

PHILOGIA

ФИЛОЛОГИЯ

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Journal's scope

Philologia is an academic publication in the field of philology – linguistics, literary studies, translation, and cultural studies. It was established by the Faculty of Classical and Modern Philology at Sofia University “St. Kliment Ohridski” in 1977.

The materials published in the journal (scholarly articles, conceptual research, viewpoints, etc.) are blindly reviewed by two anonymous reviewers before acceptance for publication. The “Reviews” and “Chronicles” sections are not peer-reviewed and are published after approval by the Editorial Board.

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ЛИТЕРАТУРА И КУЛТУРА
LITERATURE AND CULTURE

Исследование межкультурной компетентности и социокультурной дистанции – апробация метода

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Violeta Dobichina. Mayra Kabakova. Janna Manarbekova. Milena Bratoeva. STUDY OF INTERCULTURAL COMPETENCE AND SOCIOCULTURAL DISTANCE – APPROBATION OF THE METHOD

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Abstract. This article outlines a methodology for studying the intercultural competence and social distance of teachers and students involved in a digital ethno-practice. The study, conducted as part of the project “Bulgaria-Central Asia: Dialogue of Cultures in a Digital Environment”, aimed to characterize these two dimensions among Bulgarian and Central Asian participants after their intercultural interaction.

The authors developed a methodology inspired by the work of M. Barrett and E. Bogardus. It utilizes a detailed questionnaire that includes scales measuring values, behavioral attitudes, practical skills, and knowledge necessary for effective intercultural communication. Additionally, an educational section was included to evaluate the learning outcomes of the ethno-practice itself.

The conceptual and experimental model for developing intercultural competence will be further refined by increasing the number of participants from Sofia University and its partner universities in Central Asia. The findings from this study will be used to create joint educational courses for future ethno-practices.

Keywords: cross-cultural research, intercultural competence, intercultural interaction, education, ethno-practice

Виолета Добичина. Майра Кабакова. Жанна Манарбекова. Милена Братоева.
ИЗСЛЕДВАНЕ НА МЕЖДУКУЛТУРНИТЕ КОМПЕТЕНТНОСТИ И СОЦИОКУЛТУРНИТЕ ДИСТАНЦИИ – АПРОБАЦИЯ НА МЕТОДИКА

Резюме: Статията е посветена на тестването на методика за изучаване на междукултурната компетентност и социалната дистанция на преподаватели и ученици, участвали в етнопрактика в дигитална среда в рамките на проект „България-Централна Азия: Диалог на културите в дигитална среда“. Целта на междукултурното изследване е да се определят характеристиките на междукултурната компетентност и социалната дистанция сред български и централно азиатски респонденти след организиране на междукултурно взаимодействие.

Идеите и методите на М. Барет и Е. Богардус са взети като изходен материал за създаването на авторската методика за оценка на междукултурната компетентност и социалната дистанция. Авторите на интегралния въпросник са подбрали определени скали за целите на изследването във връзка с ценности, поведенчески нагласи, практически умения и необходимите знания за междукултурно взаимодействие. Към методологията е добавен и образователен блок за оценка на образователните възможности на етно практиката.

Концептуалният и експерименталният модел за развитие на междукултурната компетентност следва да бъде усъвършенстван по посока разширяване на броя на респондентите в Софийския университет и партньорските университети в Централна Азия. Резултатите ще имат практическо приложение в изграждането на съвместни образователни курсове в рамките на провежданите етно практики.

Ключови думи: крос-културно изследване, междукултурна компетентност, междукултурно взаимодействие, образование, етно практика

Научно изследване /Research

Ситуация

Сближение ЕС и Центральной Азии требует синхронизации образовательных и культурных стратегий и критериев стран. Продвижение совместных межкультурных инициатив является первым шагом на пути к объединению образовательных методов и технологий из Центральной Азии и ЕС, а также хорошей возможностью лучше понять специфические культурные особенности этих стран. В этом процессе необходимо подчеркивать важность партнерства и сотрудничества, которые признают и уважают различия в контексте потребностей, целей, интересов партнеров, а также преобладающей экономической и культурной сред.

Для сохранения многообразия национальных культур настало время новых межкультурных стратегий и подходов, позволяющих объединить усилия мирового сообщества по защите культурных и духовных ценностей человечества; создание общего пространства для конструктивного диалога; новые межкультурные практики сотрудничества и партнерства. А это означает творчески и в партнерстве разрабатывать и внедрять инновационные коммуникативные практики, технологии и образовательные маркеры межкультурного диалога в образовательных учреждениях и в образовательных программах стран евроазиатского пространства на основе обсуждения эффективных национальных социальных и образовательных практик обновления диалогического взаимодействия (Данова, Добичина, 2022).

Процесс межкультурного диалога и взаимодействия между представителями разных культурных групп, в нашем случае – между болгарами, казахами и узбеками, в котором люди обладают межкультурной компетентностью, является важнейшей отправной точкой для его реализации. Осознанное знание другой культуры в сравнении со своей является необходимым условием предотвращения этнических и культурных стереотипов, предрассудков и стигм.

Сегодня социальные сети, развитие новых технологий и искусственного интеллекта обеспечивают цифровое общение между людьми, особенно между молодыми людьми, которые фактически живут рядом друг с другом в онлайн пространстве. Таким образом, новые медиа могут стать важным инструментом, позволяющим людям из разных культурных слоев встречаться друг с другом виртуально, когда они не могут сделать это физически. По мере того, как мир становится, образно говоря, меньше, возрастает потребность к повышению межкультурной компетентности всех членов мирового сообщества.

Смена социокультурной парадигмы, происходящая в мире в последние десятилетия, связана со многими различными процессами, среди которых наиболее заметными и значимыми являются глобализация, цифровая революция, возросшая мобильность и межкультурные коммуникации. Возросшая мобильность и развитие цифровых технологий подразумевают расширение мультикультурного пространства, в котором участвуют и взаимодействуют представители разных сообществ и культур. Растет потребность в методологическом понимании этих изменений и их практическом изучении.

Актуальной проблемой является проблема межкультурной рефлексии и уважения к другим культурам, к «инаковости», в частности, в сфере высшего образования. Рост миграционных процессов, развитие академической и научной мобильности, усиление влияния средств массовой информации усиливают необходимость формирования таких качеств личности, как толерантность и ее проявления в процессах коммуникации на межличностном и межкультурном уровнях.

Социальные психологи, этнопсихологи, культурологи и социологи (Донцов А. И., Abric J., Moscovici S., Хелд Д., Barrett M., Хухлаев О. Е., Гриценко В. В., др.) обосновывают тезис о том, что этнокультурный мир, сохраняя свою уникальность и самобытность, становится все более взаимосвязанным и взаимозависимым. В последние годы в системе высшего образования в Европейском союзе и в Центральной Азии разрабатываются программы межкультурного образования, направленные на формирование межкультурной компетентности и сокращение межкультурной дистанции, подготовку студентов и преподавателей к встрече и взаимодействию с представителями других культур на рефлексивном уровне.

Межкультурный диалог

В 2008 году Совет Европы опубликовал «Белую книгу о межкультурном диалоге», согласно которой в культурно разнообразных обществах крайне важно демонстрировать искреннее признание и уважение к многообразию культурных традиций, этнической и культурной идентичности и религиозных верований (Council of Europe, 2008). Согласно Белой книге, для того чтобы межкультурные контакты и последующий межкультурный диалог были успешными, чтобы продвигать такие ценности, как толерантность, взаимопонимание и уважение между людьми из разных культур, необходимо, чтобы они обладали и развивали свои межкультурные компетенции (Council of Europe 2008).

Межкультурная компетентность – это сочетание установок, знаний, представлений и навыков, применяемых посредством действий, которые позволяют человеку, в одиночку или вместе с другими:

- понимать и уважать людей, которые, как считается, принадлежат к другой культуре, чем они сами;
- реагировать адекватно, эффективно и уважительно при взаимодействии и общении с такими людьми;
- устанавливать позитивные и конструктивные отношения с такими людьми;
- понимать себя и свою множественную культурную принадлежность посредством встречи с культурными «отличиями»;
- интерпретировать их практики, убеждения, дискурсы и ценности.

Межкультурная компетентность позволяет людям эффективно и надлежащим образом взаимодействовать и сотрудничать в ситуациях, когда культурная «инаковость» и «разница» являются существенными. Это также позволяет людям выступать в качестве «посредников» между людьми разных культур, а также интерпретировать и объяснять разные точки зрения. (Barrett, Byram, 2013) Основываясь на данном понимании, Барретт М. определяет межкультурную компетентность как «сложный набор психологических и поведенче-

ских характеристик и функций, необходимых для решения задач, трудностей или вызовов возникающих в межкультурных ситуациях» (Barrett, 2013, 153).

Существует консенсус, что развитие компетенций по отношению к другой культуре дает возможность размышлять над собственными взглядами на мир, осуществлять *межкультурную рефлексию*. Вэлш В. определяет и вводит это понятие. По его мнению, культуры давно перестали принимать форму однородности и индивидуальности. В процессе транскультурности генерируются и внедряются новые качества культур, взаимно влияющие друг на друга и существенно сокращающие межкультурные дистанции по отношению к различным социальным группам (Герджикова, Колева и соавт., 2024).

В этом смысле важным понятием, связанным с межкультурным обучением, является «культурное самосознание», то есть осознание того, каким образом «собственное мировоззрение человека в той или иной степени отражает мировоззрение группы людей, с которыми он взаимодействует» (Bennett, 2009, p. 4).

Межкультурная компетентность в значительной степени связана с социальными, культурно приобретенными навыками, такими как способность к эмпатии и принятию чужой точки зрения (Busse, Krause, 2015). Её можно определить, как «способность эффективно и адекватно взаимодействовать в межкультурных ситуациях, основываясь на своих межкультурных знаниях, навыках и установках» (Deardorff, 2006, 2020). К этим компонентам Дирдорфф Д., Буссе В. и Краузе У. добавляют способность к рефлексии, которая включает в себя проявление гибкости и эмпатии.

С точки зрения образования межкультурная компетентность является предпосылкой для участия в межкультурном диалоге. В то же время межкультурная компетентность, воспринимаемая как восприимчивость и адаптивность к различным культурным контекстам, может быть улучшена посредством вовлечения людей в диалог и обучения друг с другом.

Анализ литературы показывает, что три взаимосвязанных понятия, а именно диалог, обучение и компетентность, являются важными столпами межкультурного образования. Это обстоятельство обуславливает необходимость разработки программ и практик, содействующих формированию у подрастающего поколения культуры межэтнического общения и межэтнического сотрудничества.

Цель проекта «Болгария и Центральная Азия: диалог культур в цифровой среде» направлена на включение студентов в учебную этнокультурную практику, основанную на синергии диалога, обучения и компетентности. Участие студентов в образовательной виртуальной этнопрактике с целью знакомства с Болгарией и странами Центральной Азии, обогащения знаний о странах, развития межкультурных компетенций и навыков эффективного межкультурного общения в цифровой среде, получения опыта общения с представителями

других культур, создания профессионально- и личностно-ориентированных партнерских отношений. Виртуальная этнокультурная практика организована посредством серии рабочих вебинаров с участием преподавателей и студентов вузов Центральной Азии и факультета классической и современной филологии при активном участии Научно-образовательного и культурного центра имени аль-Фараби Софийского университета и Центра восточных языков и культур. После встреч было проведено пилотажное исследование с использованием специально разработанной авторской методики, в рамках которого была предпринята попытка операционализации и оценки понятий диалога, компетентности и обучения в эмпирическом исследовании в сфере образования.

Методика

Цель кросс-культурного исследования:

Апробация авторской интегральной методики проведения кросс-культурных исследований, изучающих процесс взаимодействия людей разных культур, их адаптации к новой культуре.

Гипотеза: Организация межкультурной коммуникации и взаимодействия в рамках этнокультурной практики в цифровой среде посредством проведения ряда вебинаров, в которых принимают участие преподаватели и студенты из вышеперечисленных стран и университетов, является основой формирования социокультурной компетентности как первого шага на пути к формированию межкультурной компетентности, проектирования и разработки новой онлайн-платформы для поддержки обучения межкультурной грамотности.

Выборка и процедура исследования

В ходе исследования были опрошены 43 человека – студенты и преподаватели из Болгарии, Казахстана, Узбекистана, Туркменистана, которые приняли участие в организованных встречах в рамках университетского проекта «Болгария-Центральная Азия: диалог культур в цифровой среде», проведенного в течение 2024 года. В исследовании, которое проводилось онлайн посредством структурированного опроса, приняли участие преподаватели и студенты Софийского университета им. Св. Климента Охридского (г. София, Болгария), Казахского национального университета им. аль-Фараби (г. Алматы, Казахстан), Бухарского государственного университета (г. Бухара, Узбекистан) и Туркменского государственного университета им. Махтумкули (г. Ашхабад, Туркменистан).

Диагностический инструментарий

Методы:

В исследовании были использованы:

Шкала Богардуса Э.

Шкала Богардуса Э. измеряет социокультурную дистанцию: социокультурные установки; установки взаимодействия – толерантность-изоляция по отношению к определенным народам, используя адекватное материалу биполярное представление. Разработанный в 1920-е годы метод позволяет измерить степень социальной дистанции по отношению к представителям разных социальных групп (КПД, 2023).

Метод «Автобиография межкультурных встреч», разработанный Барреттом М. для Совета Европы для комплексного изучения межкультурных компетенций. «Автобиография межкультурных встреч» создана на основе теоретической модели межкультурности, которая включает в себя толерантность и уважение к культуре другого человека, основанные на критическом понимании культуры как ключевом компоненте межкультурной компетентности (Barrett, 2009). Методика создана для того, чтобы помочь проанализировать конкретную пережитую межкультурную встречу. Это происходит за счет того, что участник отвечает на ряд вопросов о различных аспектах встречи. Методика используется после организованных встреч в рамках проекта.

На основе метода «Автобиография межкультурных встреч» и шкалы Богардуса авторами построен вариант методики исследования участников межкультурных встреч в цифровой среде, состоящая из трех блоков: а) демографические характеристики, б) рефлексия о межкультурной встрече и в) образовательные возможности этнокультурной практики в цифровой среде для развития межкультурных компетенций.

Методом исследования было выбрано онлайн-анкетирование студентов и преподавателей, опрошенных через платформу Google Forms.

Результаты и обсуждение

На межкультурном семинаре, который состоялся 18 октября 2024 года в Бухарском государственном университете, г. Бухаре основные количественные результаты онлайн-исследования межкультурной компетентности и социокультурной дистанции представила Майра Кабакова, Факультет философии и политологии, Казахский национальный университет им. аль-Фараби, г. Алматы, Казахстан.

Результаты относятся к первому блоку предлагаемого исследования «Демографические характеристики»:

1. В опросе приняли участие 36 преподавателей и студентов женщин (84%) и 7 преподавателей и студентов мужчин (16%).

2. Средний возраст выборки – 32 года.

3. Участники являются гражданами Болгарии (15 человек), Казахстана (13 человек), Узбекистана (13 человек), Туркменистана (2 человека) и обучающимися или преподавателями соответствующих университетов.

4. По уровню обучения участники разделяются следующим образом: 18 студентов бакалавриата, 8 магистрантов, 2 докторанта. Другие 15 человек являются преподавателями.

5. Среди опрошенных 17 преподавателей и студентов являлись активными участниками проекта (были задействованы в подготовке и/или презентации материалов своей страны), 13 преподавателей и студентов являлись слушателями встречи (знакомились с презентациями спикеров), и 13 преподавателей и студентов совмещали эти роли.

Анализ результатов двух других блоков исследования, а именно рефлексия межкультурной встречи и учебные возможности этнокультурной практики в цифровой среде для развития межкультурной компетенции подробно описаны в следующих подразделах и проиллюстрированы.

Дидактометрический срез проводится по следующим показателям:

Показатель 1: Степень социальной дистанции по отношению к представителям других культур.

В целях измерения показателя 1 использовались данные, полученные при помощи шкалы Богардуса Э. В частности, мы можем рассмотреть результаты следующих групп: граждан различных государств, мужчин и женщин, участников и слушателей встречи. Следует заметить, что чем меньше число, тем меньше социальная дистанция, что указывает на близость с представителями приведенной этнической группы. В частности, подразумевается способность принять представителя другой культуры как: 1 – супруга или супругу, 2 – друга или подругу, 3 – соседа или соседку по квартире/комнате, 4 – коллегу по работе, 5 – гражданина своей страны, 6 – туриста в своей стране, 7 – нежелание принимать человека другой культуры в своей стране.

Важно упомянуть, что неприятие представителей других социальных групп имеет место у отдельных респондентов и носит скорее исключительный характер. В целом же участники исследования проявляют позитивный настрой по отношению к другим культурам и социальным группам.

Для начала необходимо заметить, что количество респондентов из Туркменистана весьма нерепрезентативно (2 человека), потому приведенные результаты не могут быть экстраполированы на все население Туркменистана или его отдельной части (например, на студенческую молодежь или старшее поколение). В целом же, можем предположить, что участники исследования постарались выразить свой дружественный настрой к другим этническим группам.

Опираясь на данные из таблицы 1, можем говорить о том, что жители каждой страны, в основном, отдают предпочтение своим согражданам и своей этнической группе. Это особенно актуально для казахстанцев, т.к. можно заметить достаточно резкий переход от социальной близости с этническими казахами (1,69 балла) и согражданами казахстанцами (2,08 балла) к несколько большей дистанцированности с культурно близкими турками (3,46 балла). Болгары, в свою очередь, показывают весьма выраженную толерантность, т.к. крайние показатели находятся достаточно близко друг к другу (1,94 балла по отношению к узбекам и 3,72 балла по отношению к израильтянам).

Таблица 1. Социальная дистанция по шкале Богардуса: граждане различных государств

	Казахстан	Болгария	Узбекистан	Туркменистан
Казахи	1,69	2,44	3,50	2,00
Казахстанцы	2,08	2,67	3,40	2,00
Турки	3,46	2,39	2,50	2,00
Узбеки	3,54	1,94	1,50	2,00
Корейцы	3,54	2,50	3,20	2,00
Русские	3,62	2,28	3,10	2,00
Болгары	3,92	2,06	2,50	2,00
Украинцы	4,08	3,28	3,80	2,00
Россияне	4,23	2,61	3,30	2,00
Японцы	4,46	2,39	3,30	2,00
Американцы	4,46	2,61	3,30	2,00
Китайцы	4,54	2,72	3,90	4,00
Французы	4,62	2,78	2,40	2,00
Поляки	4,62	2,72	3,60	2,00
Венгры	4,69	2,56	3,90	2,00
Туркмены	4,77	2,72	2,80	1,50
Немцы	4,77	2,17	4,00	2,00
Таджики	4,85	2,61	2,30	2,00
Нигерийцы	4,85	3,11	3,60	4,00
Белорусы	5,00	2,89	3,60	2,00
Иранцы	5,08	2,94	2,40	2,00
Англичане	5,15	2,44	3,00	2,00
Канадцы	5,23	2,28	2,90	2,00
Австралийцы	5,31	2,22	3,30	2,00
Индийцы	5,38	2,67	3,60	2,00
Израильтяне	5,46	3,72	4,60	2,00

Интересным нам видится то, что участники болгарской национальности поставили представителей Узбекистана несколько ближе, чем представителей Болгарии. В нашем представлении, данный момент косвенно указывает на эффективность межкультурного диалога, т.к. знакомство с узбекской куль-

турой позволило болгарам приобрести ряд позитивных представлений об ее представителях и, как следствие, сблизиться с ними.

Для проверки статистической значимости различий в восприятии социокультурных групп, освещенных на межкультурной встрече, нами использовался Н-критерий Крускала-Уоллиса. В силу нерепрезентативности туркменской выборки, показатели были исключены из анализа.

	Болгары	Казахи	Узбеки	Туркмены
Хи-квадрат	10,700	8,470	10,643	9,570
ст.св.	2	2	2	2
Асимптотическая значимость	,005	,014	,005	,008

Необходимо отметить, граждане перечисленных государств действительно ближе оценивают собственные национальные группы. Исключением является ярко выраженное приятие болгар в отношении представителей узбекского этноса.

Таблица 2. Социальная дистанция по шкале Богардуса: мужчины и женщины

	Женщины	Мужчины
Немцы	2,50	1,43
Поляки	2,53	2,00
Французы	2,72	2,14
Русские	2,92	1,71
Японцы	2,97	1,43
Американцы	3,00	2,14
Венгры	3,08	2,29
Таджики	3,42	2,14
Белорусы	3,44	1,86
Казахстанцы	3,44	2,00
Россияне	3,44	2,14
Иранцы	3,50	2,29
Болгары	3,53	2,14
Китайцы	3,58	2,29
Турки	3,58	2,86
Израильтяне	3,61	2,14
Англичане	3,61	2,29
Узбеки	3,64	3,43
Нигерийцы	3,67	1,43
Канадцы	3,67	2,14
Украинцы	3,69	2,43
Казахи	3,72	2,86
Корейцы	3,72	4,14
Индийцы	3,78	3,14
Австралийцы	3,92	2,29
Туркмены	4,47	3,86

Рассматривая результаты таблицы 2, следует проявить осторожность в силу неравномерности выборки (количество женщин превышает количество мужчин в 5 раз), потому мы можем столкнуться с нерепрезентативностью показателей мужской выборки.

Однако, допуская анализ результатов, можем заметить, что женщины в целом более осторожно относятся к представителям других культур, чем мужчины. В частности, относительно велика социальная дистанция с туркменами (4,47 балла у женщин и 3,86 балла у мужчин). В нашем представлении, данный феномен может быть связан с недостаточной осведомленностью о туркменской традиционной культуре в современном информационном поле, что может быть освещено на последующих межкультурных встречах.

Таблица 3. Социальная дистанция по шкале Богардуса: участники и слушатели межкультурной встречи

	Участник	Участник + слушатель	Слушатель
Немцы	2,29	2,23	2,46
Поляки	2,35	2,46	2,54
Русские	2,35	3,15	2,77
Французы	2,59	2,69	2,62
Японцы	2,65	3,00	2,54
Венгры	2,65	3,23	3,08
Американцы	2,94	3,15	2,46
Таджики	2,94	3,54	3,23
Болгары	2,94	3,62	3,46
Нигерийцы	3,12	4,08	2,77
Китайцы	3,18	3,69	3,31
Белорусы	3,24	3,31	3,00
Казахстанцы	3,24	3,31	3,08
Россияне	3,29	3,46	2,92
Израильяне	3,29	3,46	3,38
Иранцы	3,35	3,77	2,77
Украинцы	3,35	4,23	2,92
Англичане	3,35	3,77	3,08
Узбеки	3,35	3,85	3,69
Турки	3,65	3,54	3,15
Индийцы	3,65	4,00	3,38
Канадцы	3,71	3,38	3,08
Австралийцы	3,82	4,23	2,85
Казахи	3,94	3,54	3,15
Корейцы	3,94	3,69	3,69
Туркмены	4,24	4,77	4,15

Далее обращаем внимание на результаты респондентов, которые были активными участниками проекта и/или его слушателями. Здесь наблюдается схо-

жая ситуация – социокультурная дистанция с туркменами велика, что косвенно указывает на их недостаточную репрезентацию в информационном поле.

Также следует отметить то, что подавляющее большинство значений лежит в пределах от 2 до 4, что, вкупе с качественным рассмотрением ответов, говорит о том, что респонденты, в основном, видят в перечисленных национальных группах друзей и/или коллег. В нашем представлении это указывает на позитивный настрой в межкультурном диалоге. С другой стороны, мы выдвигаем предположение, что вариант «3 – сосед или соседка по квартире/комнате» встречается достаточно редко в силу как минимум двух факторов: среди респондентов много семейных людей старшего возраста, для которых в целом не актуально проживание с кем-либо, кроме непосредственной семьи и родственников; также можно предположить, что совместное проживание в культуре Азии подразумевает формирование той или иной формы дружеских или приятельских отношений, что в некотором смысле сращивает варианты дружбы и сожительства.

Таблица 4. Социальная дистанция по шкале Богардуса: обучающиеся и преподаватели

	Обучающиеся	Преподаватели
Англичане	2,39	2,20
Турки	2,43	2,47
Болгары	2,68	2,53
Американцы	2,82	2,53
Белорусы	2,93	2,33
Россияне	3,00	2,60
Китайцы	3,14	2,60
Казахстанцы	3,25	3,20
Нигерийцы	3,39	2,87
Немцы	3,54	3,67
Поляки	3,54	2,60
Французы	3,54	3,33
Канадцы	3,54	2,53
Украинцы	3,57	2,80
Узбеки	3,61	2,73
Венгры	3,64	2,67
Иранцы	3,64	2,87
Японцы	3,68	3,47
Таджики	3,68	3,13
Корейцы	3,68	2,93
Русские	3,71	3,93
Казахи	3,75	2,73
Туркмены	3,75	2,67
Австралийцы	3,96	3,13
Индийцы	4,04	2,93
Израильтяне	4,93	3,33

Далее обратимся к рассмотрению социальной дистанции у групп обучающихся и преподавателей. Здесь мы можем отметить достаточно сходные результаты в оценке болгарской и казахстанской социокультурных групп, что может указывать на успех их репрезентации в рамках встречи. При этом имеют место различия в восприятии представителей узбекской, казахской и туркменской этногрупп – преподаватели склонны располагать их ближе к себе, чем учащиеся университетов. Мы выдвигаем предположение, что наблюдаемый феномен тесно связан с большим опытом межкультурного взаимодействия у профессорско-преподавательского состава университетов: участие в международных конференциях и проектах, взаимодействие с зарубежными коллегами по вопросам сотрудничества, академическая мобильность и др.

