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## Section 1 . Germanic languages

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### **TEACHER-STUDENT INTERACTION IN FOREIGN LANGUAGE CLASSES. LESSON OBSERVATION IN PRIMARY EDUCATION, KORÇA CITY**

**Abstract.** Teacher- student interaction in the teaching-learning process, should function in such a way that they engage in those types of communicative processes, as if they were involved in the real world, and the assigned tasks should include cognitive processes, such as reasoning, classifying, sharing and transforming information.

This study is focused on a field observation of the teacher-student interaction in the Primary Education in the city of Korça. The class observed is a ninth grade class, during the implementation of cultural activities in an English language class. An English language textbook with foreign authors is analyzed and it is observed its impact on the English language acquisition. The study overviews the procedures how the textbook materials are used by the teachers and how they are adapted to the students' mentality and culture, how they convey intercultural knowledge to students and how well students are able to accept intercultural differences in the English textbook.

This study highlights as well the ways in which the teaching-learning process is characterized by methodological choices and contemporary practices in relation to the way of knowledge transmission, foreign language acquisition, communication and teaching content. Observing the teacher during the English class is a very good way for the teacher to become more aware of the options and possibilities in the teaching-learning process, and it helps to focus clearly on what actually happens in the classroom, by providing appropriate information for personal reflection. The aim of the observed class, is to establish discussion and cooperation, for a more efficient language acquisition.

**Keywords:** interaction, teaching- learnign process, observation, communication, textbook.

#### **1. Introduction. The complexity of teaching-learning process**

The teaching-learning process is characterized by methodological choices and contemporary practices in relation to the way of transmitting knowledge, methods of

acquisition, new means of communication, teaching content, the change of the curriculum, and the professionalism of the students. But what is the interaction between teacher and learner? Teacher-student interaction has an impact on classroom management and affects learning and growth. The establishment of a positive teacher-student relationship helps a student's cognitive, social and emotional growth and enhances their mental well-being.

This study is a field observation of teacher-student interaction in Primary Education, Albanian context, during a cultural lesson and the observation of different elements of the teaching-learning process. Many teachers claim that their understanding of the concept is transformed due to the teaching. Therefore, care should be taken about the level of language used in the classroom, to ensure that students understand, and to illustrate various studied phenomena by meaningful examples [8, 215]. According to Astofli and Develay (1989) [8, 216] in the pedagogical situation, didactic thinking is processed by 3 major types of reflections: epistemological, to understand the logic of teaching; psychological, to understand the phenomenon of knowledge acquisition and pedagogical to understand the role of education sciences and the connections that are established in pedagogical situations.

The purpose of the teachers is to emphasize the importance of the meaning they have, and of what is transmitted in the classroom and to the students. This means that they must feel good about the "knowledge they transmit". The perspective of sharing the teacher's knowledge with the students is the goal of teaching. Teachers are competent mediators, carriers and animators of knowledge that they transmit in the classroom; these need to take the active role of the active manager of "knowing how to teach" [4, 3]. Clearly defined tasks involve cognitive processes such as reasoning, classification, information sharing, and information transformation. Robinson (2001) suggests that tasks in the classroom vary in their complexity according to the demands placed on students; Today, the environment is placed at the center of language didactics because it shows the socio-didactic development. Vygotski, (1997) states that teachers see the foreign language more as a means of learning than as a means of social communication. This is also true in the Albanian context.

## **2. The study. Lesson Observation**

Observing teachers during English classes is a very good way for teachers to become more aware of options and opportunities in the teaching-learning process [13, 381]. Observation has helped in this study because the focus is clearly on what actually happens in the classroom, providing the right information for personal reflection and post-lesson discussions. Observation is a natural activity in the teaching-learning process. Its aim is to notice what helps the students to learn, the interaction in the classroom, the decisions that are made, how a teacher can influence the teaching-learning environment,

the mistakes, the ideas and the questions of the students, and the language acquisition through cultural activity.

### **2.1. Aims of the observation**

The aim of this study is the students — teacher interaction during the realization of cultural activities, the impact that the English language textbooks have on English language, how they are developed by the teacher, how they are adapted to the students, to their mentality, to their culture and how they affect the language acquisition and transfer of intercultural knowledge to students. The observations is part of the performance management process at school and it had a developmental function. It is good for teachers as they develop a more reflective approach to their teaching and identify development goals ([www.teachingenglish.org.uk](http://www.teachingenglish.org.uk)). It is intended to see if teaching is effective and, if the class is well managed by the teacher, if there is a good interaction among students, and whether teaching techniques and the appropriate strategies are well used are used by the teacher.

### **2.2. Methodology**

It is a descriptive and an observational study which consists in qualitative research and it follows a phenomenological approach. It explores the experiences of the actors of the teaching- learning process, seen from many different perspectives. This article offers an in-depth description of the phenomena.

### **2.3. Techniques used in the observational process**

The main technique used and recommended for ethnographers is the collection of data from the observational field, that is, direct observation and reflections on what is observed, written comments, decisions made by the observer, on methodology and any theoretical insight, which is confirmed, or denied. The observer must be analytical. In ethnographic observation, the observer is the research instrument and makes decisions about how and what to experiment and focus on issues that require attention. Ideas are drawn from the data obtained, and later they are exposed to different contexts. So theories and hypotheses emerge from observation. This is a focusing process, where the observer sets aside peripheral issues to focus on the central factors in the key contexts where he focuses his attention to obtain data [6]. The critical analysis of the observation is carried out in collaboration with the person or group that was being observed- the teacher and the students. The purpose of the observation process, is to delve into an issue by studying a specific case” (Stake, 1995, p. 3; Myers Lori Ann Arnold 2007; 67). The observation is made in the context of the actual acquisition of the English language in a randomly selected class in Korça. The idea and purpose is to observe the lesson from all aspects (specifically the topic where there is a transmission of cultures).

During this observation, qualitative approaches were followed, the purpose of which is to provide descriptive data, rich in information about what happens in the

reality of teaching, in the Albanian context [11, 44]. One of the techniques used during the observation was «written ethnography» [11, 45]. So it is given a detailed presentation of the lesson. In the given details, we have tried to be as descriptive and objective as possible. We are focused on: Classroom management, tasks analysis during classroom work, student interaction in the classroom, as well as the final evaluation of the lesson [11, 79–81]. There are observed the lesson objectives set by the teacher, the stages followed in the lesson, the teacher's belief about the nature of language, and about the nature of learning, the grouping of students and the percentage of the lesson referred to different organizational models (individual work, pairs, group, whole class.)

When they teach, teachers must overcome the technical side of teaching and think beyond the need to improve teaching techniques. They must move from «how» questions that have limited value to «what» and «why» questions that require managerial techniques as part of broader educational goals. By reflecting on the «what» and «why», teachers begin to exercise control and open the possibility of transforming the daily life of the classroom.

The controlling process is called critic reflective teaching. «Critic», does not mean critical; it refers to the position of enabling teachers to see their actions in relation to the social and cultural context in which teaching is embedded [11, 205].

The links between the teacher's expectations and the students' achievements, reflected in the study, show that the higher the teachers' expectations, the higher the students' achievements will be [9, 2] (Alvidrez & Weinstein, 1999; Hoge & Butcher, 1984; Jussim, 1989).

Foreign language teachers are different in the nature of the subject they teach, the content of the lesson, the teaching methodology and the teacher-student relationship [2]. They build an environment in which to communicate the language they explain. Many studies have come to a conclusion that teachers' knowledge and their ability to share this knowledge are among the most important teacher qualities that contribute to students' results and achievements [9, 4] (Arikan et al., 2008; Benson, Schroeder, Lantz, & Bird, 2001; Park & Lee, 2006; Young & Shaw, 1999). Other studies show that effective teachers must have a student-centered classroom, must be creative, and not follow strictly the curriculum (Arikan et al., 2008)[9, 5]. Actually, the teacher observed in our context, and Albanian teachers in general follow strictly the curriculum.

#### **2.4. The position of the observer**

In a qualitative research, the observer has the central role and monitors carefully the factors which shape a qualitative process. There is no classroom recipe that will result in high student achievement. The teacher must believe in the power of expectations, in energetic, persistent and passionate work, and needs be more persistent in classes where expectations are high. During the observational process, there are disco-

vered many elements that are needed to ensure high achievements in the acquisition of the English language among students, and it is seen the role that play the teacher's expectations in the teaching-learning process.

### 3. The analysis of the observational process.

#### A detailed description of the lesson

Based on the Freire dialogical approach Freire (1970; 67) students become «active agents»- this is what teachers should aim to reach during their teaching. Only in this way, education is used as a form of self- development, rather than a memory test and students realise that knowledge is power. Authentic education is found in the act of intelligent exploration. Teachers' top priority is to provide the necessary conditions for autonomous teaching and for freedom of learning [11, 184].

