1. reflect upon the process of building Translation Competence through formal academic training; 2. discuss some of the difficulties that the students were faced with in a specific task, and the way they struggled and overcame their obstacles, thus 3. Proving that mediators between two languages and cultures are better prepared if they use more than just intuition and they have systematic training in the field. By comparing the students’ translation of the last 00:05:47 of S03E05 of Forged in Fire (History Channel) and the original subtitles, we came to conclude that portfolios are key to understanding critical approaches to problematic situations; they are iterative and dynamic working documents that exemplify the students’ search for solutions to their puzzlements and reveal fascinating insights into the development of Translation Competence.

Keywords: *translation didactics, translation competence, subtitling, portfolios, critical reflection*

Introduction

Nowadays, in an age of technological advances, in which Machine Translation (MT) may be thought to make a translator unnecessary and obsolete, some voices add to this tone standing out as being sceptical about the added value that formal translation training may bring to translators. There is no need to invest in something that is not needed, since technology does it all, some would say. Dietzel (2007), for instance, claims that “Machine Translation has more and more become an essential method to assist or *even replace* human translators” (p. 3, our italics) and Vasilescu (2014) argues that translators are now seen as MT post-editors whose work “has started to be regarded as less creative. Under the current circumstances, because of the new MT tools, translators are no longer supposed to have a particular gift for this work, or be walking encyclopedias as they used to be” (p. 230). Therefore, in a way, this also undermines the idea that translators are naturally talented people, contrarily to what Eugene Nida had claimed in 1981, in an article entitled “Translators are born not made”:

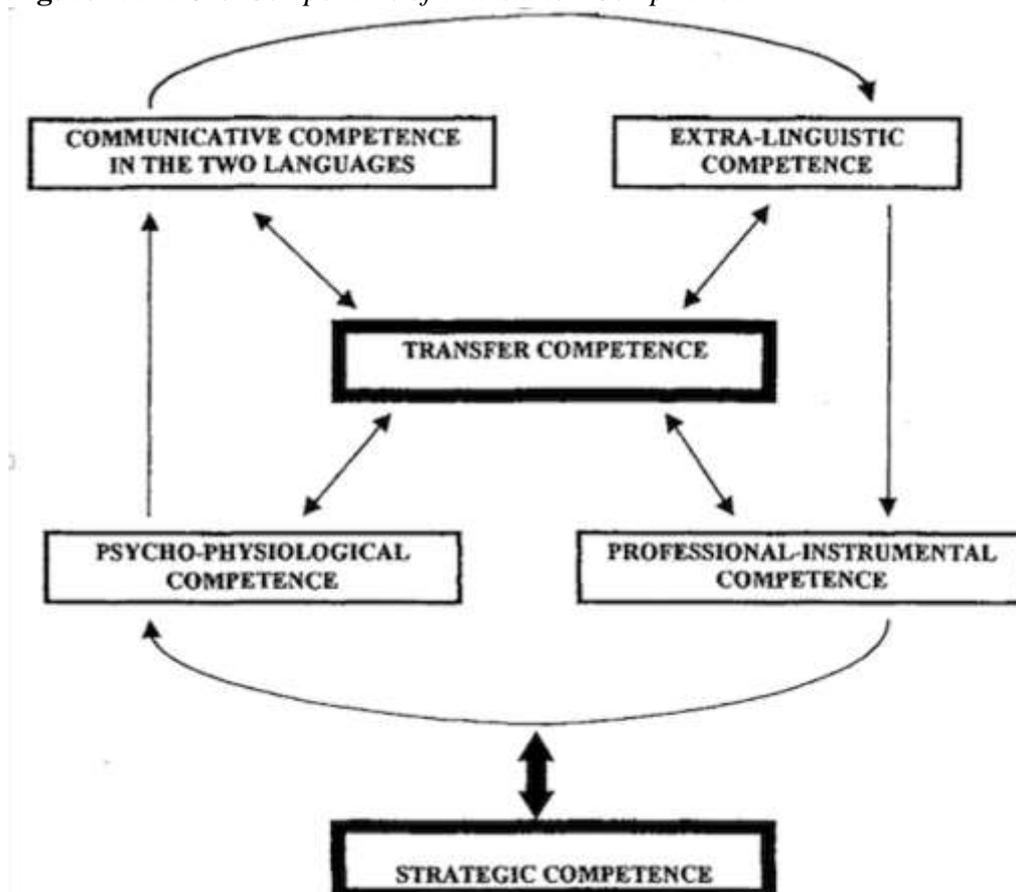
... even with special training in translation techniques, some people seem to have difficulty in grasping the principle of language equivalence. On the other hand, there

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are people who would not seem to be potential translators, but who nevertheless do have hidden capacities for transferring messages from one language to another. With a certain amount of training these persons may master with remarkable effectiveness the required techniques (Nida 1981, p. 401).

Even if Nida believes in the innate capacities of individuals to exploit their creative imagination – the key element in translation, according to him, “to spot problems in the source-language text, including especially an ability to detect things which are difficult to understand and things which can have more than one meaning” (Nida 1981, p. 402), the fact is that he does not set training completely aside, but rather regards it as complementary. As he explains, “... a person who has some native ability in this area can always have his skills improved by training. But without some inborn capacity for understanding and transmitting messages, a person’s potential as a translator will certainly be limited” (Nida 1981, p. 402).

The assertion that training is complementary to the process of building/developing the necessary capacities for transferring messages from a source to a target language calls for a prior brief discussion of the concept of Translation Competence itself. As Orozco (2000) claims, the process through which this competence is to be constructed by students has not yet been sharply defined and, therefore, just like this scholar, we are going to focus on “[o]ne of the few models that does define the specific skills” (p. 199) associated with it and which was proposed by the *Proceso de Adquisición de la Competencia Traductora y Evaluación* (PACTE) research group (PACTE 2013). According to this group, Translation Competence implies a set of six sub-components that go well beyond the idea of linguistic competence to involve a) Communicative Competence in a source and target language – and within it, linguistic, discourse and sociolinguistic competence; b) Extra-Linguistic Competence, which activates general world-knowledge and more specific domain knowledge; c) Instrumental-Professional Competence, i.e., the ability to use the tools and skills associated with the practice of professional translation; d) Psycho-Physiological Competence, relating to attitudinal qualities, such as perseverance, rigour and intellectual curiosity, but also cognitive and psychomotor skills for reading and writing; e) Transfer Competence, which encompasses the knowledge of techniques, strategies and procedures at stake for a source text to be understood and re-expressed in a target language; and, finally, f) Strategic Competence, which is related to the pragmatic function of communication or, as Orozco (2000) puts it, with “all the individual procedures, conscious and unconscious, verbal and non-verbal, used to solve the problems found during the translation process” (p. 201).

Figure 1. *The Sub-Components of Translation Competence*

Source: Orozco 2000, p. 200.

But the question is more pressing than ever: why do we need to develop translation competence if the industry has been dominated by information technologies, in recent years, capable of retrieving data from a plethora of different sources much faster and at far lower cost, although, it is true, quality may also be sacrificed, at times?

Several studies (e.g., Christian 2011, Sofer 2013, Czopik 2014, Ghassemiazghandi and Mahadi 2014, Tergui 2016, Poibeau 2017) reveal that Machine Translation, the use of Computer-Assisted Translation (CAT) with its Translation Memories (TM) and other tools may not entirely replace human translation, since Information Systems are unable to think creatively; they just process data and the truth is that human language cannot be conceived of as merely a collection of signs and symbols easy to programme, manipulate and computerise. On the contrary, there is a great number of different layers of meaning that cannot be grasped if one does not have considerable knowledge of the language and culture of the source and target languages.

To prove this point that we need knowledge to be able to distinguish between the several meanings that a word may have depending on context, Umberto Eco makes use of a well-known example, and he claims:

This term [bachelor] can be translated as *soltero*, *scapolo*, *célibataire* only within a human context, possibly concerning questions of marriage. Within a university context a bachelor is a person who has received a bachelor's degree (therefore it becomes a *diplomato* or improperly a *laureato* in Italian, or a *licencié* in French), and in a medieval context a *bachelor* is 'a young knight who follows the banner of another' – that is, in Italian, a *baccelliere*. Within a zoological context, a bachelor is 'a male animal, like a seal, without a mate during breeding time'. It is because of these contextual selections that, if I am given the English text *John, a bachelor, who studied at Oxford, is now writing a PhD dissertation on the North Pole bachelors*, I should not translate it into French as *Jean, une foque sans copine qui s'est licenciée à Oxford, est en train d'écrire une these de doctorat sur les célibataires du Pole Nord...*" (Eco 2003, p. 13).

We are not trying to undermine the validity and utility of these sources. All these necessary tools contribute to the translational process just like arithmetic is nowadays aided by calculators and research is aided by the internet. As Chesterman (2000, p. 80) puts it, using another analogy, "Translating is like, say, carpentry, in that both are skills and both need tools. Some translation tools are physical (computer aids etc.) and some are conceptual". Recognising the ever-expanding potential of technology, O'Brien (2012) came to characterise professional translation as being a part of a complex network that requires human-computer interaction (HCI).

Aware that HCI practices are inevitably taking place, the question as to whether formal training is really necessary, or learning through experience is enough, leads us once again to revisit the idea of translation as a natural ability or as an acquired skill.

Even if there is no doubt that some successful and highly skilled translators in the industry have educated themselves, recent studies show that there is more to be gained from formal training, because of the backbone functions it may serve. Particularly, Gile identifies two:

One is to help individuals who wish to become professional interpreters or translators enhance their performance *to the full realization of their potential*. The other is to help them develop their translation skills more rapidly than through field experience and self-instruction, which may involve much groping in the dark and learning by trial-and-error (Gile 2009, p. 7).

Translation Competence can indeed be taught, and many scholars have proven that the best place to effectively develop and train the skills associated with it is an academic institution. Baker (2011), for instance, sides with Lanna Castellano and she even quotes her to say that there is an alternative path to formal academic training – life experience, but, just like Gile, she immediately emphasises that such journey is much longer and harder to reach than if one is guided into the whole process through theoretical knowledge complemented by practice, both gained in university settings. Pym (2014) also highlights this very same idea when he points out that there are good translators who have never taken a translation course, but he is ready to clarify that "awareness of different theories might be of

practical benefit when confronting problems for which there are no established solutions, where significant creativity is required” (p. 4).

In this study, we would also like to add to the controversy that stirs up around the usefulness of (theoretical classes as part of) a translator-training programme, by trying to understand the reflective and hermeneutical approaches to knowledge and the dynamics of networking among translation students. Particularly, this article describes the results of a qualitative research by analysing the difficulties that three groups of students studying at the University of Trás-os-Montes and Alto Douro, in Portugal, felt in one of the portfolio tasks that they had to undertake and that was related to audiovisual translation, together with critical reflections upon the process of subtitling.

In the next few pages, the method will be presented, and, for that purpose, we will describe the participants, the instruments, the research objectives and we will briefly explain how we collected the data for this study. An analysis of the main findings and discussions will follow.

Method

Participants

The research involved a class of eleven third-year students who chose the optional course unit ‘English Translation Practice’, offered as part of a Degree in Languages and Business Relations, at the University of Trás-os-Montes and Alto Douro (UTAD), in Portugal, in the second semester of the academic year 2018–2019. However, out of these eleven students, one of them signed up for this and other course units, but he never showed up in any of the lessons. Another student decided to take a year off after a couple of months, because he encountered some problems in his internship and, therefore, felt he needed a break from University. As he completed three tasks only, he did not reach the one that we are using in this research and, therefore, he will not be considered for this study. A last student that will not be taken into consideration is one that belongs to a student leadership group who did not attend the majority of the lessons and did not deliver his portfolio.

It is important to mention that this elective course unit is preceded by ‘Theories and Techniques of Translation,’ a compulsory unit in the first semester, taught by another Professor in the school year under analysis. Also relevant is the fact that the participants’ level is estimated at, at least C1.1., due to their completion of ‘English C1.1.’ in the first semester. At that time, the eight students had signed up and were attending English C1.2. classes.

Instruments

Portfolio

The Portfolio tasks included different text-types that ranged from excerpts from inflight magazines, to contracts, lyrics, culture-specific texts such as legends,

recipes, children's literature, jokes and anecdotes, and even the addition of interlingual subtitles to an excerpt of a TV show, which required specific knowledge of norms and guidelines. The languages that were used as both SL and TL were Portuguese and English, interchangeably. In many of the lessons, the students were invited to sit in groups to engage in active learning. Rather than a monologic teaching atmosphere, preference was given to dialogic learning, where students were required to solve a given task, by discussing possibilities and deciding what worked best, always getting instant and tailored feedback from the professor whenever they needed, or when the latter challenged them to think creatively and critically, based on theories, techniques and data analysed beforehand, in classes. All the tasks, in-class and coursework at home, were later compiled into a portfolio, as we believe that it is an effective document that helps students reflect on where they started, their learning progress, outcomes and what remains to be learned and applied. It is also an instrument that the students can keep and resort to whenever they need, beyond the academia, laying the groundwork for lifelong learning, while, for the professor, it provides better evidence of achievement of the learning outcomes. Galán-Mañas (2016) summarises all these ideas, pointing out that, "Within academic institutions, not only do they [portfolios] showcase students' work, they also serve to develop reflective and critical thinking skills, and to assess performance".

We recognise that this analysis would benefit from a closer examination of other tasks mentioned above, but we decided to focus on a subtask only, among the ten tasks requested, since this one, in particular, provides the students with the opportunity to ponder over their success in meeting the standards set out in the course unit programme:

The main aims of this CU are outlined as follows¹:

- To provide an opportunity to practise the translation of various texts.
- To expose the students to various translation procedures and methods.
- To focus on different areas such as context and register, language functions and text types.
- To focus on translation equivalence at the level of word, grammar and text.
- To know how to deal with specific theme-related terminology, collocations, 'false friends', idioms and culture-bound terms.
- To develop the necessary skills/tools for the activity of translation.

Therefore, data collection is based on Task 4c. – Reflection on the students' subtitling task – last 00:05:47 of Season 03, Episode 05 (S03E05) of *Forged in Fire* (History Channel) – and the original subtitles: comparative analysis. We believe that this reflection looks both backwards, at the strengths and weaknesses of the work and skills developed, measured against professional subtitling, and also forward, at the potential for future improvement. The best way for the

¹<https://side.utad.pt/cursos/empresariais/servicos/docentes/fichacurricular>.

students to undertake this task was, from our point of view, in their own language, because we wanted this reflection to be in their own terms, so that they could express their feelings and thoughts as naturally as possible, without overthinking or hesitation.

Analysis of the reflective commentaries on the subtitling task forms part of the discussion of the section ‘Findings and Discussions’.

Research Objectives

The purpose of this study is, then, 1. to reflect upon the process of building/developing Translation Competence through formal academic training; 2. discuss some of the difficulties that the students were faced with in a specific task, and the way they struggled and overcame their obstacles, thus 3. proving that mediators between (at least) two languages and cultures are better prepared if they use more than just intuition or any other innate qualities and they have systematic training in the field.