Следовательно, опираясь на все вышеперечисленные данные, мы можем говорить о том, что знакомство с различными социокультурными группами, осведомленность о традициях и устоях других народов, культивирует в людях толерантность и приятие, что является фундаментом крепких международных отношений.

Показатель 2: Рефлексивный уровень знаний учащихся об истории, этногенезе и этнокультуре стран, участвующих в проекте.

В данном разделе осветим следующие аспекты: а) представления участников о других культурных группах до встречи, б) что нового они узнали в процессе презентаций студентов и преподавателей стран-участниц конференции.

Анализируя ответы респондентов-болгар по отношению к узбекам, мы имеем в целом положительную картину:

А) У части участников мероприятия не было представлений об узбеках, так как Узбекистан в целом редко упоминается в повседневной жизни болгар. Однако большая часть респондентов располагала небольшими, самыми общими данными об узбекской культуре: что это гостеприимный тюркский народ вдоль Шелкового пути, который ценит свои традиции и древнюю культуру. Некоторые участники имели личный опыт взаимодействия с узбеками, однако на межкультурной встрече они узнали узбекскую культуру с новой стороны.

Б) При этом, участники-болгары узнали очень много нового об Узбекистане: о национальной кухне и ее особенностях, о традиционном ремесле и его глубокой связи с историей народа, о танцах, украшениях, одежде и свадьбах. Также отмечались религия, психология этноса, многоязычие.

Другими словами, узбекская культура была позитивным, но малознакомым феноменом для болгарских респондентов. Потому межкультурная встреча оказала на них большое впечатление, так близко и детально показав им насыщенную обычаями культуру Узбекистана.

Далее обратим внимание на ответы болгар по отношению к казахстанцам:

А) Здесь отмечается, что представления о Казахстане были достаточно фрагментарными: что это молодая, быстроразвивающаяся индустриальная страна с консервативным народом-потомками кочевников. Те же участники, которые имели некоторый опыт взаимодействия с казахстанцами, упоминают, что они доброжелательны и общительны, с менталитетом, приближающимся к болгарскому.

Б) Респонденты-болгары познакомились с рядом особенностей Казахстана, отмечая природное разнообразие, конный спорт, экономический рост. Также участники заметили, что осмысление своего культурного наследия играет большую роль в формировании и развитии идентичности казахстанского народа. Отмечалось, что существуют схожие традиции в отношении детей – крещение и кыркынан шығару.

Как можно заметить, познания болгарских респондентов о казахстанской культуре было также фрагментарно, потому для них было крайне ценно познакомиться с природными и социальными богатствами молодой страны, которая, несмотря на расстояние, похожа на родную культуру.

Далее рассмотрим то, как респонденты узбекской национальности видят своих болгарских собеседников:

А) В то время, как участники располагали весьма ограниченным количеством знаний о болгарской культуре (или знания о ней отсутствовали), преобладала позитивная предрасположенность – были предположения, что болгары открытые и дружелюбные, сохраняя при этом прямоту в общении.

Б) Презентация болгарских коллег оставила большое впечатление на респондентов-узбеков, в особенности – праздники и архитектура, в том числе религиозная. Следует отметить, что большинство центральноазиатских участников идентифицируют себя как мусульмане, болгарские же – как христиане. При этом мы видим активное принятие и восхищение архитектурными достижениями других культур (церквями, мечетями и др.), в чем можно отметить позитивную динамику взаимодействия.

В целом, можем говорить о том, что представители Узбекистана проявили «положительную предвзятость» и интерес к незнакомой для них болгарской культуре, заметив ее многослойность и глубокие исторические корни.

Обратим внимание на то, как респонденты-узбеки рассматривают казахстанскую / казахскую культуру:

А) Здесь участники сразу отмечают, что узбекская и казахская культура очень близки, потому предполагают сходство: приветливость, отзывчивость, дружелюбие и гостеприимность. При этом некоторые опрошенные признают, что, даже будучи близкими соседями, ряд аспектов им был неизвестен.

Б) После знакомства с презентацией Казахстана, представители узбекской национальности отмечают, что, действительно, культуры двух стран очень

похожи. Также выделялись такие темы как географические особенности, музыка и музыкальные инструменты, литература.

В данной связке мы склонны считать, что две центральноазиатские культуры, находящиеся в территориальной близости и разделяющие религиозные воззрения, будут весьма спокойно относиться друг к другу, так как культурной и исторической общности здесь гораздо больше.

Далее рассмотрим воззрения респондентов-казахстанцев о болгарской культуре, презентованной на встрече:

А) Участники признают, что мало знали об болгарях, имея положительные, но фрагментарные представления о них. Однако те респонденты, кто имел опыт общения с болгарями, отмечают многогранность их менталитета, вобравшего в себя и европейские, и азиатские черты. В частности, замечается, что болгары гостеприимны и приятны в общении, отличаются позитивностью.

Б) Чаще всего из выступления болгарских коллег казахстанцы отмечают традиции и связанные с ними праздники, а также стремление сохранить культурное наследие, сложившееся в регионе. Другими словами, для респондентов-казахстанцев знание исторического контекста формирования народа и его обычаев имеет большую ценность.

Здесь мы можем отметить, что представители обоих народов отмечают стремление друг друга к поддержанию различной национальной идентичности, сложившейся на основе исторического прошлого и текущего настоящего народа. Интересно отметить, что в данном блоке преобладают замечания о культурных сходствах, общих чертах.

Далее обратим внимание на представления респондентов-казахстанцев об узбекской культуре:

А) Еще до проведения встречи, участники видели в узбекском народе братьев: гостеприимных, трудолюбивых людей с многогранной культурой и вкусной национальной кухней. В нашем представлении это указывает на доброжелательное отношение к близкой культуре.

Б) Новой информацией для казахстанцев было следующее: узбекские народные ремесла, традиционные ткани, ценность музыкального и танцевального искусств, архитектурные достижения Узбекистана. Здесь возможно заметить, что респонденты так же часто отмечали народные обряды и праздники, что указывает на заинтересованность жителей Казахстана в истории других народов.

В целом, мы можем говорить о том, что казахстанцы проявляют весьма заметный интерес к традициям, порядкам, обычаям, имеющим место в различных культурах, к искусствам и ремеслам, исторически сложившимся на территории стран.

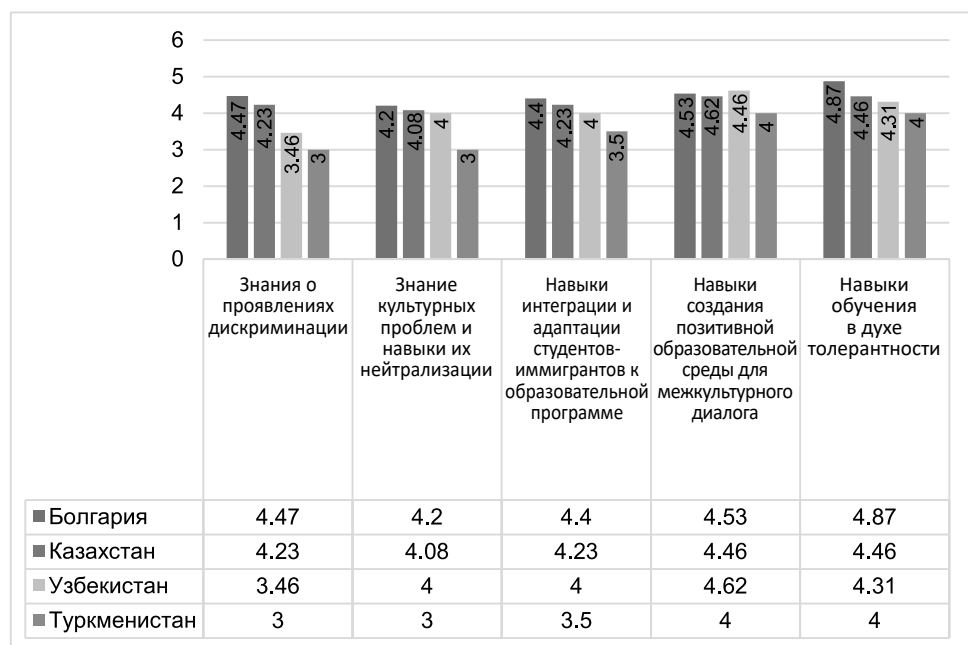
В целом, можем сказать, что знакомство культур, углубление знаний об истории и традициях народов, участвовавших во встрече, создало пространство

для взаимного признания и расширения мировоззрения участников встречи, а также для осознания схожести, казалось бы, далеких народов. В нашем представлении, полученная обратная связь указывает на потребность людей разного возраста в активном, организованном межкультурном взаимодействии, где есть место для обсуждения и принятия общего и различного.

Показатель 3: Коммуникативная рефлексия студента о его/ее навыках межкультурного взаимодействия в учебной среде

Для данного показателя мы обратили внимание на восприятие студентами ряда компетенций, особенно важных в современной многокультурной образовательной среде. Данный блок вопросов подразумевал шкалу ответов от 1 – компетенция незначима до 5 – компетенция очень значима.

Рисунок 1. Средние показатели по межкультурным компетенциям в образовательной среде: государства



Как можно заметить, все показатели находятся в диапазоне от 3 до 5, что указывает на важность всех компетенций для участников встречи, они осознают их актуальность в образовании XXI века. Однако нам видится важным отметить малое количество респондентов из Туркменистана (2 человека), т.к. выборка может быть малорепрезентативной.

Далее хотим обратить внимание на самый высокий показатель представителей из Болгарии – «Навыки обучения и воспитания в духе толерантности и вза-

имного уважения, знания и понимания культурной специфики». В нашем представлении, в европейском информационном пространстве темы толерантности и культурной осведомленности являются более вербализированной и широко освещенной в силу большого культурного и этнического разнообразия, потому данная компетенция видится болгарским студентам и преподавателям крайне важной, неотъемлемой частью учебного процесса. Немногим менее значимой компетенцией для болгарских коллег является «Знание культурных проблем и конфликтов и навыки их нейтрализации и разрешения», что возможно тесно связано со сформированностью более или менее толерантной атмосферы в Софийском университете им. Св. Климента Охридского.

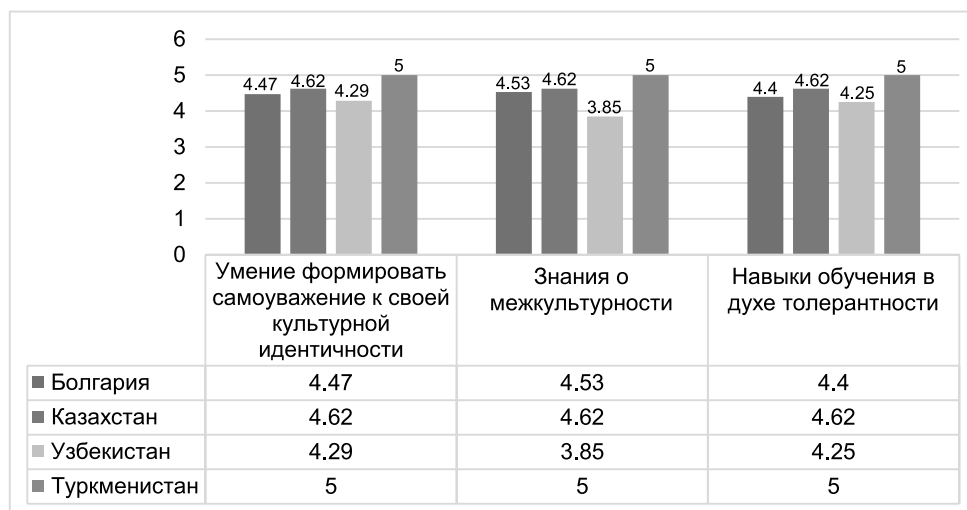
Сходная картина наблюдается и в результатах казахстанских респондентов, однако здесь мы можем заметить идентичную значимость следующей компетенции – «Навыки создания позитивной образовательной среды для диалога между представителями разных культурных общностей в зависимости от их возраста и компетенций». В нашем представлении, данное наблюдение, помимо равнозначности компетенций, может быть связано с тем, что студенты и преподаватели из Казахстана видят в них схожий смысл – формирование позитивной многокультурной образовательной среды неразрывно связано с толерантностью ее участников к различиям.

Результаты же узбекских респондентов указывают на несколько меньшую значимость такого аспекта как «Знания о проявлениях дискриминации: предрассудках, стереотипах, стигмах и освоенные механизмы их нейтрализации» и высокую значимость «Навыков создания позитивной образовательной среды для диалога между представителями разных культурных общностей в зависимости от их возраста и компетенций». Здесь мы можем предположить, что ситуация организованной межкультурной встречи подразумевает открытость к диалогу, заинтересованность в проявлениях других культур, что снижает актуальность дискриминации в целом. При этом международная кооперация в целях разработки практических рекомендаций по созданию культурно-инклюзивного учебного пространства может быть крайне продуктивной. Сходная картина наблюдается и в результатах туркменских участников интернационального исследования.

Показатель 4: Личностные размышления учащегося относительно навыков ценностно-ориентированного поведения в межкультурной среде.

Для раскрытия данного показателя нами был отобран ряд компонентов, точно освещающих отношение респондентов к ценностному аспекту межкультурной среды.

Рисунок 2. Средние показатели по ценностным межкультурным компетенциям: государства



Здесь применялась сходная шкала от 1 – критерий не значим до 5 – критерий очень значим. Как можем заметить, приведенные показатели достаточно высоки у каждой группы респондентов. Другими словами, вся выборка признает важность способности к самоуважению собственной культурной идентичности, знаний о межкультурности и навыкам обучения и воспитания в атмосфере толерантности.

Несколько выделяется оценка респондентами из Узбекистана такой компетенции как «Знания о межкультурности – сущность, культурные недопонимания и конфликты, факторы эффективного межкультурного взаимодействия и т.д.». Смеем предположить, что для участников-узбеков межкультурность является повседневной реальностью, потому в рамках межкультурной встречи предпочтительно не акцентировать внимание на недопониманиях, стараясь сфокусироваться на построении конструктивного диалога.

Максимальные оценки туркменских коллег нами интерпретируются как осознание важности ценностно-ориентированного поведения, а также тем, что выборка представлена весьма малым количеством респондентов (2 человека).

Показатель 5: Проявление эмпатии в межкультурной среде.

В данном аспекте хотим отразить чувства и эмоции, которые испытали участники встречи, демонстрируя культурное богатство своих стран и знакомясь с презентациями зарубежных спикеров.

Следует сразу отметить, что респонденты не имели каких-либо предубеждений по отношению к представителям других культур, объясняя это своим

воспитанием в духе интернационализма, общением с представителями других культур, опытом посещения стран-участниц вебинара. В основном, опрошенные уже имели опыт благоприятного взаимодействия в многокультурной среде, что помогло им понять и принять материалы, продемонстрированные спикерами, тем самым расширяя свой кругозор и представления о болгарской, узбекской, казахстанской культурах.

Отдельные участники сообщали об опасениях, что техническая сторона цифровой встречи может подвести (проблемы со связью, прерывания звука и пр.). Отмечалось, что некоторые переживания были скорее проявлением внимательности по отношению к зарубежным коллегам, т.к. знания об их культуре были фрагментарными, следовательно, было желание как можно глубже понять незнакомые или малознакомые традиции и обычаи, понять точку зрения человека другой культуры.

Далее рассмотрим переживания респондентов стран-участниц конференции, визуально упорядочив их в таблице.

Таблица 5. Переживания участников межкультурной встречи: государства

Государство	Переживания	Причины
Болгария	<ul style="list-style-type: none"> • Удовлетворение • Счастье, радость • Любопытство, интерес • Эмпатия • Восхищение, восторг • Волнение • Благодарность 	<ul style="list-style-type: none"> • Интересные презентации • Энтузиазм студентов и преподавателей • Общение с зарубежными коллегами • Успешная презентация болгарской культуры
Казахстан	<ul style="list-style-type: none"> • Радость, счастье • Интерес, тепло • Гордость, патриотизм • Воодушевление • Волнение 	<ul style="list-style-type: none"> • Знакомство с другими культурами • Видеоматериалами • Презентация казахской культуры на мировой арене
Узбекистан	<ul style="list-style-type: none"> • Восхищение, восторг • Гордость • Радость, счастье • Волнение • Любознательность • Веселье 	<ul style="list-style-type: none"> • Презентации участников • Успешная презентация узбекской культуры • Дружелюбная атмосфера среди участников • Зарубежные коллеги
Туркменистан	<ul style="list-style-type: none"> • Радость 	<ul style="list-style-type: none"> • Общение с коллегами • Культуры стран

Как мы можем заметить, основное чувство для всех участников встречи – это глубокая радость от возможности познакомиться с другими культурами, ее представителями, а также самим выступить амбассадорами своей страны, показать ее материальные и нематериальные достояния. В нашем представлении это указывает на успех конференции: позитивная репрезентация различ-

ных культур в рамках международного диалога приносит радость и вызывает активный отклик как у студентов, так и у преподавателей.

Показатель 6: Межкультурное отражение и восприимчивость к другим культурам.

Для данного показателя нам видится важным осветить такие аспекты как изменение отношения к представителям других культур вследствие участия в вебинаре и темы, интересные для респондентов.

Участники из Болгарии высказываются следующим образом об изменениях в отношении представителей других культур:

А) Для большей части опрошенных есть положительная динамика в отношении узбекской культуры – для многих это был переход от фрагментарного знания к искреннему интересу к истории и современности Узбекистана, т.к. их вдохновил энтузиазм спикеров, их подготовка к презентации. Те респонденты, которые отрицают изменение в отношении к узбекам, связывают это с тем, что их представления и до встречи были позитивными.

Б) Сходная ситуация происходит и в отношении казахстанской /казахской культуры: часть выборки уже имела позитивный опыт общения с представителями из Казахстана, потому относится к ней с дружелюбием, другая часть – получила массу новой информации, вызывающей интерес к стране.

Представители Казахстана описывают динамику своего отношения к участникам конференции следующим образом:

А) Презентация болгарских спикеров позитивно повлияла на казахстанцев, т.к. незнакомые с культурой Болгарии респонденты смогли узнать много нового о ней, сделать свои выводы (например, что архетипы болгар и казахов совпадают), а те, кто имел межкультурный опыт, вспомнили о сердечном общении с болгарскими коллегами. В данной группе также были те, кто связывал отсутствие динамики в отношении к болгарам с тем, что представления о них уже были позитивными.

Б) В отношении казахстанцев к узбекской культуре также видим положительную динамику – интересная презентация спикеров, общность ценностей и возможность узнать о культуре то, что не обсуждается в повседневном общении, принесли респондентам радость и послужили основой для укрепления доброжелательности между культурами.

Респонденты из Узбекистана имеют следующие размышления относительно представителей стран-участниц встречи:

А) Отношение к болгарам изменилось в позитивном русле: изначально нейтрально-положительные представления расширились и дополнились новыми качествами (открытые, общительные, добрые и пр.). Можно отметить, что носители узбекской культуры больше обращают внимание на людей, на то, каких ценностей они придерживаются и как эти ценности проявляются.

Б) К казахстанцам отношение позитивное, которые также обладают рядом положительных качеств: трудолюбие, энтузиазм, приветливость и др. Респонденты замечают, что это близкий, родственник народ, потому отношение к ним изначально было позитивное.

Как можно заметить, представители из каждой страны демонстрируют в целом положительные эмоции, готовность расширить и углубить свое знание других культур. По нашему мнению, это указывает на высокую восприимчивость к культурному диалогу, развитую способность к построению благоприятной многокультурной образовательной среды. Потому были собраны аспекты культур, с которыми участники проекта хотели бы познакомиться поближе. Из общих тем были упомянуты: традиционная кухня, язык и его история, менталитет, быт, кинематограф, выдающиеся исторические фигуры, культурное разнообразие в странах и пр.

Таблица 6. Что интересно узнать о культурах и их представителях

Об Узбекистане	О Болгарии	О Казахстане
<ul style="list-style-type: none"> • Архитектура • Музыка и танцы • Молодежная культура • Повседневная жизнь: табу, социальные сигналы, детские сказки • Доисламский период истории Узбекистана • Праздники • Достопримечательности • Природные красоты 	<ul style="list-style-type: none"> • Система образования • Ремесла • Одежда и мода • Происхождение церквей • Отношения между членами семьи • Литература • Обычаи • Исторические города и красивые места в них 	<ul style="list-style-type: none"> • Фольклор • Современная культура • Роль в Центральной Азии и мусульманском мире • Взгляды молодежи на свое будущее • Динамика идентичности • Древняя история • Ритуалы и обычаи • Разнообразие культур

Как можем заметить, участники крайне заинтересованы в продолжении межкультурных встреч, в частности – в офлайн формате. Также было предложено проводить тематические конференции, на которых представители различных культур могут обсудить такие темы как:

- | | |
|---|---|
| <ul style="list-style-type: none"> • Поп-культура • Агрокультура • Экономика • История тюркских народов • Социальные сети • Современные культурные ценности • Связь между глобальным и локальным | <ul style="list-style-type: none"> • Культурная идентичность • Этнопсихоллингвистика • Филологические аспекты межкультурного образования • Языковые барьеры • Кулинарные мастер-классы • Литература |
|---|---|

Дискуссия, выводы

1. Прежде всего надо отметить, что этнокультурная практика для построения «общего пространства» – будь то физическое место или виртуальная среда является необходимым и достаточным условием для успешного межкультурного диалога. Формирование культуры межнационального общения решается не только в реализации межкультурного диалога, но и во время подготовки этнокультурной практики, поскольку в ходе межкультурного взаимодействия появляются и крепнут связи между студентами и преподавателями – представителями различных народов и культур в общем образовательном пространстве. Общее межкультурное пространство является предварительным условием межкультурного диалога. В процессе осуществления университетского проекта мы организовали этнопрактику в гибридном/смешенном варианте: в онлайн и офлайн среде. Результаты показали, что именно такая организация более эффективна для осуществления устойчивого межкультурного диалога.

2. Гипотеза исследования подтвердилась частично. Обнаружены позитивные эффекты компонентов интегративной модели межкультурной компетентности на желание взаимодействовать с партнером по межкультурной коммуникации. На воспринимаемую эффективность коммуникации с инокультурным партнером обнаружены позитивные эффекты межкультурного интереса, межкультурной стабильности и управления межкультурным взаимодействием.

3. Апробация авторского интегрального опросника межкультурной компетентности, основанного на автобиографии межкультурной встречи и шкале социокультурной дистанции с включением в него и образовательного блока, показывает, что данный инструмент может быть эффективным для оценки уровня межкультурной компетентности у респондентов. Исследование позволяет выявить сильные и слабые стороны в межкультурном взаимодействии и образовании, а также определить области, требующие дальнейшего развития.

4. Критерии, по которым сделан качественный анализ результатов исследования межкультурной компетентности с точки зрения трех измерений: когнитивного, аффективного и поведенческого, выбраны правильно. Они также эффективны для выявления возможностей образовательного пространства для улучшения способности к эффективному взаимодействию с представителями других культур.

Результаты данного исследования нуждаются в дополнительном объяснении ввиду ряда ограничений, а именно:

1. Данное исследование является корреляционным, таким образом, все предположения о направленности взаимосвязи нуждаются в более масштабной кросс-культурной экспериментальной проверке.

2. Мы изучали виртуальную ситуацию межкультурной коммуникации и, соответственно, ее субъективную эффективность. Таким образом, результаты исследования требуют подтверждения в ситуации реального общения, отсле-

живающей реальную динамику изменения межкультурной компетентности после включения студентов в культурно гетерогенные группы, участия их в этнокультурных практиках или межкультурном обучении.

3. Ограничение связано с выборкой. Несмотря на то, что демографические показатели были проконтролированы, в будущих исследованиях необходимо задействовать выборки, сбалансированные по разным признакам, в том числе, гендерному, социальному, возрастному.

По результатам эмпирического исследования будут внесены изменения в предлагаемый диагностический (или методический) инструментарий и предлагаемое обследование. Затем последует масштабное кросс-культурное исследование, в котором примут участие больше респондентов из университетов Центральной Азии и Софийского университета, с целью получения достоверной выборки для определения роли отдельных компонентов межкультурной компетентности в процессе взаимодействия между представителями разных культур, их адаптации к новой культуре, что также является дидактическим посредничеством в системе высшего образования.

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Ezra Pound and Classical Chinese Poetry

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Abstract. Ezra Pound’s engagement with classical Chinese poetry represents a pivotal moment in the development of modern poetry. This study explores how Pound’s use of Chinese ideograms and Confucian philosophy in *The Cathay* and *The China Cantos* revolutionized Western poetic forms, creating a bridge between Eastern and Western literary traditions. Through an interdisciplinary approach that combines literary analysis, historical contextualization, and cultural interpretation, this study sheds light on Pound’s enduring legacy as a modernist innovator. By examining Pound’s imagist and vorticist principles, as well as his adaptations of Chinese poetry, this research contributes to a deeper understanding of the intercultural dialogue that shaped modernism. The findings highlight Pound’s ability to transcend temporal and geographical boundaries, offering new insights into the interplay between Eastern and Western aesthetics in modern poetry.