Lesson observation in this study, is conducted in a 9<sup>th</sup> grade school, in Korca city during the second semester, academic year 2022–2023. The textbook used in this school is Spark 4, Express Publishing. The topic observed is “Dancing around the world” pp. 65 Culture corner section, 5e, Unit 5 Art. All the language skills are included. The observation is a concrete and current analysis of the lesson, by watching in detail all aspects of the learning process.

*Class organisation:* Students were placed in rows. They had the opportunity to work in pairs or even in groups. There was no possibility of movement to regroup or place them in other positions, because there was a big number of students (30) (Figure 1).

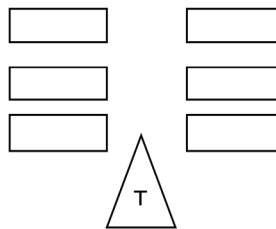


Figure 1.

*Lesson objectives:* They are presented at the beginning of the lesson on the board by the teacher and the students were informed about what would be developed during the lesson.

*Lesson stages:* Phase 1. The lesson starts with a warm- up motivation exercise, where the teacher directed students' attention to the pictures and read out the phrases, by eliciting the meanings of the unknown words and then asked various students to describe the pictures- people dancing. Within 3–4 minutes, students had to reflect and then there was a participatory learning and interaction among students. In the

pre-reading task, teacher asked and students answered according to the below scheme. (Figure 2):

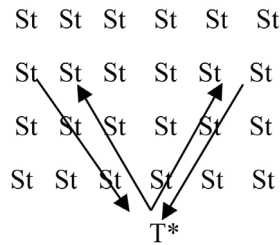


Figure 2.

\* Scrivener J. *Learning teaching. A guidebook for English language teachers second edition* Macmillian. 2005. P. 85.

Phase 2. Read and listen for gist- The recording was played. Students listened and followed the text in their books by naming the countries. They were referred to the check words box. First they were asked to guess the words and then the meanings of the words were explained with synonyms- some of the students preferred to use their online dictionaries and looked them up. Students spent more time than it was expected in practicing new words; they started asking individual questions, and for a moment the lesson went out of control, but the teacher very soon took the control again.

Phase 3 Reading for specific information. Group work: In this lesson phase, the teacher divided the class in groups of four. Students worked the exercise reading for information. About 7–8 students were not involved. The teacher moved around the class to control group work. Then after the exercise was finished the students shared solutions with each other.

Phase 4. Consolidating new vocabulary by finding synonyms in the text. The teacher gave students time to look through the texts again and complete the task, then tudents' answers are checked.

Phase 5. Personalizing the topic. At the end of the class, students were asked to say three things they have learnt. A variety of answers were elicited. Students developed the communicative skills and they demonstrated and discussed different kinds of traditional dancing, traditional costumes, musical instruments belonging to different cultures, by making comparisons with their own country.

Students-teacher interaction: There were interactive relationships during all activities and phases of learning. Questions and issues for discussion caught the students' attention and made them exchange ideas. The teacher spoke, clearly when giving the instructions. Questions were directd in order to encourage the interaction of the students in the class.



In terms of student-student interaction, in this class, we relied on the following scheme to show concretely the way exercises are developed, how the students asked questions and dialogued with each other, based on the figures and using the vocabulary that they learned (Figure 3).

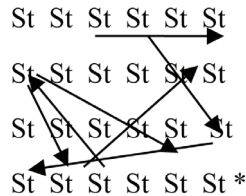


Figure 3.

\* Scrivener J. *Learning teaching. A guidebook for English language teachers second edition* Macmillian. 2005. P. 86.

*Comments:* There was an involvement of students in learning, sharing of opinions and maintaining certain attitudes. The teacher played the role of facilitator, leader, manager and organizer of the activities. The class was noisy. The teacher had to repeat the reason for listening to the students, so that everyone was clear about the task they would be dealing with. However, this teacher was supportive and dynamic. Time was perfectly calculated. Each activity has its own timing.

Based on some of the students' opinion at the end of the class, 80% of the students stated that they they felt active, valued, cooperative. They developed the ability to engage in dialogues with each other and exchange ideas. They increased self-esteem. They improved the skills to build cooperative relationships with each other. The topic was fun according to them, and the text was interesting, where they had found interesting material on dancing in different cultures.

### 3.1. Discussion and results

What was noticed in the observed class was the interaction between the students. As Scrivener states: "Students usually learn best by trying things out for themselves and finding out what works" [13, 84].

The most efficient way for a student to learn is to engage in learning and this is the goal in the observed class; to establish discussion and cooperation, exchanging information and opinions, for a more efficient language acquisition. The student needs to challenge himself, by experimenting, practicing and taking risks. Specifically, the observed lessons contained these details and the teacher offered opportunities to the students to interact and become part of the lesson, so the teacher organized well the lesson by involving the students in communication; About 80% of the students listened carefully and made eye contact. The students were placed in rows and the teacher moved freely in the classroom [13, 154].

English textbooks nowadays offer students even websites within the text materials/topics, to explore, especially in cultural topics. In this way classes become more interesting with web integration with the textbook. Warm up motivation is a necessary phase for a positive or negative progress during the lesson class. However, a detail that lacked in the class and needs to be improved was that students had to help more each other and reinforce cooperation within their own group. Self monitoring and self-correction had to be elicited [11, 73].

The teacher mostly stood in front of the class when he explained and clarified the task assigned to the students. The textbook was the basic material for the lesson. In general, the students stood up when they answered.

Teacher generally gave positive feedback on students' answers and she followed the lesson plan. She investigated the classroom environment where and how work was done. Scrivener, points out some difficulties, which are also faced in this observed class with the large number of students [13, 331]. Students could not move freely, there was limited eye contact with students. The position of the seats prevented a number of activities, attention was not directed equally to all students, some of the students hid behind their friends, to skip answering. Teachers in Albanian context should try to activate among the students the concept of their cultural socialization that an individual functions best within the context of a group [12, 352].

#### **4. Conclusions and suggestions**

In order to manage a foreign language lesson well, it is good for every teacher to follow an "activity route map" [13, 44].

Before the lesson teachers should familiarize themselves with the material and activity. In class the teachers lead in and prepare the students for the activity. Then they set up the activity by giving instructions or make groupings. Students do the activity, maybe in pairs or small groups while the teachers monitor and help. They close the activity and invite feedback from the students. Teachers should try to leave time for any post- activity, so that English language can be best learned.

Regarding errors correction during this class, it is good for the teacher to keep a note of the main mistakes and point them out at the end of the lesson, in order not to interrupt the student's ideas, even though there may be reactions from the class. Errors should not be considered as gaps to be explained, but as hypotheses formulated by the student at a certain stage of the languages interaction [3, 53].

It would be perfect if teachers practice lesson observation among colleagues to share ideas, discuss, create a solidarity between them. It is necessary for them to share the needs of the students, their personal stories and professional experiences, in order to build their own teaching plans that respond to their requirements and the characteristics of the field [3, 144]. Observation of teaching leads to important insights

about the curriculum, about the assessments, and about instructional strategies. Observing leads to the development of reflective practices, evaluating and considering pedagogical approaches, gaining new insights on students' behaviour and calibrating expectations of students and learning outcomes.

Based on Hook opinion [7, 23], teachers will need an increase in awareness in establishing the relationship of classroom behaviors and "growth" of students, such as the ability of teachers to modify or change student behaviors based on their understanding of the classroom environment.

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## Section 2. Languages of the world

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### **ON THE PRESERVATION OF METAPHORIC IMAGE IN ARTISTIC TRANSLATION (BASED ON TRANSLATION OF PASTERNAK'S LYRICS)**

Translating fiction texts presents significant challenges, including the need to convey the author's artistry and accuracy. Artistry is especially crucial as it requires the translator to alter the structure of the text. Metaphors pose a particular challenge for translators, and this article aims to explore the translation of different metaphors in Boris Pasternak's poetry. To achieve this goal, we analyzed the translation of one of his poems by two professional translators.

The use of expressive language plays a unique role in constructing the image of a literary work. Metaphors are a versatile tool for creating a comprehensive image by connecting literal and figurative meanings. In contemporary linguistics, the term "metaphor" is used in both a broad and narrow sense. Broadly speaking, metaphor refers to any transfer of meaning within a category. It encompasses not only individual words or phrases used figuratively, but also entire systems of figurative language that facilitate the transfer of meaning across different contexts [1].

The study is relevant because it aims to explore the linguistic diversity present in the works of B. L. Pasternak, while also recognizing the constant need for modern translation studies to update their methods and techniques in response to the evolving vocabulary of languages. Boris Pasternak's works feature a significant use of metaphor, which serves to express the poet's emotional state. Unlike traditional metaphors, B. L. Pasternak's metaphors blend figurative meaning with self-awareness through an open, connected allegorical passage that represents its own manifestation.

The primary objective of translation is to surmount language and cultural barriers that hinder communication. Of the various types of translation, the most significant focus is on achieving the highest degree of equivalence with the original text, with literary translation being particularly noteworthy. This type of translation necessitates the translator's proficiency in both the language and culture, as well as their creative skills. When translating fictional texts, multiple versions of the text are produced, and techniques specific to the author and work in question are developed.