Data Analysis

As mentioned above, we do believe that portfolios are a valuable source of information for both the students and the instructor(s), as they are a metacognitive endeavour that captures the process rather than just the result, that is, the emphasis is put not only on the products to be evaluated – the translations themselves –, but on the effort, the knowledge construction, the ability to reflect on action to improve practice and the progress made by the students. That is the reason why portfolio tasks that involve critical reflection and analytical thinking are thought to support learning, instead of simply measuring it. As Dewey (1933, p. 24) once put it, “[i]t converts action that is merely appetitive, blind and impulsive into intelligent action”.

In this study, the data analysis was conducted qualitatively, by identifying similar ideas or common problems that were highlighted by each group of students. On the other hand, we also considered opposing views to understand more fully all positions or opinions. We identified and extracted from the portfolio Task 4c., the most significant quotations that were used as evidence to answer our research objectives and we tried to bring expert knowledge on our interpretations, by focusing on existing literature on the subject matter.

Results and Discussion

In this section, we will present the discussion of the findings for each of the research objectives.

The students’ reflections regarding the fourth portfolio task provide us with a window into the development of their Translation Competence. In fact, by comparing the students’ translation of the last 00:05:47 of S03E05 of *Forged in Fire* (History Channel) and the original subtitles, we noticed that a group of

students was able to discuss some of their translation decisions, for instance regarding the use of loanwords:

In one of the parts, it is mentioned that “it’s all about how they hold up in our weapons test”; we decided to use the loanword “performance”, because although *desempenho* [‘performance’] can be used, the [English] word “performance” is already prevalent in the Portuguese vocabulary and, from our experience, it is the most commonly used word when we talk about *desempenho* [‘performance’] in tests (Students A & B - our translation)².

Even if they do not mention where they got their experience from, whether it is from their educational background and training or from general impressions, they clearly point out to the specific context of testing weapons and, thus, we can say that this use of the borrowing technique was intentional and justified by register. This use becomes even more interesting if we bear in mind that the word is used as a natural choice, when it is not part of the ST, which reads: “Fantastic. Both weapons look amazing, but as we all know it’s all about how they hold up in our weapons test” (00:00:30,087 - 00:00:36,788). This group’s translation read “Fantastic. Both seem incredible, but as we know the important thing is ‘performance’ in tests” (back-translation of the students’ subtitles in Portuguese), while the TV show subtitles showed the following translation: “Fantastic! The weapons look incredible! But as we know everything depends on the tests”³ (back-translation of the Portuguese subtitles by professional subtitlers). Other groups opted for a more literal translation, such as “Fantastic! Both weapons look incredible, but, as we know, it all comes down to holding up in our weapons tests.”⁴ (Students F, G & H - our translation) or as “Fantastic! Both weapons look incredible, but, as we know, it all comes down to how they behave in the test”⁵ (Students C, D & E - our translation).

Also, concerning the register, the first group of students made once again use of a communicative competence in interaction with extra-linguistic, transfer, psycho-physiological and strategic competences when, somewhat overconfidently, they assert:

As to good options in the original, we don’t think any of the ones they took is better than ours or we would have taken it ourselves. But one of the parts that caught our attention was when he translated [“... we pretty much took care of that skull” as] “...

²[“Numa das partes é referido “it’s all about how they hold up in our weapons test”, escolhemos utilizar um estrangeirismo com a palavra “performance” porque apesar de poder ser usado “desempenho”, a palavra “performance” já é corrente no vocabulário português e pela nossa experiência é a mais usada quando falamos de desempenho em testes.”]

³[“Fantástico. Ambas parecem incríveis, mas como sabemos o importante é a ‘performance’ nos testes.”]

⁴[Fantástico! Ambas as armas parecem incríveis, mas como sabemos, resume-se tudo a aguentarem os nossos testes de armas.]

⁵[Fantástico! Ambas as armas parecem incríveis, mas como sabemos tudo se resume a como se comportam no teste].

we tore that skull apart”; we liked it, it fits into the atmosphere of the TV show (Students A & B - our translation)⁶.

This comment reveals that these students critically deliberated on their translation to find that it was not as natural or accurate as the one in the subtitles, in this particular chunk, because they translated it as “... we destroyed the skull”⁷ and they felt an idiom would be a much better solution.

The other two groups also show a similar relative confidence in their work, even if they recognise more difficulties at times, as we are going to discuss further on. Students F, G & H expressed satisfaction for having paid more attention to extra-linguistic factors and for having used instrumental-professional competence, as they evaluate in the following terms:

After being granted access to the subtitles by the History Channel, we concluded that there are some differences between the two translations, but that does not make our translation worse than the other, as we learned in class. Generally speaking, we believe our translation is actually the most appropriate, as some instances show, such as the minute 1:18, in which we decided to translate “*handle*” as “*punho* [hilt]” because according to our research that area should be referred to as the sword hilt and not “*cabo* [handle]” as mentioned and as translated (Students F, G & H - our translation)⁸.

These students feel proud for having polished not only the subtitles but also the original text. This group’s portfolio was illustrative of the students’ commitment and willingness to learn and apply taught strategies as they resort to previous lessons to solve problems, but also to external support, as mentioned. Below, we can find another example of the way they took decisions:

Regarding the money, we decided to translate the amount into euros, in order to adapt it to a Portuguese audience, but this wasn’t without much discussion about it, since one of us wanted to simply omit the currency and we also thought about maintaining the amount in dollars or using interpolation, as we did in class, when explaining dishes, but then we decided that this translation wouldn’t create an obstacle. When we’re referring to translation, we’re not referring to currency conversion, which would actually be more correct, but then the sum wouldn’t be an integer. In the original version they kept the amount in dollars, probably because it was the easiest way out, but our version is not wrong as the amount isn’t that different and, on the other hand,

⁶[Quanto a opções corretas no original não achamos que nenhuma das que fizeram seja melhor que a nossa, senão tínhamo-la feito nós. Mas uma das partes que nos chamou a atenção foi quando ele traduz “*demos cabo daquele crânio*”; gostámos, enquadra-se com a atmosfera do programa.]

⁷[... destruímos o crânio].

⁸[Após termos acesso à legendagem feita pelo canal História concluímos que existem algumas diferenças entre as duas traduções, o que, segundo aprendemos nas aulas, não faz da nossa tradução a pior.

No geral consideramos que a nossa tradução até é a mais adequada, como se verifica em algumas instâncias, como no minuto 1:18 em que optamos por traduzir “*handle*” como “*punho*” pois segundo a nossa pesquisa essa zona deve ser referida como o punho da espada e não “*cabo*” como foi mencionado e traduzido.]

without a translation, the audience could think that \$10,000 is much more/less in euros.

In certain parts of the subtitles, we also decided to punctuate the text differently to give more emphasis to what is being said (Students F, G & H - our translation)⁹.

The first group [students A & B] discusses the amount of money, not in terms of currency, but the way it is visually presented: “Another aspect in which we could have followed the original is when we translated ‘ten thousand dollars’ to ‘10,000 dollars’; maybe we should have followed the original and translated it in full because it is more pleasant to read”¹⁰. The fact, however, is that Diaz-Cintas and Remael (2007, p. 135) do recommend to “write these long numbers with a comma in English, since this helps reading them on screen.”

Students C, D & E are perhaps the ones that side much more often with the subtitled(s) and, while examining the decisions they took, they criticise the fact that they were not as close to the original as they believe they should have been, as in the following example:

Right at the beginning of the video, to translate ‘Josh, would you tell us a little bit about your Kora?’, (...) we translated it as ‘Josh, tell us a little bit about your Kora.’

Our choice is due to an attempt to make the subtitles as short as possible. We have to acknowledge, though, that there was no need to turn an interrogative sentence into an imperative sentence. The translators’ option works best, in our view (our translation)¹¹.

The same view is suggested by Karamitroglou (1998, 2000), among others, as he believes that audiovisual translation products should be analysed not only in terms of adequacy and acceptability, but also, and more importantly, in terms of conformity and deviation from target norms.

As noted, after having seen the original, the students adopt a negative stance on the changes they had made and they abandon their option just because they feel there is a need for total concordance and they ignore that, by adjusting the types of

⁹[Na parte do dinheiro, nós optámos por legendar o valor em euros, para adaptarmos a um público português, mas isso não foi sem discussão, pois uma de nós queria simplesmente omitir a moeda e também pensámos em manter o valor em dólares ou usar *interpolation*, como fizemos na aula quanto aos pratos, mas depois decidimos que esta tradução não iria criar problemas. Quando nos referimos à tradução, não é a conversão de moeda, o que na verdade seria o mais correto, mas depois não dava um número inteiro. Na versão original, eles mantiveram o valor em dólares, provavelmente porque era a forma mais fácil, mas a nossa versão não está errada porque o valor não é muito diferente e, por outro lado, sem tradução, o público poderia ser pensar que \$10.000 é muito mais/menos em euros.]

Em certas partes da legenda decidimos também por pontuar de forma diferente para dar mais ênfase ao que está a ser dito.]

¹⁰[Outro aspeto em que podíamos ter seguido o original é quando traduzimos ‘ten thousand dollars’ para ‘10.000 dólares’; talvez devêssemos ter seguido o original e traduzir por extenso pois fica mais agradável para a leitura.]

¹¹[Logo no início do vídeo, para traduzir ‘Josh, would you tell us a little bit about your Kora?’, (...) nós traduzimos como “Josh, fala-nos um pouco da tua Kora.”]

A nossa opção deve-se a uma tentativa de tornar a legenda o mais curta possível. Temos, todavia, de reconhecer que não havia necessidade de tornar uma frase interrogativa numa frase imperativa. A opção dos tradutores funciona melhor, a nosso ver.]

sentences, from interrogative to imperative, they are pragmatically making the same request for verbal action, in terms of illocutionary force, both resulting in a perlocutionary act in which Josh does tell the TV presenters a little bit about his kora. Obviously, there is a difference in formality, as the students' version does not follow Leech's politeness principle (2014), thus lacking the attitudinal warmth and refinement that characterises TV shows, but by being much more direct they are, in fact, as they say, making the subtitles shorter, which would be a plus, if needed. This fact was discussed with the students afterwards, for them to see that they had intuitively adopted the strategy of modulation, that is, they changed the point to view to express the same idea in a different way.

Prior to this reflection task, this group of students also ignored that subtitles frequently omit lexical items from the source text, namely exclamations, because of the shifting roles of oral and written forms of communication, as we can see in the following comment:

On a more technical level, there is a part, at minute 00.03.15, where Josh says 'Yeah' and we decided to translate it as 'right' in our task. We now acknowledge that it should have been as in the original and [we should have] ignored this 'yeah', because it needlessly cuts the subtitle in half. The same happens before, at minute 00.00.17 of the original video, where the utterance 'Great' is omitted while in our translation we translated it as follows: 'Excellent!'

Finally, at minute 00.02.46 of our captions we wrote the subtitle corresponding to 'Ok' while in the original video it is omitted (Students C, D & E - our translation)¹².

Another group also reflects on this topic, but the members seem to be more at ease with omissions. Students A & B mention that...

At minute 00.00.10 - 00.00.13 of the original video, the subtitle presented is 'I made a whole steel handle, whole steel construction; that's what I found the originals to be.' In our subtitles, we decided to omit part of the utterance resulting in the following 'I made it all in steel, like the originals.' We guess it didn't lose meaning and, though freer, it's less intrusive, allowing the TV show to be seen with less friction (our translation)¹³.

These two students are well-aware that subtitlers should be careful not to sacrifice the audiovisual translation in favour of verbatim subtitles, but they also

¹²[Num ponto mais técnico há uma parte, no minuto 00.03.15, em que o Josh diz 'Yeah' e nós resolvemos traduzir como 'pois' no nosso trabalho. Reconhecemos agora que devia ter sido feito como no original e ignorar esse 'Yeah' pois corta ali uma legenda a meio sem necessidade nenhuma. O mesmo acontece antes, no minuto 00.00.17 do vídeo original, em que a fala 'Great' é omitida enquanto que na nossa tradução legendámos da seguinte forma 'Excelente!'. Por fim, no minuto 00.02.46 da nossa legendagem nós colocámos a legenda correspondente ao 'Ok' enquanto que no vídeo original essa legenda é omitida.]

¹³[No minuto 00.00.10 – 00.00.13 do vídeo original a legenda apresentada é 'Fiz um cabo em aço, todo em aço. Descobri que os originais eram assim.' Na nossa legenda decidimos omitir parte da fala resultando na seguinte 'Fiz tudo em aço, como as originais.' Achamos que não perdeu sentido e, embora seja uma tradução mais livre, é menos intrusiva, permitindo o visionamento do programa com menos atrito.]

know that any changes ought not to subtract, add or obscure meaning. Condensation or even total reduction, that is, deletion, should not be a problem as long as subtitles "... act on the principle of relevance (...), striving to capture the essence of what is said while making sure that no information of crucial diegetic value is deleted", as Diaz-Cintas claims (2015, p. 277). Earlier, this same scholar had already discussed the same idea, when, together with Remael, stated that what is important is that the audience enjoys the semiotic whole and, for that purpose, it is true that

Grammar and lexical items tend to be simplified and cleaned up, whereas interactional features and intonation are only maintained to some extent (e.g., through word order, rhetorical questions, occasional interjections, and incomplete sentences). In other words, not all the features of speech are lost, quite a few can be salvaged in writing, but rendering them all would lead to illegible and exceedingly long subtitles. Since subtitling focuses on those items that are informationally most relevant, often context renewing clauses are retained, whereas context confirming ones are dropped (Diaz-Cintas and Remael 2007, pp. 63–64).

We noticed that students, generally speaking, did not feel the urge to be creative. The translation of jokes and anecdotes (task 2), for example, or of the lyrics "Contigo", by Carolina Deslandes and Jimmy P. (task 3a) and the subsequent task 3b., 'Translation of the lyrics in 3.a. but taking into consideration the rhythm of the song (cf. number of syllables; use of rhymes; ...) to make it singable', implied much more creativity. The reason why we do not present the data gathered in this study is because each one of these tasks would provide us with lengthy transcripts and analyses, which can be the focus of future work.

Punctuation was an area on which all the groups focused, because they found that they used different punctuation conventions, as we had already shown above and as the following comment also illustrates:

Between minute 00.03.51 and 00.03.54, in our subtitles, we used 'It looks like... like death', while in the original video they decided to go with the sentence with no punctuation in the middle: 'It looks like an Instrument of Death'. In this case, we used the three dots to demonstrate the thinking pause of the jury when they went to evaluate the Kora's appearance. (...)

At minute 00.04.29 of our subtitles, we decided to use three dots instead of the period, in order to show suspense before the winner's name is announced (Students C, D & E - our translation)¹⁴.