Keywords: Imagism, Vorticism, “The Cathay”, “The China Cantos”, ideograms

Наташа Габерова. ЕЗРА ПАУНД И КЛАСИЧЕСКАТА КИТАЙСКА ПОЕЗИЯ

Резюме. Заниманията на Езра Паунд с класическата китайска поезия представляват повратен момент в развитието на модерната поезия. Това изследване разглежда как използването на китайски идеограми и конфуцианска философия в *Катай* и *Китайските кантоси* революционизира западните поетични форми, създавайки мост между източните и западните литературни традиции. Чрез интердисциплинарен подход, който съчетава литературен анализ, исторически контекст и културна интерпретация, настоящото изследване хвърля светлина върху трайното наследство на Паунд като новатор в модернизма. Чрез изследване на неговите имажистки и вортицистки принципи, както и на адаптациите му на китайска поезия, това изследване допринася за по-дълбоко разбиране на межкултурния диалог, който формира модернизма.

Резултатите подчертават способността на Паунд да надхвърля времевите и географските граници, предлагайки нови прозрения за взаимодействието между източната и западната естетика в модерната поезия.

Ключови думи: имажизъм, вортицизъм, „Катай“, „Китайските кантоси“, идеограми

Research/Научно изследване

1. Introduction

Ezra Pound, an American poet and literary critic, represents an important figure in the history of modern poetry. His poetic vision is marked by numerous experiments with style, form, and themes, as well as his interest in Chinese culture and Confucianism. In this paper, I will focus on two key aspects of Pound's poetry: Imagism and Vorticism, as well as his interest in Chinese themes through works such as *Cathay* and *The Cantos – Chinese Poems (LII–LXI)*, including *Canto XIII*, which is crucial for understanding *The China Cantos*. These works exemplify his deep interest in Eastern culture and his ambition to present it to a Western audience through his poetry. Through these themes, Ezra Pound's poetry offers insights into the richness and diversity of the modern poetic tradition, as well as his persistent pursuit of new modes of expression and knowledge. In the following sections, I will examine specific works and verses that illustrate these aspects of Pound's poetry and their role in the development of modern literature.

The research question guiding this study is: How did Ezra Pound's incorporation of Chinese cultural and linguistic elements contribute to the development of modern poetry in the West.

The hypothesis is that Pound's adaptation of Chinese poetic techniques, such as the use of ideograms and the juxtaposition of images, enabled him to develop a unique poetic language that bridged Eastern and Western literary traditions. This hypothesis is supported by the following propositions:

1. Pound's use of Chinese ideograms in *Cathay* and *The China Cantos* reflects a deliberate effort to infuse Western poetry with the moral and philosophical depth of Chinese tradition.

2. The principles of Imagism and Vorticism, as articulated by Pound, were significantly influenced by his engagement with Chinese poetry.

3. Pound's cross-cultural synthesis represents a transformative moment in modern poetry, offering a model for future literary innovation.

This paper contributes to the field by providing a comprehensive analysis of Pound's cross-cultural synthesis, highlighting its significance for contemporary poetic practices and the broader dialogue between Eastern and Western literary traditions.

This study employs a multi-faceted methodological approach to analyze Ezra Pound's engagement with classical Chinese poetry. The analytical method is used to dissect Pound's poetic techniques, particularly his use of ideograms and Imagist principles, in works such as *Cathay* and *The China Cantos*. The critical method allows for an evaluation of Pound's adaptations of Chinese themes and their impact on modern poetry. The historical method contextualizes Pound's work within the broader framework of early 20th-century modernism and his fascination with Eastern cultures. Finally, the comparative method is used to juxtapose Pound's adaptations with their Chinese sources, highlighting the ways in which he transformed traditional Chinese poetry into a new Western aesthetic. By combining these methods, this study aims to provide a comprehensive understanding of Pound's creative process and the significance of his cross-cultural synthesis. The analysis draws on primary sources, including Pound's poetry and essays, as well as secondary sources such as critical studies and historical accounts of his work.

Ezra Pound's engagement with Chinese poetry and culture has been a focal point of scholarly inquiry, with numerous studies exploring the ways in which his work reflects a profound cross-cultural synthesis. Hugh Kenner's seminal work, *The Pound Era* (1971), situates Pound at the center of modernist innovation, emphasizing his role in reshaping Western literary traditions through his engagement with non-Western texts. Kenner's analysis highlights Pound's use of Chinese ideograms as a key element in his poetic technique, arguing that Pound's encounter with Chinese writing fundamentally altered his approach to language and form. This perspective has been foundational for subsequent studies, which have further explored the philosophical, aesthetic, and cultural dimensions of Pound's work. Feng Lan's *Ezra Pound and Confucianism: Remaking Humanism in the Face of Modernity* (2005) delves into the philosophical underpinnings of Pound's engagement with Chinese thought. Lan argues that Pound's appropriation of Confucian ideals was not merely an aesthetic choice but a deliberate effort to address the moral and cultural crises of modernity. By integrating Confucian concepts into his poetry, Pound sought to create a new humanism that could counter the fragmentation and alienation of the modern world. Lan's work is particularly significant for its exploration of how Pound's cross-cultural synthesis extends beyond aesthetics to encompass ethical and philosophical concerns. Steven Yao's *Toward a Prehistory of Asian American Verse* (2007) shifts the focus to the broader implications of Pound's engagement with Chinese culture, particularly through his translations in *Cathay*. Yao argues that *Cathay* represents a pivotal moment in the history of Asian American literature, as it marks the beginning of a sustained dialogue between Western and Eastern poetic traditions. By examining Pound's orientalism and its influence on later writers, Yao highlights the transformative potential of cross-cultural exchange, while also critiquing the limitations and appropriative tendencies inherent in Pound's approach. Other scholars have explored specific aspects of

Pound's engagement with Chinese culture. Ernest Fenollosa's *The Chinese Written Character as a Medium for Poetry* (1936), edited by Pound, has been a critical text for understanding Pound's fascination with Chinese ideograms. Fenollosa's essay, which argues that Chinese characters embody a dynamic, poetic logic, profoundly influenced Pound's conception of language and imagery. This influence is evident in Pound's *Cantos*, where the use of ideograms serves as a visual and conceptual anchor, bridging disparate cultural and historical contexts. Ming Xie's *Elegy and Personae in Ezra Pound's Cathay* (1993) offers a nuanced analysis of Pound's translations, emphasizing their elegiac tone and the ways in which they reflect Pound's own preoccupations with loss and memory. Xie's work underscores the complexity of Pound's engagement with Chinese poetry, suggesting that his translations are not merely imitations but creative reinterpretations that resonate with his modernist aesthetic. Qian Li's *Pound's Poetic Mirror and the China Cantos: The Healing of the West* (2008) examines the *China Cantos* as a reflection of Pound's vision of cultural renewal. Li argues that Pound's portrayal of Chinese history and philosophy serves as a mirror through which he critiques Western modernity and imagines an alternative path forward. This perspective aligns with Lan's emphasis on the ethical dimensions of Pound's work, while also highlighting the historical and political implications of his cross-cultural synthesis. John J. Nolde's *Blossoms from the East: The China Cantos of Ezra Pound* (1983) provides a detailed analysis of the *China Cantos*, situating them within the broader context of Pound's oeuvre. Nolde's work is particularly valuable for its exploration of Pound's sources and the ways in which he adapted Chinese historical and literary materials to his own poetic purposes. By tracing Pound's engagement with Chinese texts, Nolde sheds light on the intricate interplay between translation, adaptation, and innovation in Pound's work.

In addition to these studies, recent scholarship has continued to explore the implications of Pound's cross-cultural synthesis for contemporary literature and theory. Zoran Skrobanović's *Experiences of Chinese Writing in European Modernism* (2011) examines the broader influence of Chinese writing on modernist aesthetics, situating Pound's work within a larger network of cross-cultural exchanges. Similarly, W.P.C. Holaday's *From Ezra Pound to Maxine Hong Kingston: Expressions of Chinese Thought in American Literature* (1978) traces the legacy of Pound's engagement with Chinese culture in later American literature, highlighting its enduring impact on writers who seek to bridge Eastern and Western traditions. Finally, the critical reception of Pound's work, as documented in Betsy Erkkilä's *Ezra Pound – The Contemporary Reviews* (2011), provides valuable insights into how Pound's engagement with Chinese poetry was perceived by his contemporaries. These reviews reveal the extent to which Pound's cross-cultural synthesis challenged and transformed the literary landscape of his time, paving the way for future explorations of global modernist aesthetics.

Building on these foundations, this study offers a detailed analysis of Pound's use of Chinese ideograms and their impact on his poetic techniques. By examining specific examples from *Cathay* and *The Cantos*, it seeks to illuminate the ways in which Pound's engagement with Chinese writing shaped his approach to imagery, rhythm, and structure. Furthermore, this study explores the broader implications of Pound's work for the development of modern poetry, arguing that his cross-cultural synthesis represents a transformative moment in the history of literary modernism. Through this analysis, it aims to contribute new insights into the potential of cross-cultural exchange to enrich and redefine poetic practice.

Pound's influence on the development of poetry is undeniable not only in the United States but also worldwide. Critics of that era speak about Pound's influence. Hugh Kenner's book on modernism, titled *The Pound Era*, with its opening sentence, *Let's start with Pound*, best attests to the poet's influence in the early years of the twentieth century (Kenner 1917: 2). Placing Pound's figure at the beginning of this book suggests his place in the history of modern poetry. It is also worth remembering that the final text of T.S. Eliot's *The Waste Land* gained its brilliance and full form after Pound masterfully perfected the manuscript. Vesna Elez, in her scholarly criticism *One Hundred Years of Eliot's The Waste Land*, mentions how Leon Cohen recalls the circumstances surrounding the creation of the work itself, in the hands of two authors, Eliot's and Ezra Pound's, where Pound, as is known, shortened Eliot's original manuscript and thus earned dedication and the epithet *il miglior fabbro* in later editions. Pound's creative contribution is undeniable; he made the verses simultaneously more universal and more enigmatic, employing poetic image montage in *The Cantos* (Elez 2022: 410). Eliot, a later Nobel laureate, accepted all of Pound's suggestions and altered the original text according to his instructions (Ibid.).

In Italy he thought that the Fascist movement was the model of society to be followed and in the fascist leader Mussolini he saw the contemporary Peisistratus, who, according to tradition, is credited with recording Homer's poems¹. During World War II he read anti-American speeches on Radio Rome. In 1942, he was not allowed to join the Americans who evacuated from Italy and in 1943, he was charged in the United States with treason.

In the United States, he was declared mentally incapable of trial and was imprisoned at St. Elizabeth's Hospital in Washington, where he will spend 12 years. Ezra Pound received recognition for his poetic contribution to modern poetry during his time in a mental hospital. This fact alone speaks volumes about his influence in literary circles of that era. Ezra Pound received the Bollingen Prize for his *The Pisan Cantos* from the Yale Foundation, under the auspices of the Library of Congress,

¹ Peisistratus (born 6th century–died 527 bce) was a tyrant of ancient Athens whose unification of Attica and consolidation and rapid improvement of Athens's prosperity helped to make possible the city's later preeminence in Greece.

then the most prestigious award in America. This prestigious award was given for excellence in creativity in the arts, and in Pound's case, for his contribution to modern poetry.²

2. Imagism and Vorticism

Born in America but spending his life in Europe, London, Paris, and Italy, Ezra Pound drew ideas from the core of European culture. However, we will see that his writing was greatly influenced by Japanese and Chinese cultural traditions as well.

In 1914, Pound published the first anthology of Imagist poetry, which included six of Pound's poems, three of which were influenced by classical Chinese poetry. From Imagism, through Vorticism to ideograms, Pound developed his poetic language techniques.³ In the manifesto of Imagism titled *A Few Don'ts* (1913), Pound wrote about what should not be done in poetry, emphasizing the importance of precise poetic imagery without unnecessary adjectives and abstractions.⁴ A year later, in another article titled *Vortex* (1914), Pound explained the ideas of Vorticism in painting and sculpture, associating Imagism more closely with poetry. Here, Pound emphasizes that the poetic image is not a decoration but should speak for itself; it is the word behind the embodied poetic language. Through his works, especially through his poetry, Ezra Pound promoted Vorticism as an artistic movement. His poetic experiments, such as *The Cantos* and other works, were inspired by Vorticist principles. Pound used rapid rhythm changes, language fragmentation, and strong imagery to create a poetic expression that reflects the dynamism and chaos of modern life. The page of paper becomes a generative element of meaning, as with the Futurists, Cubists, and Dadaists. This means that writing paper is a visual field that serves the writer to draw the reader's attention by the appearance of the text itself. The writer uses various visual elements, as the font, Letter size and word layout and thus visual aspects contribute to a better interpretation of content and thus paper becomes a visual and spatial entity.

² The Yale Foundation, established in 1948, was founded with the aim of promoting and supporting artistic creativity and cultural creation. The Bollingen Prize was primarily established to support creative artists in the fields of literature, poetry, music, art, and related areas. It is particularly significant because the recipient of the award had the opportunity to focus on their creative work and continue with their creative endeavors without financial worries.

³ Vorticism was a movement in modern art that emerged in England at the beginning of the 20th century as a reaction to Post-Impressionism and Futurism. The name *Vorticism* comes from the term *vortex*, which means whirlwind or swirl in English. The movement was most significant in painting and literature, and besides its founder Wyndham Lewis, one of the most famous representatives of Vorticism is certainly Ezra Pound. Lewis utilized typographical innovations from Russian and Italian Futurism in the magazine *Blast*.

⁴ <https://www.poetryfoundation.org/poetrymagazine/articles/58900/a-few->

Vorticism was recognizable for its abstract and geometric aesthetics, emphasizing dynamism and energy. Instead of depicting static scenes, Vorticists aimed to capture speed and movement in their works, often using sharp angles, elongated lines, and contrasting colors. This stylistic characteristic reflected the speeds and changes that characterized urban life in the modern world. Although Vorticism was a relatively short-lived movement that did not have a lasting impact like some other modernist movements, such as Futurism or Cubism, its aesthetics and ideas left a significant mark on the art world. Vorticism was an important step towards experimentation and innovation in arts of the English-speaking world.

In the book *The Pound Era*, Kenner says that *the image became a vortex* (Kenner 1971:161). Art is a constant force that attracts, rotates and directs attention by changing the way people view themselves and the world around them. Pound explains vortex and says that each concept, every emotion exists in some of its primary form. Color is the primary pigment for the painter, and for the poet – a poetic picture (Pound 1916: 101–102). Ezra Pound explained how the famous version of the poem *In a Station of the Metro* was created (*The apparition of these faces in the crowd / Petals on a wet, black bough*)⁵. He turned to haiku techniques and Japanese Noh drama to best express an image that is not an ornament but serves itself (Ibid.). This means that all superfluous adjectives should be rejected and that everything that the human eye can see and what it really sees should be pointed out with clarity.

Magarasevic emphasizes that this is Pound's first poem to indicate the importance of his and T.S. Eliot's theory of juxtaposition of different—often mutually contradictory—poetic images and scenes (Magarašević 2019: 562). This poem is the best example of the Imagist ideals listed in the essay *A Few Don'ts* because it excludes every unnecessary word. Haiku poetry is considered the shortest form of poetry in the world. It took him six months to shorten the original poem and a year to get the current version. The Japanese poet uses a minimal number of words, arranged in the simplest possible short poem in which everyone recognizes themselves and can find a reflection of their life. *In a Station of the Metro*, that's exactly what it shows, an image without abstraction, and in Pound's version, the collision of man and civilization.

Pound's poetic evolution from Imagism to Vorticism reflects his commitment to precision, dynamism, and cultural synthesis. Imagism, as articulated in *A Few Don'ts* (1913), emphasized the use of precise imagery and the elimination of superfluous language. This approach was further refined in Vorticism, which sought to capture the energy and movement of modern life through abstract and geometric aesthetics. Pound's engagement with Chinese poetry, particularly through the ideogrammic method, allowed him to transcend traditional Western poetic forms and create a new visual and linguistic aesthetic. For example, Pound's poem *In a Station of the Metro* exemplifies the principles of Imagism and Vorticism. By jux-

⁵ <https://www.poetryfoundation.org/poetrymagazine/poems/12675/in-a-station-of-the-metro>

taping the image of faces in a crowd with petals on a wet branch, Pound creates a vivid and dynamic poetic image that reflects the influence of Japanese haiku and Chinese poetic techniques.

3. Ezra Pound and classical Chinese poetry

3.1. Chinese Influence

Feng Lan divides Pound's Confucian creation into three phases: imitative, creative, and comprehensive. The first phase, according to Lan, covers the period when Pound was interested in translating the works of Confucius at the beginning of the 20th century, resulting in his poetic work the *Cathay* (1915). The second creative phase lasts from the 1930s to the end of World War II, during which Confucian ideas gained momentum in the epic *Cantos* (*The Chinese Cantos LII–LXI*). Pound also wrote essays, discussions, and delivered radio speeches during this period, based on translations of English and Italian books on Confucian wisdom, which became problematic due to their political background. And the third, post-war phase, during which Pound published translations of four, according to Lan, most important books of Confucius: *The Great Learning* (*Da xue*, 1947), *The Doctrine of the Mean* (*Zhong yong*, 1947), *The Analects* (*Lun yu*, 1951), and *The Works of Mencius* (*Mengzi*, 1947), where he translated four chapters (Lan 2005: 2).

In the first phase of his creative work, Pound showed interest in Confucian philosophy through the translation of Confucius' books, culminating in his poetry the *Cathay*. This phase was of exceptional importance for shaping Pound's critical and aesthetic position, providing him with insight into one of the most important aspects of Chinese culture and thought. Through translation, Pound not only became acquainted with Confucian themes and ideas but also explored ways in which they could be conveyed in poetry and art. This first phase served as a transition for Pound into the world of Chinese culture and as a foundation for the development of his later interests and creative endeavors.

The second phase, which covers the period from the 1930s to the end of World War II, represents the most creative and intensive period in Pound's relationship with Confucian ideas. During this period, Pound was fully engaged in applying Confucian principles to his poetry and creativity. In addition to written works and discussions, during this period, Pound created the epic work *Cantos*, which represents the culmination of his interest in Chinese culture and tradition. Pound not only translated Confucian texts but also applied their concepts and principles in his poetry, creating new forms and expressions inspired by Chinese wisdom. Pound's Confucian creation not only represents a significant contribution to his personal artistic development but also a significant influence on modern poetry and cultural dialogue between East and West. His ability to integrate Confucian ideas into his creativity demonstrates his breadth and depth as an artist, as well as the power of

cultural diversity and dialogue in poetry. This refers to the creation of a new text from a translation.

In the third phase of Pound's creative work, which takes place after World War II, special emphasis was placed on translating and interpreting classical Confucian texts. This phase represents a continuation and further development of his interests in Chinese culture and wisdom. His translations and interpretations of classical texts allowed him to delve deeper into concepts such as morality, justice, governance, education, and human relationships, and to understand their significance for contemporary life.

I will focus on the first two phases of Pound's poetic creation, specifically the second phase of *The China Cantos*.

3.2. *The Cathay*

Cathay represents a pivotal moment in Pound's engagement with Chinese poetry. Through his translations and adaptations, Pound introduced Western readers to the emotional and aesthetic richness of Chinese literature. Poems such as *The River Song* and *Lament of the Frontier Guard* exemplify Pound's ability to merge Eastern and Western poetic traditions, creating works that are both elegiac and innovative.

In Ernest Fenollosa's essay *The Chinese Written Character as a Medium for Poetry*, Fenollosa explains the language of poetry written in English and Chinese. Here, he gives preference to Chinese characters over the English alphabet because in a good verse, more than the accumulation of adjectives and nouns, the verb achieves better function (Fenollosa 1936: 12). Also, the gap between the visible and invisible can be bridged by metaphor or the use of material images suggesting immaterial relationships (Ibid.). In the Imagist manifesto and the essay *Vorticism*, Pound will explain Ernest Fenollosa's understandings and create poetry in line with these principles, such as rejecting shorter forms of the verb *to be* and using transitive verbs. Inspired by the descriptions of Chinese characters and explanations by Professors Ariga and Mori, Pound creates the collection *Cathay* without knowing Chinese or Japanese. Pound's use of Chinese characters as the basis for creating poetry clearly illustrates the importance of intercultural dialogue and the exchange of artistic ideas between different cultures and languages.

His poetry intertwines with the style of Chinese poets, elegantly transferring the elegance and mysticism of Chinese poetry into the framework of modern Western expression. Pound does not merely translate Chinese poets but creates new poems inspired by their work. For example, when he creates his own version of the famous Li Po, merging two poems into one – *The River Song*⁶. The individualized perspective in *Cathay* is mostly retrospective and almost always tinged with elegiac tones (Ming 1993: 278). This poem demonstrates the beauty of the Far East interspersed with elegiac tones that describe a dialogue with nature: *And I have moped in the*

⁶ <https://genius.com/Ezra-pound-the-river-song-annotated>

*Emperor's garden, awaiting / an order-to-write.. and heard the five-score nightingales aimlessly singing. The wind bundles itself into a bluish cloud and wanders off..The Emperor in his jeweled car goes out to inspect his flowers.. to listen to hear the new nightingales.*⁷ And Poems in the collection *Cathay* gain a new perspective because Pound creates something new from the old, sometimes combining multiple poems into one, and the poetic images of the Far East come to life again in his interpretation. Here, Eliot will say that Pound is *more himself than anyone else* when standing behind the masks of well-known poets like Li Po (Erkkila 2011: 105). Back in *The Lustra* (1916), Pound explored the concept of masking and hiding the identities that people adopt in society. The poetic process of depersonalization of the lyrical self, according to Pound, began in the book *Personae* when he introduces the masks of himself through poems and when through translations he presents a complex treatment of masks (Pound 1916: 98). This Anglo-modernist principle, which was developed in many of Ezra Pound's short poems, created at the beginning of his writing (1909–1917), develops into the polyphony of many mythological and historical figures in the *Cantos* (created in the period from 1915 to 1962).

Lament of the Frontier Guard, Separation on the River Kiang, Taking Leave of a Friend exude sadness, nostalgia, and a melancholic mood. In these poems, Pound explores themes of nostalgia for the past, as well as awareness of the transience of time and life. The dramatic nature of the poem *Lament of the Frontier Guard* where spring is transformed into a bloodthirsty autumn, is intensified by verses speaking of how in ancient China, border guards ended their lives in the jaws of tigers:

“Sorrow to go, and sorrow, sorrow returning,
Desolate, desolate fields,
And no children of warfare upon them,
No longer the men for offence and defence.
Ah, how shall you know the dreary sorrow at the North Gate,
With Rihoku's name forgotten,
And we guardsmen fed to the tigers”⁸

An example of clear poetic imagery in the poem *Taking Leave of a Friend* points to the characteristics of Imagism, and the line where horses neigh as they part (*Our horses neigh to each other as we are departing*)⁹ merges visual and auditory imagery. “Phanopoeia signifies shaping images through visual imagination, while logopoeia or the dance of the intellect among words suggests that this poetry takes special care of usage habits, the context in which we expect a word, its usual accompanying circumstances, its valid meanings, its playful meanings” (Đurić 2009: 142). Pound would later, in *ABC of Reading* (1934), say that phanopoeia, the projection of images into visual imagination, is primarily associated with the Chinese language because

⁷ <https://www.gutenberg.org/cache/epub/50155/pg50155-images.html>

⁸ <https://www.gutenberg.org/files/50155/50155-h/50155-h.htm>

⁹ <https://www.gutenberg.org/files/50155/50155-h/50155-h.htm>

of its very nature (Pound 1934: 42). Here, we'll also add melopoeia, where words are filled "over and beyond their ordinary meaning, with some musical property that directs the orientation or direction of that meaning" (Grčić 2006: 88). In this way, Ezra Pound recommended a threefold division of poetry to new poets.

The Epitaph: Light rain is on the light dust / The willows of the inn-yard / Will be going greener and greener / But you, Sir, had better take wine ere your departure / For you will have no friends about you / When you come to the gates of Go serves as an introduction to *Four parting poems from Rihaku*¹⁰. Besides the two previously mentioned (*Separation on the River Kiang and Taking Leave of a Friend*), there are also *Leave-taking near Shoku* and *The City of Choan*. The parting poems in Pound's poetry represent profound expressions about the transience of time, loss, and change: *Men's fates are already set / There is no need of asking diviners – Leave-taking near Shoku* or mentioning the scattered palaces of the Chou dynasty and sorrow: *Now the high clouds cover the sun / And I can not see Choan afar / And I am sad – The City of Choan*¹¹.

If we look at the adaptation of the elegy by the ancient Chinese poet Mei Sheng, *The Beautiful Toilet*, we observe strong poetic images because from the beauty, in the bloom of youth, we unexpectedly learn that her beauty is not innocent, as she was a courtesan and is now married to a drunkard. The same emotion, loneliness, and disappointment, this time of a man, a government official, we read in the poem *The Exile's Letter*, which, investigating corruption and bribery, becomes his victim and is sent into exile, and thus everything disappears, both *the cup of red jade* and *the dishes set on a table of blue jewels* and the pleasures *among the courtesans, who changed as they pleased*¹². An example of the adaptation of Mei Sheng's poem in Pound's poetry provides insight into the emotional world of women in Chinese society. The courtesan described in the poem carries with her complex layers of beauty, loneliness, and disappointment. This work presents a nuanced picture of the female experience in Chinese society. Similarly, in the poem *The Exile's Letter*, Pound conveys the drama and loneliness of a man who has become a victim of corruption and exile. This adaptation provides insight into various aspects of political and social life in Chinese society.