Translating metaphors in fiction and poetry can be a challenging task for many translators. The term "metaphor" comes from the Greek word for "transfer," where words or expressions are linked together through comparison or similarity. Metaphors involve the personification or objectification of an idea or object, and any part of speech can serve as a metaphor, such as adjectives, nouns, or verbs.

Accuracy is crucial when translating metaphors and this concept has undergone changes in the history of domestic translation studies due to shifts in cultural paradigms.

In modern translation practice, the traditional concepts of strict adherence to the original text and creative freedom have been replaced by the concepts of translation and transduction, which encompass a wider range of approaches. When it comes to translating metaphors in literature, there is no one-size-fits-all approach that can be categorized as either strictly literal or highly liberal [2].

Instead, there are many different options that fall along a spectrum between these two extremes. One significant development in recent times has been the rejection of the idea that there is a single ideal way to translate a text. Instead, multiple translations can coexist in the target culture, each reflecting the unique interpretation of the original text by the translator [3].

Metaphors are frequently used in literature, particularly in fiction and poetry, due to their ability to convey a heightened level of expressiveness. By utilizing language to denote a particular aspect or relationship, metaphors create a comparison between two significant elements. According to one expert, metaphors can be defined as figurative language that highlights similarities [4].

Metaphors are a powerful tool in literature, especially in fiction and poetry, as they can convey a heightened level of expressiveness by comparing two significant elements. Essentially, metaphors are figurative language that highlight similarities between two different things. Translating metaphors can be challenging as it requires the use of various tactics, strategies, and techniques to ensure the adequacy of the text or poem. Therefore, even if different specialists translate the same work, their translations may differ significantly from each other.

Metaphors possess an essential quality of being renewable, as they do not need to be created anew during communication. Instead, they are replicated as a pre-existing,

cohesive unit that conveys its meaning to all participants. Metaphors exhibit certain characteristics, including a consistent composition of elements, a structural rigidity, a predetermined sequence of components, and an unchanging grammatical structure [5].

All metaphors are made up of multiple components that are formally structured as words, but they do not carry their individual lexical meanings within the metaphorical context. The connections between these components are unchanging, and the grammatical structure remains consistent. Essentially, each type of metaphor functions as a word within the language system, fitting into a specific grammatical category and performing a corresponding syntactic function. These metaphors exist as pre-existing speech units that are retrieved from memory during communication, rather than being created anew in each instance [4].

The metaphorical sense of language requires decoding during speech communication, as its meaning cannot be taken literally. The speech situation and emotional assessment must be considered when determining its parts. Pasternak's poetry is challenging to translate into other languages due to its complex wordplay and reliance on rhyming and metaphorical statements. However, successful translations have been achieved by various translators who aimed to maintain the balance of the writer's early work. The later period of Pasternak's work aimed for simplicity and the ideals of Pushkin, but still posed difficulties for English translators [6].

Pasternak's metaphorical statements are original and emotional. This figurative meaning brings most static things into chaotic motion. This is what characterizes the work of the author — the natural disorder of things. The problem of the translation of Pasternak's metaphors lies in the violation of accuracy as a result of discourse mismatch. This is the so-called mismatch "after the language, but before the utterance. This tendency can be traced precisely in the translations of the author's poetry. An example of discrepancy is the metaphorical utterances and their translation in the poem «Winter Night». It is possible to trace it in the form of an analysis of linguistic metaphor *vosk slezami s nochnika na plat'ye kapal i zhar soblazna vzdymal dva kryla*. In translation by Christopher Barnes *on her gown the waxen flare shed tears that oozed and spattered* (verbatim *i na yeyo plat'ye vspyshka voska prolivala slozy, kotoryye khlestali i bryzgali*) we observe redundant verbs, among which *shed* — *prolivat'* (*slozy*) refers to a metaphor, while *oozed and spattered* are introduced, possibly to strengthen the image. The original meaning of the verb *kapal* combines with each of the concepts (*sleza, voska*). In English, the verb *drop* has no relationship to *wax* and cannot be used in this case. Most translators in this case used strong English language expressions, which lost some of the image that the original author wanted to convey. Anthony Kline is the only translator who does not omit the noun *nightstand* (*nochnik*). His version sounds like this: *a candle on a nightstand shed wax tears upon a dress* (*svecha na nochnike*

*prolivala voskovyye slozy na plat'ye*). In the same way as Barnes uses the verb *shed*, the resemblance of tears and drops is transformed into a noun with the epithet *wax tears* (*voskovyye slozy*), and the translation is done by paraphrasing [7].

Translation of metaphorical expressions of the works of different writers is realized as the interaction of two languages that have differences at the level of lexis, semantics and grammar, which determines the need to use translation transformations to achieve adequacy. The balance between the equivalence and adequacy of the translation is realized in the ability “to accentuate correctly the produced text, clearly and logically convey its content to the Russian-speaking target audience, and create on the basis of the original text a new bright, interesting and expressive text”, in which “communication and pragmatic settings of the original text are preserved” [8].

Decoding the metaphorical language in Pasternak's works requires considering the speech situation and emotional impact on the reader. This makes it challenging to translate his complex wordplay and metaphorical statements, but various translators have achieved success by maintaining the balance of his early work. Pasternak's later period aimed for simplicity, but still posed difficulties for English translators. Therefore, it is crucial for the translator to accurately convey the meaning of each metaphor.

When analyzing phraseological expressions, it is important to consider their emotional and evaluative connotations, as they can reveal the speaker's attitude towards the subject of language. The style of these expressions can range from expressive and commendatory to disapproving, disparaging, ironic, contemptuous, or local. This course presents various phrase-related phrases with these stylistic features in mind [9].

B. L. Pasternak's works exhibit a unique use of metaphor that shapes the emotional and ideological impact of the work. While many experts view the author's poetic metaphors as remarkably vivid and realistic, not all translators can effectively convey this complex structure. The metaphors are intricately woven into the micro and macrocosmic elements of the poet's words.

The study's primary finding is that the translation of metaphors can pose challenges for translators when there is no suitable equivalent in English or another language, and when differences in cultural contexts and values hinder direct translation. A skilled translator will strive to find a more precise translation that captures the essence of the metaphorical expression, and ultimately decides the appropriateness of the translation and its impact on the work in the target language.

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## Section 3. Applied Linguistics

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### **A STUDY ON THE IDEOLOGICAL AND POLITICAL CONNOTATION OF TEXTS IN COLLEGE ENGLISH TEXTBOOK BASED ON CORPUS** (With the Third Edition of New Horizon English Course (Reading & Writing) as an Example)

**Abstract.** With the development of ideological and political education, integrating the curriculum ideological and political teaching system into the construction of college textbooks has been in full swing in colleges and universities nationwide. Since language materials are the carriers of culture, studying the ideological and political connotation by taking the cultural content of textbook as an example is conducive to students' establishment of correct values, and at the same time provides insights for the integration of ideological and political education into the writing and use of English textbooks. Based on the Wmatrix4 corpus, the present study analyzes the ideological and political connotation of the texts in the third edition of New Horizon English Course (Reading & Writing) and finds that the elements of cultural products, cultural practices, cultural perspectives and cultural persons are all reflected in the texts of the textbook, but the proportion of their distribution is uneven; the ideological and political connotation of socialist core values and professional ethics education in the textbooks is rich, while the connotations of Xi Jinping's thoughts on socialism with Chinese characteristics in the new era, Chinese traditional culture and rule of law education are deficient.

**Index Term:** Ideological and Political Connotation; Culture; English Textbooks; Corpus.

#### **I. Introduction**

Since the 18th CPC National Congress, the Central Committee of the Communist Party of China, with Xi Jinping as the core, has attached great importance to the

ideological and political work in colleges. In 2016, General Secretary Xi Jinping emphasized in the National Conference on Ideological and Political Work in Colleges and Universities that making moral education the central link and integrate ideological and political work into the whole process of education and teaching should be implemented [1]. In 2020, China's Ministry of Education issued the "Guidelines for the Construction of ideological and Political Education in Colleges and Universities" [2], which requires that the fundamental task of establishing moral education should be fully implemented in in-class instruction, and the role of each course in educating people should be brought into play. The construction of curriculum ideological and political education pattern "education for all staff, education for the whole process and education for all aspects" is carrying out enthusiastically in colleges and universities nationwide.

College English is an important part of general education in higher education institutions and plays an irreplaceable and important role in talent cultivation. *Guidelines for Integrating Moral Education into College Foreign Language Teaching* (2020) clearly points out that "College English should be integrated into the teaching system of school curriculum ideology and politics, so that it can play an important role in implementing the fundamental task of establishing moral education in higher education institutions" [3]. Language is a carrier of culture, and English teaching is also cultural teaching. Curriculum ideological and political education can guide students to look at the similarities and differences between Chinese and foreign cultures in the process of learning foreign languages, to deal with cross-cultural comparisons and collisions correctly, so as to deepen their understanding of Chinese characteristics and culture, and to build up their cultural confidence, and finally solve the questions of "who to train", "how to train" and "for whom to train" raised by curriculum ideology and politics.