The same is argued by the other group when they point out:

Even then, when you say 'But... like Doug said, the handle wants to roll in my hand,' we decided to use ellipsis marks to mark the hesitation shown by the speakers. The

¹⁴[Entre o minuto 00.03.51 e 00.03.54, na nossa legenda, nós utilizámos "Tem a aparência de... como se fosse a morte" enquanto que no vídeo original decidiram seguir com a frase sem a pontuação no meio "Tem a aparência de Instrumento da Morte". Neste caso, colocámos as reticências para demonstrar a pausa para pensar que o júri fez quando foi avaliar a aparência da Kora. (...) No minuto 00.04.29 da nossa legenda, decidimos colocar as reticências em vez do ponto final, de modo a demonstrar suspense pela divulgação do vencedor.]

translators decided not to mark that hesitation at all. We believe our option is the most correct one.

Upon the utterance ‘You know, this thing once you get it started it’s gonna go,’ Josh answers ‘Right’ and takes up the previous utterance: ‘My only worry is stopping it. We ignore Josh’s utterance in the subtitling work, just like the translators. We include ellipsis marks to mark a hesitation, as already mentioned, unlike the translators (Students A & B - our translation)¹⁵.

Pauses, hesitations and silences are usually marked by ellipsis marks, as Diaz-Cintas and Remael explain: “Another function attached to the three dots is the same as in other written texts, i.e. to indicate prosodic features like pauses and hesitations in the way speakers deliver their utterances” (2007, p. 113). However, it should be noted that it is not really a solid Portuguese tradition.

Interestingly, regarding the form of addressing among all the TV show participants, two groups opted for a degree of familiarity and closeness between speaker and addressee, by using the second person singular, while one group inconsistently uses the second and sometimes the third person forms to imply social distance or an attitude of respect/deference between interlocutors, maybe because Josh is a young man.

In regard to difficulties, this same group [students C, D & E] acknowledges their lack of consistency at times, probably resulting from the fact that the decisions were taken by three different students that, instead of working together, discussing differing points of view, took separate ways in some of the lessons, either because they wanted to finish the task sooner, or because by dividing the tasks they would not have as much work or simply because they trusted the others’ decisions: “We must make a final caveat; we made a mistake in our subtitling task. We were not consistent in our subtitling task, namely because we sometimes opted for ‘cabo’ and some other times for ‘punho’”¹⁶ (Students C, D & E - our translation). They are aware of the need for consistency in terminology, even if identification of the referent seems not to suffer from an alternative use of these two closely related terms. As previously seen, the choice of the best term regarding this same pair of words had been the focus of another group’s reflection, the same group that also pointed out the following difficulties:

‘The full ring you did on the spine’ was an expression that was hard for us to translate and we felt that the teacher’s guidance followed by the dialogue among the members of the group was the driving force to overcome the difficulties. We did some research and ‘full ring’ could refer to ornamental rings that were placed on the back of the

¹⁵[Mesmo de seguida quando se diz ‘But... like Doug said, the handle wants to roll in my hand’, nós optámos por utilizar as reticências para marcar a hesitação evidenciada por quem fala. Os tradutores decidiram-se por não marcarem de todo essa hesitação. Consideramos a nossa opção mais correta. Quando se diz ‘You know, this thing once you get it started it’s gonna go’, o Josh responde ‘Right’ e retoma-se o discurso anterior ‘My only worry is stopping it.’ Ignoramos a fala do Josh no trabalho de legendagem, à semelhança dos tradutores. Incluímos reticências para marcar uma hesitação, como já foi referido, ao contrário dos tradutores.]

¹⁶[Importa fazer uma última ressalva, cometemos um erro na nossa legendagem. Não fomos consistentes na nossa legendagem, nomeadamente por algumas vezes termos optado por ‘cabo’ e outras vezes por ‘punho’.]

blade or the shape of the blade itself. We chose ‘curvatura [curvature]’ because, due to the lack of a direct equivalent in Portuguese, we thought that this word fits the appearance of the sword in question. Also, an expression used in this part is ‘eye candy’, which could be misunderstood by a layman and Google Translate itself contributes to this misunderstanding, because it translates [the expression] as ‘colírio para os olhos [chloride drops]’. There’s a lot of nonsense in subtitling because translators often use this tool with no critical stance. ‘Eye candy’ refers to something that’s pleasant to look at, as the name implies, a candy for the eye (Students F, G & H - our translation)¹⁷.

By trying to translate the expression above using Google Translate, the students noticed that it simply did not work for this particular case, and they had to use other strategies, because this saline solution did not fit the context and so they searched for idioms. Nida, on this point, reminds us that “A failure to recognize figurative expressions may result in a translation which is completely absurd” (Nida 1981, p. 403).

In this light, we can say that by 2. discussing some of the difficulties that the students were faced with in this specific task, and the way they struggled and overcame their obstacles, they are inevitably 1. reflecting upon the process of building/developing Translation Competence through formal academic training. This portfolio task enables these groups of students to grow intellectually, even those that do not show as much curiosity and who seem not to conduct research or discuss techniques to solve problems. The second group of students [C, D & E] is well-aware, at the end of the process, that their portfolio could have benefitted from the discussion of various views, various sources, and from proof-reading and revision of their translations:

All in all, this work has failed in many ways and this is because we wanted to keep our voice, which cannot happen when the translation is one and must be coherent. Each one has their own personal style, but if [D] and [C] are better at languages and [E] is more disciplined and reflective, then we should take advantage of each other’s characteristics instead of putting together the parts of the translation like a puzzle whose pieces then won’t fit. We thought that translators work very much on their own and we wanted to do the same, but this is not possible in a joint work, in a teamwork, not least because the grade is the same for everyone... (Students C, D & E - our translation)¹⁸.

¹⁷[‘The full ring you did on the spine’ foi uma expressão que nos custou a traduzir e sentimos que a orientação da professora seguida do diálogo entre o grupo foram o motor para conseguirmos ultrapassar as dificuldades. Fizemos uma pesquisa e ‘full ring’ podiam ser anéis ornamentais que se punham na parte de trás da lâmina ou podia ser o formato da lâmina em si. Escolhemos ‘curvatura’ pois, à falta de um equivalente direto em português, pensamos que a palavra se adequa ao aspeto da espada em questão. Também uma expressão usada nessa parte é ‘eye candy’, que podia ser mal-entendida por um leigo e o próprio Google Translate ajuda à confusão, porque traduz como “colírio para os olhos”. Há muita asneira em legendagem porque os tradutores recorrem frequentemente a esta ferramenta sem um olhar crítico. ‘Eye candy’ refere-se a uma coisa que é agradável de olhar, como o nome indica, um doce para a visão.]

¹⁸[No cômputo geral, este trabalho falhou em muitos aspetos e isso aconteceu porque queríamos manter a nossa voz, o que não pode acontecer quando a tradução é uma só e deve apresentar coerência. Cada um tem o seu estilo pessoal, mas se o [H] e o [G] são melhor em

It should be noted that, even if the students recognised that they should have taken advantage of groupwork, they tried to justify their option with their perceptions regarding a translator's professional activity and, besides that, their main concern seems to be their evaluation. They totally forgot that, as mentioned in class, "[s]ubtitling is the result of a team effort" (Diaz-Cintas and Remael 2007, p. 29) and that they could be connected by means of, for example, cloud subtitling. However, these students' perception is not very different from the way that fansubbers operate, at least in Italy, that is, "[e]ach fansubber is assigned a specific part of the episode; when the translations of the parts are ready, the revisor collects the various files and merges them, editing and homogenising them for consistency" (Massidda and Casarini 2017, p. 68). The group's problem, more than dividing the tasks, was that they did not communicate among themselves and they totally forgot the last part of any project, revision. Probably because two of these students are actually very good at languages, they took for granted that the course unit would cause no difficulties, something they learned not to be exactly as they figured out, especially as to subtitling:

Because we had never worked with any subtitling software and because we had never had the chance to understand the inherent difficulties of subtitling before, we have taken several options that were not the best in terms of line splitting in subtitling, the size of the captions and the synchronisation of the captions with the video, although we were taught these technical rules, theoretically in classes, before putting things into practice (Students C, D & E - our translation)¹⁹.

Actually, theory and practice do not always align in reality and the same restraints were evidenced in the third group's testimony with respect to the arduous nature of subtitling:

In doing this subtitling task we came across some problems that a translator faces that were not so obvious to us before. More than translating, we need to pay attention to technical aspects such as the size of the caption, the speed with which it is shown, etc. In some situations, we translated the text in a way that, despite not incorrect, goes against subtitling rules. We tried to render a translation that was in line with the original, but we should have synthesised more in some parts to make it easier for the reader of the subtitles to follow them" (Students F, G & H - our translation)²⁰.

línguas e a F é mais disciplinada e reflexiva, então devemos aproveitar as características de cada um em vez de juntarmos as partes da tradução como um puzzle que depois não encaixa. Achávamos que os tradutores trabalham muito sozinhos e queríamos fazer igual, mas isso não é possível num trabalho conjunto, num trabalho de equipa, até porque a nota é a mesma para todos...]

¹⁹[Por nunca termos trabalhado com nenhum programa de legendagem e por nunca termos percebido a dificuldade inerente a uma legendagem tomámos várias opções que não foram as melhores no que diz respeito à divisão das falas na legenda, ao tamanho da legenda e à sincronização da legenda com o vídeo, embora tenhamos aprendido estes aspetos técnicos em teoria nas aulas, antes de as pormos em prática.]

²⁰[Ao fazer esta tarefa de legendagem deparámo-nos com alguns problemas que um tradutor enfrenta e que não nos eram óbvios antes. Mais do que traduzir é necessário ter atenção a aspetos técnicos como o tamanho da legenda, a rapidez com que ela se passa, etc. Em algumas situações fizemos uma tradução que apesar de não estar mal entra em conflito com as regras da

In classes, the students were shown some examples and they talked about some apps and specific (freeware) software that could be used to create the captions. Many of these already include the rules and other technical parameters required to complete the subtitling task, but nonetheless accurate timing was difficult to achieve, as the first group also complains:

We had some problems of synchronization due to the fact that sometimes the speed of the speech was very fast-paced and connected, which made it impossible to write the subtitles in a perceptible and synchronized way and that led us sometimes to omit some parts (which we believe not to have affected the utterances produced and their intelligibility, as mentioned above) (Students A & B - our translation)²¹.

These are but some of the difficulties that the students were faced with in this task, and we have just seen the way they struggled and overcame their obstacles. The students, while mediators between Portuguese and English, could notice that knowing the languages and cultures of both source and target texts is not enough and that systematic training in the field is a plus, proving our third aim, because there is much more to translation than simple linguistic transfer. We cannot resist ending this section using the students' own words, on this matter:

To conclude, we should note that subtitling has opened our eyes to the difficulties of a translator. Translating is just one of the translator's duties. Information, research and adaptation are just as important (or even more) as mastering two languages. In addition, it is necessary to pay attention to aspects that are not even related to translation, such as the use of computer tools like the one we used to complete this work. A translator has to be like a chameleon and adapt to the different situations presented to him or her, be it a subtitling task, the translation of a song or the adaptation of a novel, and each one of them has specific components that cannot be easily transported (Students F, G & H - our translation)²².

legendagem. Tentámos fazer uma tradução que estivesse em sintonia com o original, mas deveríamos ter sintetizado mais em algumas partes para ser mais fácil ao leitor das legendas de as seguir.]

²¹[Tivemos algumas dificuldades na parte da sincronização devido ao facto que por vezes o discurso era muito rápido e seguido um ao outro, o que impossibilitava a colocação de legenda de forma perceptível e sincronizada o que nos levou de certa forma, por vezes, a omitir algumas partes (que julgamos não afetar as falas e a compreensão das mesmas, como referido acima).]

²²[Para concluir é de referir que legendagem nos abriu os olhos para as dificuldades de um tradutor. Traduzir é apenas um dos deveres do tradutor. Informação, pesquisa e adaptação são tão ou mais importantes do que conhecimento de duas línguas. Além disso é necessário ter atenção a aspetos que não estão sequer relacionados com tradução, como utilização de ferramentas informáticas como a que usámos para fazer este trabalho. Um tradutor tem de ser como um camaleão e adaptar-se às diferentes situações que lhe forem apresentadas, seja uma legendagem, uma tradução de uma canção ou a adaptação de um romance, e cada uma delas tem componentes específicas que não se podem transportar.]

Conclusion

In this study, a specific task of the students' portfolios – the reflection upon subtitling – provided a comprehensive and practical discussion of the process of building and developing Translation Competence, a multi-layered phenomenon that integrates several dimensions that go beyond the linguistic, extra-linguistic and cultural knowledge, but also requires strategic, instrumental-professional, transfer and psycho-physiological sub-competences. Departing from the idea that the students and so many other people have regarding translation, which is its simplicity, since it only implies the rendering of a text into another language, so they say/said, we subscribed to the opinion of those who argue against inspiration in translation, and side with perspiration, to follow Thomas Edison's famous words when he mentions that "Genius is 1 percent inspiration and 99 percent perspiration", as quoted by Belsky (2010, p. 94), or, even better, it is the dynamic interplay of both forces.

It was evident, throughout this analysis, that students have recognised the important role of formal education and training to achieve Translation Competence, which means that Chesterman's words remain true twenty years after being first written:

An expert translator is seen as someone who works largely on intuition, on automatic pilot as it were, but who retains the ability to draw on critical rationality when the need arises, for instance in solving particularly tough or unusual problems, or when justifying solutions to the client. (...) At the beginning, certain rules and concepts have to be learned consciously; in the later stages, consciousness enters as a monitor. At the beginning, consciousness is switched on all the time; later, it is used more selectively. Conscious rationality seems to be the door through which we must pass, although we do not need to stay stuck in the doorway forever (Chesterman 2000, pp. 79–80).

Just like when we are driving a car for the first few times, in which we think over all the steps learnt, because each of them requires a lot of effort and much concentration, translation also needs us to focus our attention on a number of procedures to deal with some options or handle some problems, but after doing each of the activities repeatedly over time, first with an instructor and then venturing on our own, all the steps turn into natural, automatic behaviour.

One of the difficulties, though, taking once again the same metaphor, is that there are almost no driving schools in town to properly equip the driver-to-be with the necessary tools for him/her to follow his/her own path.

Particularly, at undergraduate level, UTAD decided to offer 'English Translation Practice' as an option, after a semester of 'Theories and Techniques of Translation' as a mandatory course unit for students in Languages and Business Relations, while up to 2017–2018 both course units were compulsory and interdependent. Those students who did carry on the practical 'driving' lessons in 2018–2019 were not many and we acknowledge the low number of participants to be a visible limitation to this study, besides the fact that they had to take their own "car", that is, their laptops or other devices and to download and install the

software needed for them to work in classes. However, at the end of the road, which is certainly just the beginning of a new and probably more exciting journey, they fully understood that translation shall not be learnt through experience only, outside educational institutions, as a marginal or a hands-on activity with no initial guidance. Instead, as five students proved and three other students recognised, it is important to be able to work in groups, finding different solutions to problems and discussing them to reach conscious decision-making, if not throughout the process, at least at a later stage, when proofreading, revising and renewed proofreading.