The Cathay represents a transitional period in Pound's orientalism, which takes as its starting point the methodology and style of earlier imagism but also serves as an aesthetic form for the later successful form of *individual* modernity in *The Cantos* through the presentation of Chinese history and language (Yao 2007: 145). As Yao says, *The Cathay*, as a collection representing a transitional period in Pound's orientalism, marks a significant step in the development of his poetics. This collection combines the style and methodology of earlier imagism with new elements,

¹⁰ <https://www.gutenberg.org/files/50155/50155-h/50155-h.htm>

¹¹ Ibid.

¹² Ibid.

namely Chinese culture and history. Through *The Cathay*, Pound explores the ideas and techniques of Chinese literature and language, which influence the development of his stylistic and aesthetic expression. Pound not only translated Chinese texts into English but also explored various aspects of Chinese culture and history. This synthesis reflects respect for Chinese culture and people, but also serves as an example of transcending national and cultural boundaries in artistic expression. *Cathay* represents a significant contribution to enriching Western literature, emphasizing the importance of intercultural dialogue and synthesis in Art.

3.3. *The Cantos*

In *The China Cantos*, Pound integrates Confucian principles and Chinese history into his epic work, using ideograms to create a visual and linguistic bridge between cultures. The ideogrammic method, which involves the juxtaposition of disparate elements without conventional rhetorical connections, is a key feature of *The Cantos*. This section argues that Pound's use of Chinese ideograms and themes reflects his commitment to creating a universal poetic language that transcends cultural boundaries.

Pound began the first draft of *The Cantos* as early as 1904, working on it until his death in 1972. One of the most striking elements of the *Cantos* is Pound's writing style, characterized by complex syntax, free meter, and the use of various linguistic techniques. Pound combined elements from various literary traditions, including Chinese poetry, Italian Renaissance poetry, and ancient Greek poetry, to create a unique and innovative poetic form. This style was revolutionary in its time and had a profound impact on the development of modern poetry. Pound's ideographic method is an approach that involves moving from one element to another without establishing conventional rhetorical connections. In this way, a visual field is created from disparate discursive elements –quotes from Middle English, phrases in Greek, quotes related to Egyptian mythology, resulting in a cultural hieroglyph. Through his poetic landscapes, Pound explores questions of ideology, history, culture, and the individual, providing us with insight into deep reflections on the world and human existence. Additionally, *The Cantos* deal with various themes and motifs, including historical events, mythology, politics, economics, philosophy, and art. Pound used *The Cantos* as a means of expressing his ideas about society and culture, as well as for exploring human nature and universal themes. Through this collection, he raised important questions about the nature of power, identity, art, and morality, making *The Cantos* not only a poetic work but also a philosophical treatise. Pound's use of different linguistic techniques and references often makes *The Cantos* challenging to read and interpret. The poet used archaic expressions, foreign languages, quotes, allusions, and symbols to create a layered and multi-significant textual structure. This complexity requires the reader to carefully consider and analyze the text to fully understand its meaning and messages.

3.4. Chinese Poems – *The China Cantos* (LII-LXI) and *Canto XIII*

The procedure prescribed by Pound as a representative of Imagism, and then Vorticism, is one where the Chinese script served as a significant segment and stimulus. “Pound experienced the nature of Chinese writing and the principles of constructing Chinese characters as a series of evocative, emotional sets that represent an effective expressive means” (Skrobanović 2011: 762). Pound’s insight into the nature of Chinese writing and his ability to transform those elements into poetic images were crucial for the formation of *The China Cantos*. Through his exploration of Chinese culture and language, Pound discovered a richness and depth that served as a source of continuous inspiration. The process of translating Chinese poetry and adapting its stylistic elements into a Western context became a pivotal moment in Pound’s artistic development. This understanding and artistic use of Chinese poetry allowed Pound to expand the boundaries of poetic expression and to transform his vision into unique and innovative poetic works.

Here I will include Pound’s *Canto XIII*, although it belongs to a group of sixteen Cantos written in 1925 when *The China Cantos* had not yet received their final form (they were published in 1940), because it is important for understanding the *Chinese Poems*. *Canto XIII* begins like this: *Kung walked /by the dynastic temple / and into the cedar grove / and then out by the lower river.* (Pound 1970: 58). Kung is Confucius and we see him in a harmonious environment, beside the temple, in the woods, next to the river, which is in contrast to the disharmonious world in which Pound lived, the era before the Second World War. If there is disharmony in the West, Pound will turn to the East: *If a man have no order within him / He cannot spread order about him / And if a man have no order within him / His family will not act with due order.* *And Kung gave the words order and brotherly deference* (Ibid., 59). The meaning of order in the messages given by Confucius is faith in a better future for humanity, which needs to be conveyed from Eastern philosophy to the West: *The blossoms of the apricot / blow from the east to the west/ And I have tried to keep them from falling* (Ibid., 60). These are the last verses of *Canto XIII* where Pound takes on the task of preventing the apricot flowers from falling and being forgotten. “It is believed that Kung (Confucius) gathered and taught his disciples in a grove of apricot trees; that presumed place is now marked by a pavilion where the ideogram Hsing Tian (Apricot Temple) is carved; apricots in bloom symbolize the flourishing of culture and Confucian teachings” (Magarašević 2019: 676). Pound keeps his promise and fifteen years later publishes *The China Cantos, capturing the teachings of Confucius as apricot flowers flutter in the wind and shaping poetry that serves as a mirror of history* (Li 2008: 46). Holaday also believes that the West must turn to Confucian ethics and Chinese history, which value order and responsibility, and this is the main message of *The China Cantos* published in 1940 (Holaday 1978: 17). However, nothing new will be achieved without *naming things by their proper names*, as shown by

the ideogram (ching ming) that stands as a warning at the end of *Canto LI*, serving as a sort of introduction to the *Chinese Poems*.

Canto LIII continues and deepens the thoughts and ideas of Chinese philosophy initiated in *Canto XIII*. Cheng Tang, the founder of the Shang dynasty (1766–1122), ordered to be inscribed on the edge of his bath, *MAKE IT NEW: Tching prayed on the mountain / and wrote MAKE IT NEW / on his bath tub/ Day by day make it new / cut underbrush/ pile the logs/ keep it growing* (Pound 1970: 265). The Chinese characters 新日日新 (xīn rì rì xīn) mean *create a new day by day*. The ideograms for *new* and *Sun* suggest the birth of a new day where every individual, ruler, and statesman should reflect on the past and find a way to follow Confucius' principle of renewal and creation. To prevent everything from being *lost in the night clubs*, one must preserve peace: *Keep the peace, care for the people* (Ibid., 266). This quote comes from the ancient Chinese text *The Great Learning* (大學, Dà Xué), which is one of the classical Confucian writings. In the tradition of Chinese philosophy, especially Confucianism, this principle is considered the foundation of personal ethics and social responsibility. It means that a person should not remain in a state of stagnation, but should strive for progress every day – whether in knowledge, behavior, or creativity.

The ideograms 堯 (yáo – venerable, renowned), 舜 (shùn – wise), 禹 (yǔ – diligent, disciplined) represent the names of three emperors, according to Confucius – models for morality and considered ideal rulers of China. Pound also wrote about these emperors in *Canto LVI*. Good rulers build bridges, do not impose high taxes, and teach the people harmony. A good ruler in *Canto LV* also is one who gives to the people and respect them.

The ideogram is read from top to bottom rén zhě, yǐ cái fā shēn, bù rén zhě, yǐ shēn fā cái). The ideogram 仁 (rén) is a combination of the ideograms 人 (person) and the number 二 (two) and signifies humanity and harmony in Confucius's heart because 人 according to Confucius, *kind-hearted and courteous* are

the main qualities that every person should have (Li 2008: 50). A person who lives by heavenly laws on earth is a perfect person, which is the primary virtue of Confucianism, according to Magarasevic's explanation (Magarasević 2019: 777). Also, one should respect Confucius' moral principles and not rely on religion. Pound rejects reliance on Taoism and Buddhism. The ideogram 變 (biàn), which means *change*, is the one that warns of destruction. Rulers who turn to religion often forget real human needs. This kind of change leads to the downfall in *Canto LVII*. The ruler of the Song dynasty (Hui-tsung – Sung) almost lost his dynasty because he stubbornly clung to Taoism, and the sad end associated with the Tang dynasty ruler (Hsien-tsung – Tang) is the *elixir* he took in order to become immortal (Nolde 1983: 315). In conclusion to his *China Cantos*, *Canto LXI*, Ezra Pound speaks

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about the Qing dynasty emperor (Yongzheng) where the ideogram for happiness fú (福) is highlighted: Personal happiness depends on oneself, not on the emperor or outside influence. Pound emphasizes that the emperor died in the year when John Adams, the second President of the United States, was born (Ibid., 423).

The Orient in the text includes two forms of perception, one is visual, and the other rhetorical. All typographic layouts, combinations of text and sound, phenopoeia, as Pound indicates, define the page of text as a visual field (Nadel 2003: 19). These visual fields are clearly visible on the pages of *The Cantos*, specifically *The China Cantos* where the ideographic method of representing text is used. Pound believed that the way we see the text is related to how we understand the text (Ibid., 19). Through the use of ideograms and visual organization of the text, Pound provides us with new ways of understanding and experiencing poetry, allowing readers to delve deeper into his verses and messages.

In *The China Cantos*, Pound not only explores Chinese culture and its influence on the world but also conveys the significance of self-awareness, individuality, and the constant pursuit of happiness. Through examples from Chinese history and Confucianism, Pound brings us stories that reflect our contemporary society and existence. As Pound emphasized, the way we see the text is in line with how we understand it, which is crucial in grasping poetry. This visual dimension of the text, clearly reflected in *The Cantos*, represents an important aspect of his creativity and contributes to our understanding and interpretation of poetic texts. Pound thus leaves a lasting impact on world literature and continuously inspires new generations of creative minds to explore the boundaries of expression in poetry.

4. Conclusion

Ezra Pound remains an undisputed figure in the history of poetry, whose work and influence span a wide range of cultural and ethnic contexts. Through his research and creative expression, Pound sought to establish order in the discord of the contemporary world and find patterns of harmony that would restore meaning and purpose to human existence. In his work on the collection of poems *The Cathay* and *The China Cantos*, Pound applied the concepts of imagism and vorticism, using linguistic and stylistic techniques he transferred from various cultural contexts. For example, Chinese writing and culture served as inspiration for shaping his poetic expression, while the concept of vorticism allowed for explicit poetic freedom and creativity. As an artist who explored different aspects of culture and cultural heritage, Pound was at the forefront of every new creative endeavor. Through his work, particularly in poems related to Chinese culture and tradition, we see how he reexamined Confucius' moral principles and attempted to apply them in the context of modern poetry. Although his life was marked by challenges, controversies, and periods of tragic self-isolation, Pound's legacy remains alive and inspiring for fu-

ture generations of artists and poets. His constant pursuit of harmony and guidance through artistic expression provides valuable insights into the nature of humanity and culture, and his work on poetry such as *Cathay* and *The Chinese Cantos* represents a significant contribution to this quest.

*The artist is always beginning. Any work of art which is not a beginning, an invention, a discovery is of little worth.*¹³ As Pound pointed out, the artist is always at the beginning, and any work of art that does not signify a new discovery has little value. It is precisely in this light that we should consider his legacy and contribution to poetry, as a source of inspiration and challenge for future generations of artists to continue exploring, trying new stylistic and thematic approaches, and seeking harmony and meaning in a world that is constantly changing and evolving.

Ezra Pound's engagement with Chinese poetry and culture represents a significant contribution to modern literature. Through his use of Imagism, Vorticism, and the ideogrammic method, Pound created a new aesthetic that bridged Eastern and Western literary traditions. This paper has demonstrated how Pound's adaptations of Chinese themes and techniques in *Cathay* and *The China Cantos* not only enriched his own work but also reshaped the landscape of modern poetry. The findings highlight the importance of cross-cultural dialogue in artistic innovation and suggest that Pound's legacy continues to inspire new generations of poets. By exploring the interplay between Eastern and Western traditions, Pound's work offers valuable insights into the potential for cultural synthesis in literature.

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ЕЗЫКОЗНАНИЕ

LINGUISTICS

Similes in the poetry of magtymguly pyragy – the great sage and poet of the east

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*Mahektach Maksadova. SIMILES IN THE POETRY OF MAGTYMGULY PYRAGY –
THE GREAT SAGE AND POET OF THE EAST*

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Abstract. The purpose of this study is to analyze the literary devices – especially similes – used in the poetry of Magtymguly Pyragy, the classical poet and sage of the East. Similes taken from the poet’s lines are revealed through distinct group classifications. The poet’s works are a valuable treasure for studying the national heritage of the Turkmen people, as they contain the richness of the Turkmen language and literature. His poems use the style of Eastern poetry and are also distinguished by their closeness to the folk language, which is rich in literary devices such as similes, comparisons, metaphors, and others. One can learn how to use literary devices skillfully by looking at Magtymguly’s poems – as a master of eloquence who uses words in different ways for stylistic purposes. Similes are among the most commonly used and effective literary devices, as they enhance comparisons without sacrificing clarity, playing an important role in the poet’s work. Similes are the focus of this article. The poet used similes as both direct and figurative comparisons by associating one object with another from an entirely different class of things or historical context. This allows the reader to grasp the author’s ideas and the moral of the poem more clearly. In this article, the frequent use of similes is observed, and their formation is analyzed. These similes are grouped into various categories and subcategories in Magtymguly’s poetry.

Keywords: poetry, poem, poet, simile, literary device.

*Мяхектач Максадова. СРАВНЕНИЯ В ПОЕЗИЯТА НА МАХТУМКУЛИ
ФИРАГИ – ВЕЛИКИЯТ МЪДРЕЦ И ПОЕТ НА ИЗТОКА*

Резюме. Целта на това изследване е анализът на художествените средства, в частност сравнението, използвани в поезията на класическия поет и мъдрец от Изтока Магтимгули Пираги. Сравненията, извлечени от стиховете му, се съотнасят към спе-

циално обособени групови разделения. Стихотворенията на поета са от особена важност за изучаването на националното наследство на Туркменистан, както и за богатството на езика и литературата му. Творчеството на Магтимгули се отнася към стила на източната поезия, характерен с близостта си към народния език, богат на художествени средства като различни видове сравнения, метафори и други. От стихотворенията на Магтимгули може да се научи много за правилната употреба на художествените средства, тъй като типично за неговото творчество е използването на най-разнообразни думи със стилистична цел. Сравненията са едни от най-използваните и опростени художествени средства, тъй като подсилват смисъла, без да се губи яснотата на изказа и имат основна роля в поезията му. Сравнението е едно от средствата, с което ще се занимае настоящото изследване. Поетът използва художественото сравнение като буквално и преносно сравнение на даден предмет и връзката му с друг предмет, принадлежащ към напълно различна категория или исторически контекст. Това помага на читателя да разбере неговите идейни и морални позиции по-добре. В статията се обръща специално внимание на честата употреба на сравненията, чието образуване от своя страна ги разделя в групи и подгрупи в творчеството на Магтимгули.

Ключови думи: поезия, стихотворение, поет, сравнение, художествено средство.

Research/ Научно изследване

The poetry of Magtymguly Pyragy is both wide-ranging and deeply meaningful – unique and multifaceted. His poems, full of meaning and wisdom, are rich in stylistic devices and are considered a treasure of knowledge. By reading his poems, one can perceive the language of the people, the ideas and issues of his time, as well as his vision for the future and harmony among people.

Magtymguly Pyragy's rich literary heritage has been studied scientifically, as it holds significance from every perspective. The year 2024 was declared "The Fount of Mind – Magtymguly Pyragy" in Turkmenistan, dedicated to the 300th anniversary of the great poet's birth. His literary legacy has been observed and analyzed by many linguists, writers, and researchers.

There is also a specific term and academic direction in Turkmen – "magtymgulyşynas" – which refers to a researcher who studies Magtymguly's life and poetry. In the 20th century, this scholarly direction expanded significantly, becoming a new school in the study of Turkmen poetry.

According to prominent Turkmen scholars such as Baimuhammet Garryev, Mati Kosaev, Shamukhammet Gandymov, Annagurban Ashyrov, and dozens of other renowned representatives of Magtymguly studies (magtymgulyşynas), Magtymguly Pyragy's literary heritage – which includes approximately 700 poems, around 10 epic poems, and a total of more than 15,000 lines – has survived to this day (Pälwanow, 2023).

In this article, we also refer to the works of prominent Turkmen linguists and magtymgulyşynas such as Gylych Nepesov and Romanguly Mustakov.

Magtymguly's father, Dovletmammet Azady, along with prominent representatives of Eastern literature such as Nizami, Firdowsi, Saadi, Jami, Navoi, Omar Khayyam, and others, had a strong influence on the poet's literary tradition. Almost all types of literary devices can be found in the works of the great poet, with the use of phonetic, lexical, and syntactic means for artistic expression. These features highlight the high level of his poetic craftsmanship. Moreover, scientific studies based on the relationship between his works and the use of syntactic devices provide a solid foundation for analyzing his poetry in a structured and sequential way.

The fact that literary devices serve specific purposes – such as informing, preserving meaning, or providing emotional resonance – in various forms of language communication is what makes these tools stylistic in nature.

Derived from the Latin “similis” (“like”), a simile is a figure of speech in which two concepts are imaginatively and descriptively compared. Similes and metaphors are sometimes mistakenly considered the same. However, according to linguistic theory, they are distinct: a simile is a syntactic structure – a concept related to sentence construction – whereas a metaphor relates to the semantic (lexical) meaning of a word. A simile is, therefore, a grammatical-syntactic concept. Nonetheless, both devices aim to convey resemblance.

A simile is defined by its syntactic structure (Nepesow, 2017: 370). Galperin notes that a simile seeks to identify a point of resemblance while keeping the compared objects separate (Galperin, 1977: 90). He further explains that using a simile involves characterizing one object by bringing it into contact with another object from an entirely different class of things (Galperin, 1977: 158).

Thus, a simile typically consists of at least three elements:

1. The object being compared,
2. The object to which it is compared,
3. The connective that forms the comparison.

In Turkmen, simile-forming connectives include “ýaly”, “kimin”, “göýä”, “misli”, “mysaly”, and verbs like “ogşar” and “meñzär”. In English, common connectives include “as” and “like”.

The simile – metaphor method is also used in literary description. In this approach, a word is first used metaphorically within the syntactic structure of a simile. Then, as the simile is shortened – its elements reduced – the metaphorical word remains, representing the literary object being compared (Nepesow, 2017: 131).

According to studies on Magtymguly's creative works, similes are formed using two primary methods: the traditional method and the simile – metaphor method. These similes are based on comparisons involving different word classes, and we have categorized them into the following groups: similes formed with words based on plants, animals, birds, geographical terms, and human characters. This article focuses primarily on the traditional method.

Similes Based on Plants

This group can be further divided into similes based on flowers and trees. Similes in this category are used not only to describe physical appearance and positive emotions but also to express negative feelings such as sorrow, despair, and grief. For example, in the poem “Flower-Like”, several similes appear that compare the beauty, appearance, and character of women to flowers.

Her eyes are **like daffodils**...

... She is **like an endless bunch of flowers**. (Magtymguly, 2014: 81)

The daffodil is used in the formation of simile when beautiful eyes and brownish-yellow colour is depicted. Ahalteke horses are the pride of Turkmen people and their beauty is also described based on flowers in the following poem “Ruined”:

The racehorse with **daffodil-like beautiful eyes** (Magtymguly, 2014: 87)

Sometimes the simile-forming “like” is placed at the end of the phrase, almost merging with it and becoming half-suffix (Galperin, 1977: 159), for example: flower-like. Creative description of appearance, especially “face” with “flower” simile construction “flower-like face” is also found several times in the lines of the poems “You Will Be Taken Away”, “Where Are You?”, “Where Are You My Faith?”, “Frankly, I Cannot Find Peace”, “Turned into My Companion”, “Towards the Basin”:

I didn’t see your **flower-like face** due to the fate (Magtymguly, 2014: 48)

I couldn’t see her **flower-like face** in that eternal world as much as I wished, (Magtymguly, 50)

Not seeing your **flower-like face**, I cannot find peace, to be frank. (Magtymguly, 2014: 70)

My beloved, hiding her **flower-like beautiful face**, turned my tears into a river (Magtymguly, 2014: 73)

Your amazing eyes and **flower-like face**. (Magtymguly, 2014: 119)

A red veil covering a **flower-like face** (Magtymguly, 2014: 126)

The poems “My Gaze Fell on You” and “If the Garden Has No Pomegranates” include similes that describe beauty and purity through references to flowers:

Her **flower-like** skin will turn pale as the color of *ashes* (Magtymguly, 2014: 131)

Oh, you are **like a flower of paradise**. (Magtymguly, 2014: 84)

Another poem with flower description is the poem “There Won’t Be a Time” where the simile “like flower” symbolizes the process of blooming, represents joy and willingness:

He who comes across my prayer will grow **like flower** (Magtymguly, 2014: 154)

To express his sorrow over the loss of his father, Magtymguly used the yellow saffron flower as a symbol of grief in his poem “*Where Is My Azady?*”

My face turned **like saffron**, (Magtymguly, 2014: 41)

The elegy “*Parting*” is another poem that conveys deep emotional pain, featuring a line in which a flower is used to evoke the feeling of affliction:

I am **like wretched flower** that is separated from its nightingale, (Magtymguly, 2014: 52)

Similes based on trees. Similes based on the trees boxwood and cypress describe especially natural height of a person in the poems “Flower-Like”, “Does Anybody Suffer?” and “Stature”:

...She is **as tall as a boxwood.**

... A fairy with a slender body, **like a cypress**, (Magtymguly, 2014: 81)

I am proud of your **cypress-like stature.** (Magtymguly, 2014: 97)

Similes based on animals. Animals such as the lion, donkey, eagle, jackal, deer, and others are also found in Magtymguly’s poems. They are used to describe both the positive and the negative traits of human character. This is especially evident in the following examples taken from the poem “No Problem”:

He will grow **like a lion** at the meal,

He will bray **like a donkey** inappropriately,

Every fox will boast **like a lion.** (Magtymguly, 2014: 105)

There are also animal-based similes in the poems where the poet advises people to behave well, as seen in the stanzas of the poem “Goklen”.

Act **like a deer or kulan** ...

... You’ll fight **like a hungry jackal.** (Magtymguly, 2014: 31)

The power and self-confidence of humankind are described through comparisons with the camel and the rhino in the following stanzas of the poem “*Soul Is in Inspiration*”:

Their forefathers are powerful **like camels** and their brothers are **like rhinos**, (Magtymguly, 2014: 110)

The poem “The Top of the Heavens”, which was dedicated to Ahmet Shah Durran, is also another historic source for scholars to study the time of Magtymguly. Here we can find similes based on animals as well:

You are **like a giant fish** in a raging river. (Magtymguly, 2014: 31)

Sheep is also the main element of similes in the poems. Traditionally, lambs represent innocence and gentle nature in the poems “Where Are You?” and “Be a Slave”:

If I roam **like a sheep**, will I find a sign? (Magtymguly, 2014: 48)

Like sheep, be on friendly terms with those on all four sides of you. (Magtymguly, 2014: 168)

The above-mentioned similes describe the quality of character. To give another example, the beauty of some animals is depicted with similes like the ones in the poem “My Gaze Falls on You”:

Oh, with bewitching eyes **resembling a deer** (Magtymguly, 2014: 84)

Although it is a correct structure in the Turkmen version, “resembling a deer” does not follow the typical structure of a simile in English.

The poem “I Am Enslaved”, set during the time of the poet, tells the story of a girl named Mengli. Magtymguly lived during the 18th century, a period marked by

significant political instability and upheaval. In this poem, the thick, black, shiny braids of the main character are described using the following simile:

Hold me in a trap and take me to your **black, shiny, snake-like braids** (Magtymguly, 72).

Magtymguly often reflected the hardships of life in his poetry, frequently using personification to express emotional struggle. In his work, personification – a literary device that attributes human qualities to non-human objects – is sometimes formed through the structure of similes, blending figurative expression with emotional depth. As an example, there are stanzas from the poem “The Good Times Have Not Come”:

A severe disaster has come and hit the people,
It opened its mouth and licked with its tongue,
It is **like a wild dog** biting everyone it encounters,

I have been waiting long, but the good times have not come. (Magtymguly, 2014: 65)

Butterflies symbolize transformation, beauty, rebirth, hope, endurance, love and freedom in poetry. This line that uses a simile based on butterflies from the poem “Will Search For” proves it:

They will be flying **like butterflies** over the spring flowers (Magtymguly, 2014: 64)

Here is another example using a butterfly as the symbol of hope from the poem “I Won’t Dare”:

My soul is **like a butterfly** in my lifeless body. (Magtymguly, 2014: 80).