As an important carrier of the teaching content of the curriculum, the textbook plays a key role in supporting the improvement of education and teaching level and talent training quality. Integrating the curriculum ideological elements into the construction of college textbooks is one of the fundamental tasks to implement the Guidelines and an important guarantee for the high-quality development of curriculum ideology construction [4]. Language and ideology are closely related, and ideology is hidden in linguistic expressions. Almost all language materials contain cultural information [5], and English textbook texts reflect the mainstream cultural ideas and values of English-speaking countries between the lines. Therefore, if the distribution of cultural elements in English textbooks is unbalanced, it is not conducive to students to tell and transmit Chinese culture in English, making it impossible to start the curriculum ideological and political education. Therefore, it is feasible and valuable to analyze the ideological and political connotation in the English textbooks from the perspective of cultural elements setting.

The usage rate of the third edition of *New Horizon English Course (Reading & Writing)* is 49.3%, which ranks the top among textbooks used by non-English major undergraduates in China [6]. Using the cross-cultural content of this textbook as an example to study the ideological and political connotation can provide insights for the integration of ideological and political education into the writing and use of English textbooks.

## II. Previous Study and Application

### A. Research on the Cultural Content of English Textbooks

Both of scholars in China and other countries have studied the cultural content of various university English textbooks from different perspectives. Most college English textbooks in China have cultural content that emphasizes British and American culture and light on local Chinese cultural content. Lu Aihua (2014) investigated and studied the use of English textbooks in universities of East China and concluded that the existing studies on textbooks are mostly introductory articles, with a limited number of empirical studies and a lack of survey studies on textbooks [7]. Liu Yanhong et al. (2015) used a corpus approach to explore the cultural content of 10 sets of college English textbooks and found that the cultural selection and configuration of the textbooks had the problem of strong American and British culture, and then discussed the impact of the cultural imbalance phenomenon of the textbooks on students [8]. Other scholars have conducted in-depth studies on the cultural issues of college English textbooks using questionnaires and interviews, but commenting on the textbooks from users' subjective perspectives, some of the studies lack systematization and objectivity. For this reason, Guo Baoxian (2020) discussed the cultural mission carried by English textbooks in the new era in detail, suggesting that the writing of textbooks in the new era should enhance cultural self-awareness, select diversified Chinese cultural contents, and play the professional leading role of teaching materials [9]. Based on the analysis of seven sets of English textbooks, Zhang Hong and Li Xiaonan (2022) developed the Framework for Analysis of Cultural Presentation of English Textbooks, which provided a reference for the study of textbook analysis and evaluation around two dimensions of cultural presentation content and presentation mode [10].

Scholars from other countries have also critically reflected on the cultural content of textbooks through different research methods, pointing out that there is an imbalance and distortion in the selection and presentation of socio-cultural knowledge in textbooks [11]. Angouri (2010) analyzed the texts in six British business English textbooks from the perspective of cultural concept manipulation and found that these textbooks mainly divided culture by country/region and lacked micro perspective exploration [12]. Lee (2014) and other scholars discussed the conflict between globalization consciousness and national identity in the compilation of Korean English textbooks, and clearly pointed out that American culture is the dominant

culture in Korean English textbooks [13]. Keles & Yazan (2020) examined the cultural presentation of multiple versions of the English textbook *New Headway*, conducted a study over time and found that the textbook concentrated on presenting the culture of the target language countries, followed by the culture of European countries, and they argued that this imbalance in the proportion of different geographical cultural presentations affects students' understanding of multiculturalism [14].

In summary, there are few studies on the cultural content of English textbooks at home and abroad, which have laid the foundation for this study, but most of them focus on the analysis of cultural content, and lack research on cultural dimensions and presentation.

### ***B. Research on the Ideological and Political Connotation of English Textbooks***

English textbooks are the basis of English teaching, and they are the instructional materials used by teachers and students. It is a general trend to integrate ideological and political connotation into college English textbooks, which is conducive to promoting the construction and development of university English courses, facilitating the comprehensive implementation of ideological and political education, improving the socialist education system with Chinese characteristics, and cultivating the core values of socialism with Chinese characteristics. When we enter “curriculum ideology and politics” in the subject field of CNKI, the distribution of related disciplines shows that foreign language and literature ranks the third, which reflects to a certain extent the close connection between foreign language disciplines and curriculum ideological and political connotation. When we enter both “curriculum ideology and politics” and “English textbooks” in the subject field, and as of February 2023, there were 2014 related studies. According to the trend of yearly changes in the number of publications, the number of studies related to curriculum ideology and politics and college English textbooks has increased dramatically since 2018, with as many as 200 studies in 2021.

The current research on the integration of curriculum ideology and politics with English textbooks mainly includes: the exploration of the design, development, and use of English textbooks in conjunction with curriculum ideology and politics at the macro level. For instance, Sun Youzhong (2020) defined the teaching objectives of foreign language skills courses in colleges and universities from the perspective of curriculum ideology and politics, and on this basis explained the basic principles and methods of writing foreign language textbooks focusing on ideology and politics [15]; Xu Xiaoyan (2021) explored the guiding role of the *Introduction to College English Ideology and Politics* in the development of foreign language textbooks incorporating the concept and content of curriculum ideology and politics [16]; Xu Jinfen (2021) argued that teachers need to effectively tap into the ideological and political teaching elements of the materials, integrate the ideological and political content into the teaching materials, and enrich and improve the contemporary and ideological nature

of English teaching[17]. Some other scholars have taken specific English textbooks as an example from the micro level, and have explored the distribution of curriculum ideological and political elements from the perspectives of teaching material writing, teaching material evaluation, and teaching material analysis. For example, Xiao Qiong and Huang Guowen (2021) took *New Era Mingde University English* as an example and focus on the multiple syllabus of foreign language curriculum ideology and politics elements used in the textbook[18]; Wang Juan and Gu Feng (2021) took *New Horizons College English (reading & writing)* as an example and explored the integration of curriculum ideology and politics in English textbooks[19]; Zhang Ting (2022) takes *New Interaction English Reading Tutorial, Book 2, Unit 4* as an example. Based on POA theory and with a case presentation, Zhang (2022) discusses the construction and application of the teaching model of English curriculum ideology and politics[20].

### III. Theoretical framework and research methods

#### A. Cultural Aspect Framework of Yuen

In 1996, the National Standards for Foreign Language Education Research Project (NSFLEP) developed the “Standards for Foreign Language Learning in the 21st Century”, which listed five main target areas and eleven criteria, classifying different aspects of culture into “Products”, “Practices” and “Perspectives”. It systematically explains the nature, theory and practice of the relationship between foreign language learning and culture. Moran (2001, 2009) adds two cultural elements to these three categories and divides culture into five aspects: cultural products, cultural practices, cultural perspectives, cultural communities and cultural persons[21]. According to Yuen (2011), language is an artifact or a system of codes (products) that are used by different persons to represent ideas and communicate with each other (practices). Therefore, based on previous research, Yuen argues that the cultural aspects framework should include four elements: cultural products, cultural perspectives, cultural practices, and cultural persons [22].

Cultural products are the material forms of culture, including language, place, and specific names of cultural objects, such as food, clothes, movies, and literature. Cultural practices refer to product-related activities, including individual’s daily activities, customs, and codes of conduct. Cultural perspectives include historically significant religious revelations, myths, and values. Cultural persons are contextualized real or fictional people, both famous and ordinary, created by the authors of textbook.

#### B. Research Questions

- 1) What is the distribution of cultural elements in the third edition of *New Horizon English Course (Reading & Writing)*?
- 2) How does the third edition of *New Horizon English Course (Reading & Writing)* reflect the ideological and political connotation?

### C. Research Methods

#### 1) Research tools

This study mainly adopts a corpus analysis method, and the research tool is the corpus semantic annotation and analysis tool Wmatrix 4, a web-based corpus analysis tool developed by Paul Rayson (2003), whose main function is to annotate and generate word lists. Two corpus annotation tools are embedded: CLAWS for syntactic annotation and USAS for semantic annotation. 97–98% accuracy of CLAWS for syntactic annotation and 91–92% accuracy of USAS for semantic annotation are achieved without human intervention [23]. The most significant lexical, word, chunk, and semantic categories occurring in the text can be studied using Wmatrix.

#### 2) Self-constructed corpus of the New Horizon English Course (Reading & Writing)

The corpus constructed in this study includes 64 texts of Text A and Text B in the third edition of *New Horizon English Course (Reading & Writing)*[24]. The texts reflect the core content of the textbook, so only the textbook texts are examined in this study, excluding other parts such as preview, practices, projects, etc.