By indulging in group discussions, accepting the challenges of each portfolio task, such as the subtitling one, the students learned that translation training in an academic environment strengthens Translation Competence, as they began to perceive similarities and to generalise from previously-taught situations, gaining new insights, the knowledge of translation strategies and tools that could be activated whenever needed. The final product, the portfolios, but also the process of producing the portfolio itself, are key to understanding critical approaches to problematic situations; they are iterative and dynamic working documents that exemplify the students' search for solutions to their puzzlements and reveal fascinating insights into the development of Translation Competence, and thus also contributing towards generating empirical findings to improve translation didactics.

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The Egyptian Phonetic Change between "n" and "i"

*By Stefan Bojowald**

This study deals with the Egyptian phonetic change between "n" and "i". The phenomenon has been known for half a century. Its first detailed investigation appeared in the grammar of Egyptian medical texts by Westendorf from the year 1962. In there, the phenomenon could be demonstrated in seven cases. The present contribution continues work on this topic, significantly increasing the number of examples. The material consists of writings of individual words on the one side and plays on words on the other. The period of the examples went from the Old Kingdom to the Graeco-Roman Period. In the course of the investigation, twenty two new examples could be collected. The phonetic change takes place from "n" to "i" and "i" to "n".

Keywords: *Egyptian philology, Egyptian phonology, phonetic change between "n" and "i"*

Introduction

In this article, some thoughts on the Egyptian phonetic change between "n" and "i" are articulated (for "n" see Vycichl 1990, p. 5; for "i" see Vycichl 1990, p. 5). The scientific community has taken notice of this phenomenon rather sporadically. The first larger analysis of this phonetic change was published by Westendorf in the middle of the last century (Westendorf 1962, p. 29). In his study, he was able to list a total number of seven examples. The existence of the phonetic change is clearly established on this base. In the next decades, research apparently has not turned to this topic anymore. In the literature no hints at further treatments can be found.

In the following lines new efforts to investigate this phonetic change are made. In the next lines, a few words should be said about the methodological approach. The first and foremost aim of this contribution will be to extend the data for this phenomenon in order to get a better picture of it. For this purpose, the material amassed in this paper will form a basis as broad as possible. The number of examples is significantly increased so that the phenomenon can be safeguarded better and better. The examples are chosen so that the phonetic change can run in both directions. The phonetic change can be documented on the one side in writings of single words. The same principle can be seen on the other side in word plays. The relevant word plays have been collected from – in the widest sense of the word – literary texts where they are traditionally to be expected. The article has been split into two parts both of which correspond to the duality of this phonetic change. The date of given evidence is added each time for the sake of clarity. The Old Kingdom is represented by two examples and the Middle Kingdom with at most one piece of evidence. The vast majority of the example has come from the

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New Kingdom and Graeco-Roman Period. It is difficult to say whether this should be analyzed as evidence that the phonetic change has become more popular in a later stadium of the language history. The situation could as well be related to the randomness of historical records. In the future, new discoveries or previously overlooked examples could result in changes in the material. In view of this, the present lines are to be understood as a mere snapshot. However, the presentation of the following observations already seems legitimate at the current time. The vowels are not reproduced in the Egyptian script, which makes it difficult to reconstruct the original pronunciation of the words. In Egyptology, a modern transliteration system is used for the realization of words, being based merely on consonants. The contribution here is based also on this standardized tool.

The Phonetic Change between "n" and "i" in Single Words

The first section of this study is devoted to examples for the phonetic change in writings of single words. The basis of the argument shall be as broad as possible. To make orientation easier, an alphabetical scheme was chosen in the arrangement of the examples. In this way, unsightly back and cross references were avoided.

The first examples form a group, in the centre of which is the root "ib". The meanings can vary from case to case whereby the interpretation as such takes no harm. The writing "ib" (Sethe 1904, pp. 57, 8; Sethe 1904, pp. 60, 12) for "inb" "wall" presents the first example which should be mentioned in this context. The age of the example can be set in the Graeco-Roman Period. The main characteristic of this writing can be seen in the loss of "n", which could be brought in connection with this phonetic change. If this statement is acceptable, it has functioned as a basis for the assimilation of "n" on "i". The assimilation of "n" to "i" can be verified here after "i". The assimilation of "n" to "i" has appeared in some other cases paid attention to by Westendorf (Westendorf 1962, p. 28). The assumption is probable that it was accompanied by the nasalization of the "n". The fact is known to the author that the suppression of the nasal has happened under other conditions as well (Jansen-Winkel 1996, p. 36; Vittmann 2004, p. 150 n. 93). Without going further into detail, it may be possible that the loss of "n" has been motivated by phonetic changes in some of those other cases too. The answer to this question will be given in the near future. The next sentences will show explicitly that the assimilation of "n" can be observed also before "i". In addition, there will be two examples for the elision of "i" in front of "n". Thus, the evidence points to the interactions between the two consonants as the origin of the phenomenon. The same phonetic change manifests itself in the writing "ib.t" (Edel 1975, p. 30; for the word "inb" "caracal" see Roquet 1977, p. 113ff.) for "inb.t" "she-caracal". The example in this case comes from the Old Kingdom. The example is particularly valuable because it leaves no doubt about the high age of the phonetic change. The original dark figure of the early examples could be much larger. The assimilation of "n" to "i" can also be detected in this example. The writing "ib" (Junker 1941, p. 96) for "inb" "part of a plant" can be explained by

the same phonetic change. The age of the example can be set in the Old Kingdom. The cause of the writing is again formed by the assimilation of "n" to "i".

The writing "ibii" (Goedicke 1994, p. 74) for the verb "inb" has been stimulated also by this phonetic change. In the same way, the assumption of a metathesis would become necessary. The doubling of the "i" should not fall into the weight. The example belongs to the Graeco-Roman period. The semantic meaning of the verb "inb" has not been clarified by the editors of the "Wörterbuch" (WB I, 95, 11), while in the "Digitale Zettelarchiv" (DZA 20. 908.470) the translation "ummauern" has been elected. In the last case, a denominal derivation of "inb" "Mauer" would be present.

The phonetic change between "n" and "i" has also played a significant role in the writing "ir" (Chassinat 1966, p. 196) for "inr" "stone". The interpretation presupposes that "n" has been assimilated to "i" because of this phenomenon again. The alternative would be the assimilation of "n" to "r" which is considered here less likely. The age of the example can be given with the Graeco-Roman time.

The writing "iś" (Frankfort 1933, Pl. XXVII, Piankoff and Rambova 1954, pl. 23, 34, KRI I, 334, 1, Leitz 1994, p. 137c, Leitz 2011, p. 240, DZA 24.672.230) for "niś" "to call" has been triggered also by this phonetic change. The writings came about through the assimilation of "n" to "i", again. The examples make it crystal clear that the assimilation of "n" was carried out not only after "i" (compare the writings above), but also before "i". The examples cover a temporal framework from the New Kingdom to the Graeco-Roman period. When speaking of the verb "niś" "to call", its secondary form "nws" (Wilson 1997, p. 491; Jasnow and Zauzich 2005, p. 186) should be named, which shows the influence of the phonetic change between "i" and "w". The corresponding phonetic change is well known (Sethe 1899, p. 87f/116f, Edel 1955/1964, p. 62).

The writing "itš" for "intš" "tarantula" (Sauneron 1989, p. 54 (5), Vittmann 1991, p. 239, Vittmann 2004, p. 150 n. 93) seems to go back likewise to this phonetic change. In this case, the phenomenon again led to the assimilation of "n" to "i". The frequency with which it had already occurred seems to speak for a fixed rule. The meaning "tarantula" is not entirely uncontroversial but is retained here for conventional reasons. The example can be dated in the Late Period.

The defective writing "bi" (Edwards 1960, p. 75 n. 42) for "bin" "bad" also finds an explanation in this phonetic change. If this assumption is correct, the phonetic change has brought with the assimilation of "n" on "i" again. The example can be classified in the time frame of the Third Intermediate Period. The writing "bi.t" (Jansen-Winkel 2005, p. 37 (21)) for "bin.t" in the women name "št3-ir.t-bin.t" could belong to the same category. The last writing has been counted among the examples for the general loss of "n" by Jansen-Winkel. In the explanation favoured here the influence of "i" is seen as more important, from which the assimilation of "n" is thought to hang up. The example can be placed chronologically in the Late Period.

The writing "mti" (Jansen-Winkel 1989, p. 238) for "mtn" "reward" also points in the direction of this phonetic change. It must be said that the form has been put down to the general loss of "n" by Jansen-Winkel. The interpretation

chosen here, as a consequence of the phonetic change between "n" and "i", should be considered at least as close. Against the background of the other examples in this article, the assumption is quite obvious. The example belongs to the Third Intermediate Period.

The next example for this phonetic change comes in form of the writing "nii.t" for "inii.t" "inii.t"-seeds in: "nii.t n.t mḥi" (Wreszinski 1912, p. 44, Wreszinski 1913, pp. 83–86, for "inii.t" "seeds" see Charpentier 1981, p. 82) "inii.t-seed of flax". If the suggestion can be confirmed, "i" has been ejected here in front of "n". The process can be called an aphaeresis of "i". The latter phenomenon can be proven several times in the Egyptian language (Erman 1967, pp. 96–104; Westendorf 1962, pp. 12–13; Kurth 2007, p. 463; for the term aphaeresis cf. Battist 1992, pp. 767–769, Glück 2005, p. 46). A second example for this will be encountered in the further course. The aphaeresis of "i" – which can be called "procopé" by another term – will be treated in a second study in larger scale which is already in press. The consonant's weakness or semi-weakness will have promoted the process. The same behaviour can be observed for the two other weak/semi-weak consonants "ʒ" and "w". The existence of the last two phenomena has been demonstrated quite often (Bojowald 2013, pp. 197–205, Bojowald 2015, pp. 39–42). The examples show that not only "n" could be eliminated before or after "i", but also "i" before or after "n". The above expression is written absolutely correctly in "inii.wt n(.w)t mḥi" (Wreszinski 1913, p. 181) "seed of flax". The example under consideration can be assigned chronologically to the New Kingdom.

The phonetic change could also be recognized in the writing "nši" (Sethe 1906, p. 1309, l. 20, Sethe 1906, p. 1306, l. 3) for "nšni" "rage", in which it has led to the assimilation of "n" on "i" again. The example can again be dated in the New Kingdom.

The writing "šikn" (Faulkner 1933, p. 53, Faulkner 1937, p. 178 (25, 11)) for "šnik" "to destroy" apparently gives also testimony to this phonetic change. In this case, it has brought about a metathesis. The "Wörterbuch" (WB IV, 156, 8) has known the lexeme "šnik" "to destroy" only from the Middle and New Kingdom. The Graeco-Roman period can again be determined as the age of the example.

The writing "ḳni" (Gardiner 1914, p. 103 n. 2, Barta 1971, pp. 36–37) for "ki" "condition, state" could also be considered as result of this phonetic change. In this case, the phonetic change has caused the dissimilation of "n" out of "i". The example therefore makes it clear that the development, beside assimilation, could also go in this direction. However, dissimilation appears to be less common. The age of the example can be given with Middle or New Kingdom. The dating in the Middle Kingdom is not quite sure because the text sources known today are stemming from the New Kingdom. Nevertheless, the literary work as such, being the "Prophecy of Neferty", has been composed in the Middle Kingdom. The possibility can thus not be ruled out, that the form has stood in the original version already. The text was intended to legitimize the seizure of power of king Amenemhet I. from the 12th dynasty.

The Phonetic Change between "n" and "i" in Word Plays

The second section of this study deals with examples for this phonetic change in word plays. The existence of the phonetic change between "n" and "i" is strongly supported by the writings mentioned before so this step seems now to be allowed. The formation of word plays has been very popular in Egypt (on word plays in Egyptian see Guglielmi 1984, pp. 491–506; Lippert 2001, pp. 88–100, Brunner-Traut 1978, p. 29, Barbash 2011, p. 16ff, Hagen 2012, pp. 52–54, Richter 2016, pp. 13–38, Derchain-Urtel 1984, pp. 55–61, Breyer 2003, pp. 13–22). The same development can be recognized in other ancient Near Eastern languages, by which the joy of the oriental in flowery speech is expressed. The surroundings of word plays have often emerged as the focal point of phonetic changes in the past. The interpretation of the following word plays is based on the guidelines of Leitz (2014, p. 310 n. 44), according to which the mere harmony is sufficient as a prerequisite. In connection with the same question, Fecht (1960, p. 114) claims that the creation of word plays is equivalent to a heuristic principle. In the contrast, Loprieno (2000, p. 7) comes to the conclusion that most word plays are lost to the modern viewer due to the lack of knowledge of the pronunciation. As highlighted above, the Egyptian texts only reproduce the consonants, while vowels are ignored in the script. The approach of Leitz is taken as model here. The source of the following word plays consists – as said in the introduction – of literary or semi-literary texts where they occur particularly frequently. The word plays offer a good opportunity to gain a much better impression of this phonetic change because they demonstrate that it was also used for stylistic purposes. The examples are again sorted alphabetically for a better overview.

The two following examples form a smaller group which consists of word plays built with "ii" "to come". The word play between "ii" "to come" and "nhḥ" "the old one" in: "nhḥ ii m nhḥ" (Morenz and Schubert 1954, p. 53) "the old one, who came out of the lotus flower. " will stand at the beginning, which additionally has profited from the phonetic change between "i" and "ḥ". The last phonetic change is attested in the Egyptian language well, which has been tackled by Westendorf (Westendorf 1962, p. 36). The requirements of the word play are all fulfilled so that it rests on a secure foundation. The person addressed can be found in the god Amon. The birth from the lotus flower may contain a solar connection. The creation period of the example can be set in the Graeco-Roman period. The phonetic change between "n" and "i" has also contributed to the word play between "ii" "to come" and "nn" "dark" in: "ḥśf.w śḥm.w ii.w m nn" (Chassinat 1897, p. 167, for this passage see also Leitz 2011, p. 14) "who drive back the powers who come in the nn-dark". The words describe the qualities of protective deities who are asked for help against evil demonic forces. The age of the example can be placed in the Graeco-Roman Period.

The next examples constitute a second group which contains word plays built with "iw" "to come". The examples will start with the word play between "iw" "to come" and "Nw.t" "Nut" in: "iw=k n mw.t=k Nw.t" (Kucharek 2010, p. 171) "May you come to your mother Nut" where Osiris has been put under the tutelage of the heaven goddess Nut. The god Osiris could be seen as son of this female

deity. The loss of the feminine "t"-ending does not matter much because it was handled relatively freely. The age of the example again indicates the Graeco-Roman period. The word play between "iw" "to come" and "nwn" "Nun" in: "iw nwn n ḥnti mḥii.t m-hnw nṯr pn št3" (Oswalt 1968, p. 160) "The Nun comes in the southward-going north wind within this mysterious god." can also be explained with this phonetic change. In an additional way, it has benefited from the loss of "n" at the end of the word. The last phenomenon can be explained by the assimilation of "n" to "w", for which the phonetic change between "w" and "n" may be responsible. In the Egyptian language, the last phonetic change is attested several times (Westendorf 1962, p. 22). In terms of its age, the example can be dated to the New Kingdom. The word play between "iw" "to come" and "niw.t" "town" in: "iw=k r niw.t=k tp 3.t mri ib=k" (Leitz 2011, p. 315) "you may enter your city in the moment your heart are wishing for." is apparently also influenced by the phonetic change between "n" and "i". In this case, it has triggered the assimilation of "n" to "i" again. The loss of the feminine "t"-ending is no problem, for which the remarks above can be compared. The passage alludes to the afterlife of the deceased. The most important goal was freedom of movement among others, the achievement of which is promised in these words. The dating in the Graeco-Roman period can also be used for this example.