Similes Based on Birds

In Magtymguly’s poetry, the use of bird imagery through similes reveals the poet’s ideas and emotional states. The poet often expresses his feelings and state of mind by speaking to birds – an artistic technique where the image of the bird becomes a reflection of the human spirit. In this way, bird imagery is closely tied to the inner world of a person, forming symbolic characters that convey human experiences.

If we closely examine the use of birds in Magtymguly’s work, they can be divided into the following groups:

1. Symbolic bird figures in a romantic style;
2. Bird figures that depict natural beauty in a realistic manner;
3. Bird-related similes used to describe women and human life, where human qualities are compared to those of birds. (Köñül gözgüsi, 2014: 269).

There is a line from the poem “Turned into My Companion”:

Sometimes spending my nights and dawns burning and moaning **like a phoenix** (Magtymguly, 2014: 73)

The phoenix is a mythological bird said to be the only one of its kind, living for 500 years. According to the Oxford Dictionary, it is described as “a magical bird that lives for several hundred years before burning itself and then being reborn from its ashes” (Oxford, 2015: 1151). Magtymguly used similes involving this bird to figuratively express power. At the same time, these similes reflect his deep knowledge of biology, science, and mythology. In the lines describing the bird singing at night and at dawn, and in the dream of reaching eternal life and praying to God, the phoenix is portrayed as a living being. These examples suggest that Magtymguly was closely connected to philosophical ideas about the “language of birds.”

The poem titled “*Flower-Like*”, which is a simile, also includes the name of a bird – the nightingale. A nightingale is “a small brown bird, the male of which has a beautiful song”. (Oxford, 2015: 1044). Thus, the beautiful, sweet voice of the character of the poem is compared to a nightingale’s voice:

And her voice is **like the song of a nightingale**. (Magtymguly, 2014: 81)

The parrot is the only bird capable of imitating human speech, and speech is a manifestation of thought. The parrot has long held a place in the public imagination; at times, it was even considered a bird of intelligence (Köñül gözgüsi, 2014: 152). The great thinker Magtymguly compared his tongue and words to a parrot, using this simile to convey intelligence. As a master of eloquence, he often reflected on language, speech, honesty, and the deeper meaning of words. In the poem “Today,” there is a simile that compares speech to a parrot.

My tongue speaks **like a parrot** today (Magtymguly, 2014: 95)

Similes with bird imagery in the poetry of the great thinker are also used to show the characteristics of people.

Similes based on geography and geographical names is another component of the formation of similes in Magtymguly’s poetry. We can divide this group into subgroups, such as landforms – which include geographical features like mountains, steppes, valleys, rivers, and so on. Additionally, another subdivision consists of similes formed using toponymy.

Similes based on landforms

The strength of the historic figure Muhammad Hasan, in Magtymguly’s time, is compared to mountains and rivers in the following lines:

Like mountains it won’t shake, **like a river** it won’t go back, (Magtymguly, 2014: 30)

Similes based on toponymy

Another line from the poem “The Eminence Is Yours” compares the strength of the main character in the poem to the strength of the Roman Empire:

Magtymguly says, it won't wake on its own **like Rome** (Magtymguly, 2014: 30)

In the following lines from the poem "Where Are You My Faith?" the author's sorrow was described figuratively:

Bloody tears were flowing **like a flood** from my eyes, (Magtymguly, 2014: 48)

In the same poem, nature is described using a simile that can also be interpreted as a hyperbole – a literary device used to express extreme overstatement. For example, a mudflow's large volume of water is compared to an ocean.

The mudflow will rush **like an ocean**, overflowing the whole world, (Magtymguly, 2014: 50)

In the poem "Parting", the word "flood" is used to form a simile when he described his sorrow as a disaster to people that is not wanted:

Water is greatly valued by fish, but I am **like a flood** not wanted by anyone (Magtymguly, 2014: 52)

Similes based on characters

Characters are also common in the great poet's works. However, in stylistics comparison or reference to historical or literary figures can be considered an allusion as well. Nevertheless, simile-forming words such as "like" and "as" make them similes in a typical way, specific for Magtymguly's poetry.

Similes based on literary characters

Magtymguly's poetry is renowned worldwide, much like that of Firdowsi, Omar Khayyam, and Nizami, and it demonstrates a strong connection to the works of other great Oriental poets (Mustakow, 2014: 476). In his writing, Magtymguly incorporates literary figures from classical Oriental literature, which once again highlights the depth of his worldview and knowledge. He references characters such as Rustem, Zal, Feridun, Gushtasp, Jamshid, Keyumars, as well as other legendary rulers and famous couples from the Oriental literary tradition.

You **resemble Rustem**, the son of Zal (Magtymguly, 2014: 199)

In the poem "To the Top of the Heavens" Gushtasp was mentioned. He was the son of Luhrasp of the Kayanian Dynasty who reigned the dynasty for 20 years and had three sons – Ardashir, Shidsab and Nivzad whom he lost in the battle with Arsjap. The misfortune of Ahmet is compared to Gushtasp's.

You are known to the misfortune **like the son of Gushtasp** (Magtymguly, 2014: 31)

Nevertheless, the characters – famous Iranian kings, rulers, and mighty heroes who fought against evils and monsters – described in the long epic poem "*Shahn-ame*" by Firdowsi are also considered literary figures. Therefore, the similes based on these characters can be accepted as references to historical personalities. In the poem, the spirit of the people, their freedom, the independence of their country, and

the happiness of the nation are portrayed as characters struggling, which inspired the ancient kings to survive (Mustakow, 2014: 173). In the example above, Magtymguly compares Ahmet Shah Durran to these kings.

Magtymguly continued the tradition of referring to works about couples, their content, and events – a tradition especially popular in the East (Mustakow, 2014: 118). Especially in the poem “*I Fell in Love with You*”, he includes such couples as: Ibrahim – Sarah, Joseph – Zuleyha, Leyli – Mejnun, Shirin – Perhat, Seypelmelek – Mahjema, Warka – Gulshah, Novruz – Gul-Ferha, Wamyk – Uzra, Arzy – Ganbar, Zohre – Tahir, Shasenem – Garyp. The love of the poet is compared to the love of these literary characters.

There are also examples with these characters in other poems, such as “*The Race Is Found*” and “*Oh, It Will Be Blocked.*”:

Seeking to meet him I wandered the hills **like Mejnun**, (Magtymguly, 2014: 46)

I’ll go out unto the deserts **as a bewildered Mejnun** (Magtymguly, 2014: 164)

Similes based on historical and mythical characters

Another example of similes built on historical and mythical figures in Magtymguly’s poetry can be found in the poem “*The Eminence Is Yours*,” where characters such as Mahti, Suleyman, and Alexander the Great are mentioned:

Like Mahti you withstand the devastation,

Like Suleyman, you can make the water obey,

Like Alexander the Great, the river crossing is yours.

... It is **strong like Alexander the Great**; it won’t be defeated, won’t be crushed (Magtymguly, 2014: 30)

Here, Mahti is presented as a religious or mythical figure, whereas Suleyman – or King Solomon – is known in history as a wise and powerful man. In some sources, he is also regarded as a prophet. He was the son of King David and the builder of the Temple in Jerusalem. Alexander the Great, also known as Alexander III of Macedon, was the king of the ancient Greek kingdom of Macedon. He created a vast empire that stretched from Macedonia to Egypt and from Greece to parts of India. Indeed, the poem can be considered a historical source for scholars studying the time and political atmosphere of Magtymguly’s era. “*The Eminence Is Yours*” is dated to 1755, and it can be said that it refers to Muhammad Hasan Khan, the son of the leader Fath, who marched to Isfahan – one of Iran’s major cities – seeking peace for his own tribes. In this poem, the poet expresses great confidence in him, comparing his wisdom, courage, power, and skill to those of the historical and mythical figures mentioned above:

Having no sons **like prophet**, and no end **like Solomon** (Magtymguly, 2014: 27)

Other such famous mythical figures are Iona (Yunus in Turkmen), Joseph (Yusup), Jacob (Yakup), Solomon (Suleiman), Jesus (Isa) and Moses (Musa) who are the basis for many similes in the sage's poetry. In the poem "The Best of Months":

Magtymguly, this is the time when

Good-natured people cry and meet ill-natured persons,

Like the brothers of Joseph who thought,

He was not worthy of the best of places. (Magtymguly, 2014: 144)

Joseph's childhood and his being sold into slavery by his two brothers when he was young (Mustakow, 2014: 104) is described through a simile rich in deep meaning. This form of reference to a well-known fact is known as **allusion**. Romaguly Mustakow defines this literary device in his work *Magtymguly and Oriental Literature* (2014), stating that in Magtymguly's poetry, allusion – an effective literary technique used in Oriental literature since the time of Nizami (1141–1209) – represents a "new kind of art" that has been widely employed in poetic creativity. As Mustakow explains, "This is a fact; one is a brief expression of the poet's idea by referring indirectly or allusively to the hero of the work or part of a famous story" (Mustakow, 2014: 114–115).

"Today Is His Time" is a poem that contains similes with a historical figure, also known as the mythical figure Karun who was known as the richest man in the East:

Let him gather riches **like Karun** (Magtymguly, 2014: 132)

A fine girl's good manners bear a resemblance to Hatyja (Khadijah), who was the first wife and the first follower of the Islamic prophet Muhammad and the daughter of Khuwaylid ibn Asad, a noble of the Quraysh tribe in Makkah, in the poem "You Are the Sultan, Abdullah".

You are engaged to a fine girl **like Hatyja**. (Magtymguly, 2014: 27)

It is **strong like Alexander the Great**; it won't be defeated, won't be crushed.

This is another example of this category with Alexander the Great taken from the verses of the poem "Goklen". These given examples show us comparison or referring to history with similes.

Religious-historic figures like Hydyr, Ilyas, and Kowus, who helped desperate people in difficulty, also appear in the poem "I'd Like to Feel the Wind of Dawn" to form similes referring to their characteristic features and life:

I'd like to see good and bad,

Like Hydyr in deserts,

Like Ilyas in waters,

Like Kowus in mountains.

The fact is that Hydyr ata is dressed in green. There are many stories how Hydyr ata helps people who remain without water in the desert and are in trouble. (Berdimuhamedov, 2021: 33).

Another character is Seyid Ali Imadadin Nasimi, commonly known as Nesimi, who was a 14th and 15th century poet and his death was also used to form a simile in the poem “I Am Enslaved”:

They’ll kill me just **like Nesimi** was killed... (Magtymguly, 2014: 72)

Similes based on abstract things

In Magtymguly’s poetry, abstract nouns were also elements of similes. For example, in the poem “No One Knows Where It Begins or Ends”, force is likened to a giant:

Their **giant-like forces** will conquer ... cities will be three or four. (Magtymguly, 2014: 21)

Here, the literal death of the historical figure Dovletali in the poem ‘You Are Mourned’ is compared to the passing of Prophet Solomon:

The end of Dovletali will be **just like that** (Magtymguly, 2014: 27)

Likewise, in his poems, the correctness of some words like honesty and kindness is exhorted. Motivational, inspiring words and stanzas are very typical for the poet. In the poem “Today” there is a simile with an abstract basis as well:

Pyragy’s words are **like a remedy** today. (Magtymguly, 2014: 95)

Similes with abstract nouns, even in the description of appearance, height of a person are found in the poem “Stature”:

For your stature that is **like a miracle**. (Magtymguly, 2014: 97).

The ideas that life is temporary and it is like a dream are also mentioned philosophically in the poem “What Would Happen?”:

The entire world looks **like a dream**. (Magtymguly, 2014: 112)

The existence of individuals in this world is momentary, passing and compared to a guest in the abstract meaning in the poem “You Will Be Taken Away”:

The souls that come to this world,

Are all **like guests** to each other. (Magtymguly, 2014: 119)

In the stanzas of the poem “Towards the Basin” a guesthouse is used figuratively as an abstract noun with the meaning of “life”. The sage once again denotes life as temporary for all humankind. Consequently, as an example of the human understanding of the world, the great poet takes care of the problems of humanity in the world of poetry (Köňül gözgüsi, 2014: 72).

This world is **like a guesthouse** (Magtymguly, 2014: 126)

The examples provided here represent only a small portion of Magtymguly’s vast creative output. Many more instances of such linguistic richness – particularly the use of similes – can be found throughout his poetry. This literary heritage reflects the wisdom of a poet who not only understood life deeply but also possessed profound knowledge of the spiritual values of the Turkmen people.

When reading these poems, one gains insight into the essence of Magtymguly’s Oriental literary tradition, as well as the culture, history, folklore, and scholarly works

of his time. At the same time, readers are left with the sense that there is always more to discover and interpret within the layers of meaning in his beautiful poetry.

Magtymguly's use of similes has become a model for other poets, and the similes he created have taken root as part of the tradition of the Turkmen literary language. The beauty of his poetry lies in its endless capacity to convey meaning to the world. Through his verses, readers can imagine and feel more vividly, enriched by the expressive power of similes woven throughout the lines.

Thus, our aim was to identify and classify these similes based on the grammatical categories of the words from which they are formed.

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Ашхабад

Туркменистан

Фразеологизмы и пословицы в произведениях Махтумкули

(сопоставительный анализ туркменских и персидских
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*Gulshat Gundogdieva. PHRASEOLOGICAL UNITS AND PROVERBS IN THE
WORKS OF MAGTYMGULY (Comparative analysis of Turkmen and Persian phraseolo-
gisms and proverbs)*

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Abstract. There are proverbs and phraseological units that relate to the language of only one nation, as well as proverbs and phraseological units borrowed from other languages, both orally and in writing. Such borrowings occurred and are currently occurring in connection with the expansion of cultural exchange, the development of trade relations between people, particularly between Turkmen and Iranian people, living in the neighborhood. Proverbs of this kind, along with those originally belonging to one specific nation, occupy a strong place in the lexical composition of the language that inherited them. Over time, their non-local origin gradually ceases to be felt.

In numerous works of poets, writers, works of thinkers of both past centuries and our contemporaries, one can see their quite active use of proverbs and sayings, phraseological set expressions and catchwords. One of the Turkmen poets, who widely used proverbs, phraseological units and wise sayings in his works, is Magtymguly Pyragy.

In the course of a comparative analysis of proverbs and phraseological units found in the works of Magtymguly, the following types of phrases were identified, characterized by varying degrees of similarity with Persian phraseological units and proverbs: complete

and incomplete, as well as partial. Most of the phraseological units used in Magtymguly's poems are extremely common and relevant today.

It should be noted that the study of proverbs and phraseological units gives us a lot of valuable information about the culture, spiritual values, moral guidelines, traditions and customs, and social priorities of different nations. By comparing proverbs and phraseological expressions of the Turkmen and Persian languages, one can find similarities and differences between the perception of the world of one or another nation, as well as identify features characteristic only of a certain nation.

Keywords: Phraseological units, proverbs, Magtymguly, comparative analysis.

Гюлишат Гундогдиева. ФРАЗЕОЛОГИЗМИ И ПОСЛОВИЦИ В ПРОИЗВЕДЕНИ- ЯТА НА МАХТУМКУЛИ

Резюме. Съществуват пословици и фразеологични единици, които се отнасят към езика на една нация, но съществуват и пословици и фразеологични единици, които са заимствани както устно, така и писмено от други езици. Такива заемки са се случвали както преди, така се случват и в момента с разширяването на културния обмен, развитието на търговските взаимоотношения между държавите, в частност живеещите в съседство туркмени и иранци.

Пословици от такова естество, редом с първоизточниците, принадлежащи към дадена нация, заемат централно място в лексикалната композиция на наследилия ги език. С напредването на времето, техният нелокален произход постепенно спира да бъде усещан.

В множество произведения на поети, писатели, мислители от миналото и нашето съвремие може да се долови сравнително активната употреба на пословици и поговорки, фразеологизми и често употребявани думи. Един от туркменските поети, които отявлено използват езика на пословиците, фразеологизмите и мъдростите в своите произведения, е Магтимгули Пираги.

В сравнителния анализ на пословиците и фразеологичните единици, открити в творбите на Магтимгули се открояват следните типове фрази, характеризирани с различни нюанси на сходство с персийските фразеологизми и пословици – както пълни и непълни, така и частични. Повечето фразеологични единици в поемите на Магтимгули са изключително разпространени и приложими и днес. Следва да се отбележи, че изследването на пословиците и фразеологичните единици ни дава много ценна информация относно културата, духовните ценности, моралните напътствия, традициите, обичаите, така и относно социалните приоритети на различните нации. Чрез сравнителния анализ на пословиците и фразеологизмите на туркменския и персийския езици, могат да се открият сходствата и различията между възприятието на света на една или друга нация, а също и идентичностните характеристики на дадената нация.

Ключови думи: фразеологични единици, пословици, Магтимгули, сравнителен анализ

В годы независимости в Туркменистане особое внимание уделяется развитию научно-образовательной системы, где проводится большая работа по углубленному изучению не только родного языка, но также и иностранных языков. Изучение иностранных языков, бесспорно, является наиболее надежным средством установления дружественных отношений между различными государствами мира.

В результате многовековых отношений между Туркменистаном и Исламской Республикой Иран в языках этих народов сложилось немало семантических сходств. Это особенно отчетливо проявляется в отношении пословиц, фразеологизмов, мудрых изречений, существующих в двух языках. Их количество с течением времени увеличивается и они, обладая глубоким смыслом, многозначностью и метафоричностью, продолжают широко и активно функционировать в социумах.

Существуют пословицы и фразеологизмы, относящиеся к языку только одного народа, а также пословицы и фразеологические единицы, заимствованные из других языков как устным, так и письменным путем. Такие заимствования происходили и происходят ныне в связи с расширением культурного обмена, развитию торговых связей между народами, в частности туркменским и иранским, живущими по соседству. Подобного рода пословицы, наряду с исконно принадлежащими одному конкретному народу, занимают прочное место в лексическом составе языка, унаследовавшего их. С течением времени их неместное происхождение постепенно перестает ощущаться.

В многочисленных произведениях поэтов, писателей, сочинениях мыслителей как прошлых столетий, так и наших современников можно видеть достаточно активное употребление ими пословиц и поговорок, фразеологических устойчивых выражений и крылатых слов. Одним из поэтов, в творчестве которого широко использовались пословицы, фразеологизмы и мудрые изречения, является Махтумкули Фраги. Знакомясь с его произведениями, можно увидеть, что большинство из пословиц, крылатых слов, мудрых изречений, имеющихся в лексиконе великого поэта, до сих пор активно употребляются среди туркменского народа, а некоторые в неизменном или в сокращенном виде превратились во фразеологические обороты.

Чингиз Айтматов, подчеркивая значение поэтического наследия Фраги в жизни и духовном мире туркменского народа, пишет: «То, что слово Махтумкули достигло наших дней, это подвиг туркменского народа. Махтумкули сохранялся в сердцах туркмен. На устах странствующих бахши-дerviшей, на больших и малых дорогах и караван-сараях, в юртах и у чабанских костров. Со стихами на устах шли в бой и на плаху. Стихи Махтумкули встречали рождение человека и оплакивали его кончину. Стихи Махтумкули превратились в вечный гимн любящих сердец» [Махтумкули, 1989: 10].

В ходе сопоставительного анализа пословиц и фразеологизмов, встречающихся в произведениях Махтумкули, выделены следующие типы оборотов, характеризующиеся разной степенью сходства: полные и неполные, а также частичные. Например, в стихотворении поэта «Хунлар докерлер гозунден» встречается фразеологизм *ач гоз* (букв. «голодный глаз») [Векжя́ев, 2016: 11]. В персидском языке существует частичный эквивалент данного фразеологизма, то есть полностью совпадающий по семантике и частично по структуре: *چشم و دل گرسنه* (чешм-о-дел-е горосне; букв. «голодный глаз и сердце») [Голева, 2006: 105]. Данные фразеологизмы в двух сопоставляемых языках употребляются в случаях, когда речь идет об алчном, жадном, ненасытном человеке.

В стихотворении «Ат исярин» есть фразеологизм *багты ачылмак* (букв. «его счастье открылось») [Magtymguly, 2014: 147], который означает «жениться, выходить замуж, находить счастье». Полный персидский эквивалент данного фразеологизма звучит так *бахтш бар шад* (бахт-еш ба:з шод; букв. «его счастье открылось») [Голева, 2006: 125].

Фразеологизм *багты сынамак* (букв. «пытать счастье»), использованный поэтом в стихотворении «Гапар болдум» [Векжя́ев, 2016: 37], также имеет в персидском языке полный эквивалент *бахт азмудан* (бахт а:змудан; букв. «пытать счастье») [Персидско-русский словарь, 2008: 184]. И в туркменском, и в персидском языках они употребляются в значении «пытать, подвергнуть испытанию, проверке счастье».

Или же туркменскому фразеологизму *донуна сыгмазлык* (букв. «не вместишься в халат»), использованном в стихотворении «Думан гитмез» [Magtymguly, 2014: 316], соответствует персидский фразеологизм *در پوست خود نمی گنجد* (дар пуст-е ход нами-гонжанад; букв. «не вмещается в свою кожу») [Голева, 2006: 122]. Как видно из приведенных примеров, в персидском варианте вместо слова «халат» используется слово «кожа». Вместе с тем данные фразеологизмы в полной мере можно считать эквивалентными. Необходимо отметить, что в настоящее время в разговорной речи туркмены чаще используют синоним выше-названного фразеологизма *койнегине сыганок* (букв. «не вмещается в свое платье»). В туркменском языке данный фразеологизм используется в двух случаях: 1. Когда говорят о высокомерном, горделивом, надменном человеке, 2. Когда говорят о чрезмерно радостном человеке. Персидский эквивалент по семантике соответствует второму значению.

В стихотворении «Гозел сен» встречается пословица *Гавунын ягышысын шагал ийер* (букв. «вкусную дыню съест шакал») [Magtymguly, 2014: 177]. В ходе исследований было выявлено, что в персидском языке этой пословице соответствуют два эквивалента: *انگور خوب نصیب شغل می شود* (ангур-е хуб насибе шага:л ми-шавад; букв. «хороший виноград удел шакала») [Персидские пословицы и поговорки, 1961: 52] и *نصیب گفتار می شود خربزه شیرین* (харбо-

зе-йе ширин насиб-е кафта:р ми-шавад: букв. «вкусная дыня удел гигиены») [Персидские пословицы и поговорки, 1961: 101]. В обоих языках они используются в ситуации, когда хорошая вещь достается плохому человеку, но наиболее часто, когда речь идет о девушке. Данная пословица, активно функционируя в двух языках, превратилась во фразеологизм. Фразеологизмы такого рода называются паремиологизмами.

В ходе сопоставительного анализа был выявлен фразеологизм *талейин терс гелмек* [Türkmen diliniň frazeologik sözlügi, 1976: 325], который является сокращенной формой стихотворных строк Махтумкули “Талейин терс гелсе, багтын шор болса, // Палуданын пери диши сындырар («Дашы сындырар») (букв. «Если судьба отвернется от тебя и станешь несчастным, // Перо палуды зуб сломает») [Magtymguly, 2014: 327]. В словаре иранского ученого А.Деххода приводится эквивалент данного фразеологического выражения *بخت چون برگشت پالوده دندان بشکند* (бахт чун баргашт палуде данда:н бешеканад; букв. “если судьба отвернется, палуда сломает зуб”) [علی اکبر دهخدا, 2001: 393]. Слово “палуда” обозначает холодный напиток, приготовленный из крахмала в виде очень тонкого вермишеля с добавлением в него сиропа или сладкой воды и измельченного льда или снега [Meredow, 1997: 632]. Упомянутые выше фразеологические устойчивые выражения в двух сопоставляемых языках употребляются, когда речь идет о несчастном человеке.

Из приведенных примеров можно увидеть, что в обоих языках для выражения определённых значений часто используются идентичные фразеологические единицы, придающие речи особую выразительность. Большинство из фразеологических оборотов, использованных в стихотворениях Махтумкули, чрезвычайно употребительны и актуальны и в наши дни.

Известный переводчик А.Тарковский отмечая актуальность произведений Махтумкули как при жизни поэта, так и в наши дни, пишет: «Ныне имя Махтумкули звучит на многих языках и наречиях. И мысль его, и голос его многократно приумножились, многократно превзошли его прижизненную славу и известность. ... Но надо представить себе, какое величие духа должно было гореть в сердце поэта, чтобы Махтумкули остался Махтумкули до наших дней и впредь навеки» [6, 9–10, 11].

Необходимо отметить тот факт, что изучение пословиц и фразеологизмов даёт нам немало ценной информации о культуре, духовных ценностях, нравственных установках, традициях и обычаях, социальных приоритетах разных народов. Сравнивая пословицы, фразеологические выражения туркменского и персидского языков можно обнаружить сходство и различие между восприятием мира того или иного народа, а также выявить особенности, характерные только для определенной нации.

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El registro formal del lenguaje oral diplomático

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Daniela Vitanova. The formal register of oral diplomatic language

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Abstract. The study is enclosed in the pragmalinguistic analysis of the language of diplomacy in its oral modality within the high and formal register. The major objective is to outline the oral form of this specific language and to evidence that, despite sharing features with the written form, official and ritualised by norm, the oral expression has its own characteristics which constitute its particular outlook. The aim is to be achieved undertaking a semantic-pragmatic analysis of the most relevant phenomena identified in the diplomatic contributions in formal contexts. The applied methodology grounds a qualitative study of the corpus data consisting of speeches at high-level forums. The main result reveals that oral diplomatic communication, like its written correlate, is carried out on the axis of persuasion achieved through various discursive techniques raising the effectiveness of the message. The thesis that verbal activities depend on the convergence of certain factors in communication is confirmed. The conclusion is that formal oral discourse follows conventional norms and rules for precise elaboration of the text, but is also marked by the specificity of oral expression in pursuit of concrete pragmatic objectives. The results provide verified data that allow further research in the said under-studied area.