#### 3) Classification of texts

In order to explore the cultural content of the textbook in depth, this study adopts Yuen's (2011) cultural aspects framework, combined with Zhang Hong et al.'s (2022) framework for analyzing the cultural presentation of English textbooks, and classifies the text discourse into four aspects: cultural practices, cultural products, cultural perspectives, and cultural persons.

#### 4) Data Analysis

The textbook texts are written discourses, so the BNC Sampler Written sub-corpus was chosen as the reference corpus for this study. The topic semantic domain is ranked according to its criticality, namely, the log-likelihood (LL), which indicates the significance of the unusual use of the semantic domain. This study follows the setting of Rayson (2003) with LL6.63 as the critical cut-off value. The thematic semantic domain analysis function of Wmatrix are objective and reproductive[25]. The method of corpus research combines the whole and partial analysis of the text, which promotes the comprehensiveness and accuracy of the analysis.

## IV. Research results

The texts of third edition of *New Horizon English Course (Reading & Writing)* were uploaded to Wmatrix 4, followed by online grammar tagging, semantic coding and comparison with the reference corpus BNC Sampler Writer. LL6.63 was set as the critical boundary value, and the function words were removed, after which 58 significant subject semantic domains were obtained. Some significant semantic domains are shown in TABLE 1.

Table 1. – Semantic domains of key topics in New Horizon English Course (Reading & Writing) (Part)

	Item	O1	%1	O2	%2	L1	LogRatio			
1	List1	Concordance	P1	267	2.13	3691	0.38 +	467.40	2.48	Education in general
2	List1	Concordance	L1+	36	0.29	93	0.01 +	163.49	4.90	Alive
3	List1	Concordance	S3.1	84	0.67	1122	0.12 +	151.61	2.53	Personal relationship: General
4	List1	Concordance	X2.3+	37	0.29	307	0.03 +	95.61	3.22	Learning
5	List1	Concordance	Y2	66	0.53	1126	0.12 +	94.14	2.18	Information technology and computing
6	List1	Concordance	A13	7	0.06	0	0.00 +	61.03	10.08	Degree
7	List1	Concordance	M3	76	0.61	2171	0.22 +	54.31	1.43	Vehicles and transport on land
8	List1	Concordance	W2	6	0.05	0	0.00 +	52.31	9.86	Light
9	List1	Concordance	S2	85	0.68	2896	0.30 +	43.30	1.18	People
10	List1	Concordance	S1.2	11	0.09	73	0.01 +	32.56	3.54	Personality traits
11	List1	Concordance	X2.2+	66	0.53	2302	0.24 +	31.94	1.15	Knowledgeable
12	List1	Concordance	K5.1	61	0.49	2053	0.21 +	31.89	1.20	Sports
13	List1	Concordance	W1	36	0.29	912	0.09 +	31.22	1.61	The universe
14	List1	Concordance	I3.1	84	0.67	3381	0.35 +	28.52	0.94	Work and employment: Generally
15	List1	Concordance	E2+	44	0.35	1372	0.14 +	26.82	1.31	Like
16	List1	Concordance	X2	8	0.06	46	0.00 +	25.63	3.75	Mental actions and processes
17	List1	Concordance	A5.2+	30	0.24	779	0.08 +	25.05	1.57	Evaluation: True
18	List1	Concordance	X9.2-	19	0.15	369	0.04 +	23.46	1.99	Failure
19	List1	Concordance	T1.1.3	105	0.84	4846	0.50 +	23.20	0.74	Time: Future
20	List1	Concordance	E5+	11	0.09	134	0.01 +	21.47	2.66	Bravery
21	List1	Concordance	N1	272	2.17	15606	1.61 +	21.42	0.43	Numbers
22	List1	Concordance	N5---	8	0.06	65	0.01 +	20.95	3.25	Quantities: little
23	List1	Concordance	T1.1	7	0.06	47	0.00 +	20.58	3.52	Time: General
24	List1	Concordance	S1.1.4+	7	0.06	54	0.01 +	18.94	3.32	Deserving
25	List1	Concordance	T1	49	0.39	1913	0.20 +	18.06	0.98	Time
26	List1	Concordance	W2-	2	0.02	0	0.00 +	17.44	8.27	Darkness
27	List1	Concordance	S1.1.3+++	2	0.02	0	0.00 +	17.44	8.27	Participating
28	List1	Concordance	A5.1+++	24	0.19	723	0.07 +	15.60	1.36	Evaluation: Good
29	List1	Concordance	G2.2-	19	0.15	516	0.05 +	14.77	1.51	Unethical
30	List1	Concordance	X5.2+	39	0.31	1511	0.16 +	14.67	0.99	Interested/excited/energetic
31	List1	Concordance	A6.1-	92	0.73	4629	0.48 +	14.46	0.62	Comparing: Different
32	List1	Concordance	N5+	89	0.71	4457	0.46 +	14.28	0.62	Quantities: many/much

In order to more comprehensively analyze the cultural aspects of the text in the textbook, the present study adopts the analytical framework of cultural presentation in the textbook of Zhang Hong et al, and another graduate student of linguistics was invited to jointly assign a weighted value to the cultural presentation of the 64 texts of the textbook, that is, according to the different cultural presentation methods, give a weight ranging from 1 to 10 points, and give a higher weight to the presentation methods that pay more attention to or highlight the cultural content [26]. After weighting, analyzing and classifying, it is found that there are 26 texts (40.6%) of “cultural practices”, 23 texts (35.9%) of “cultural perspectives”, 12 texts (18.8%) of “cultural persons” and 3 texts (4.7%) of “cultural products” among 64 texts, as shown in Figure 1.

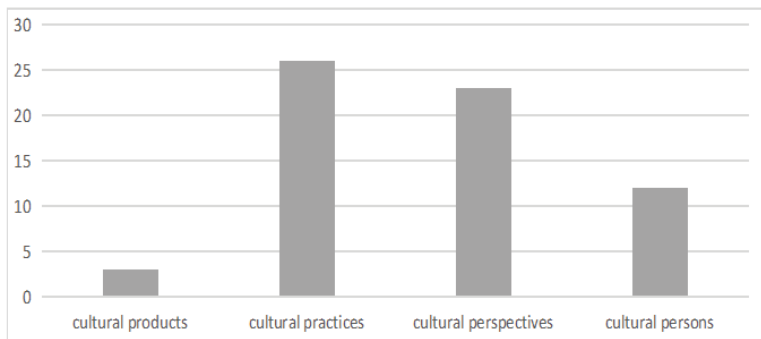


Figure 1. Cultural aspects of textbook texts

### A. Distribution of Cultural Aspects in the Textbook

According to statistical analysis, texts belong to “cultural practices” account for 40.6%, ranking first among the texts in the third edition of *New Horizon English Course (Reading & Writing)*. As shown in the key topic semantic domain table, the semantic domain “P1: Education in general” ranks first. For example, the text “Toward a bright future for all” in the first volume expresses the earnest teaching and encouragement of a university president to college freshmen, and the text “What college brings us?” in the second volume describes the impact of college life on students. The semantic domain “personal relationships” (S3.1: Personal relationships: General) ranks third. The text “A child’s club awaits an adult’s return” in the first volume describes the conflict and warmth between a mother and daughter, and the text “Similarities and differences: Friendship across cultures” compares the similarities and differences of cross-cultural friendship; The text “College Sweethearts” in the second volume tells a romantic and traditional campus love story of a couple in college, which belongs to the category of interpersonal relationship. The semantic domain “M3: Vehicles and transport on land” ranks seventh, and the semantic domain “I3.1: Work and employment: Generally” ranks fourteenth. In addition, other semantic domains such as “participation” (S1.1.3++: Participating) are also very significant. It can be seen that “cultural practices” discourse occupies the main position of this series of textbooks.

The “cultural perspectives” texts account for 35.9%, ranking second. The semantic domain “E2+: Like”, “X2: mental actions and processes” and “courage” rank 15th, 16th and 20th respectively. In the text “Swimming through fear” in the third volume, the author describes his experience of overcoming his fear of water and successfully saving drowning children, and the text “Never, ever give up!” describes the theme of “where there is a will, there is a way”. In the semantic domain, “morality” (G2.2-: Unethical) and “politeness” (S1.2.4-: Implite) rank 29th and 33rd respectively. For example, the text “The Humanities: Out of date?” in the second volume discusses the importance of humanities, and the text “Animals or children? — A scientist’s choice” discusses the choice between human rights and animal rights. In addition, semantic domains such as “A5.2+: Evaluation: True” and “A5.1++: Evaluation: Good” are also significant.

The “cultural persons” texts account for 18.8%, ranking third. The semantic domain “S: People” and “S1.2: Personality traits” rank ninth and tenth respectively. For example, the first volume of the text “Cliff Young, an unlikely hero” introduces the inspirational story of Cliff Young, an old farmer who loves the marathon race. The text “Smith and Luis” in the third volume tells the profound friendship between an American captain named Smith and a French boy Louis in the World War II. The text “Building the dream of Starbucks” in the fourth volume tells the entrepreneurial story of Howard Schultz, the founder of Starbucks.