The next example for this phonetic change has been provided by the wordplay between "iri" "to do, to make" and "rn" "name" in: "nṯt niw.t iri niw.wt r rn=š" (Sethe and Firchow 1957, p. 37 o 2) "fore thou are the city, in whose name the cities has been founded" (Sternberg-El Hotabi 1993, p. 134). The word play also lives from the "i"-aphaeresis which has already been used as explanation for other examples above. The words are documented in a praise song of the city of Thebes where its pre-eminence over the other cities is emphasized. The origin of all cities is traced back to this cultic centre. The dating in the Graeco-Roman period also applies to this example.

The word play between "bi.t" "honey" and "bnr" "sweet" in: "bi.t ḥs Imn, mn=k ir.t ḥr bnr ḥr ib=k" (Tacke 2013, pp. 2012–2013, for the word "bi.t" "honey" see Helck 1963, p. 703ff.) "bi.t-honey, 1 pot: Amon, take yourselves the eye of Horus which is sweet upon your heart" maybe came also into existence through this phonetic change. In this case, it appears together with the phonetic change between "i" and "r" which occurs generally very often in the Egyptian language (Westendorf 1962, p. 32). The word play has perhaps included the word "ib" "heart", as well. The text passage can be found in an offering instruction. In the past, the king Amenhotep I. was interpreted as the recipient, which has now be changed in favour of the god Amon. The term "eye of Horus" is used as a code word for the honey. The real-world background can be observed in the "Myth of Horus and Seth", in which the eye of the falcon god Horus was first injured and then healed again. The "Myth of Horus and Seth" can be counted among the most famous literary works of the New Kingdom. The struggle of the gods Horus and Seth for the inheritance of Osiris thus acted as a mythical precedent. The god Horus emerged from this conflict as a victor and was placed on his father's throne. The motif thus serves as a symbol for the restoration of the right order. The age of the example above points to the New Kingdom.

The same phonetic change seems to return in the word play between "sinw" "physician" and "iśw" "payment" in: "mi p3 sinw nfr, mk wii mn.kwi m ir.t=i, iḥ di=k śnb=i hr –.wi, iri.n=i n=k m iśw-iri" (Wild 1958, p. 409, for a metrical analysis of this sentence see Fecht 1963, p. 95; for the word "sinw" "physician" see Lacau 1972, p. 47, Hannig 2004, p. 86) "Come, good physician. Look my eye ails me. May you make me healthy immediately! I have made you this as payment". The word play requires the assimilation of "n" to "i". The difference in the two sibilants is not serious since the transitions here were partly smooth. The example can be dated from the historical time in the Late Period. The words are part of an inscription chiselled on the base of a statue. The words go to the address of Amenhotep, son of Hapu, who is called as rescuer in need. The prominent figure of the 18th dynasty lived under the reign of king Amenhotep III. and was venerated by the population of the Nile valley in the Late Period as sage and wise man. The development went so far that he had become the patron saint of doctors in this period. The author of the words quoted has hoped for medical help from him. The praying man brings a gift to the demigod. The word "sinw" "doctor" is used as a kind of honorary title. The action can be seen in the context of "personal piety" the beginnings of which go back mainly to the New Kingdom. However, the first timid forerunners can be encountered in the period before.

Conclusion

The time has now come to summarize the results of this study. In this sense, the evaluation could go in the following direction: The phonetic change between "n" and "i" has been put on a broader basis by the examples mentioned. In the total, twenty-two examples could be collected. The number has more than tripled compared to Westendorf. The bottom line is that the phonetic change appears to be more common than previously thought. The phonetic change has developed from "n" to "i" as well as from "i" to "n". The phenomenon can be followed almost throughout the whole Egyptian language history. The time frame of the examples spanned from the Old Kingdom to the Graeco-Roman Period. According to the examples known up to now, the climax seems to be in the younger phase. However, the situation can change very quickly as a result of new discoveries or previously overlooked material. The remarks above have given the phonetic change back its actual home right in this idiom.

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The Verb and Proverb in Chinua Achebe's *Things Fall Apart*

By Rachid Neji*

The present essay surveys the present position of African articulation with respect to its effects on the formulation of the linguistic identity. For this purpose, one puts gloss on Chinua Achebe's Things Fall Apart that includes an ambiguous devotion to myriad technical and narrative devices to debunk the yoke of the British Empire. The essay argues that, in contrast to classical writers in the field of fiction, the Anglophone novelists have been much more resistant to the colonial doctrines of selective classification. In fact, the African authors do not only fade the conventional rules but they increasingly endorse the public desired narration wherein literariness includes free generic mixed tools. The postcolonial text becomes subversive and creative. The essay exposes a critical discussion of the previous premises of articulation and its bearing upon asserting an independent textual selfhood devoid of the colonial limitations. The gist seems to leave the ground for building a creative local voice with public desired qualities. Thus, the fact of blending the local with the public leaves room for blending the word and the world, the inside and the outside, the Joy and the loss. This paper comprises a conspicuous consideration of Achebe's notion of African communication through pristine artistic text.

Keywords: history, identity, classicism, postcolonial, articulation, artistic, loss

Introduction

Chinua Achebe is considered to be the father of modern African literature. In his writings, the Nigerian author delves into the European colonization in the wake of two world wars. This orientation pervades all of his works, which purely reflect African dignity and value. Thus Achebe is, no doubt, an obvious writer whose writings reflect and foreshadow richly the miserable contextual realities of African people. In this regard, Achebe declares that the motivation behind this work of art is to introduce a real and dynamic African society to a Western audience who perceived African mind as primitive and backward.

Since its first appearance in 1958, Chinua Achebe's *Things Fall Apart* has received wide range of critical stand points. In fact, this novel tells the story of Okonkwo, a stoic clan leader and former wrestling hero who comes back to his village after bitter years in exile. He never shows any sign of fear or weakness. Okonkwo is described as fearless, powerful wrestler and meaning so much to village as it is stated in the following lines.

Okonkwo was well known throughout the nine villages and even beyond. His fame rested on solid personal achievements. As a young man of eighteen he had brought honor to his village by throwing Amalinze the Cat. Amalinze was the great wrestler

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who for seven years was unbeaten, from Umuofia to Mbaino. Okonkwo was clearly cut out for great things.... Although Okonkwo was still young, he was already one of the greatest men of his time. Age was respected among his people, but achievement was revered (Achebe 1996, pp. 3, 8).

In the novel, Okonkwo does many actions in order to prove that he is a "real man" and able to achieve the dreams of his tribe. He always pretends to be strong and powerful. However, it appears that this pomposity will guide him to a possible downfall. In this sense, the novel delineates the Igbo people at a truly important stage in their history and culture. In fact, colonial forces apply pressure and look for power. The colonial forces basically proclaim the end of African traditional consciousness ranging from religion, family unit and gender relations. Colonial voices do not come to control the uncontrolled, rather they long for preaching a new conceptualization that ends with the patriarchal knowledge. In this regard, the author attempts to portray the postcolonial African reality in all its varied versions and to find out the extent to which this work of fiction reflects the aspirations of the African community.

Since the novel belongs to the Anglophone tradition, the work combines a sort of narration, proverbs; old values which are brought to lay bare the Western new belief and orientation. The African traditional songs convey the traditional folklore and provide a suitable realm to highlight the dominant features of the novelist's anti-colonial discourse as well as system. Such a process can be understood as the result of Achebe's fashioning of a private linguistic identity capable of representing the African pristine universe and better to boycott the search of a selfhood in the pre-colonial area. Giving the important value of Achebe's literary work, the present study endeavors to explain the linkage between the linguistic discourse and African selfhood. The main interest is to orchestrate a background of knowledge able to subvert the colonial ideologies and assert a proper African realm based on the freedom of consciousness and belief.

Theoretical Assumption

Many contemporary critics have dealt with postcolonial studies among them is Mikhail Bakhtin who treats the colonial and postcolonial discourse from a dialogic approach. To this exception, the effect of "situating the work of Mikhail Bakhtin in relation to contemporary literary, theoretical, and philosophical discourse is in no way a straightforward proposition" (Miller et al. 2001). This is due to his emphasis on the necessity of giving voice to marginalized texts and taking them as leading insights in the development of narrative multiplicity. The scheme emphasizes the importance of avoiding single interpretation and unique theoretical perspective while approaching colonial context. He asserts that a critic should thoroughly investigate a various number of cultural dialectics and orientations.

For Bakhtin, language turns out to be an obvious tool depicting the greater interrelated body of postmodern discourse. The discursive power interaction appears to be responsible of devising meaning, identity and reality on different

levels. In other words, Bakhtin focuses on the foregrounding the colonized language against the background of past categorization produced by the colonizer in the colonial era. Thus, he puts gloss on the discourse of post-colonialism and the stylistic features to highlight the hidden space of meaning.

To put it another way, such a space of linguistic expression is the outcome of multiple structures. This process produces complex signs or symbols which are necessary to decode new avenue of thoughts. This intention by the postcolonial critic is in affinity with Derrida's theory of difference. To reinforce this vicinity, it Jacques Derrida suggests that, "it is because of difference that the movement of signification is possible" (qtd. in Bass and Différance 1982, p. 13). The assumption is based on the fact that the postmodern fragmentation affects the structural components which ultimately lead to the denial of objectivity in that culture and identity. In Bakhtin's point of view, in order to study a postcolonial subject, the critic should pay attention to hybrid identities within the space of discourse. Moreover, he should recognize how through the technique of differentiation a dependent subject is to be freed from the yoke of the colonizer.

In this sense, Bakhtin's reading of postcolonial discourse puts the finger on two particular purposes. The first one is to assert otherness and give voice to the colonized subject. The second aim lies in transcending the discourse of colonial power towards establishing a resistant identity, polyphonic and carnivalesc discourse. Dentith (1993) deems that this situation cannot be reached unless has been "a plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices" (Dentith 1993, p. 7). The main motivation resides in establishing a rhetoric realm wherein the marginalized subject voices and confirms his linguistic existence to a public audience.

Actually, the postcolonial discourse seeks to debunk grand narratives and bypass the power of ideology. So, in applying his conception, the postcolonial writer belittles the authority of ideology in the construction of meaning at different levels. Similarly, Bakhtin advocates social dialogues and active voices, which are able to record and narrate independent discourses. In fact, Polyphonic text should reflect reality through linguistic features. In this sense, an ideal novel comprises a dialogic interaction between the supposed authorial voice and those belonging to the margin. Therefore, discursive authenticity is related to this linguistic as well as meaningful intrusion.

In addition, Bakhtin puts the stress on the power of carnivalesque as well as celebration. This narrative technique combines the past with the present, the colonial with the postcolonial, and the sacred with the profane in order to establish a discursive area of differentiation and acceptance. A "polyphonic novel" that unites the differences deserves to host new dialogism based on juxtaposition, negotiation and authenticity (Bakhtin1984, p. 39). This conceptualization clarifies Bakhtin's understanding of the narrative reality. In this sense, one can deliver that in Bakhtin's point of view truth is not singular, linear and universal. However, reality and certitude should reflect the variety of voices in society. Thus, the critic seeks to fashion an open text wherein the public interferes with the particular, the dominant negotiates with the margin, and the context interacts with the text.

As stated earlier what is of paramount importance is to make sense of the circumstances under which the novelist has managed to write an alternative discourse in order to haunt the discursive dominance and to ironize the British atrocity in his *Things Fall Apart*. Plainly, putting this literary work in center and reading it based on the philosophy of Bakhtin, the major tenor of the present study is to expand the territorial perception about the author and how he has framed his innovation in his narrative texture.

Discussion

A new discourse cannot possess an aura without prioritizing the linguistic and grammatical features of the language in which it is introduced. In this sense, language plays an important role in the construction of a national literature and the deconstruction of colonial shackles. That is why, in the 1950s and 1960s when the African marches for emancipation were reaching their peak, the dilemma of weaving a proper African language gained full concentration in order to oppose the dominant colonial hegemony.

What is really needed appears to be a language that is capable of expressing the oral and written African literature. Achebe's main target is to elucidate through his literary works the urgent need to construct an African discourse with a capacity to bring insight both to non-African readers, writers and critics. This orientation paves the way for debunking colonial signs and establishing an African local written narration. Plainly, a postmodern African voice that is fertile with key concepts such as transcendence, emancipation, metamorphosis and subversion.

Notably, Achebe's achieves a sort of success in the creation of a proper African language. This is due to his wide dealing with the Nigerian traditions. He is conscious of the clash between the pre-colonial traditions and the postmodern. The very consciousness arouses the necessity to create an African voice freed of the whiteness and blackness ideologies. The author seeks to promote a discourse of otherness promoted by the white new colonizers and the oral African literature. Achebe wants to inculcate the idea that the Nigerian literary writers should benefit from their past and find luminous insights in spite of all its imperfections. This movement paves the ground for devising an alternative discourse based on a proper African linguistic background.

In *Things Fall Apart*, Achebe's specificity lies in his choice of the English language to portray the dark side of the colonizers. This intention is caused by the linguistic power of this language and its ability to welcome the African discursive production and the British narrative features. The novelist incorporates the African oral images to the English language as a unifying discursive tool. The author does not long for putting an end to the oral literary potential of African storytellers. However, Achebe wants to make these stories available in a written linguistic corpse. Thus, one can assert that Achebe's choice for writing African traditions while using English language is a sort of linguistic and postcolonial awareness. The author's discourse adopts a language that catches the attention of myriad

readers. This language makes reference to African dialects and proverbs in order to satirize and ironize the colonial history and literature.

The specific point in Achebe's strategy lies in reproducing attributes of African oral tradition into an official anti-colonial discourse. As a matter of fact, Achebe uses the colonial language as a discursive weapon to fight the narrative hegemony of the white authorial voice. His emphasis on using English clarifies his deep critical attitude towards the narratives of colonial writers. Achebe's re-appropriates the beauty of African dialects in a colonial language to lay bare the atrocity and hypocrisy of the new comers. Then, the linguistic recurrence becomes a sort of deconstruction and construction of a new postcolonial future.