Keywords: diplomacy, oral discourse, formal register, expressive resources, persuasion

Даниела Витанова. ФОРМАЛНИЯТ РЕГИСТЪР НА УСТНАТА ДИПЛОМАТИЧЕСКА РЕЧ

Резюме. Изследването се разполага в областта на прагмалингвистичния анализ на езика на дипломатията и по-специално на неговата устна форма в рамките на високия и формален регистър. Основната цел е да се очертае устната разновидност на този специализиран език и да се докаже, че въпреки че споделя общи черти с

писмената форма, която по правило е официална и ритуализирана, устният профил притежава свои собствени характеристики, които му придават специфичен облик. За да се постигне тази цел, се предприема семантико-прагматичен анализ на най-релевантните явления, установени в устните изяви на дипломатите във формален контекст. Приложената методология се основава на качествено изследване на корпус от данни, състоящ се от речи, произнесени на форуми на високо равнище. Основният резултат, до който се достига, показва, че устната дипломатическа комуникация, така както и писмената, се осъществява по оста на убеждаването, постигнато чрез различни дискурсни техники, подсилващи въздействието на посланието. Доказва се тезата, че устната реализация зависи от определени фактори, които оказват влияние в процеса на комуникацията. Стига се до извода, че в официалния устен дискурс се спазват конвенционалните норми и правилата за прецизното изработване на текста, но същевременно той е белязан от спецификите на устната форма на изразяване в преследването на конкретни прагматични цели. Получените резултати предоставят засвидетелствани данни, които може да се използват за едно по-задълбочено проучване в тази недостатъчно разработена изследователска област.

Ключови думи: дипломатия, устен дискурс, формален регистър, изразни средства, убеждаване

Research/Научно изследване

Introducción

El objeto del presente artículo es el lenguaje diplomático en su forma oral dentro del estilo oficial y el registro lingüístico formal. Este campo de estudio es poco abordado y relativamente nuevo en las investigaciones lingüísticas tanto en Bulgaria como a nivel internacional. Por esta razón, consideramos que es de interés acercarnos al lenguaje profesional de la diplomacia y, especialmente, a su forma oral para demostrar que, a pesar de compartir rasgos con la modalidad escrita, destaca con unas características propias e identificables. La investigación realizada pretende ilustrar las peculiaridades pragmatolingüísticas y estilísticas sobre la base de un corpus representativo y aportar al estudio de un lenguaje cuyo uso y valor a escala global son indiscutibles.

Objetivos y tareas del estudio

En la esfera de la comunicación oral en el ámbito diplomático habrá que precisar que las manifestaciones de los profesionales toman dos direcciones en dependencia del contexto comunicativo y las relaciones interpersonales: una formal (relaciones simétricas, situación formal) y otra menos formal (entrevistas, medios sociales, etc.). El principal objetivo del artículo es investigar la primera modalidad del lenguaje posicionada en los marcos del registro formal y ritual regido por las

tradiciones, las normas convencionales y el protocolo internacional. Debido a los escasos materiales que existen sobre el problema, nos hemos propuesto realizar tal estudio para obtener unos resultados más detallados y objetivos. El análisis nos permitirá explicitar los rasgos distintivos de la forma oral del lenguaje diplomático y las funciones pragmáticas que desempeñan en el discurso. Las tareas concretas que nos proponemos son: 1) especificar los factores que conforman el alto grado de oficialidad; 2) situar el discurso diplomático en una posición intermedia entre la modalidad escrita y la oral; 3) identificar los rasgos peculiares de la modalidad oral. En nuestra opinión, el cumplimiento de las tareas planteadas hará posible profundizar en este lenguaje especializado y obtener unos resultados provechosos.

Tesis e Hipótesis

La tesis principal del estudio es que la comunicación diplomática, que se basa en la amistad y la armonía en las relaciones entre los estados, tiene como objetivo influir en la opinión del interlocutor. Con vistas a alcanzar dicha meta el diálogo se realiza en los ejes de la cortesía y la persuasión.

La primera hipótesis es que los factores que repercuten en el alto grado de oficialidad son las *relaciones entre los comunicantes* (en dependencia de su estatus en la jerarquía diplomática o según el grado de distancia/proximidad), *contexto en que se encuentran* (cumbres de alto nivel, mesas redondas, apariciones públicas, etc.) y *canal de comunicación que utilizan*, que en el caso concreto es el oral.

La segunda hipótesis sostenida es que el discurso oral formal se posiciona en el espacio intermedio entre la escritura y la oralidad.

La tercera hipótesis que planteamos es que la modalidad oral del lenguaje diplomático posee sus rasgos peculiares. El hecho mismo de haber sido planificados para ser pronunciados oralmente hace que los discursos destaquen con unas características de las que carecen los textos escritos.

Corpus y metodología del estudio

La metodología utilizada se basa principalmente en el método inductivo. Se procede al análisis interpretativo de los recursos lingüísticos del corpus desde una perspectiva pragmático-estilística, cuyos resultados permiten llegar a la conclusión general de que los medios de los diferentes niveles lingüísticos funcionan como técnicas verbales de la persuasión en el discurso diplomático oral. El corpus seleccionado comprende 52 muestras de diferentes tipos de intervenciones en este ámbito profesional (discursos, declaraciones, mensajes, entrevistas oficiales, etc.). La diversidad de fuentes permite hacer un análisis íntegro y establecer las particularidades del discurso oral diplomático.

El registro formal del lenguaje oral diplomático

Los datos recogidos son una muestra representativa de la comparecencia de diplomáticos y altos funcionarios de nacionalidad hispanohablante en cumbres que se caracterizan por las relaciones simétricas entre los participantes en dichos foros. Entre ellos, la Organización de las Naciones Unidas, la Unión Europea, los Ministerios de Asuntos Exteriores, la Casa Real de España, la Organización de Seguridad y Cooperación Europea, la Comunidad de Estados Latinoamericanos y Caribeños, los sitios oficiales de Embajadas, etc.

Las situaciones comunicativas en que se desenvuelve el discurso profesional son de carácter institucionalizado, oficial y respetuoso, lo que posiciona los discursos formales en el espacio intermedio entre la oralidad y la escritura. Son textos previamente elaborados que, tras ser presentados, se publican en los canales oficiales por contener información de gran envergadura para las oficinas diplomáticas y los gobiernos nacionales. Todo ello supone preparar un texto bien estructurado y argumentado, con un lenguaje pulcro, coherente y preciso. Se requiere, asimismo, el empleo de fórmulas de cortesía adecuadas, tratamientos honoríficos y términos específicos de acuerdo con los temas tratados. Lo dicho comprueba que el lenguaje oral diplomático comparte muchos rasgos del texto oficial escrito, pero, al mismo tiempo, conforme con el contexto comunicativo y el canal utilizado, puede presentar ciertas variedades de las normas estereotipadas.

En suma, el texto oral formal no presenta diferencias sustanciales con el texto escrito en lo referente a la formalidad debido al carácter oficial. Las relaciones entre los interlocutores se despliegan en el eje de la simetría y, por lo general, la interacción se da en foros internacionales muy altos. Sin embargo, en el análisis del corpus han destacado unos rasgos que aparecen prioritariamente en los discursos orales. A continuación, pasamos a especificarlos y a justificar su presencia activa en el habla de los diplomáticos.

Análisis de los recursos lingüísticos en el lenguaje oral diplomático

Datos históricos, citas y referencias a personajes emblemáticos

Tras haber revisado un número considerable de textos orales podemos constatar que, en gran parte de ellos, los oradores recurren a la inserción de **datos históricos** y nombres de personajes ilustres de la historia, la cultura, la filosofía, la literatura, las artes, etc. Este recurso tan preferido por los diplomáticos tiene su lógica explicación. Es el deseo de demostrar serios conocimientos sobre la historia y la cultura, evidenciando que lo que ha ocurrido en el pasado tiene sus consecuencias en el presente. Volviendo la mirada hacia momentos históricos, se revelan las raíces de la situación coyuntural o se recuerdan las ideas originales de los fundadores de proyectos políticos que muchas veces resultan desconocidas u olvidadas por las personas de hoy. Es más, respaldando sus palabras con hechos verosímiles, los ora-

dores se proponen dar mayor credibilidad a su discurso haciéndolo más elocuente y persuasivo.

En el discurso [1], el ministro de Asuntos Exteriores Miguel Ángel Moratinos, en distintas partes de su intervención, alude a hitos históricos en el viejo continente para reafirmar la importancia del Consejo de Europa. En [1] y [2] sobresalen los nombres de los *audaces* fundadores del proyecto europeo, *Robert Schuman* y *Jean Monnet*, que pusieron sus bases y cuyas ideas deberían alumbrar las políticas llevadas a cabo en la actualidad:

[1] Los ciudadanos españoles recuerdan con gratitud y profundo reconocimiento la apuesta decidida por la *Transición Democrática* en nuestro país, que supuso que el Consejo de Europa nos admitiese en 1977; ... Algo similar ocurrió con los países de Europa Central y Oriental tras la caída del Muro de Berlín. ... Si aquellos audaces fundadores de la Europa política en 1949, sobre las ruinas de un Continente devastado por la destrucción física y moral, pudieran hoy vernos aquí reunidos ... *Robert Schuman* decía en 1951 ante el Consejo de Europa: “Al igual que la Naturaleza, las auténticas ideas acaban por ser reconocidas y utilizadas”. (www.coe.int/t/dcr/summit/20050516_speech_moratinos_fr.asp)

[2] Uno de los padres fundadores, *Jean Monnet*, decía que nuestra comunidad no solo busca unir mercados y economías sino, sobre todo, unir gentes. (www.politicaexterior.com/articulo/espana-como-actor-para-el-dialogo-el-entendimiento-y-la-paz/)

Aparte de los fundadores de la idea europea, se citan figuras claves de la política que, durante su gobierno, han ido configurando el rumbo de las relaciones internacionales en el siglo XX:

[3] Grandes líderes del s. XX como *Konrad Adenauer*, *Charles de Gaulle* o quizás *Churchill* nos permiten entender que las relaciones internacionales, la diplomacia, son el camino para vencer a estos regímenes autoritarios. (www.cancilleria.gob.ec/academiadiplomatica/wp-content/uploads/sites/50/2022/05/Discurso-del-canciller-JC-Holguin-Di%CC%81a-del-Diploma%CC%81tico-OK.pdf)

Otro gran hito que marcó la historia mundial, el *Descubrimiento de América* (denominado eufemísticamente *encuentro con América*) [4], aparece con frecuencia en los discursos de alto nivel. El embajador de España en Bolivia alude a la efeméride histórica, *12 de octubre de 1492 (Día Nacional de España)* en relación con otros dos acontecimientos clave en la historia de España, la consolidación del territorio nacional y la publicación de la primera Gramática Castellana por Antonio de Nebrija. En el discurso de bienvenida pronunciado con motivo de la Fiesta Nacional de España llama la atención la frase cortés *nuestra querida América*, como muestra de amistad y confianza hacia los invitados latinoamericanos:

[4] Bienvenidos a esta fiesta del *12 de octubre, día nacional de España*, que celebramos a ambas orillas del Atlántico, allá en Europa y también en tantos lugares de *nuestra querida América*. Cuando se instituyó esta festividad se eligió esta fecha porque simboliza la *efeméride histórica en la que España, en 1492*, a punto de concluir *la integración de sus distintos reinos*, inició un período histórico en el que se produjo su *encuentro con América*. El 12 de octubre es también una fiesta cultural. Tal afirmación deriva de un hecho incuestionable: *en 1492, se publica la Gramática Castellana de Antonio de Nebrija*, el primer libro impreso en Europa centrado en el estudio de las reglas de una lengua romance. (www.exteriores.gob.es/Embajadas/lapaz/es/Comunicacion/Noticias/Paginas/Articulos/20161011_NOT1.aspx)

Al evocar acontecimientos pasados, los profesionales buscan despertar los recuerdos y la sensibilidad, por lo cual dicho mecanismo llega a ser uno de los más preferidos en el intento de influir en la mentalidad del interlocutor.

Además de poner énfasis en los eventos históricos, los oradores a menudo se proponen rendir homenaje a personajes ilustres de la historia o de otras esferas de la vida social y cultural en busca de la atención y la confianza del público. El nombre citado funciona como un *argumento de autoridad* con una marcada fuerza persuasiva. Haciendo referencia a figuras emblemáticas, los comunicantes se basan en el supuesto de que la **referencia** será fácilmente reconocida e interpretada por todos, por lo cual servirá para alejar el discurso de los temas triviales, haciéndolo más vivo, conmovedor y convincente.

En sus intervenciones, los líderes latinoamericanos, especialmente los de Venezuela, muestran su profundo respeto hacia el héroe nacional, *Simón Bolívar, El Libertador de América* [5]. El culto al personaje histórico ineludiblemente remite a la historia de América Latina. En su intervención emocional en presencia de su homólogo venezolano [6], el embajador de Colombia en Italia alude a la vez a los *padres liberadores* de sus dos países (*Bolívar y Santander*), lo que constituye un gesto de cortesía y reconocimiento de la historia del país anfitrión:

[5] ... casi al mismo tiempo, *Simón Bolívar* aseguraba que “el sistema de gobierno más perfecto es aquel que produce mayor suma de felicidad posible, mayor suma de seguridad social y mayor suma de estabilidad política”. (lopezobrador.org.mx/2021/11/09/discurso-del-presidente-andres-manuel-lopez-obrador-en-el-consejo-de-seguridad-de-la-organizacion-de-las-naciones-unidas/)

[6] Hoy en este breve saludo sólo mencionaremos que nuestros padres de la patria, con *Bolívar* y *Santander* a la cabeza, hicieron un gran aporte que está bien sintetizado en la frase “Bolívar con su espada nos dio la independencia, y Santander con las leyes, nos dio la libertad”. (roma.consulado.gov.co/sites/default/files/news/attachments/discurso_embajador.pdf)

Aparte de los personajes históricos, otras figuras a las que hacen referencia los diplomáticos son los grandes pensadores, filósofos y célebres escritores, con lo cual

pretenden reafirmar el valor de la cultura y, al mismo tiempo, demostrar sabiduría como refuerzo de sus argumentos. En [7] y [8] se evocan las palabras de los eminentes filósofos españoles *José Ortega y Gasset* y *Séneca*. El ministro de Exteriores de España J. M. García Margallo cita las palabras de *Séneca* para apoyar su postura contra la pena de muerte. Josep Borrell, en sus palabras de despedida como presidente del Parlamento Europeo [9], explica cómo se imagina un encuentro entre las dos figuras eminentes, *Jean Monnet* y el célebre poeta español *Antonio Machado*, y las frases que habrían podido intercambiarse de haber tenido esa oportunidad. La intención del diplomático es apelar a los dirigentes europeos a seguir el camino y las ideas trazadas por estos pensadores:

[7] Es de justicia reconocer que al éxito de la Presidencia eslovena ha contribuido en gran medida la elección de su eje vertebrador: la migración y la integración. Se trata, sin duda, como hubiera dicho *el filósofo español Ortega y Gasset*, del auténtico tema de nuestro tiempo. (www.osce.org/files/f/documents/7/3/17233.pdf)

[8] “El hombre es algo sagrado para el hombre”, nos dijo *Séneca, un español universal*. (www.osce.org/files/f/documents/e/f/97886.pdf)

[9] Este momento me hace imaginar un encuentro, que nunca ocurrió, entre *Jean Monnet* y el gran poeta español *A. Machado*. “Todo pasa y todo queda, pero lo de los hombres es pasar...” decía el poeta. Si, “los hombres pasan, pero las instituciones quedan” decía *Monnet* “guardando el camino que se ha hecho al andar” le hubiera podido responder *Machado*. (www.europarl.europa.eu/former_ep_presidents/president-borrell/defaultes_mac.htm)

Las citas que siguen remiten a los clásicos de la literatura y sus sabias palabras, *Antoine de Saint – Exupery, William Shakespeare, Carlos Fuentes*:

[10] Inspirándonos en las palabras de *Antoine de Saint – Exupery*, podemos decir que “apreciarse no es solo mirarse el uno al otro, es mirar, juntos, en la misma dirección”. (e00-elmundo.uecdn.es/documentos/2015/06/03/discurso_castellano.pdf)

[11] A fin de cuentas, como decía *William Shakespeare*: “What we call a rose by any other name would smell as sweet”... (www.europarl.europa.eu/former_ep_presidents/president-borrell/defaultes_mac.htm)

[12] Como lo expresara *Carlos Fuentes* al recibir el Premio Cervantes: a España le concierne lo que ocurre en Hispanoamérica, y en Hispanoamérica nos concierne lo que ocurre en España. (embamex.sre.gob.mx/espana/images/stories/Embajada/40_Mex-Esp_3de3.pdf)

Especial mención merece la alusión al genio de la literatura española *Miguel de Cervantes* y sus dos personajes célebres *don Quijote* y *Sancho Panza*. En gran parte de sus discursos oficiales los diplomáticos españoles y, especialmente, el Rey de España, hacen referencia a estas figuras, casi siempre al final de sus intervenciones. El propósito de tal empleo es bien claro: demostrar respeto y homenaje hacia la

propia cultura e infundir sabiduría para poder impactar a la sociedad y para que su mensaje resulte convincente:

[13] Señorías, tenemos un gran País; Somos una gran Nación, creamos y confiamos en ella. *Decía Cervantes en boca de Don Quijote*: “no es un hombre más que otro si no hace más que otro”. (oiss.org/wp-content/uploads/2000/01/Discurso_de_proclamacion_del_Rey_Felipe_VI.pdf)

[14] Precisamente este año conmemoramos el *400 aniversario de la muerte de Cervantes, genio de la literatura universal*”; “*Para nosotros, hijos de Cervantes*”; “*Los hacemos con el ánimo de don Quijote y la lealtad de Sancho Panza*. No en vano, como decía nuestro clásico universal, “cada cual es artífice de su propia ventura” y los españoles queremos ser artífices de unas NNUU donde impere, para todos, la ventura de los derechos humanos y el respeto de la dignidad humana. (www.casareal.es/ES/Actividades/Paginas/actividades_discursos_detalle.aspx?data=5600)

En resumen, las citas y referencias son un mecanismo retórico muy productivo en los discursos formales en foros de alto nivel. Los nombres de las grandes figuras de la historia y la cultura están presentes para demostrar a la sociedad que, a pesar de los años que han pasado no se ha olvidado el legado que han dejado nuestros antecesores y que su sabiduría está grabada en la memoria colectiva. Es, pues, una manera indirecta de influir en la audiencia, de motivarla a seguir los ejemplos aducidos.

Medios expresivos y estilísticos

En el lenguaje oral, las figuras estilísticas tienen una presencia bastante notoria, ya que sirven para *ir más allá* de lo que se quiere decir, dotando el enunciado de una carga subjetiva, independientemente de la solemnidad de la situación. Estos medios son muy eficaces, ya que cumplen una serie de funciones pragmáticas que nos planteamos señalar.

Un recurso específico que hemos comprobado en los textos orales analizados son las **enumeraciones** de datos cuantificables, siglas, sustantivos, adjetivos, verbos, nombres, etc.

El presidente de Chile comparte ante la Asamblea de la ONU los daños sufridos tras el terremoto devastador en su país, reclamando solidaridad y ayuda a la comunidad internacional. Las cifras confieren exactitud y magnitud de la información incrementando el impacto persuasivo:

[15] Chile vive también tiempos dramáticos. Hace pocos meses, nuestro país, sufrió el mayor terremoto en la historia conocida de la humanidad. *521* compatriotas perdieron sus vidas y casi *2 millones* resultaron damnificados. Ciudades y pueblos enteros fueron arrasados. *Centenares* de hospitales, consultorios, puentes, puertos, aeropuertos y edificios públicos quedaron inutilizables. *1.250.000* niños y jóvenes, *1 de cada 3*, quedaron impedidos de iniciar su año

escolar porque sus escuelas resultaron derrumbadas. El daño total, tanto público como privado, alcanzó los *US\$ 30.000 millones*, equivalentes al *18%* de nuestro PIB, constituyéndose en el mayor perjuicio patrimonial que nuestro país haya debido soportar en toda su historia. (gadebate.un.org/sites/default/files/gastate-ments/65/65_cl_es_24.pdf)

En el ejemplo que sigue el ministro de Exteriores J. M. Albares enfatiza los esfuerzos que ha hecho el estado español al evacuar a ciudadanos en situación de peligro de los principales focos de conflicto (Afganistán, Ucrania, Gaza, Israel, etc.). La acumulación de cifras, años, porcentajes, etc., en un mismo párrafo, además de aportar datos, demuestra la responsabilidad asumida por parte del estado, pero esta táctica discursiva podría ejercer un efecto contraproducente, puesto que de este modo el oyente se despista y pierde el hilo del mensaje:

[16] ... lo que hicimos en Afganistán: evacuando a los españoles y colaboradores afganos: *2.918* personas. Es lo que hicimos en Ucrania, evacuando a *142*. Es lo que hicimos en Sudán: sacando desde Jartum a *180*. En Níger, donde evacuamos a *74*, y desde Israel viajaron a Torrejón en octubre *429* ciudadanos. En noviembre, salieron de la Franja de Gaza *187* personas gracias a la intervención de España. Y lo seguiremos haciendo siempre que sea necesario. (www.politicaexterior.com/articulo/espana-como-actor-para-el-dialogo-el-entendimiento-y-la-paz/)

Se registra, además, una preferencia por la **repetición** [17] y la **concatenación** [18] que conllevan una intensificación semántica, haciendo el discurso más sugestivo y patético:

[17] Por lo tanto, *esa diplomacia* que este Gobierno quiere defender, *una diplomacia preventiva, una diplomacia humanitaria, una diplomacia ciudadana*. (www.politicaexterior.com/articulo/espana-como-actor-para-el-dialogo-el-entendimiento-y-la-paz/)

[18] *La crisis climática* agrava la crisis alimentaria, *la crisis sanitaria* profundiza *la crisis social*, *la crisis energética* recrudece *la crisis económica*, y esta última pone en peligro la paz mundial. Y transversalmente a todo ello opera la no menos perniciosa *crisis de la verdad* ... (mppre.gob.ve/publicacion/1196-discurso-del-presidente-nicolas-maduro-leido-por-el-canciller-carlos-faria-en-77-asamblea-general-de-la-onu)

En [19] el uso reiterado de una de las palabras clave del vocabulario diplomático, *reto*, en una ampliación gradual hasta llegar a la culminación en *el éxito esperado en 2025*, hace resaltar los puntos de importancia en una escala ascendente. Superar los *retos* (eufemismo de situaciones críticas) y alcanzar las metas es lo que se proponen los dirigentes:

[19] *Tenemos retos*, siempre hay *retos*, y *tenemos metas* que alcanzar. Pero también *tenemos* una fuerza: el estar juntos; *retos políticos, económicos y territoriales* de la hora presente. En 2025 creo que *tenemos un reto, un gran reto que*

debemos culminar con éxito ... (www.lamoncloa.gob.es/presidente/intervenciones/Paginas/2024/10012024-conferencia-embajadores.aspx)

Veamos unos ejemplos en que se recurre a la acumulación de **sinónimos**. El Rey de España utiliza con frecuencia palabras sinónimas, lo cual enfatiza sus mensajes políticos:

[20] Permítame que le reitere, nuestra más *cálida y afectuosa bienvenida ...* Y en este punto, permítanme tener un recuerdo especial para la cooperante española Emma Igual, ejemplo de espíritu de *entrega, generosidad y coraje. Una paz integral, justa y duradera*, para lo que es esencial la *retirada completa, inmediata e incondicional* de todas las fuerzas rusas del territorio de Ucrania dentro de sus fronteras internacionales. (www.casareal.es/ES/Actividades/Paginas/actividades_discursos_detalle.aspx?data=6620)

[21] La mejor forma de defender[los] desde el trabajo codo con codo con *nuestros socios, amigos y aliados*. (www.politicaexterior.com/articulo/espana-como-actor-para-el-dialogo-el-entendimiento-y-la-paz/)

Una figura esencial en el habla de los diplomáticos es el **eufemismo** que representa una designación metonímica de atenuación. En la diplomacia, este recurso es empleado con mucha frecuencia y está estrechamente vinculado con la cortesía verbal. Es en este estilo funcional donde más destaca, según F. Rodríguez González (1988, 154), “la propensión al eufemismo por la necesidad de mostrar una buena faz a la opinión pública en cualquier acontecimiento”. La aparición del eufemismo obedece, pues, a razones sociales o puramente intencionales: atenuar la expresión para atenerse al lenguaje políticamente correcto conforme a las normas de cortesía y al tono elegante o para disimular una realidad desagradable. En opinión de C. Villar (2006, 217), en el discurso diplomático el eufemismo “no cumple una función estética”; “esta conocida forma de transmitir un mensaje de contenido muy serio de forma cortés corresponde a una toma de posición encubierta, de manera indirecta”. De ello se deduce que los eufemismos se utilizan a menudo para disfrazar la esencia del mensaje que, al agradar al oyente, consiguen cumplir las intenciones comunicativas. Las dos funciones, cortesía o encubrimiento, posicionan este medio expresivo como uno de los más reiterados en la retórica diplomática.