The proportion of “cultural products” texts is the smallest, about 4.7%. The semantic domain “Y2: Information technology and computing” ranks fifth. The text “College life in the Internet age” in Volume 1 describes the impact of the information revolution on college campus life and education. In addition, the text “Speaking Chinese in America” in Volume 4 describes the characteristics of Chinese language and the differences between different languages.

*B. Curriculum Ideological and Political Connotation in the Textbook*

The “Guidelines for the Construction of ideological and Political Education in Colleges and Universities” points out that “to comprehensively promote the ideological and political construction of curriculum is to guide the values in knowledge teaching and ability training, and help students shape correct world outlook, outlook on life and values, which is the due meaning of talent training, but also the necessary content.” Specifically, the *Outline* stipulates five aspects of curriculum ideological and political content: first, integrate Xi Jinping’s thought on socialism with Chinese characteristics in the new era into class, textbooks, and brains; second, cultivate and practice the core socialist values; third, strengthen the education of excellent traditional Chinese culture; fourth, carry out in-depth education on the rule of law in the Constitution; fifth, deepen the education of professional ideals and professional ethics[27]. This chapter examines the ideological and political content of the third edition of *New Horizon English Course (Reading & Writing)*, based on the provisions of the *Outline* on the ideological and political connotation of the course.

First of all, contents of Xi Jinping’s thought on socialism with Chinese characteristics in the new era, excellent traditional Chinese culture, as well as education on the rule of law in the Constitution are rarely covered in this series of textbooks. The text “Reflections of a Chinese mother in the West” in Unit 8 of Volume 3 simply mentions the differences in the traditional ways and concepts of Chinese family education for children, which reflects little of the excellent traditional Chinese culture. In addition, most of the texts only stay at the moral and ethical level, such as integrity, gender equality, human rights and animal rights, and have not yet risen to the legal level, which makes it difficult to educate students about the rule of law.

Secondly, there are many texts that can reflect the “core socialist values”. The 18th National Congress of the Communist Party of China proposed to advocate prosperity, democracy, civility and harmony, freedom, equality, justice and the rule of law, patriotism, dedication, integrity and friendliness, and actively cultivate and practice the core socialist values[28], which are the values at the national, social and individual levels. The texts “Under the bombs: 1945” and “Smith and Luis” in Unit 6 of Volume 3 are both national political texts, which tell about the physical and psychological damage caused by war, and permeate students with the values of reflecting on war and cherishing peace. However, the textbook does not mention the

current world political situation and the achievements of China's national leaders in governing the country in the new era, and it neglects to guide college students in the correct political ideology. The texts "Women at the management level", "A proud homemaker" and "The weight men carry", "What does feminism really mean?" in Unit 7 of Volume 2, and the texts "The weight men carry", "What does feminism really mean?" in Unit 6 of Volume 4, all reflect the concept of gender equality. The text "Animals or children? — A scientist's choice" in Unit 8 of Volume 2 as well as "The right to live-A dog's account" convey the view of equality between human rights and animal rights, and embodies the values at the social level. There are the most relevant texts on personal values, such as "Gender variables in friendship: Contradiction or not?" and "Similarities and differences: Friendship across cultures" in Unit 8 of Volume 1, which discuss the importance of friendship between different sexes and cultures and convey friendly values. The two texts in Unit 7, "When honesty disappears" and "Rays of hope in rising rudeness" describe the dishonest and rude behaviors in today's society and on campus, and let students feel the value of honesty. As shown in Table 1, the semantic domains "interpersonal relationships" (S3.1: Personal relationships: General), "morality" (G2.2-: Unethical), "politeness" (S1.2.4-: Implite), etc., all reflect the core of socialist core values.

Finally, the textbook also intends to cultivate students' economic and professional awareness, reflecting the fifth point of "professional ideal and professional ethics education". Two texts in Unit 5 of Volume 3 of the textbook "Will you be a worker or a laborer?" and "The joy of a prideful tradition" show the thinking about the career. The two texts in Unit 7, "Surviving an economic crisis" and "Economic bubbles: Causes and conditions", tell about the serious impact and painful experience of the economic crisis on personal work and life, and let students feel and think about economic activities and career problems from the emotional and rational levels. For example, the semantic domain "I3.1: Work and employment: General" in TABLE 1 ranks 14th, with certain significance.

## V. Result discussion

The present study is an attempt to analyze the curriculum ideological and political connotation of English textbooks based on corpus. Combining the macro data and the micro context of the textbook after batch retrieval of the corpus can largely avoid the purely subjective evaluation. After data analysis, this study mainly draws two conclusions. 1) Cultural products, cultural practices, cultural perspectives and cultural persons are all reflected in the third edition of *New Horizon English Course (Reading & Writing)*, but the proportion is uneven. The proportion of cultural practices and cultural perspectives is significantly higher than that of cultural products and cultural persons. This is consistent with the research results of Zhang

Jun et al. (2022) on German textbooks, which may indicate that the distribution of cultural categories of textbooks in different languages is similar. There are two possible reasons for the distribution of cultural weight in this study: one is that some cultural aspects overlap with each other, such as cultural perspectives are explained through cultural persons; second, because cultural products, cultural practices belong to dominant cultural content, while cultural perspectives and cultural practices belong to recessive cultural content, the textbook has achieved a relative balance in the distribution of dominant and recessive cultural content. 2) Ideological and political elements are unevenly distributed, and Chinese elements are relatively scarce in the third edition of *New Horizon English Course (Reading & Writing)*. There are many texts that can reflect the “core socialist values” in the third edition of *New Horizon English Course (Reading & Writing)*, while contents of Xi Jinping’s thought on socialism with Chinese characteristics in the new era, excellent traditional Chinese culture, as well as education on the rule of law in the Constitution are rarely covered in this series of textbooks. This is consistent with the research results of Liu Yanhong et al. (2015). This may be due to there was a serious imbalance between the proportion of Western culture and Chinese culture in the compilation of this set of textbooks, and the author did not weigh the proportion of Chinese and Western culture well; in addition, the textbook has the characteristics of the times, and the materials reflecting the current politics have become old, and the new content and new ideas of the curriculum ideological and political connotation are not fully reflected. Therefore, under the curriculum ideological and political background of the new era, the ideological and political connotation of this set of textbooks is obviously insufficient, the cultural content needs to be updated, and the new current affairs materials need to be supplemented.

For various reasons, this study has some limitations. First of all, the content of each Unit in the third edition of *New Horizon English Course (Reading & Writing)* includes preview, text, practices and even the images. This paper only analyzes the texts of the textbook, and the grasp of the whole set of textbooks is incomplete. Future research can be extended to the whole set of textbooks to dig more detailed cultural content and ideological and political ideas; Secondly, the enlightenment and conclusions drawn from the study of the cultural content and ideological and political connotation of a single set of textbooks are not convincing. Subsequent studies can analyze multiple sets of textbooks, such as the summary of the cultural content and ideological and political connotation of multiple sets of textbooks in the same period, or the comparison of the cultural content and ideological and political connotation of different versions of the same series of textbooks in different periods, which should make the study more substantial and valuable.

## VI. Conclusion

The textbook is an important carrier of talent training. To answer the fundamental questions of “who to train”, “how to train” and “for whom to train”, we must reasonably arrange and use textbooks to reflect the new era and new requirements. Therefore, the compilers of college English textbooks should consider the reasonable arrangement of the proportion and distribution of the content of Chinese culture in the whole set of textbooks. Not only should they pay attention to the teaching of language knowledge, but also fully explore the cultural elements and ideological and political connotations, and properly integrate them into the English classroom, so as to guide students to gradually strengthen their cultural self-confidence and establish correct world outlook, outlook on life and values in college English course learning, and then grow up to be the builders and successors of socialism in the new era with the feelings of family and country, so that the curriculum ideology and politics can educate people imperceptibly.

### Conflict of interest

The authors declare no conflict of interest.

### Author Contributions

Wenjuan Lang and Meiyan Liu conducted the research, collected and analyzed the data; Wenjuan Lang wrote the paper; all authors had approved the final version of the paper.

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## Section 4. Literary Theory

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### WILLIAM TREVOR AND IRISH WRITERS IN XX–XXI CENTURY FICTION

**Introduction.** At the turn of the XX and XXI centuries in the creative work of Irish and Irish English speaking writers there has been a rethinking of ethnic and national stereotypes associated with religious outlook, life and cultural traditions. Over time, taking into consideration the background of modern realities, they have changed. The creative output of Irish writers at the turn of the XX–XXI centuries is the most noticeable phenomenon both in European and in world literature. Due to the fact that Irish literature has long remained in the shadow of English verbal art, it was perceived as literature that is English, and only with the independence associated with the concept of “Irishness” the problem of national identity loss has become extremely relevant in the modern Irish and global literary space. In the intercultural dialogue of countries united by a common historical past the issue of gradual identity loss has become a major one for many modern Irish and Irish Anglophone prose writers, poets and playwrights. The study also notes that the genre of the novel has become the most relevant for Irish writers (for example, W. Trevor, J. O’Connor, A. Enright), since on the one hand, was the closest genre to the English novel, on the other hand — was a powerful way to express their disagreement with the current situation, a kind of resistance to the existing Anglo-Irish period of decolonization.