The first characteristic in the case of Chinua Achebe's language is that the discursive features of the novel derive from the Igbo proverbs. These stories are artistically used through an act of literal translation and without deviating from the English language. As a matter of fact, this artistic contemplation seems to be the gist of vocabulary selectiveness. The author transforms the strange word and syntax into meaningful structures. The very transformation of the linguistic properties appears to be appreciated by the non-Igbo English critics providing that it constitutes a fundamental background of cultural linkage between colloquial dialect and standard language. These African proverbs are re-appropriated to enlighten the linguistic and cultural realities of Igbo people.

In the novel, one can find "a toad does not run in the daytime for nothing" (Achebe 1996, p. 15) and "a child fingers are not scalded by e piece of hot yam which its mother puts into its palm". In fact, proverbs are manifestation of African narrative civilization. This oral literature is resurrected to situate Achebe's discourse within the context of postcolonial literature written in standard language. For instance, Fanon (1993) sustains that, "there was nothing to be ashamed of in the past, but rather dignity, glory and solemnity. The claim to a national culture in the past does not only rehabilitate that nation and serve as a justification for the hope of a future national culture" (Fanon 1993, p. 169). This optimistic attitude is shared by Achebe who uncovers the splendid past of Nigeria through remembering the pre-colonial Igbo culture.

Achebe's recurrence of the African mythological stories and strange words is a manifestation as well as revitalization of the African lost culture. The author wants to infuse life into the African history after the hegemonic presence of the colonizers language. The writer endeavors to search for the literariness in the Igbo native tongue in order to expose it and show its power as a weapon to fight the power of the colonizers. Stories, folktales and myths identify African peculiarity and append to the path of independence.

It is evident that Achebe centralizes the Igbo proverbs to reveal its discursive power. The African dialect is used as rhetorical device to insist on its linguistic charm for the universal readers. For instance, Okonkwo's father's speech to Okoye "Among the Igbo the art of conversation is regarded very highly and proverbs are the palm-oil with which words are eaten". (Trilogy 7) suggests the fact that Achebe seems to be proud of the African historical memory. Clearly, the author's main target is to unite these historical fragments into a linguistic and original organic unit.

In addition, the author incorporates folklore stories as discursive devices to preach a new discourse of the colonized African people. According to Achebe, stories are the backbone of African society. These stories are linguistically modified in order to introduce the African language to European readers. This scheme stands for the only shelter to protect the past from the dominant discourse of the colonizer. In fact, the author re-invigorates the African tales and the Igbo stories and he endeavors to expose them through using a simple narrative style. The very simplicity is meant to highlight forgettable storytelling techniques.

Moreover, one can confirm that Achebe's resurrection of African stories plays a fundamental role in weaving the discursive and thematic functions of the novel. These tales explain the artistic craft of the African authors while introducing the trauma of colonization. For instance, the story of Snake-Lizard in the ninth chapter shows the writer's insistence on providing language with a literary aura. Achebe seeks to persuade the reader of the colonizer's danger towards the natives. Similarly, the above story narrates Okonkwo's wife food. She cooks and tells stories to her daughter. Indeed, the mother prepares food and tells a specific story. What can be deduced from this movement is that for African people food cannot hide the colonial danger. What the African people want is dignity and justice within their filched land.

The author emphasizes the fact that African people cannot forget their past memories. This history is saved inside the mother's heart and father's mind. Forgetting and forgiveness seem to be a sort of imagination. Forgetting leads to the loss of punishment and resurrection. Forgiveness leaves no room for celebration. That's why, the mother narrates and Achebe writes her stories to the world in order to insist on the positive presence of historical events. This narrative collusion is only meant to ironize the present colonial hypocrisy. Thus, language appears to be the main bridge for humorous and harmonious linguistic, political and historical constructions.

Things Fall Apart appears to be a response to earlier colonial period of African land. For this reason, Achebe's choice of language is functional as well as political. While some later African authors voice the native African languages as a form of resistance to colonialism, Achebe wants to achieve cultural revitalization through the use of the colonial signifier. His ability to ape the rhythm of the Igbo language assists him in using Igbo proverbs, folktales and vocabulary in the novel. In fact, Igbo proverbs are entirely native and they comprise native wisdom. In addition, Folktales are important components of the Nigerian oral tradition. Then, this re-appropriation makes the African tradition and Igbo liberation go through the process of oral and linguistic identification.

Furthermore, in order to expose the misery of Igbo tribe, Achebe foregrounds the African diction. In fact, the author inserts a series of Igbo words into the English text. This linguistic strategy is used to introduce the cultural, religious and social specifications of Umuofia people. These devices are inserted by the author to build a rhetoric area on the basis of a foreign language. The postcolonial writer seeks to localize the African dialect, history and story within a standard linguistic system. For example, in chapter seven, Okonkwo introduces the following African song:

Sala

Eze ilikwa ya Ikwaba akwa ogholi

Ebe Danda nechi eze Ebe Uzuzu nete egwu Sala (Achebe 1996, p. 60).

In fact, the writer seizes the opportunity to represent the tradition of Igbo life. This presentation is done through the use of a worldwide language in order to seduce the universal readers. The postcolonial author is no longer dead or lost in the myriad narrative voices. However, Achebe lives with the dream to subvert the colonial power and assert the beauty of African people. This dream comes to reality through a colonial linguistic power and the craft of colonized other. Then, otherness is no longer a passive subject and submissive ego. It becomes sign of strength and hegemony.

Obviously, it can be asserted that the African author has attempted to construct a discursive universe able to induce and expose the positive aspects of homogenous discourse. Achebe's target is to provide an alternative narrative construction capable of demolishing the colonial text. The writer's reference to past stories constitutes the backbone of a post-colonial construction alongside with its optimistic repercussions which foreshadow for an independent Nigerian national literature.

Another postmodern philosophical technique dominates Achebe's novel. The device stresses the death of the author and the multiplicity of voices. It shows the richness of postcolonial discourse and its compactness. In fact, the technique surges from Bakhtin's philosophy of multiple voices within the text. In this sense, Okonkwo's voice appears to be dominant in *Things Fall Apart*. This vocal dominance cannot hide the appearance of other related minor voices. This interaction appears to be specific and original within postcolonial discourse. It means that concepts such as authorship and centrality disappear. What comes next can be explained into Bakhtin's theory of Polyphony.

In this regard, the multiplicity of voices generates the presence of an absent voice and the appearance of a disappeared history. Achebe seeks to pave the way for polyphonic discourse wherein opposing events can conflate and promote in spite of the hidden difference. For the author, the deconstruction of colonization must be followed by myriad steps of tolerance and equality. This process conveys a mirage and sort of sublimation. However, the acceptance of otherness, the overcoming of colonial shackles and the submissiveness to recent metamorphism is sufficient to achieve positive vibes within a universe of turmoil as well as anarchy.

Going beyond the surface level and taking into consideration the narrative voice, one can deliver that Achebe's deconstruction of authorship is mainly meant to stigmatize the classical patriarchal system. In fact, the concept of patriarchy stresses the superiority of masculinity over femininity. In *Things Fall Apart*, Okonkwo deeply believes in this conceptualization. He goes on to show his power and strength as a leader to Umuofia tribe. The intention of leadership leads him to neglect the history of his father "Unoka". This hatredness can be related to the writer's wish to end with patriarchal society. This historical divorce includes the subversion of the colonial leadership and the construction of an African land with a specific history, language as well as identity. The construction will undo with

traditional notions of inferiority and otherness. It will pay lip service to a body of social and linguistic discourse wherein language and society are intertwined. For instance, Achebe's creation is expressed by the following declaration in *Things*

Fall Apart

"It's true that a child belongs to its father. But when a father beats his child, it seeks sympathy in its mother's hut. A man belongs to his fatherland when things are good and life is sweet. But when there is sorrow and bitterness he finds refuge in his motherland. Your mother is there to protect you. She is buried there. And that is why we say that mother is supreme" (Achebe 1996, p. 124).

Such a confirmation may be seen as the reason beyond the novelist's tendency to defend and constitute a social, historical and linguistic dialogue with the colonial system to protect his motherland and foreground the mother tongue. It should be highlighted that the negotiation with the 'white man' brings about double optimistic results. The first one lies in laying bare the hypocritical aspect of the supposed colonial civilization. The second delivers that the pre-colonial area was a period free of bias or presumptions.

One can deduce that Achebe's novel is a palpable demonstration of "collapse, breaking into pieces, chaos, and confusion" (Alimi 2012, p. 121). In fact, the difference between Achebe's novel and other colonial novels is that his book thoroughly describes Igbo society as he introduces them in a manner which exposes all aspects of Igbo universe and not only the optimistic aspect of their culture. He also looks for building a linkage between Igbo society and the white missionaries to take control of Umuofia.

The Igbo depend on their language to differentiate their quality from the white colonizers. They also use ambiguous language to define their presence in the postmodern society. The linkage between language on the one hand and culture on the other can only explain the virginity of pre-colonial era and the atrocity of colonial action. This is because verbs and proverbs complete each other and succeed in defining the gist of dilemma. Neither language nor culture can lay bare the colonial reality without the craft and artistic orientation of the author. Hence, Achebe's treatment and description of African people can obviously be appreciated in the way he linguistically represents their experiences, stories and realities. In most instances, one can confirm that the essence of African resistance can be measured by the power of history and the visibility of language.

To expose the native moral values, Achebe recurs to the use of the colonial language. In this sense, The English language plays the role of introducing Igbo's traditions. Achebe feels that language is a linguistic power responsible for ironizing the colonial hypocrisy and empowering the colonized weakness. It will be able to narrate the unsaid and put light on the dark side of the African experience. The author's dealing with language generates a postmodern treatment that puts an end to conventional ideologies and pays lip service to postcolonial linguistic Africanization. Achebe will not use English to hide the reality of the colonizer. However, language is used to reflect the deprivation and beauty of African surroundings.

Devices like metaphors and similes are used to highlight the traumatic conditions of Igbo society. Hyperbole, which is a significant tool in African tradition, is also foregrounded. The use of these technical features provides Achebe's text with a typical linguistic status. For instance, the following hyperbole: "a bowl of pounded yam can throw him in a wrestling match" (Achebe 1996, p. 47) signifies the linguistic peculiarity of African text as well as context. It is a text rich with codes which reflect the technical and unfamiliar discursive behavior. Some metaphors include: "Amalinze the cat" (Achebe 1996, p. 8), and "python the sky" (Achebe 1996, p. 118). In this sense, these devices are incorporated to clearly delineate the life of Igbo in a subversive manner so as to criticize the colonial tyrannical events. To put it briefly, by resorting to the appropriated English language, Achebe wants entirely to present the picture of the pre-colonial Igbo society in a transparent and obvious way. Then, Achebe's verisimilitude boosts his critical, deconstructive and constructive intention.

Furthermore, Achebe's ironic discourse is conspicuous in the novel. It is plausible through the actions of the two missionaries. For example, the white man seeks to spread his own culture within the African culture and Mr. Brown yearns to the same devise conflict among the Ibo people. In fact, whiteness: "is very clever. He came quietly and peaceably with his religion. We were amused at his foolishness and allowed him to stay. Now he has won our brothers, and our clan can no longer act like one. He has put a knife on the things that held us together and we have fallen apart" (Achebe 1996, p. 152). The tenor is that both of them hide a particular target. Mr. Brown's softness is meant to seduce and convert people to Christianity. Mr. Smith's tyrannical attitude serves the same goal which is the destruction of the Nigerian tribe. Thus, Achebe exemplifies them to satirize the colonial power and show its destructive purpose.

With the use of the English native language, the author delineates the life of Igbo society. In the beginning of the novel, African stories and dialects narrate and expose all the nine villages of Umuofia. However, as the novel develops and white missionaries begin arriving in Umuofia along with their government and an institution, Achebe tries to insert the colonial language so as to introduce the African trauma and protest the pompous presence of whiteness. For instance, Owomoyela (1993) further asserts that:

"Achebe presents a thorough understanding of narrative organisation and style, and a keen observation of and absorption with day-to-day happenings, not through the lenses of the anthropologist, but through the clear insight of one who was involved with and felt at one with his culture while at the same time inculcating western ideas" (Owomoyela 1993, p. 18).

Following this, Achebe appears to be able to fully convince and seduce the universal audience of the colonial pessimistic actions. However, the author's main purpose seems to hint the idea that verbs and proverbs are considered to be the backbone of any cultural, social or literary emancipation. Achebe employs his art to evoke the tormented aspect of human existence. Throughout the novel, the shadow of death looms as an everlasting destiny that condemns the natives. The novelist is committed in a multi-dimensional portrayal of the Igbo people and how

they endure the destitutions of colonization. This presentation is manifested through Okika's speech. Okika and many others are physically and morally jailed. Achebe attempts to liberate the supposed others so they can constitute their private realm. Thus, the author's language is no longer a historical or apolitical, yet it includes a pristine charge in postcolonial studies. This linguistic energy devises transformation and forges African representation of the colonial tragedy.

Conclusion

The present study was an attempt to examine Chinua Achebe's *Things Fall Apart* through the approach of Mikhail Bakhtin's ideas. The endeavor interprets the nature of polyphonic novel and its relevance to post colonialism. Based on the discussion held, it can be deduced that the author's novel is a manifestation of what the colonizers brought about to the Igbo people by denying the chance of cultural negotiation and repressing their dreams and voices. However, one may confirm the fact that the novel includes moments of deciphering the hidden voices in order to reflect the colonial past and foreshadow the way of decolonization for Igbo society. In this sense, the writer weaves this literary work and puts the light on concealed reality in order to portray and establish a postcolonial discourse with strong voices that are able to piece together the broken fragments as well as the fragmented dreams of a denigrated African generation. Finally, it is important to acknowledge that the debate extends beyond the question of tyranny. It seems to be about the construction of post-colonial identities which are able to re-write the historical colonial fallacies. The message is already enclosed in the title of the novel. The author describes in his novel the falling apart of the African tradition. Achebe criticizes the methods that were used by the white colonizers to hinder the African culture and jeopardize African people. Plainly, Achebe's narration prepares the ground for multiplicity, diversity and tolerance.

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The Structural Features of Code-Switches in the Modern British Novels

By Lyudmila Gunko*

The author examines the structural features of code-switches in two novels - "The Corsican Caper" and "Chasing Sezanne" written by the modern British writer Peter Mayle. The matrix language of multilingual utterances is English and the embedded language is French. Code-switches are the alternate use of units of one language within the utterance in another language during one conversation. Two groups of code-switches are distinguished: those in the bilingual characters' speech and those in the author's speech. Peter Mayle has used different types of code-switches to emphasize their bilingual competence when they switch from English to French in various communicative situations. Different types of code-switches have been fixed: intersentential, intrasentential - within a phrase (insertions, embedded language islands), clause-switches, and tag-switches. The author of the article has found out 434 units of code-switches in the two novels, with 258 units being represented in the author's speech and 176 units in the bilingual characters' speech. The study has shown that the most frequently used type in the bilingual characters' speech and in the author's speech is intrasentential within a simple sentence, with embedded language islands being predominant.