El especialista en diplomacia M. Morales Lama (2012, 23-24) sostiene que el lenguaje diplomático es el único instrumento que permite, “mediante cautelosas gradaciones, formular una advertencia seria a su contraparte, de conformidad con las normas de convivencia internacional sin emplear vocablos amenazadores”. El autor resume algunas de las **frases convencionales** que, por muy amables que parezcan, “poseen un valor de cambio conocido”. Así, en caso de utilizar frases como *el gobierno de mi país ve con inquietud*, queda claro que el gobierno que representa se propone adoptar una actitud decidida. Al pronunciar *el gobierno de mi país se siente obligado a formular reservas con respecto a un tal asunto*, dice en realidad que su gobierno no permitirá determinada acción.

Aparte de estas frases estereotipadas empleadas en la comunicación oficial, en nuestro corpus destacan otros ejemplos de eufemismos. Como hemos mencionado anteriormente, los vocablos sinónimos *retos* y *desafíos* aparecen prácticamente en todos los textos diplomáticos, junto con *asuntos*, *temas*, *cuestiones*, *problemas*, para sustituir vocablos de contenido semántico más grave como *guerra*, *terrorismo*, *amenaza*, *pobreza*, *desempleo*, *desigualdad*. En el ámbito económico se utilizan términos como *recesión* por *crisis económica*, *carencia de recursos* por *pobreza* y el más reiterado *países en vías de desarrollo* evitando llamarlos *países pobres*:

[22] ... enriquecer el entramado económico de *los países emergentes* y en *desarrollo*. La ONU tiene la responsabilidad especial para con *los países en vías de desarrollo* y América Latina tienen un papel muy importante a desempeñar en este proceso. (eperu.cancilleria.gob.ar/es/content/discurso-del-jefe-de-la-delegacion-argentina-embajador-rafael-mariano-grossi-ante-el-plenari)

Las frases *vivimos en tiempos especiales*, *la situación que vivimos* o una *situación compleja* son reiteradas con el fin de evitar las connotaciones negativas que comporta el término *crisis*:

[23] ... configuran *una situación compleja*, a la que los gobiernos y pueblos africanos buscan respuestas ... (www.politicaexterior.com/articulo/espana-como-actor-para-el-dialogo-el-entendimiento-y-la-paz/)

Casos semejantes detectamos en el uso de *conflictos* o *intervenciones militares* (guerras), *actos violentos* (asesinatos o terrorismo):

[24] ... cuando he tenido ocasión de poder referirme a estos *dos conflictos* que sacuden a *Gaza* y *Ucrania* (www.lamoncloa.gob.es/presidente/intervenciones/Paginas/2024/10012024-conferencia-embajadores.aspx)

[25] Al pueblo hermano de Ecuador le traslado mi solidaridad y el apoyo a sus instituciones democráticas para restablecer la normalidad tras *los actos violentos* que condenamos. (www.politicaexterior.com/articulo/espana-como-actor-para-el-dialogo-el-entendimiento-y-la-paz/)

Unos eufemismos muy característicos son los relacionados con la *muerte* por ser esta “una de las realidades más humanas, más universales y más difíciles de poner en palabras” (Soledad González, 2019, 152). Para eludir su mención directa se utilizan formas eufemísticas:

[26] Hoy, además, recordamos a los miles de personas que *han perdido la vida* y con especial emoción ... ([/www.fpa.es/es/sm-el-rey/discursos/2020/](http://www.fpa.es/es/sm-el-rey/discursos/2020/))

[27] El Embajador de Venezuela en el Reino de Jordania expresa sus Condolencias por *la lamentable partida física* del Presidente Ebrahim Raisi ... (www.instagram.com/cancilleriave/p/C7SLsivuerF/)

[28] ... *su desaparición* constituye *una pérdida irreparable y dolorosa* pero su ejemplo y patriotismo permanecerán como ejemplo para todos los bolivianos.

(www.exteriores.gob.es/Embajadas/lapaz/es/Comunicacion/Noticias/Paginas/Articulos/20150128_NOT1.aspx)

La construcción pasiva también se utiliza como técnica eufemística. Este matiz neutral y despersonalizador es empleado deliberadamente en el registro oral formal:

[29] ... tenemos un problema de legitimidad en el orden internacional que *debe ser resuelto* con reformas (www.lamoncloa.gob.es/presidente/intervenciones/Paginas/2024/10012024-conferencia-embajadores.aspx)

El reiterado eufemismo *vulnerabilidad* o *personas en situaciones de vulnerabilidad* sirve para aludir a los discapacitados, a los inmigrantes, a personas maltratadas u otros grupos marginalizados:

[30] Avanzar hacia el respeto pleno de los derechos humanos implica elaborar políticas que permitan enfrentar los *diferentes factores de vulnerabilidad*. Uno de estos factores es, sin duda, *la situación de migración*. (www.mre.gov.py/index.php/galeria/discursos-1/discurso-del-canciller-de-paraguay-embajador-eladio-loizaga-en-la-25-sesion-ordinaria-del-consejo-de-derechos-humanos-de-la-onu)

Un tema muy delicado que se está tratando con precaución y precisa de un lenguaje políticamente correcto es el del *género*, disfrazando la presencia de sexualidad e implicando a todas las personas sin discriminación alguna. Se ha adoptado el concepto *violencia de género* buscando una neutralidad, aunque en la mayoría de las ocasiones se refiere a la violencia contra la mujer:

[31] Quiero resaltar la labor en asistencia a mujeres españolas *víctimas de violencia de género* y a sus hijos, que es una de las prioridades de la protección y asistencia de los españoles en el exterior. (www.politicaexterior.com/articulo/espana-como-actor-para-el-dialogo-el-entendimiento-y-la-paz/)

No cabe duda de que los eufemismos tienen una especial aplicación en el lenguaje diplomático debido a su función principal de reemplazar conceptos desagradables o de referirse a temas sensibles de forma velada para que el mensaje “suene” de modo atenuante y cauteloso. Este recurso se convierte en una de las armas del buen diplomático: hablar con tacto y delicadeza mitigando los efectos negativos, disimular con elegancia para agradar al interlocutor, elegir el vocablo más acertado para conseguir los propósitos planteados.

Un recurso estilístico que sobresale de forma notoria en el corpus oral es la **anáfora**, figura muy común en el estilo literario, cuya presencia destaca también en los discursos diplomáticos pronunciados en actos públicos y, ante todo, dirigidos hacia los ciudadanos. Dicha predilección se debe a la función de la anáfora de mantener la atención del oyente, provocar la reflexión e intensificar la fuerza emocional del mensaje. Por tanto, constituye una de las principales técnicas de persuasión. Los componentes anafóricos pueden ser el *nombre del país*, la *institución* que se representa u otro concepto que se quiere poner de relieve. Al mencionar varias veces lo

mismo resulta más fácil para la audiencia recordar la idea principal y retenerla en la memoria a largo plazo. Las partes de los discursos en que se encuentran las anáforas, suelen ser las más sugestivas, puesto que cuando se escucha la misma frase, pronunciada además con un tono patético, se genera un impacto emocional. Así, en [32] el nombre de España es reiterado con una intensidad llamativa por parte del presidente del Gobierno para convencer a los embajadores de que España asume con responsabilidad los deberes que le incumben:

[32] *Una España* que defiende la universalidad de los derechos humanos ...

Una España que apuesta clara y decididamente, como decís en vuestro lema “Por la paz”

Un país que impulsa y que se compromete en la lucha

Una España que escala puestos en todos los rankings democráticos

Una España que asume sin complejos su pluralidad política

Una España segura de sí misma que se acepta tal y como es

Hoy *España* avanza en convivencia

Es *la España* decidida a ser protagonista por primera vez en nuestra historia

Un país que necesariamente tiene que hacerse atractivo para el comercio

Esta es, embajadoras y embajadores, *la España* que han elegido los españoles, [...].
(www.lamoncloa.gob.es/presidente/intervenciones/Paginas/2024/10012024-conferencia-embajadores.aspx)

Otro mecanismo tradicional en los discursos es la **interrogación retórica** que contiene implícitamente la respuesta, pero provoca al auditorio y sugiere de forma encubierta la dirección de interpretación, por lo que cumple la función comunicativa de persuadir. Constituye, por tanto, un medio táctico más para lo que se pretende comunicar imponiendo la respuesta obvia. En [33] se plantean varias preguntas sucesivas para aumentar el efecto argumentativo. Además de la acumulación de preguntas, el comunicante anticipa la evidente respuesta negativa con la que culmina su discurso:

[33] *¿Estamos frente a una evolución de la forma cómo se relacionan los países, superando tradicionales reglas de la convivencia, respeto mutuo y estricto apego al derecho internacional?*

¿Estamos evolucionando hacia una creciente intervención en los asuntos internos de nuestros países, con base en convicciones ideológicas y no en una observación honesta de la realidad?

¿Se va a convertir en la regla intervenir en procesos políticos encausados soberanamente por los países y sus instituciones en el marco de sus constituciones y leyes? Tengo la esperanza de que la respuesta a estas preguntas sea *un rotundo no*. (www.gob.pe/institucion/embajada-del-peru-en-espana/noticias/680365-discurso-con-motivo-de-la-juramentacion-del-embajador-ignacio-higueras-en-el-cargo-de-vice-ministro-de-relaciones-exteriores)

La **metáfora** es, sin lugar a duda, la figura más potente y preferida por los comunicantes. Para destacar el papel de este fenómeno lingüístico y conceptual nos parece importante señalar sus principales funciones estratégicas: 1) aporta expresividad; 2) transmite una carga emocional buscando mayor énfasis en el discurso; 3) sirve para influir en el oyente, impresionarlo o guiar el curso de la comunicación mediante la utilización de imágenes; 4) modula la conducta en una dirección determinada y en beneficio del hablante. La abundancia de expresiones metafóricas en los discursos diplomáticos se justifica por la necesidad de hacer comprensibles los asuntos de la vida pública a los ciudadanos y por el deseo de influir en las percepciones y, de ahí, en la conducta de los homólogos o de toda la sociedad. Cabe subrayar que en el registro formal prevalecen las metáforas universales y lexicalizadas que, debido a su uso frecuente, han perdido la fuerza y eficacia imaginativa. Están tan integradas en el sistema lingüístico que casi no se perciben como figuras, por lo que no resultan tan originales, pero, por otro lado, son fáciles de interpretar por los representantes de diferentes culturas. Llama la atención que en las intervenciones altamente formales predominan *metáforas estructurales*, en las cuales los conceptos están estructurados metafóricamente en términos de otros (Lakoff, Johnson, ([1980] 1998). Este tipo de metáforas representan un mecanismo muy apropiado para construir la realidad haciendo más inteligible la comunicación. Así, las *políticas, las ideas y las relaciones son edificios, caminos, máquinas, vehículos, plantas*, etc.

La metáfora más frecuente en los textos seleccionados es la relativa a *política y relaciones* (dominio meta) asociada a *edificio* (dominio fuente). La estructura conceptual de la construcción (*cimientos, piedras, bases, puentes, almacén, pilares*, etc.) se proyecta sobre las nociones más abstractas (*construir un camino, construir el edificio europeo, construir la seguridad, construir consensos, edificar la paz, arquitectura europea e internacional, arquitectura financiera, espíritu constructivo, edificar la paz, echar bases sólidas, cimentar las relaciones, tender/construir/levantar puentes*, etc.). Al mismo tiempo, el concepto *construcción* enfatiza la utilidad de crear, reforzar, estabilizar las instituciones, los acuerdos, los lazos, etc.

En este campo semántico aparecen algunas expresiones que merecen ser comentadas. En [34], la antítesis *roca* (lo firme) -*arena* (lo inestable) pone de relieve los esfuerzos que se deberían aplicar para tener bases sólidas. En [35] se utiliza *baluarte* con valor de intensificación para resaltar la fuerza defensiva de Europa. *Tender un puente* en [36] alude al *vínculo* que une las posiciones, al diálogo mutuo entre las partes. La locución popular y universal *piedra angular* [37], que tiene sus orígenes en la Biblia, subraya la importancia del fundamento (la Constitución) que ayuda a *soportar* la estructura establecida (la democracia):

[34] Pero para *construir sobre roca y no sobre arena*, ni siquiera lo anterior será suficiente. (gadebate.un.org/sites/default/files/gastatements/65/65_cl_es_24.pdf)

[35] *España va a seguir siendo ese baluarte en la defensa de una Europa más grande, mucho más integrada, más federal ...* (www.lamoncloa.gob.es/presidente/intervenciones/Paginas/2024/10012024-conferencia-embajadores.aspx)

[36] ... *seguir tendiendo puentes transatlánticos* a partir de la Cumbre Iberoamericana ... (embamex.sre.gob.mx/espana/images/stories/Embajada/40_Mex-Esp_3de3.pdf)

[37] Hace 40 años recuperamos la democracia y aprobamos la vigente Constitución, *pedra angular que soporta* nuestra democracia. (www.exteriores.gob.es/Embajadas/mexico/es/Comunicacion/Noticias/Paginas/Articulos/Discurso-Fiesta-Nacional-2017.aspx)

En similar dirección a la proyección metafórica de *construcción*, se utilizan los verbos *forjar* (el hierro) y *tejer* (el tejido) [38] y [39] como actividades de formar, crear o entrelazar, típicas del ámbito de la diplomacia. En [40] *pensar es tejer* ilustra otra forma de conceptualizar la actividad mental. La metáfora inspirada en la actividad textil es una de las muy acertadas porque, según R. Ortín y S. Rodríguez Echazu (2017, 107-108), se relaciona con una de las primeras técnicas humanas (coser, tejer) que “simboliza nacimiento y crecimiento”, por tanto, alude a “la transformación de pensamiento”:

[38] ... nuestros instrumentos para *forjar alianzas* con la sociedad civil y el sector privado ... (www.politicaexterior.com/articulo/espana-como-actor-para-el-dialogo-el-entendimiento-y-la-paz/)

[39] ... hemos tenido la oportunidad de contribuir a *tejer aún más estas redes* gracias a la conmemoración de 400º aniversario de la muerte de Cervantes ...)

[40] ... *han tejido con su pensamiento*, su sentimiento y acciones, las relaciones únicas e ilimitadas que unen a nuestras naciones. (embamex.sre.gob.mx/espana/images/stories/Embajada/40_Mex-Esp_3de3.pdf)

Otra metáfora estructural frecuente es la conceptualización de la *política* mediante el *camino* (*senda, ruta, rumbo*) o el *viaje* (*la política es un viaje*) y, como el movimiento alude a la dirección hacia adelante, se entrecruza con el eje orientacional en el espacio (*atrás-adelante*). Dicha representación es bastante reiterada, puesto que se relaciona con el tiempo, la ruptura del pasado y la proyección de planes hacia el futuro, para enfatizar el rumbo que se debe seguir sin marcha atrás. Lógicamente, dichas metáforas reflejan el concepto de progreso como algo *positivo*:

[41] ... consolidación del *camino del crecimiento* ... (www.exteriores.gob.es/Embajadas/mexico/es/Comunicacion/Noticias/Paginas/Articulos/Discurso-de-Embajador-de-Espa%C3%B1a,-Fiesta-Nacional.aspx)

(www.lamoncloa.gob.es/presidente/intervenciones/Paginas/2024/10012024-conferencia-embajadores.aspx)

[42] Somos, socios y amigos, compañeros y aliados en la *senda del progreso*. (casareal.es/ES/Actividades/Paginas/actividades_discursos_detalle.aspx?data=5493)

A partir del dominio fuente *máquina*, en la retórica diplomática se emplean con mucha intensidad los vocablos que denominan objetos o actividades que perte-

necen al mismo dominio fuente, como *instrumentos*, *herramientas*, *mecanismos*, *cadena*s para aludir a los medios políticos que utiliza la diplomacia:

[43] ... dicen que no hay *instrumento* militar y acuden a *instrumentos militares* ... (<https://cadenaser.com/audio/001RD010000004539949/>)

[44] ... [España] es un actor para el diálogo y el entendimiento y tenemos *herramientas* y recursos para hacerlo. Y si hablamos de paz y de entendimiento, de lazos que unen pueblos y gentes, *nuestra gran herramienta* es y será siempre la lengua que compartimos ... (www.politicaexterior.com/articulo/espana-como-actor-para-el-dialogo-el-entendimiento-y-la-paz/)

Asociar la *política* con el *vehículo* es una visión muy reiterada (*tren*, *carro*, *motor*). La máquina nos ayuda a movernos hacia adelante, hacia el cambio anhelado por todos. Esta metáfora estructural se entrecruza, igual que el concepto del *camino*, con el eje *adelante-atrás*. *Adelante* es mejor, es apostar por el futuro en el sentido de progreso y no retroceder hacia el pasado. Este tipo de metáforas son unas técnicas de convencer muy patentes en el discurso público:

[45] ... supieron derribarlo a tiempo y *subirse al carro del progreso* ... (gadabate.un.org/sites/default/files/gastatements/65/65_cl_es_24.pdf)

[46] Apostando por un mercado fuerte, corazón del proyecto europeo y garante y *motor de nuestro bienestar y prosperidad*. (casareal.es/EN/Actividades/Paginas/actividades_discursos_detalle.aspx?data=6584)

En [47] aparece otra metáfora estructural en la que el Rey de España asocia la *situación crítica internacional* (dominio meta) con el *teatro* (dominio fuente): el drama de la guerra. El verbo *azotar* extiende su significado literal de dar azotes (dominio fuente) hacia los efectos producidos aludiendo a los daños sufridos (dominio meta) a causa de la guerra en la franja de Gaza:

[47] ... cuando *el drama de la guerra azota* a poblaciones enteras y a los derechos humanos ... (www.abc.es/espana/felipe-defiende-solucion-politica-acabar-violencia-franja-20240111193612-nt.html)

La metáfora estructural *nuestra mejor baza*, en boca del ministro de Asuntos Exteriores de España J. M. Albares, representa el mundo de las relaciones internacionales como un *juego de naipes* en el que hay que apostar por la carta de más valor, *el español*, por ser la lengua común que une a los países de ambos lados del Atlántico. El mismo orador asocia la política con *el mundo del espectáculo: jugar un papel* que, a propósito, es una metáfora bastante común en los discursos de los dirigentes:

[48] Podemos *jugar un papel* crucial que debemos adoptar. ... Y si hablamos de paz y de entendimiento, de lazos que unen pueblos y gentes, *nuestra mejor baza* es y será siempre la lengua que compartimos con cientos de millones de personas: el español. (www.politicaexterior.com/articulo/espana-como-actor-para-el-dialogo-el-entendimiento-y-la-paz/)

Otro campo conceptual que aparece, asimismo, con frecuencia en el discurso político y se considera una metáfora convencional es el dominio fuente *planta* (sus órganos y cultivo) para referirse a las ideas, la política, el diálogo y poner de relieve el trabajo y los esfuerzos que hacen falta con vistas al buen desarrollo de las relaciones internacionales:

[49] ... no es posible que *el desarrollo germine* y las oportunidades *florezcan* ... (gadebate.un.org/sites/default/files/gastatements/65/65_cl_es_24.pdf)

[50] Deseo destacar especialmente *el diálogo fructífero* ... (www.exteriores.gob.es/Embajadas/lapaz/es/Comunicacion/Noticias/Paginas/Articulos/20161011_NOT1.aspx)

Una metáfora estructural de mayor expresividad dentro del registro formal es la de la *luz*. Proyecta valores abstractos, como la esperanza, el optimismo, el camino despejado que está por delante y la superación de los obstáculos. La *luz* representa también el núcleo semántico de los verbos *alumbrar* e *iluminar* para formar antítesis enfáticas (*tiempos oscuros, sombras*). Podemos afirmar que la *luz* es uno de los patrones de valor simbólico que buscan el efecto emocional y ejercen un control persuasivo más fuerte:

[51] Con esta Declaración quisimos decirle al mundo que *la Carta* no solo fue *un faro que alumbró los tiempos oscuros del pasado*, sino que también *ilumina nuestro presente y nuestro porvenir*. Es *la luz* hacia la que se dirigen las miradas de los niños en los campos de refugiados, *La Carta* es, finalmente, *la luz* que hoy *ilumina* a Colombia. En un mapa del mundo donde abundan las *sombras* también hay espacios para la *esperanza*. (casareal.es/EN/Actividades/Paginas/actividades_discursos_detalle.aspx?data=5600)

Uno de los dominios fuente más utilizados en la retórica diplomática es *corazón/alma* que se conciben como *contenedores de emociones*. En este lenguaje profesional dichas metáforas, basadas en la metonimia *lo corporal por lo espiritual*, enfatizan la amistad y la confianza y están en estrecha relación con la reciprocidad y la cortesía manifestadas en este ámbito profesional. Las muestras [52] y [53] ilustran de forma elocuente el deseo del estado español de destacar sus excelentes relaciones y la estrecha amistad que tiene con sus socios europeos e iberoamericanos:

[52] *España tiene un alma iberoamericana y un alma europea*. (www.politicaexterior.com/articulo/espana-como-actor-para-el-dialogo-el-entendimiento-y-la-paz/)

[53] ... donde se manifiesta con profundidad *el alma de México* y la rica personalidad de este pueblo. ... así como el *lugar que México ocupa en el corazón* de todos los españoles. (www.casareal.es/EN/Actividades/Paginas/actividades_discursos_detalle.aspx?data=5493)

En su deseo de demostrar cercanía y amistad, los diplomáticos recurren también al concepto de *familia*. La atribución metafórica pueblo *hermano* (*a*) y su forma

culta *fraterno* (a), propia del registro formal, es manejada por los agentes al tratar a sus homólogos:

[54] Y [el tercer siglo de vida republicana] lo celebramos *como una sola gran familia*, unidos, abrazados, homenajearlo una misma bandera ... (gadebate.un.org/sites/default/files/gastatements/65/65_cl_es_24.pdf)

[55] ... doy gracias por vuestra visita, que recibo como la de un antiguo amigo, como la de un *pueblo hermano* que trae con él la presencia viva de un *contingente fraterno*. (embamex.sre.gob.mx/espana/images/stories/Embajada/40_Mex-Esp_3de3.pdf)

Siguiendo el criterio de cercanía, encontramos muchas expresiones metafóricas formadas a base del dominio fuente *casa* (*el país es una casa*) que se puede percibir como una metáfora ontológica (*contenedor*) para referirse a las relaciones como conjunto de familiares que viven bajo el mismo techo (*dominio meta*) o como una sinécdoque que establece la relación *parte-todo* o *lugar-territorio* (*casa por país*) asociándose con la acogida hospitalaria que se brinda a los socios:

[56] *México es*, sin duda, *nuestra casa* y, al celebrar hoy, junto con nuestra Fiesta Nacional, el Día de la Hispanidad, estamos de celebración conjunta ... (www.exteriores.gob.es/Embajadas/mexico/es/Comunicacion/Noticias/Paginas/Articulos/Discurso-de-Embajador-de-Espa%C3%B1a-Fiesta-Nacional.aspx)

Destacan, asimismo, las expresiones con los verbos *abrir*, *estrechar* y *profundizar* en los respectivos ejes orientacionales *dentro-fuera*, *estrecho/cercano-amplio*, *profundo-superficial* implicando connotaciones positivas: *abrir el camino*, *abrir las puertas*, *abrir negociaciones*, *estrechar los lazos*, *estrechar la cooperación*, *profundos cambios*, *profundo reconocimiento*, etc., de nuevo con énfasis en las buenas relaciones y representando una marcada cortesía positiva:

[57] ... los chilenos le *abrimos las puertas* a este tercer siglo de ... (gadebate.un.org/sites/default/files/gastatements/65/65_cl_es_24.pdf)

[58] ... *una unión más estrecha* ... sus socios sigan *unidos estrechamente* ... (www.exteriores.gob.es/Embajadas/lapaz/es/Comunicacion/Noticias/Paginas/Articulos/20161011_NOT1.aspx)

[59] En nombre de todo México, permítame ahora, en esta emotiva ocasión, extenderle a Su Majestad *nuestro más profundo reconocimiento* ... (embamex.sre.gob.mx/espana/images/stories/Embajada/40_Mex-Esp_3de3.pdf)

Por último, en el corpus sobresale el empleo metafórico del verbo *abrazar* (dominio fuente) en asociación a la noción abstracta de *aceptar* las ideas (dominio meta), de *acogerlas* con agrado o “con los brazos abiertos”. Esta función remite a la satisfacción y la armonía en el diálogo:

[60] ... la Argentina, que está viviendo un proceso profundo de cambio, en la actualidad, ha decidido *abrazar las ideas de la libertad* ... (www.argentina.

gob.ar/noticias/javier-milei-en-la-asamblea-de-naciones-unidas-argentina-va-abandonar-la-posicion-de

Además de la metáfora, medio expresivo por excelencia, encontramos en el corpus otros recursos estilísticos que contribuyen a la eficacia discursiva.