**Keywords:** Irish writers; Irish Fiction; XX–XXI century; Past, present and future.

The long process of assimilation of the national worldview with an alien English definitely had irreversible consequences for Irish society, in particular its culture, literature, as a result of which there was a rethinking of ethnic and national stereotypes, symbols and images associated with everyday life, cultural traditions of the Irish. Some contemporary novelists, such as W. Trevor, J. O’Connor, F. Stewart and J. Banville did reject the concept of “Irishness”, considering it obsolete. Moreover, they note that their aesthetic views were being formed due to European culture than the national Irish. At

the same time, the ironic reflections of these authors about the most common motives: splendor expanses of the earth, striking with its lush greenery, the Irish, suffering from the “traumas of the past” and the eternal struggle with the “Brits”, Catholicism with its exaggeratedly terrible secrets within the Church and beyond, only confirm that a number of national traditions that define the concept of “Irishness” are transformed, subjected to rethinking, and not rejected as obsolete.

Undoubtedly, the Irish literary tradition has grown from a strong and distinctive national culture (Gaelic), carried through the centuries, and continues to evolve, taking challenges of our time. Harmonious and at the same time contradictory Irish and English literature, the very phenomenon of English-Irish literature, the status and national specificity of which is still controversial (as well as the status of many Irish writers, such as W.B. Yeats, O. Wilde, J. Joyce, S. Beckett, etc.), as well as the synthesis of Gaelic and English, which has been developed over a long period of time, are those unique features that distinguish the modern Irish literature from a number of other literatures at the turn of the centuries, respectively.

As we can see, the following dominants can be traced in the modern Irish literature: on the one hand, the attraction to bold experiments and the search for new means of artistic expression, on the other — the tendency to preserve traditions, due to the cult of the historical memory, carried through the centuries and revered.

All in all, the place and role of mythologism in the modern Irish literature is difficult to overestimate. It is important to note that because of the coming to replace each other trends of the time myths have evolved over time and become less stable and as a result are no longer perceived as universal. Due to the fact that neomythologism or secondary mythologism respond to the requests of a certain society in a certain period of time to take into account definite realities, myths gradually have become heterogeneous and multidirectional. Historical events, the status of a famous person could be mythologized, i.e. freely interpreted, and this further contributed to the polarization of the image, respectively. Consequently, myths were actualized and subsequently used by many Irish and Irish Anglophone writers to demonstrate their creative energy and bright individuality. The reinterpretation of ancient myths, archetypes and mythologems under the given circumstances, modern realities has become for the authors a kind of departure from the existing reality (Anglo-Irish) and a powerful means for creation its alternative, more favorable or clear version.

It should also be noted that in the middle of the XX century in Irish literature there were two trends laid down by J. Stephens and J. Joyce while working on the harmonious coexistence of fact and fiction, one of which is based on the ancient Celtic mythology or literary traditions of the middle ages, the other — an experimental novel or antinovel. Thus, the reinterpretation of ancient Celtic mythology, the medieval tradition and the tradition of antinovel acquired special significance for the Irish An-



glophone writers of the mid and late twentieth century, including William Trevor. It is necessary to emphasize that the writers J. Joyce and J. Stephens had an impact on the development of not only Irish, but also European, world literature, having studied and demonstrated the possibility of combining fact and fiction in their works. It should also be noted that in the middle of the XX century in Irish literature there were two trends laid down by J. Stephens and J. Joyce while working on the harmonious coexistence of fact and fiction, one of which is based on the ancient Celtic mythology or literary traditions of the middle ages, the other — an experimental novel or antinovel. Thus, the reinterpretation of ancient Celtic mythology, the medieval tradition and the tradition of antinovel acquired special significance for the Anglo — Irish writers of the mid and late twentieth century, including William Trevor.

The concept of “literary genre”, as well as its formal and substantive basis have caused and continue to cause numerous discussions in intellectual circles. In connection with the beginning in the XVIII century process of “decanonization” of genres and the shift from formal to substantive aspects of genre structures (in the XX century) in Irish literature, along with traditional genres, canonized in a certain historical period, th new, more flexible ones appeared. Having free, open structures genre formations became the most relevant and therefore hierarchically rose in contrast to those that were authoritative in the previous historical period. However, this does not mean that some genres have been completely supplanted, they have evolved and modified in accordance with the historical period and the demands of the Irish society. It should be noted that genres arise in response to extremely important events, phenomena of cultural and historical life and their evolution is due to shifts primarily in the social sphere of a certain society.

It would be wise to emphasize that the genre of novel, short story, essay are not differentiated and are marked by a common genre of short story in Irish literature. Given the close connection of this genre of flash prose with the genres of ancient Irish folklore, among researchers there were no discrepancies about the origin and involvement of a short story to the traditional genres of Irish literature (as it was previously with the genre of the novel). Also, the relevance of the genre of the short story can be due to the following fact: despite the limitation in volume, this genre of flash prose has proven its ability to embody not only the private life of people, but also the events of national-historical scale (often in allegorical form), which was previously characteristic mainly for the genre of the novel. So, a short story, despite the compactness of the depicted events, was able to accommodate all the upheavals that had to go through the Irish society at the turn of the century, namely: the postceltic period, the forced migration of citizens who were disappointed in the existing reality, the decline in the authority and influence of the Catholic Church and as a consequence of the rethinking of family values, their gradual loss, etc. These extremely significant events,

the phenomena marked the dominant range of problems in the short stories of many Irish and Anglo-Irish writers (L. O`Flaherty, G. Moore, M. Lavin). In short stories can also be revealed the truths characteristic of the parable, as well the rethinking and playing with mythological subjects, as well as the works of unsurpassed predecessors (J. Joyce, S. Beckett, S. Heaney, M. Ó Cadhain, etc.) that proves the existence of a special neomythological consciousness characteristic for aesthetics of modern Irish writers, including William Trevor.

### **Conclusion**

The general results of the research are summarized that at the turn of the XX–XXI centuries Irish and Irish Anglo-Irish writers, including William Trevor, truthfully and comprehensively reflect modern realities in their works and urge society to rethink many ethnic and national stereotypes. Thus, William Trevor, an Anglo-Irish writer, made a huge contribution to the development of the contemporary Irish literature. His diverse creative work, represented by novels, collections of short stories, non-fiction convinces us that he truthfully continues to show the modern realities in which the Irish society at the turn of the century is and reflects on the fate of her native country, its past, present and future.

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## ANGLO-IRISH WILLIAM TREVOR — THE WRITER AS A DESCENDANT OF GAELIC NARRATIVE

**Introduction.** Irish short story anthologies often begin with Gaelic narratives of oral culture, as William Trevor in his introduction to *The Oxford Book of Irish Short Stories*, cites evidence of diversity provided orally.

**Key Words:** Irish short story; Gaelic narrative; The Anthology; Irish Writers.

A “Irish flair” is the tradition that for storytelling is the “national characteristic”. Astute anthropologists, however, note the cultural and political limitations of such engagement, as does Sean O’Sullivan, who, in his „Irish Folktales“ introduction, acknowledges the inevitable element of loss inherent in the practice of once-dynamic oral delivery. Print to translate the meaning and language of contested culture.

In an English print translation of the tales once told by the Irish oral storytellers, O’Sullivan writes, “The narrative gives a faint shadow of the Irishness of life. Voices, with their many modulations, are silent on the printed page; There is no audience; All that remains is the pattern of the narrative and the course of motifs.” For O’Sullivan, the condition of telling a tale is its essential element, the effect. It is impossible to transfer the created social relationship between the storyteller, the audience, and the tale from pre-modern to modern times, and it is impossible to repeat the separate relationship between the writer, the book and the reader. The talebook first published in 1966, was the crowning achievement of the „Irish Folklore“ Commission, for which O’Sullivan served as chief archivist.