Keywords: code-switches, bilingualism in fiction, bilingual speech, matrix language, embedded language

Introduction

Code-switching (CS) results from language contact along with borrowing, pidginization, convergence, and language shift. It occurs in a bilingual or multilingual context in which, cause, of their linguistic background, people communicate by means more than one language or dialect (Ahmed 2016, p. 207). CS may occur among immigrant communities, regional minorities, and native multilingual groups. Gumperz and Hernandez wrote that it could be found "each time minority language groups come into contact with majority language groups under conditions of rapid social change" (Gumperz and Hernandez 1969, p. 2, Gardner-Chloros 2009, p. 20).

Müller affirms that code-switches in literature, as in life, have always been a result of language contact, mostly due either to individual biographical experiences of the author, to the contact between minority languages and the majority. Besides, the process of migration which has increased remarkably in the age of globalization also helps the increase of the language contacts (Müller 2015, p. 249).

In contrast to the great amount of attention paid to spoken code-switches,

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literary CS has only recently become a subject of such interest. The first conference which was devoted to this topic was organized at Birkbeck, University of London on 5 July 2013 and called "Code-switching in Literature". As it has been noted by Jonsson (2010) and Sebba et al. (2012), linguists have paid far less attention to written CS than to conversational ones (Gardner-Chloros and Weston 2015, p. 183). Callahan also mentions that code-switches are less seen in prose. Nevertheless, she underlines that CS are often used in dialogue and in forms meant to represent the stream of consciousness style utterances in writing (Callahan 2004, p. 11). The importance of studying literary code-switches is enhanced by the rise of bilingual literature and a Pulitzer-winning 'Spanglish' novel may signal that the use of CS in literature is quite an important legitimized topic (Montes-Alcalá 2015, p. 269).

This study seeks to survey the structural features of literary code-switches employed in the modern British novels – "The Corsican Caper" and – "Chasing Cezanne" written by Peter Mayle.

Previous researchers have demonstrated that code-switches are often used in literature "in a humorous or satirical way, represent the speech of foreigners, for example, they are used in Shakespeare, Henry V; Charlotte Brontë, Jane Eyre; Tolstoy, War & Peace." The usage of CS can give the impression of an informal register, of a rejection of literary standards, in general, to highlight the orality of text (Gardner-Chloros and Weston 2015, p. 186).

In traditional studies of bilingualism, it is generally acknowledged that languages are separate entities and the ability to keep them apart is the criterion of bilingual skills. On the contrary, the negative notion to CS was not always present, as in earlier times the ability to switch languages correctly was recognized as an aspect of the writer's skill and knowledge. Therefore, literary CS may perform indexing and mimetic functions in the literary texts (Weston and Gardner-Chloros 2015, p. 195).

In the same way, as spoken CS shows a glimpse of how bilinguals use their linguistic resources, so the deployment of CS in literature may clarify hidden structures and intentions which are less apparent in a monolingual text (Gardner-Chloros and Weston 2015, p. 189).

Hess observes that in bilingual literature, languages are not switched just because of the author's bilingualism but rather to fulfill artistic and literary functions (Hess 1996, p. 6).

Gardner-Chloros considers CS as the use of several languages or varieties within the same text and argues that this phenomenon introduces a lot of possible functions within multilingual literature. For example, the writer may employ different languages for presenting different characters or voices, to distinguish various parts of the text, or to characterize the community. Likewise switching between the grammatical unit such as sentence or word may be used for creating comic effect (Gardner-Chloros 2015 and Weston, p. 186).

In her study, Montes-Alcalá determines that CS in the novels is used for a variety of socio-pragmatic and stylistic purposes which are similar to ones in bilingual speech. Moreover, that CS serves for characterization and as a tool for the description of the bicultural environment (Montes-Alcala 2015, p. 276).

Theoretical Background

Bloomfield (1933) famously stated that bilingualism comes from the speaker's ability to control the use of two languages. Thus, a bilingual is considered to be the person who can easily control the produce of languages. Bloomfield believed that switches are supposed to be an indicator of the lack of proficiency. Hence, Weinreich (1953) defined bilingualism as the practice of alternately using two languages. Vogt in his article (1954) is inspired by the notion of Weinreich, but he already assumes that all languages and languages users experience language contact and the process of code-switching is natural and is an important element of language change. Later, Haugen (1969) has mentioned that bilingualism starts at the moment when a speaker of one language can produce complete substantial utterances in the other language. In the last years, language alteration is considered not as a deficit to be stigmatized, but as an additional resource through which social and rhetorical meanings are expressed (Milroy and Muysken 1995, p. 9).

Over time, the definition of bilingualism has been adopted and changed by many researchers, among them Grosjean, who defined it as the use of two or more languages or dialects in everyday life (Grosjean and Byers-Heinlein 2018, p. 5). Depending on the interlocuter bilinguals communicate differently. They avoid using their second language when they talk with monolinguals or they may adopt it in interaction with bilinguals by switching over completely to another language or by adding some elements of another language into the language of communication (Grosjean 2012, p. 10).

The use of code-switches was often stigmatized, luckily, recent researches have changed their approach. In the latest studies, many of them stated that different neural networks produce different languages in the brain of a bilingual person. That also results in different access in speech production. García supposes that the work of linguists is to identify all cases of interference as the result of language contact. She remarks that code-switches can be defined as shifting from language belonging to one grammatical system to another (García and Wei 2014, p. 12).

When the person communicates with someone bilingual who speaks the same languages, it is evident that they may bring in the base language of conversation some words of another language. It is possible to happen if the speakers feel comfortable in the communication and if there is a need to switch. In this case, the speakers make a shift to the other language and then revert to their first language. After years of research on such CS aspects as sociolinguistic, psycholinguistic, grammatical, it became clear that it was not a haphazard behavior but a well-controlled process for conveying linguistic and social information. There are a lot of reasons to change language, for example, using the more precise word or expressing, filling a linguistic need, marking group identity, excluding or including someone, raising one's status (Grosjean 2012, pp. 18–19).

CS had attracted the most attention of researchers interested in bilingualism after the work of Gumperz and his associates in the early 1970s (Blom and Gumperz 1972). In the literature, many different definitions have been proposed to explain the notion of CS: in a general way, Gumperz defines CS as the

juxtaposition within the same speech exchange of speech passages belonging to two different grammatical systems or sub-systems (Gumperz 1982a, p. 59). Mostly, he focuses on the discourse and interactional functions that CS perform for speakers. Gumperz is interested in the influence of some situational factors such as topic, participants, and settings (Gumperz 1982a, 1982b). Poplack determines code-switch as the alternation of two languages within a single discourse, sentence, or constituent (Poplack 1980, p. 583). Grosjean adds that CS may include a word, a phrase, one sentence as well as several sentences (Grosjean 1982, p. 146). So, he suggests the following definition – "the alternate use of two or more languages in the same utterance or conversation." (1982, p. 145). Heller characterizes it in the following way – "the use of more than one language in the course of a single communicative episode" (Heller 1988, p. 1). Auer writes that it is the alternating use of more than one language (Auer 1984, p. 1). Similarly, Milroy and Muysken describe the phenomenon of CS as the alternative use by bilinguals of two or more languages in the same conversation (Milroy and Muysken 1995, p. 7).

We will use the definition of Myers-Scotton which is adopted for analyzing code-switched utterances. She describes CS as 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. She notices that CS may take place on any level of linguistic differentiation such as languages, style, or dialect, register (Myers-Scotton 1993, p. 8).

In her works Myers-Scotton raises three important questions: 1) when bilingual speakers switch, how free is alternation from the structural point of view; 2) Are there any structural constraints for code-switches? 3) And finally, is there a connection between the structural types of code-switches and the social functions they perform? (Myers-Scotton 1997, p. 1).

The use of code-switches allows speakers to increase their flexibility of expression. It differs their style of speaking of monolinguals' one. Thus, switching helps to underline the nuances of social relationships with help of the socio-psychological connection of the languages engaged.

The Matrix Language Framework originally developed by Myers-Scotton is used in this study. According to this model, there is one language in the bilingual phrase which gives the morphosyntactic frame for the sentence. This language establishes the order of morphemes in the sentence. Mostly, it means that the frame of the sentence is supposed to specify the morpheme order. The other language is embedded language which is limited by the Matrix language (Myers-Scotton 1997, p. 10). In our research the Matrix language of utterances is English and the embedded language is French.

In general, the Matrix Language-Frame (MLF) model analyzes CS in terms of two interacting hierarchies. Firstly, the two languages that participate in creating CS play different roles. It means that there are the Matrix Language (ML) and Embedded Language (EL) distinctions; secondly, the content and system morphemes distinction. The ML constrains the role of another language or languages. The content and system morphemes distinction permit the prediction of the distribution of ML and EL morphemes (Myers-Scotton and Jake 2001, p. 89).

It is clear that CS is not done haphazardly, but may be structured (Bakuuro 2020, p. 217).

According to the structure, code-switches are classified into two main groups. Firstly, there are intersentential and intrasentential code-switches. Intersentential code-switches are formed when the language is switched within the sentence boundaries at the beginning or at the end of a sentence. The intrasentential code-switches may be divided into several sub-types: clause-switches, parenthetical switches, also there are insertions and island switches. Insertions are built with the help of a single content morpheme. The EL islands consist of two or more EL content morphemes or combine content morphemes with the system morphemes (Chirsheva and Korovushkin 2020, p. 1502).

As reported by Poplack, tag switches are grammatically detachable in a sentence and may be inserted almost anywhere in the sentence without fear of violating any grammatical rule, that is why this kind of switch is used more frequently than others. She makes a conclusion that the fluent bilinguals often switch within the sentence i.e. they use intrasentential type of CS, while speakers with lower bilingual proficiency prefer intersentential type or tag switches. Supposedly, it is related to the fact that intra-sentential switches pose the greatest grammatical and syntactical risks to one's fluency (Poplack 1980, p. 589).

Materials and Methods

The purpose of the paper is to describe structural aspects of code-switches employed in two English novels - "The Corsican Caper" and - "Chasing Cezanne".

The data for this study are 225 units extracted from the modern novel - "The Corsican Caper" written by Peter Mayle in 2014 and 209 units extracted from the novel - "Chasing Cezanne" written in 1998. The analysis of the code-switches consists of the following steps:

- 1) The searching of code-switches in the novel.
- 2) Distinguishing CS in the author's speech and in the dialogues presented in the text of the novel.
- 3) Classifying code-switches into intersentential and intrasentential.
- 4) Describing the structure of intersentential code-switches.
- 5) Classifying intrasentential code-switches into clause-switches, parenthetical switches, islands, and insertions.
- 6) Analyzing the data of code-switches represented in the book according to its structure.

In this paper, code-switches will be analyzed with the help of the MLF model.

Peter Mayle and his Characters

Peter Mayle is a British writer who became famous owing to his series of

books dedicated to Provence. His book – "A Year in Provence" was released in the United States in 1990 and was named a bestseller and gained an award for being named Best Travel Book of the Year. Since then, his books have been translated into many languages and stayed one of his best-known books along with the novel "A Good Year". The French government made Peter Mayle a Chevalier de la Légion d'honneur (Knight of the Legion of Honor) in 2002. The novel "The Corsican Caper" is a part of the collection that is dedicated to the adventures of one character – Sam Levitt.

Sam Levitt is American, after graduating from a law college, he entered the world of corporate law. He was not interested in the idea of a violent crime, he liked the use of intelligence as a criminal weapon; Sam was fascinated by the ingenious crimes without any blood. So, he decided to work on the legitimate side as an investigator and consult on criminal matters. At the beginning of his career, he traveled a lot visiting South America, Africa and Russia. Eventually, his appreciation of wine brought him to France where he spent some time and picked up some French (Mayle 2009, p. 25).

In the novel, Sam and Elena go to France to help their friend Francis Reboul. We may suggest that Sam's bilingualism is non-balanced because he acquired French when he was already an adult during his trip to France after graduating from college. Sam also comments that his French is not good enough as he would like it to be (Mayle 2009, p. 90).

It is interesting to read Elena's remark about the change in Sam's behavior and manner of speaking when Sam comes to another country and speaks French. She thinks that he enjoys life much more than usual in such moments. For example: "Over the years, Elena had become used to Sam having "bon viveur" moments as soon as he set foot in France. It was part of the travel experience" (Mayle 2014, p. 18) and one more example: "Elena smiled. Sam's enthusiasm, when he was having one of his "bon viveur" moments, was infectious" (Mayle 2014, p. 45).

Peter Mayle wrote the novel - "Chasing Cezanne" in 1998. The action of the novel – "Chasing Cezanne" takes place in Cap Ferrat. The main character is Andre Kelly who lives in New York, but comes to France to work on a series of photographs of the rich house for a well-known magazine. Andre happened to notice how a Cézanne is loaded into a plumber's truck near the house of its owner. The valuable painting is taken away and the photographer is drawn into a real investigation that threatens to kill him. The main characters of the novel are bilinguals, and thus speak English and sometimes switch to French in different situations.

First Case Study: Analysis of "The Corsican Caper"

Peter Mayle uses code-switches in the dialogues of his characters and the author's speech. As a consequence, two groups of CS are distinguished: CS presented in the characters' speech and in the author's speech i.e., the text without any dialogues.

Firstly, we will analyze code-switches in the characters' speech presented in the novel "The Corsican Caper".

A) Intersentential code-switches make 16 units:

"In his brief but charming remarks, Reboul thanked his audience for their support and emphasized that that evening was just a start - the first step on a journey that he hoped would end with a spectacular addition to the delights of his beloved Marseille. - "But I'm sure you're all hungry," he said, looking toward the summer kitchen, -and I can see my friend Alphonse the chef tapping his watch. In my experience, he is not a man to be kept waiting. "Allons, mes amis! À la bouffe!" (Mayle 2014, p. 31).

Francis Reboul hosted a dinner, after giving his speech, he invited everyone to start celebrating. The audience is multilingual, so the main part of the speech was in English, however, Reboul being French, shows his hospitality by switching to French at the end of his discourse. Reboul switches in order to mark closeness, to emphasize bonds, and to welcome everyone. Code-switch "Allons, mes amis!" occurs after the speaker has completed the sentence in English and started his next sentence with EL. The phrase "À la bouffe!" is used between two other sentences within a statement of the same character. Both intersentential code-switches are marked with exclamations and they impel interlocutors to take action.

B) The next structural type of CS is intrasentential. In this case, the switch occurs within the same sentence.

Parenthetical switches:

"He seemed to have shrunk behind the wheel, his face the picture of apprehension. Olivier opened the driver's door and, in his most threatening police manner, told Rocca to get out. -"Nobody ever comes down here," he said, -so we can have a nice quiet chat without being disturbed. "Bon", now let me see your driver's license, and give me your cell phone" (Mayle 2014, p. 52).

Olivier talks to his American friends in English, however, he switches to his native language sometimes, for example, when he is emotional. Here, Olivier uses interjection which function is mimetic. It helps to more faithfully represent the voice of someone and to underline his nationality along with his portrait. French code-switch "bon" is isolated inside the simple sentence and marked by a comma.

Tag-switches:

- "Let me see what I can find out. Rich Russians in Europe aren't too difficult to track. I'll try to have something for you in a couple of days. Meanwhile, don't do anything I wouldn't do, "d'accord?" (Mayle 2014, p. 24).

Hervé talks to Reboul, he switches to French in order to emphasize the importance of his message; he doesn't want Reboul to act without his permission of police officer. Code-switch - "d'accord?" is used at the end of the sentence in

order to impel others to agree with the statement and to mark the importance of the question.

Intrasentential CS presented by the form of address:

"Well, "mon vieux", said Hervé, –"what have you done now? Too many parking tickets? Assaulted a politician? Been caught pinching girls' bottoms again?" As his laughter came down the phone, Reboul could picture Hervé's face-round, smiling, and cheerful, a misleading face that concealed the tough and determined officer Reboul knew him to be" (Mayle 2014, p. 24).

Hervé uses phatic greeting in Reboul's native language in order to make a contact and to mark closeness between them. There is a form of address "mon vieux" inside the sentence that is connected with the ML part of the sentence.

Insertions make 37 units:

"I think you will enjoy the cheeses. There are three: one soft and creamy; one hard and strong; and one "cendré", with a fine dusting of ashes. The combination is subtle and delicious" (Mayle 2014, p. 109).

In the presented example, Alphonse is the classic French chef, he enumerates the dishes that he prepared for today. When he talks about the types of cheeses, he uses a specific word "cendré". This term is used in French because it can express more nuances of meaning, and there is no suitable equivalent in English. Some French words denote the object of French reality, thus they can be used to fill gaps since they invoke different associations and connotations than their English counterparts. Code-switch "cendré" is an insertion because it is built with the help of a single EL content morpheme - adjective and without any EL system morphemes.

Island switches make 39 units:

"Sam was impressed. –Have you done this sort of thing before?" –"Oh, once or twice. Before working for Monsieur Francis, I was a cop. In fact," he said, putting a finger to his lips, – "I've still got my gun. But that's strictly "entre nous." (Mayle 2014, p. 51).

In the given example, Olivier shares his little secret with Sam and uses French to highlight that it should not be told to anyone else. Olivier with the help of CS emphasizes the closeness between them. We assume the French phrase – "entre nous" is an island switch because it consists of two morphemes.

Secondly, we will analyze code-switches in the author's speech:

- A) Intersentential CS have not been observed in this group.
- B) Intrasentential code-switches:

Paranetical switches:

"They were all, without exception, "affaires à saisir", to be snapped up before July and August, when the hot money came down from Paris and people would be fighting -literally fighting- over such highly desirable properties" (Mayle 2014, p. 44).

As we can see, in this sentence the characters discuss the available properties, the author uses the common expression "affaires à saisir" which means "amazing bargain". The purpose of CS is to attract the reader's attention, to add emphasis to the particular concept. The French expression – "affaires à saisir" is inserted into the English sentence and is marked by commas.

Clause switches:

"He embraced Reboul, kissed Elena's hand, shook Sam's, and led them up the beach toward a low, open-fronted shack with tables and chairs arranged under faded canvas umbrellas. A sign hanging above the bar read *Le Cac Quarante* and, in smaller letters, "*Les chèques sont pas acceptés*" (Mayle 2014, p. 22).

In this paragraph, Peter Mayle describes the situation and the place, which the characters visit. He switches to French in order to give additional information. Besides, the French name of the bar and the inscription help to include readers into the environment of France and its language. The CS - "*les chèques sont pas acceptés*" is a part of the complex sentence and isolated inside another English sentence.

Tag-switches:

"Six months previously, Reboul had allowed his good nature to get the better of him and had agreed to act as host for a dinner in aid of a local charity, *Les Amis de Marseille*. The charity had been sponsored by a committee of local businessmen, whose aim was not entirely without self-interest; charity, after all, begins at home. But the cause was worthy and locally very appealing: to Promote" (Mayle 2014, p. 28).

So, Reboul hosts the dinner for the charity, which name is given in French for the purpose of depicting the original title. By doing this, the bilingual writer achieves a higher degree of accuracy in describing the place and environment where the action takes place. Code-switch - "*Les Amis de Marseille*" is joined to the main clause by the means of comma and brings extra information to the English sentence.

Insertions are presented by 30 units:

"There were also new museums and exhibition sites, newly created gardens both wet and dry, even a glamorous glass ombrière to give visitors to the fish market some shelter from the elements, if not from the ripe language" (Mayle 2014, p. 17).

The author of the novel gives the description of Marseille, of its museums, gardens, and fish markets. The underlined word is the specific term of French life and its realities, that's why it is presented in original form. It can help the readers to learn a new term and to dive into the atmosphere of the city. The word "ombrière" is an insertion because it consists of one EL content morpheme - noun.

Island switches make 67 units:

"The langoustes were fresh, firm, and sweet, served with a mayonnaise almost thick enough to need a knife, made with egg yolks and extra-virgin Corsican olive" (Mayle 2014, p. 23).

In this example, the focus of attention is on the term "langoustes" which defines the local food. The well-known dish is associated with France and code-switch allows readers to connect with the country and the characters. The EL island - "langoustes" is inserted into the ML morphosyntactic frame with the help of the plural ending – s. Quantitative analysis of the data is represented in Table 1.

Table 1. *Types of Code-Switches Employed in the Novel "The Corsican Caper"*

Types of CS	Author's speech	Characters' speech	Total
	119	106	225
Intersentential	-	15	16
Intrasentential within clause-switches and tag-switches	22	15	37
Insertions	30	37	67
Island switches	67	39	106

From Table 1, a total of 225 units are presented mostly by intrasentential type of CS in both groups: author's and characters' speech with island switches being predominant.

Second Case Study: Analysis of "Chasing Cezanne"

Now, we will analyze code-switches in the characters' speech presented in the novel — "Chasing Cézanne".

A) Intersentential code-switches make 31 units:

"The chauffeur dealt with the bags. Andre dealt with the chauffeur. Camilla's incredulous voice echoed down the hall. –But that's impossible. "C'est impossible". Are you sure there isn't anything" Other staff was summoned and interrogated. The hotel played hunt the message" (Mayle 1998, p. 28).

We can see the reiteration of the phrase, frequently a message in one code is repeated in the other code, in this case, to show the emotional condition of the

speaker. Camilla is upset because her luggage was lost, she repeats the words in French for emphasizing her disappointment. It is stated by Gumperz (1982a, p. 78) and confirmed by Jonsson (2010, p. 1301) that reiteration should not be viewed as mere "translations" from one language to another, but rather as an alteration of the expression in another language. In this particular case, CS has a specific function of reiteration which allows to demonstrate the emotional state of the person. So, French code-switch - "C'est impossible" occurs between two English sentences within a statement of the same speaker.

B) The next structural type of CS is intrasentential.

Tag-switches:

"Paradou smiled. –A hundred thousand, "d'accord"?" He prepared to leave, feeling that the day hadn't been entirely wasted. –I'll be in touch." (Mayle 1998, p. 174).

Similarly, as in one of the previous examples, CS "d'accord?" is used here at the end of the sentence in order to impel others to agree with the statement and to mark the importance of the question.

Intrasentential CS presented by the form of address:

"Franzen busied himself with a bottle of rose, filling everyone's glass while he spoke: –Everything is good here, but the pissaladière is exceptional, and you won't find better lamb in Provence. Am I right, "chérie"?" He spoke to her in the solicitous tone of a man who was still on slightly shaky ground and treading carefully" (Mayle 1998, p. 188).

Franzen switches to French as a means of showing affection for his wife. The form of address inside the English sentence - "chérie?" is connected with the ML part of the sentence.

Insertions make 9 units:

"Paradou shook his head in exasperation. I can't see through stone walls. Wait, they've come out again. Just the three of them" Silence while he watched them walk up the street. –"OK. They're going into a "café. I'll call you later." Paradou saw that the café was crowded. Service would be slow. He licked his lips at the sight of a waiter with a tray of cold golden beers and walked down the street in search of a car to rent" (Mayle 1998, p. 184).

Paradou uses the original French term. Code-switch "café" is an insertion because it is built with the help of a single EL content morpheme – noun, without any EL system morphemes.

Island switches are presented by 14 units:

"An involuntary shudder. –How about "ris de veau"?"
 –"Delicious, but I don't think you want to hear about it."
 –"That bad? "
 –"That bad." (Mayle 1998, p. 139).

The speaker depicts such a cultural concept as food by switching to the language of its origin. The French phrase –"ris de veau" is an island switch because it consists of two content morphemes – nouns and a system morpheme – preposition "de". Secondly, we will analyze code-switches in the author's speech of the novel "Chasing Cézanne".

A) Intersentential code-switches make 4 units:

"The woman turned to look at him, her face a study in scorn. With exaggerated deliberation, she took out a pair of dark glasses, put them on, and eased away from the curb. "Bon". Paradou parked, cut the engine, and spread a copy of *Soldier of Fortune*, the magazine of the well-read mercenary, across the steering wheel. Not having more than a few words of English, and those mostly the scrapings of the language picked up in bars, he missed the subtleties of the editorial content" (Mayle 1998, p. 155).

The author uses the interjection for deepening the description of the events. The reader should not forget that the action takes place in France, that the characters are bilinguals, and some of them are even French. Besides, Peter Mayle demonstrates the inner thoughts of the bilingual writer and bilingual characters for whom it is natural to switch languages. Code-switch – "bon" occurs between two author's sentences with the ML grammar.

B) The next structural type of CS is intrasentential.

Parenthetical switches make 12 units:

"Lucy stopped at one of the stalls and made her first Parisian purchase: two tiny roses of the darkest red, boutonnières, which she put in the lapels of the men's jackets" (Mayle 1998, p. 158).

The French word –"boutonnières" is a specific French term. It is inserted into the English sentence and is marked by commas.

Insertions make 54 units:

"He picked up his "kir", and condensation from the base of the glass dripped onto the Mediterranean just south of Nice." (Mayle 1998, p. 33).

In the given example, the author describes the environment of the restaurant and Andre's behavior, he uses the original term for the French drink - "kir". The word – "kir" is an insertion because it consists of a content morpheme - a noun, without any system morphemes.

Island switches make 69 units:

"Andre drove slowly up toward Saint-Jeannet, comparing the views on either side of the road. To his right, "jolies villas" huddled together as far as the eye could see, a jumble of concrete and tile that covered the terraced land and extended all the way down to the Mediterranean" (Mayle 1998, p. 25).

The example given above is the EL Island because it is inserted into the ML morphosyntactic frame with the help of two content morphemes: the combination of an adjective and a noun in the plural forms. CS is a way to evoke richer images describing the place, an attempt at a more faithful representation of the country and its landscapes. Table 2 represents the statistics in the survey.

Table 2. *Types of Code-Switches Employed in the Novel "Chasing Cezanne"*

Types of CS	Author's speech	Characters' speech	Total
	139	70	209
Intersentential	4	31	35
Intrasentential within clause-switches and tag-switches	12	16	28
Insertions	54	9	63
Island switches	69	14	83

It is clear that a total of 209 units are presented mostly by intrasentential type of CS in both groups: author's speech and characters' speech.

Conclusion

The study focuses on the structural features of code-switches in two novels written by Peter Mayle, where the matrix language is English, and the embedded language is French. The Matrix Language Framework is used in this study. Two groups of code-switches have been distinguished: those in the bilingual characters' speech and those in the author's speech. Based on the results, it can be concluded that there are 434 units of code-switches in the two novels, with 258 units being represented in the author's speech and 176 units in the bilingual characters' speech.

There are 225 units of code-switches that have been found in the novel "The Corsican Capers", with 119 units being represented in the author's speech and 106 units in the bilingual characters' speech. In this novel intrasentential code-switches presented in the author's speech make 97 units (island switches - 67, insertions - 30), intrasentential within clause-switches and tag-switches make 22 units. The overall amount of intrasentential code-switches in the characters' speech is 76 (island switches - 39, insertions - 37), intrasentential within clause-switches and tag-switches make 15 units and intersentential CS make also 15 units in our data. We can observe the general dominance of intrasentential type over others.

Intersentential code-switches are typical for the character's speech because with their help the heroes impel interlocutors to take actions, they may demonstrate emotional condition and send a strong message. Intersentential code-switches show the speaker's ability to build sentences in both languages and use them alongside which is especially relevant in depicting Sam's bilingualism.

Intersentential CS, intrasentential CS presented by the form of address and tag-switches are well-suited for representing the speech of characters in writing because they are more similar to the way the real people communicate in bilingual speech. Intrasentential type prevails in both characters' speech and author's speech because it allows to use different structures of code-switches in the author's narration and in the dialogues, while intersentential CS mostly emphasize the orality of the literary text.

There are 209 units of code-switches that have been found in the novel "Chasing Sezanne", with 139 units being represented in the author's speech and 70 units in the bilingual characters' speech.

In our study intrasentential code-switches presented in the author's speech make 123 units (island switches - 69, insertions - 54), intrasentential within clause-switches and tag-switches make 12 units, intersentential CS make 4 units.

The overall amount of intrasentential code-switches in the characters' speech is 23 (island switches - 14, insertions - 9), intrasentential within clause-switches and tag-switches make 16 units and intersentential CS make 31 units in our data. We can observe a slight dominance of intrasentential type over intersentential.

The study has shown that the most frequently used type in the bilingual characters' speech and in the author's speech is intrasentential within a simple sentence, with embedded language islands being predominant.

Intrasentential type is dominant because the author switches from English to French to convey French realities such as names of streets or special dishes which are most noticeable when the writer switches within the simple sentence: "Anse des Pêcheurs, La Vallée des Grenouilles, baguette, bouillabaisse rouille, foie gras, calanques, myrte".

The EL islands prevail because with their help it is possible to show different structural variations of CS: a combination of two nouns, a noun in a plural form, a noun with an article, a noun with an adjective.

Intrasentential code-switches may be used for inserting French idioms, for a quotation. Intrasentential CS is the most popular structural type in the characters' speech because it may be used for greeting, addressing, and it may convey emotions.

Peter Mayle uses different structures of code-switches in the characters' speech in order to underline the bilingual competence of his characters. They switch from English to French in different situations, for example, for conveying their emotions, greetings, apologizing, discussing realities. To sum up, in the characters' speech CS is used to show the emotional condition of the character, as a means of showing affection to one another in the form of address, to give the additional information to the message of the speaker, to emphasize the closeness

between people, to underline the nationality, to denote the specific French term, for example, food.

Moreover, the author also wants to point out the character's ability to grammatically correctly build sentences in both languages, taking into account the place of code-switches. They insert correctly French words or phrases into the Matrix language depending on the communicative mean and their abilities.

The use of CS in the author's speech probably means that the writer tries to integrate readers into the French environment and to bring them closer to his characters, by using code-switches when describing the French world surrounding his heroes. In the author's speech, code-switches may help to name the cultural concept, to include readers into the environment of the country, to emphasize the additional information, to differ characters.

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