The first organized effort to collect and study surviving oral narratives in Ireland was in the first half of the twentieth century, both those that found their way into printed books and those that survived only on people’s memory. The anthology drew on more than a million manuscript pages to obtain a representative sample that includes the following titles: “Animals and Birds,” “Kings and Warriors,” “Saints and Sinners,” “Otherworldly People,” “Wizards and Witches,” “Historical Characters.” “and “The Wise, the Fool and the Mighty”. Most of the narratives preserved by the Commission action between flights of fancy and actual didacticism. They are, as Angela Burke reports, “a valuable repository of practical information”, although “their central ‘plot’ is usually some kind of extraordinary encounter “ (“Legends” 1284). This narrative feature derives from the social purpose for which the fairy tales were originally intended, the rural society that produced them, as Burke explains, being “overwhelmingly Catholic with most of its members deriving their morals from the

Christian God” and turning to the tales “to fill the void left in Christian discourse or its aging Objections to mediators” (1284). Of the fifty-five narratives anthologized in *Irish Folktales*, the tale (or legend), “The Hour of Death” is one of the most frequently reproduced as a precursor to Irish short story anthologies. It deals with a religious or supernatural subject, a dramatization of fantastic events in familiar *mise-en-scène* to appeal, in Burke’s words, to “detailed descriptions of surroundings, life, and affairs familiar to the hearers” (1284), while attempting to impart a meaning or teach a lesson by otherworldly methods.

A wealth of writers and critics in Ireland have similarly judged the short story to be a form of natural representation of a contested culture in prose, due to the form’s presumably close connection to local rhythms of thought and conversational speech, as well as its position, fundamentally different from that of the novel, to society’s “normality” and the importance of the “little man”. William Trevor offers a subtly complex explanation of the flourishing of the short story in Ireland at the same time as the flourishing of the novel in Victorian England when he notes that “the great Victorian novel fed on the architecture of a wealthy, stratified society in which ‘stability at home was the jewel in the imperial crown’”. At the same period, as Trevor notes in Ireland, “there was discontent, repressive religion, confusion of two languages and the specter of famine, so we understand uneven literary development as a direct result of uneven social development.

The hand of the story writer is revealed in the clarity and economy on which important details are noted and not stopped. Many of his teachers remember them with the kind of confused passion that later stories often meet; They might be minor characters in fiction. Nostalgia is visible for places and people that have disappeared, but it is also not allowed to have a strong resonance; In his thirty-year publishing career, Trevor has never lacked for an audience. *Old Boys* (1964), his first novel, was a Book of the Month Club selection and won the Hawthornden Prize in England. The years that followed brought more honors and growing critical acclaim, but it worries me that Trevor’s star isn’t in a greater ascendancy yet. One reason is that he is neither a flashy writer nor a self-promoter. And he failed to reach his proper audience in this country, partly because English dramatizations of his fiction were rarely performed.

As a writer, he does not belong anywhere. Fiction writers, I think, are even further out. Because society and people are our flesh, man is not really in the midst of society. The great challenge of writing is always to find the universal in the local, the parochial. And for that you need distance. —William Trevor No one has had a keener vision, or a hand at once ironic and gentler, for an individual figure. He sees her in all her minor quirks and tricks — all her hereditary idiosyncrasy, all her weakness and strength, ugliness and beauty, strangeness and charm; And yet it is his essence that he sees him in the general flood of life, engulfed, struggling, or drowning in his relations and

contacts. — Henry James, “Turgenev” (1897) y the age of seventy-five, William Trevor had written thirty books of fiction, which for their range of effect — philosophical density, precision of style and idiom, variety of character, comic depth, and tragic intensity — were unmatched among contemporary writers. English fiction after the death of Patrick White. Trevor is a precise worker, as befits a sculptor of his early years; His fiction is neither diffuse nor fragmentary, and sometimes seminal, like, say, White’s and Faulkner’s; And because he doesn’t take huge risks and build his literary capital on big, ambitious, and difficult novels like *Chariots and Absalom, Absalom!*, he probably won’t win a Nobel Prize, despite the sizeable extent of his achievements. Trevor has won continuing recognition in Ireland and England, including C.B.E.; But it remains relatively overlooked in the United States, despite being awarded the Bennett Prize by the Hudson Review in 1990 and appearing regularly in the *New Yorker* and *Harper’s* for several years.

Trevor tells stories, offering fictional “realities” in a clear, matter-of-fact style. It does not burden the reader with philosophical speculations or specific political viewpoints or arguments. That’s why it deserves the approval of literary award committees and critics. The best example of this is a number of volumes published by literary critics in different years about his works. Michael W. Thomas “Worlds of Their Own: A Host of Trevor’s Obsessives”. Published in *The Canadian Journal of Irish Studies* in 1999; In the same year, Ian Sansom’s essay, “New Fiction: Reading Trevor.” Richard Bonoccorso’s published letters on Trevor in 1996 and 1997. Also of significant importance is the 1993 Kristin Morrison’s *William Trevor*; Suzanne Paulson’s *William Trevor: A Study of the Short Fiction*; and 1999 This year, Dolores MacKenna’s “William Trevor, The Writer and His Work.” There is a fascinating parallel between William Trevor’s profession of creating fiction and the obsessive activities of his many fictional characters who are also creators of fiction. Trevor is not alone among novelists in writing about what he does, often assigning his characters to invent something of their own clever plot., characters and situations in storytelling and invention.

Since so many of Trevor’s characters are consciously or unconsciously engaged in “covering up,” keeping “secrets,” as Robert E. Rhodes does assert that the artist’s gaze on this parental condition is recorded with tenacity and painful honesty. The circumstances in which this marriage survived were the poor economic and cultural conditions of provincial Ireland in the Thirties and Forties at the time of Trevor’s formation; The Happy Truth marriage reflected the repressed, decorated life of the time with few but intensely imagined escapes such as cinema, reading and religion. Trevor’s characters reveal their inner lives in a plain, endlessly drawn and ambiguous style, and this may also reflect an aspect of the wider culture absorbed in childhood. Many Catholics and Protestants of Trevor’s class spent their lives in isolated villages

and towns: the limitations and sublimations of his characters and their search for a *modus vivendi* are Irish history. Trevor reveals here that his own world was not a rising, Anglo-Irish world in decline. Although Trevor has said that from an early age he has always loved detective fiction and elements of suspense and detection, of course his traits are the characteristic plot, The desire to acknowledge and settle the mystery is the impetus that takes him beyond general fiction. “It’s almost like a stress in you. It goes on, gnawing and gnawing, making you growl, a very curious way, I want to know.” And, of course, while it’s all about you dressing in colors, drawing a line here and a line, creating something that’s further and further away from the original. The truth is, man as created is a completely different person — man in his own right” (Stout 142). The analogy with the painter is one that he used repeatedly, the process sometimes associated with bringing the figure into sharper focus, as in a photograph; Even as the former sculptor uses analogies by building and cutting his material to discover what the potential is, he is driven by curiosity, the need to see more clearly, to allow the essential truth to reveal itself.

I’m a short story writer who writes novels, not someone else’s way around” (Stout 143). The first explanation he offers seems almost a matter of convenience at work. “A novel is like a cathedral, and you can’t. Really carry in your imagination the form that the temple should take. I like the hint, the shadow, of the new story. I like the whole business of making a point, because even though a story doesn’t have to have a plot, it has to have a point.” But this sense of coherence or unity appeals to him, the inherent unity in one person’s life, as he refers to the story as a portrait. “By isolating the encounter and Then by isolating an incident in the past you try to create a present life” Although his novels, especially the earlier ones, are populated by a large number of characters, a kind of makeshift society. For example, a boarding house or a hospital, it is the interest of the individual life that is his imagination, not the community. His preference for the story *The work*, rather than the novel, can be related, then, to being free from processing the surfaces of realism when those surfaces represent “nonsense.” These statements suggest that although he is motivated by curiosity and is a skilled observer, “useless information Mation’s forced accumulator, this is the discovery of order in its material, the exclusion of nonsense, this is its goal. The story allows him to discover the order more easily or quickly; It satisfies the need to work “instinctively” and is more inclined to trust instinctive, “essential” art.

### **Conclusion**

Beckett and Trevor may have little in common, only the place of birth — Ireland and their time living in Dublin, but Trevor’s essay reveals a special love for Beckett and a trope from Wilde, Yeats and Joyce. Love and respect Beckett, unlike others, has given up his image as a writer. The reclusive Beckett was like other artists Trevor admires, Henry Moore and Thomas Hardy; He wanted to be unknown except for his writing

and avoided all “external display”. Given the opportunity to prepare a book on Irish writing, he chose the subject of landscape, although he is quick to say that it is not “academic research” but simply “a writer’s journey, a tour of places that other writers have felt affection for, or known admiration or anxiety” (*A Writer’s Ireland*). The book is mostly composed of photographs and long quotes from the writers, with predictable connecting comments; There is less to see in Trevor’s narrative the writer’s Ireland, but this invisibility is entirely characteristic. The main thing is that all the writers felt love for this place and as those comments in the tours, “it is love... that makes you know what you can never do”. His choice for this is “Landscape in Literature”. The book, and its emphasis on “love” of place as inspiration, suggests that the realist writer, a disciple of Joyce who wrote *The Dubliners*, should also be considered a romantic. This last sentence really echoes Keats’s sentence: “I am convinced of nothing but the imagination of the purity and truth of the heart’s love.” Keats is reminded of his ability to make characters disappear into him, his perception of his “negative possibilities”, what has been called his style’s “systematic self-displacement”, capacious, “ambiguous” tone. that John Banville praised.

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