La **metonimia** está también presente en el registro formal, aunque con menor intensidad que la metáfora, estableciendo un vínculo referencial entre los objetos de la misma esfera conceptual. Unos ejemplos metonímicos muy comunes son los que designan la institución por los funcionarios encargados de su actividad (*la opinión de la ONU, el Banco Mundial tiene por objetivo*) o el lugar por la institución (*Moncloa comunica*). Se recurre al nombre del país por las autoridades [61] o se nombra la institución (*Cuerpo Diplomático*) por los miembros que la componen (*los Embajadores*) [62]. Y en [63], El papa Francisco recurre a la **sinécdoque** *el cuidado de nuestra casa común* (parte-todo) para aludir a los problemas medioambientales:

[61] *México* abrirá en breve un centro cultural en Madrid que todos esperamos con gran interés. (www.exteriores.gob.es/Embajadas/mexico/es/Comunicacion/Noticias/Paginas/Articulos/Discurso-de-Embajador-de-Espa%C3%Bl a,-Fiesta-Nacional.aspx)

[62] Agradezco al *Cuerpo Diplomático* sus muestras de apoyo y solidaridad ... (casareal.es/ES/Actividades/Paginas/actividades_discursos_detalle.aspx?data=6491)

[63] *El cuidado de nuestra casa común* debe ser una preocupación de todos y *unir a toda la familia humana* en la búsqueda de un desarrollo sostenible e integral. (www.vatican.va/content/francesco/es/encyclicals/documents/papa-francesco_20150524_encyclica-laudato-si.html)

La **antítesis** es de presencia notoria en los textos analizados. En la frase metafórica [64] la idea de *construir* se intensifica por la frase antitética *romper consensos*:

[64] ... la polarización en nuestras sociedades, provocada por el auge de formaciones ultras, dispuestas a *romper consensos* sobre los que *hemos construido* nuestro modelo de convivencia ... (www.lamoncloa.gob.es/presidente/intervenciones/Paginas/2024/10012024-conferencia-embajadores.aspx)

En [65] destaca el empleo de un **retruécano**, figura de intensidad en que “se invierten los términos en la proposición logrando un contraste casi simétrico” (Vucheva, 2014, 103):

[65] ... siempre *hemos llevado a Europa en el corazón* y ahora más que nunca *estamos en el corazón de Europa*. (www.politicaexterior.com/articulo/espana-como-actor-para-el-dialogo-el-entendimiento-y-la-paz/)

La última muestra es un caso muy ilustrativo de **alusión**, que sirve para remitir a imágenes simbólicas y conocidas comúnmente, pero también para embellecer el discurso. El ejemplo representa la imagen sugestiva de *la sirena* y *el charango*, dos elementos culturalmente opuestos que simbolizan la unión de dos mundos diferen-

tes. Alude, pues, al mestizaje cultural en el continente americano para enfatizar la unión lograda entre la cultura europea y la latinoamericana y la armonía establecida entre ellas:

[66] Y como poéticamente evoca el inspirador de estas palabras, *lograr la plena fusión de la sirena y el charango, bella metáfora de la unión de dos mundos ...* (www.exteriores.gob.es/Embajadas/lapaz/es/Comunicacion/Noticias/Paginas/Articulos/20161011_NOT1.aspx)

Resultados

En este punto, nos planteamos precisar las hipótesis de partida y recapitular los principales resultados obtenidos a partir del análisis del registro formal de la comunicación oral diplomática.

1. Se comprueba la hipótesis de que el lenguaje diplomático puede presentar variaciones de registro debido a los factores que confluyen en la comunicación: relaciones interpersonales, situación de intercambio, canal de comunicación.

2. Se confirma la hipótesis de que el discurso oral formal ocupa una posición intermedia entre la oralidad y la escritura, puesto que en la mayoría de los casos es previamente elaborado observando las normas protocolarias.

3. Se fundamenta la hipótesis de que por ser pronunciados de forma oral y directa ante el público los discursos destacan por unas características que los distinguen de los géneros escritos.

4. Los resultados obtenidos a base del análisis pragmlingüístico confirman la tesis principal de que en el registro formal de la comunicación oral la predilección por los procedimientos discursivos señalados se debe al deseo de los oradores de enfatizar su mensaje, de hacerlo más cortés, expresivo y convincente a la vez, incrementando de este modo el impacto persuasivo. Todo ello confirma nuestra postura de que la retórica diplomática se realiza mediante la comunicación persuasiva.

Conclusión

A partir de los datos expuestos, podemos concluir que en el ámbito de la diplomacia el discurso oral comparte muchas de sus características con el lenguaje escrito. Resulta patente, sin embargo, que los oradores son conscientes de que, al tener que pronunciar un discurso en directo, deben hacerlo de la manera más eficaz y contundente. A tal efecto, recurren a una amplia gama de recursos lingüísticos para reforzar su mensaje, hacerlo más creíble y ganarse al auditorio. Por todo ello, no cabe duda de que hablar con elocuencia y saber persuadir son las claves de la comunicación diplomática.

A modo de cerrar, consideramos que el artículo aportará datos aprovechables en el estudio del lenguaje profesional de la diplomacia, completando un espacio

relativamente vacío en las publicaciones científicas que se han llevado a cabo hasta la fecha. Somos conscientes de la imposibilidad de abarcar todos los fenómenos presentes en los textos. Por ello, hemos elegido los más representativos e idiosincrásicos. Creemos que la perspectiva planteada podría ser ampliada en futuras investigaciones sobre el tema. Esperamos que los resultados alcanzados sirvan también a los presentes y futuros profesionales de la carrera para acercarse al lenguaje de este ámbito especializado.

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Generic Move Structure Analysis of Bulgarian Business Emails: A Comparative Perspective on BELF and Native-Speaker Norms

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Abstract. This study examines the rhetorical move structure of Bulgarian business emails written in Business English as a Lingua Franca (BELF), comparing them across three distinct groups: Bulgarian business professionals (experimental group 1), professionals from other non-native-English nationalities (experimental group 2), and native-English-speaking business professionals (control group). Using Swales’ (1990) genre theory and move structure analysis, the study identifies key structural patterns and their pragmatic implications. Findings reveal that both experimental groups (Bulgarian and other non-native English professionals) display unique genre adaptations influenced by cultural communication styles, particularly in openings, justifications, proposals, requests, and closings. These variations underscore the impact of cultural norms on business email conventions, contributing to a broader understanding of genre evolution in international business communication.

Keywords: Business English as a Lingua Franca (BELF), business email communication, genre studies, rhetorical move analysis, intercultural pragmatics

Лица Пицалова. АНАЛИЗ НА РИТОРИЧНИТЕ ХОДОВЕ В БЪЛГАРСКАТА ДЕЛОВА ИМЕЙЛ КОРЕСПОНДЕНЦИЯ НА АНГЛИЙСКИ ЕЗИК: СРАВНИТЕЛЕН ПОДХОД СПРЯМО БИЗНЕС АНГЛИЙСКИЯ КАТО ЛИНГВА ФРАНКА (БАЛФ) И АНГЛОСАКСОНСКИТЕ ЕЗИКОВИ НОРМИ

Резюме. Настоящото изследване анализира риторичната структура на българската делова имейл кореспонденция на английски език като лингва франка (BELF), като разглежда и сравнява събраните автентични имейли в три различни групи: имейли, написани от български бизнес професионалисти (експериментална група 1), имейли, написани от професионалисти от други неанглоезични култури (експериментална група 2) и имейли, написани от бизнес професионалисти, носители на английски език (контролна група). Чрез прилагането на теорията за жанра на Суетс (1990) и анализа на риторичните ходове, изследването идентифицира ключови структурни модели и техните прагматични импликации.

Резултатите показват, че двете експериментални групи (българските и другите неанглоезични професионалисти) демонстрират специфични жанрови адаптации, повлияни от културните комуникационни стилове, особено при началните обръщения, обосновките, предложенията, исканията и завършващите части на имейлите. Тези вариации подчертават влиянието на културните норми върху бизнес имейл комуникацията и допринасят за по-доброто разбиране на еволюцията на жанровете в международния бизнес контекст.

Ключови думи: Бизнес английски като лингва франка (БАЛФ), бизнес имейл комуникация, жанрови изследвания, анализ на риторични ходове, интеркултурна прагматика

Research/ Научно изследване

Introduction

In an increasingly globalized business environment, effective written communication is crucial for maintaining professional relationships and ensuring clarity in workplace interactions. Among the various forms of business communication, email has emerged as the dominant genre for international exchanges, offering a flexible yet structured medium for business correspondence (Gains, 1999; Gimenez, 2000). However, as professionals from diverse linguistic and cultural backgrounds engage in email communication, the established conventions of business email discourse are adapted and reshaped to accommodate cross-cultural pragmatics. This phenomenon is particularly relevant in Business English as a Lingua Franca (BELF) contexts, where English is used as a common working language among non-native speakers, and where mutual intelligibility takes precedence over adherence to native English norms (Kankaanranta & Louhiala-Salminen, 2013).

The role of genre and rhetorical moves, understood as the micro-level realizations that emerge within the broader generic move structure, has gained increasing

attention in recent research on BELF email communication. Scholars recognize the need to understand how business professionals construct emails in intercultural settings. Swales' (1990) genre theory and move structure analysis provide a valuable framework for examining how emails are structured to achieve communicative goals. Bhatia's (1993) discourse approach to genre studies further emphasizes how professional discourse is shaped by contextual and cultural factors. Within this perspective, business emails represent a hybrid genre that balances clarity, efficiency, and politeness while managing the linguistic and cultural diversity of workplace interactions (Evans, 2012; Gimenez, 2006).

Understanding the generic move structure, operationalized through rhetorical moves, is crucial in BELF email communication for multiple reasons. First, it provides insights into how non-native speakers of English adapt conventional business email structures to align with their linguistic and cultural preferences (Kankaanranta & Planken, 2010). Second, it highlights potential divergences between BELF and native-speaker email norms, which can lead to communicative misunderstandings or misinterpretations in professional settings (Nickerson, 2005). Finally, move analysis in BELF contexts contributes to broader discussions on intercultural business communication, linguistic pragmatics, and workplace discourse, offering practical implications for professionals engaged in international business.

In the Bulgarian business context, English has increasingly become a primary language for professional communication, particularly in multinational corporations and organizations engaged in international trade. As previous research suggests, the cultural traits of a given professional community significantly influence the structure and tone of business emails, shaping how rhetorical moves such as openings, requests, justifications, and closings are realized in BELF interactions (Bargiela-Chiappini & Nickerson, 2003; Louhiala-Salminen et al., 2005). Thus, Bulgarian business professionals must find the balance between adhering to global business communication norms – often shaped by Anglo-Saxon conventions – and maintaining culturally ingrained communication strategies.

Theoretical Framework

The analysis of Bulgarian business email communication in BELF settings requires a multifaceted theoretical approach that integrates genre analysis, rhetorical move structures, and intercultural business communication. The foundational theories in this study include Swales' (1990) genre analysis model, Bhatia's (1993) genre-based discourse approach, and broader perspectives on business email conventions within international professional communication. These frameworks provide an essential perspective through which the structural patterns, rhetorical moves, and pragmatic adaptations of Bulgarian business emails can be examined in comparison with both other BELF users and native English business email norms.

The study of business email communication as a genre is rooted in Swales' (1990) theory of genre analysis, which defines genres as communicative events that serve specific social purposes within discourse communities. According to Swales (1990), genres are structured through rhetorical moves, which function as units that contribute to achieving the communicative goal of a text. Each move consists of smaller steps that provide additional structuring to the discourse. In professional email communication, move structure plays a crucial role in ensuring coherence, efficiency, and pragmatic appropriateness. Bhatia's (1993) genre-based discourse approach further refines Swales' (1990) framework by emphasizing how genres are shaped by institutional and professional constraints. Professional genres, such as business emails, follow predictable rhetorical structures that reflect the communicative needs of the professional community.

Previous research on business email communication (e.g., Gains, 1999; Gimenez, 2000) has identified common rhetorical moves that structure email discourse. While these moves provide a general framework for organizing business emails and are influenced by professional norms, their realization varies across cultures and linguistic settings. BELF users often modify move sequences, adjust levels of directness, and introduce culturally influenced rhetorical strategies to align with their communicative norms.

Several key deviations from native English business email norms in BELF communication have been reported. Charles (2007) found that non-native English business emails often include additional contextualization and relational discourse markers, while Evans (2012) highlighted how cultural preferences shape the framing of requests and negotiations. These findings suggest that BELF communicators strategically adjust their email discourse to align with cultural expectations and linguistic resources. Further empirical studies on BELF business communication, such as those by Kankaanranta and Planken (2010) and Louhiala-Salminen and Kankaanranta (2012), revealed consistent patterns in rhetorical adaptation. Non-native English speakers modify move sequencing to reflect their cultural and professional priorities, often reordering rhetorical moves to better suit their communicative norms. Differences in directness are also evident, as BELF emails tend to balance explicitness with politeness, adjusting their level of directness based on the recipient's cultural background. Additionally, BELF email writers frequently rely on politeness strategies, such as indirect phrasing, honorifics, and hedging, to mitigate face-threatening acts and maintain professional rapport in multilingual business interactions.

The realization of genre conventions in Bulgarian BELF business emails is further influenced by specific cultural communication patterns. Drawing from Hofstede's (1980) cultural dimensions and Hall's (1976) high-context vs. low-context communication framework, several cultural traits are particularly relevant to understanding Bulgarian BELF discourse. Bulgarian business culture is characterized by a high power distance, which influences email openings, address forms, and the use

of honorifics. Compared to the more individualistic Anglo-Saxon business communication style, Bulgarian professionals emphasize collectivism, favoring group cohesion and relationship-building strategies in email correspondence. Additionally, Bulgarian communication falls within the category of high-context communication, meaning that emails may contain more implicit meanings, extensive background information, and indirect formulations than their low-context Anglo-Saxon counterparts. These cultural factors shape both the move structure and pragmatic strategies employed in business email communication.

While previous studies have explored genre conventions in native English business emails and broader BELF practices, there is still limited understanding of how Bulgarian professionals manage business email discourse in relation to both native English norms and other non-native-English BELF users. This study seeks to analyze the structural organization of Bulgarian BELF emails, examining how their generic move structure reflects cultural influences and diverges from Anglo-Saxon norms. To achieve this, Bulgarian emails will be compared not only to those written by native English-speaking professionals but also to emails from other non-native English professionals. This comparative approach will help determine whether the rhetorical patterns observed in Bulgarian BELF emails are uniquely shaped by Bulgarian cultural and professional norms or whether they align with broader trends among non-native-English BELF users. Specifically, the study aims to:

- examine the structural organization of Bulgarian BELF emails, identifying key rhetorical moves such as openings, justifications, and closings;
- analyze how these moves differ from the prototypical Anglo-Saxon BELF email, with a particular focus on the strategic use of rhetorical moves and their discursive realizations;
- explore the cultural underpinnings of these deviations, particularly in relation to Bulgaria's high-context communication style and its emphasis on hierarchy, respect, and group cohesion.

To achieve the research objective, the study addresses several key research questions that guide the analysis of Bulgarian BELF emails.

- What are the key rhetorical moves of BELF emails written by Bulgarian business professionals, including opening moves, justification moves, and closings?
- How do these emails deviate from the prototypical organization of Anglo-Saxon BELF business emails in terms of rhetorical moves and their discursive realizations?
- To what extent do these structural differences reflect Bulgaria's socio-cultural norms, such as a preference for hierarchy, respect, group cohesion, and high-context communication styles?

By addressing these questions, this study provides a comparative perspective on culturally influenced variations in business email communication and offers practical recommendations for enhancing intercultural competence in global business environments and developing training strategies for BELF practitioners.

Methodology

To align with the study's objective and address the research questions, a structured research design was adopted. The methodology was implemented in three distinct phases: data collection, move structure identification, and a comparative analysis of Bulgarian BELF emails against established native-speaker business email norms. Each phase built on the previous one to ensure robust data collection, analysis, and interpretation.

The **first phase** focused on compiling and organizing authentic BELF emails from **three Bulgarian entities** that represented different sectors within the Bulgarian professional landscape (a non-governmental organization, a state agency, and a consultancy company). These entities were selected for their strong reliance on BELF in international communication. To ensure balanced representation, an equal number of emails were sampled from each entity. Instead of analyzing isolated BELF emails written by Bulgarian business professionals, the study examined entire email threads, naturally incorporating responses from both native English-speaking professionals and professionals from other non-native-English backgrounds. This approach allowed for a dynamic and interaction-based analysis, capturing how business communication strategies evolved within authentic BELF exchanges. The collected data included emails exchanged in various business contexts, such as formal requests, negotiations, and responses to inquiries, and featured both intra- and inter-organizational emails. The dataset encompassed a range of email types, from brief transactional messages to more detailed correspondences, ensuring a comprehensive representation of real-world professional communication. Ethical considerations were rigorously applied during data curation. To maintain participant confidentiality, all identifying information, including names, company details, and sensitive business content, was fully anonymized.

To facilitate structured comparison, all email threads were categorized into three distinct datasets: emails written by Bulgarian business professionals (Experimental Group 1), emails written by native English-speaking professionals (Control Group), and emails written by professionals from various other non-native-English cultural backgrounds (Experimental Group 2). The native-English dataset served as a benchmark for analyzing cross-cultural variations in email communication, enabling a direct comparison between Bulgarian and native English business communication styles. Meanwhile, the third dataset, composed of emails from diverse non-native-English backgrounds, provided a broader reference point, allowing for an analysis of BELF communication patterns beyond a simple binary comparison.

The Anglo-Saxon dataset was notably smaller than the other two due to practical data collection constraints and the study's focus on non-native English speakers, particularly Bulgarian professionals, using BELF in workplace communication. As native speakers, Anglo-Saxon professionals are less reliant on BELF conventions, reducing the need for extensive sampling. Nonetheless, this dataset remained es-

sential as a benchmark, offering insights into prototypical email structures and stylistic norms that shape expectations in international business communication.

The **second phase** of the study examined the structural organization of the collected emails, focusing on variations in rhetorical moves and their discursive realizations. The analysis considered the influence of cultural and professional norms on email composition, particularly in how Bulgarian business professionals' emails aligned with or diverged from Anglo-Saxon email structures. While the primary comparison was between the Bulgarian and Anglo-Saxon datasets, the second experimental dataset helped determine whether observed patterns were unique to Bulgarian professionals or indicative of broader trends among non-native-English BELF users.

A key component of this phase was move structure analysis, which involved annotating and categorizing rhetorical moves within emails, identifying recurring patterns, and evaluating their adherence to conventional business email structures. The study employed a move structure taxonomy based on established genre analysis frameworks, categorizing moves into seven primary types: opening moves, acknowledgment moves, information moves, proposal moves, request moves, justification moves, and closing moves. These categories align with standard business English email conventions while allowing for flexibility within BELF interactions. A structural analysis was conducted using frequency, sequence, and position analysis to quantify the occurrence of rhetorical moves, identify typical move patterns, and examine their placement within emails. Salutations and sign-offs, which are key indicators of formality and politeness, were analyzed as subcategories within the opening and closing moves, respectively. This refinement enabled a systematic assessment of formality levels (formal, neutral, informal), honorific usage, and structural variations in greeting conventions, offering deeper insights into how cultural norms and professional hierarchies shape business email communication.

The **third phase** of the study focused on comparing the Bulgarian BELF emails with native-speaker business email norms based on previous literature. The comparative analysis examined four key parameters. The first was directness versus indirectness, which assessed whether Bulgarian BELF emails displayed more indirect communication strategies compared to native English business emails, particularly in requests and proposals. The second parameter, length and elaboration, evaluated the extent to which Bulgarian professionals provided additional background information and justifications before making a request or stating the purpose of the email. The third aspect explored formality and hierarchical language use, analyzing the degree of formality in salutations, address forms, and closing phrases, with a focus on how business hierarchy and power distance influenced linguistic choices. Lastly, politeness and relational strategies were investigated to determine how Bulgarian professionals maintained interpersonal rapport in business communication through politeness markers, hedging, and relational discourse elements. In the context of business communication, *relational strategies* refer to pragmatic and rhetorical techniques

used to establish, maintain, and reinforce interpersonal relationships in professional interactions. These strategies encompass linguistic and discourse elements that signal politeness and inclusivity, ensuring smooth communication and fostering cooperation, particularly in cross-cultural and hierarchical business settings.

The structured methodological approach outlined in the previous section provided a robust foundation for analyzing the rhetorical move structure of Bulgarian BELF business emails in comparison to native-speaker and broader BELF communication norms. Through the systematic collection, categorization, and analysis of email threads, the study was able to identify patterns in rhetorical structuring, linguistic adaptations, and pragmatic strategies across the three datasets. The following section presents the results of this analysis, offering a detailed discussion of the key findings.

Results and Discussion

The study examined a total of **168 authentic emails** across **34 email threads**, with a particular emphasis on analyzing the genre-specific linguistic and rhetorical features of **90 emails authored by Bulgarian professionals**. The Anglo-Saxon dataset functioned as a reference point for assessing the extent to which Bulgarian emails conformed to or diverged from established business email conventions. Meanwhile, the second experimental dataset offered further insight into whether the patterns observed in Bulgarian emails were representative of broader non-native-English BELF communication tendencies or distinctively Bulgarian.

The distribution of emails across the three datasets revealed significant differences in representation, with Bulgarian business professionals constituting the majority of the dataset. As shown in Figure 1, Bulgarian emails accounted for 54% of the total corpus, followed by emails from other non-native-English BELF users at 37%, while native English emails made up only 9%. This distribution reflected the study's focus on analyzing BELF communication practices among non-native English speakers, particularly Bulgarian professionals.

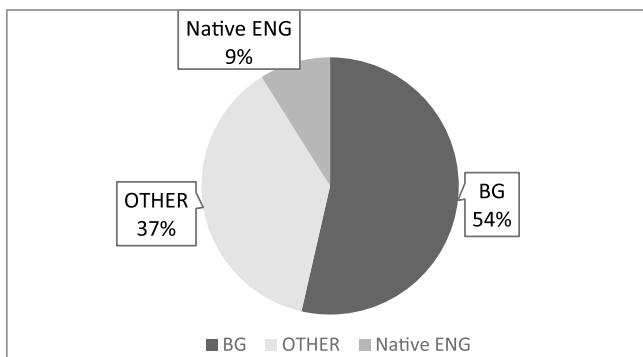


Figure 1: Distribution of Emails Across the Three Datasets

The Anglo-Saxon dataset was notably smaller than the other two due to practical data collection constraints. Additionally, as native speakers, Anglo-Saxon professionals are less reliant on BELF conventions, reducing the need for extensive sampling. Despite the smaller size, the dataset served a crucial role as a benchmark, offering insights into prototypical email structures and stylistic norms that shape expectations in international business communication.

Furthermore, the sender distribution chart (Figure 2) highlighted the diverse cultural backgrounds of non-native-English BELF users, with representatives from multiple European, Middle Eastern, and African countries contributing to the dataset. The presence of such diversity enhanced the comparative aspect of the study, allowing for an examination of whether certain rhetorical strategies were unique to Bulgarian business communication or shared among other non-native English users. The distribution also ensured a balanced analysis of cross-cultural variations in email structuring and pragmatic strategies.

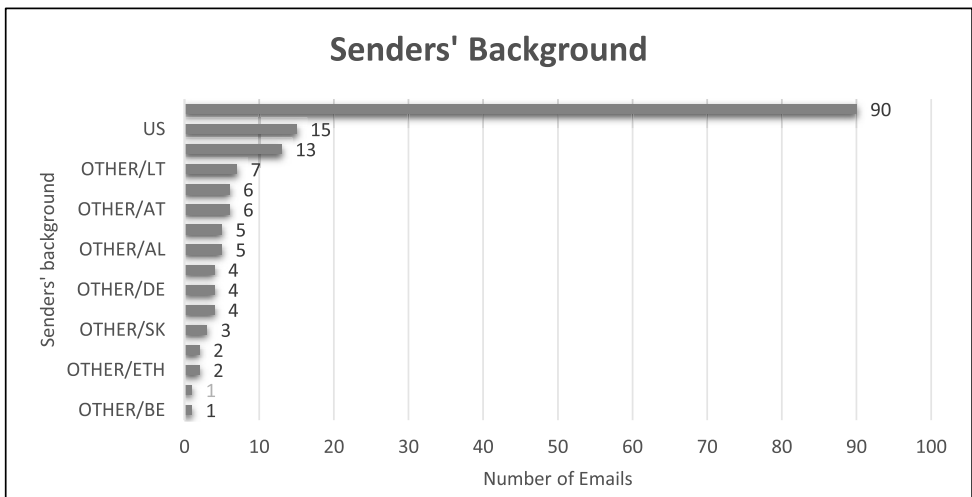


Figure 2: Senders' Background

The findings were analyzed based on the following key aspects: (1) the frequency of rhetorical moves across the three datasets, (2) the sequencing patterns of moves, and (3) the implications of these patterns in terms of directness/indirectness, length and elaboration, formality and hierarchical language use, and politeness and relational strategies. These patterns were further interpreted through the perspective of Hofstede's (1980) cultural dimensions and Hall's (1976) high-context vs. low-context communication framework, revealing how cultural values shape the rhetorical organization of business emails. By incorporating cultural dimensions into the analysis, the study highlighted the socio-cultural underpinnings of business email communication in BELF settings, demonstrating how Bulgarian profession-

als adapt genre conventions to balance efficiency, politeness, and hierarchy-conscious communication in international business contexts.

The findings regarding **move frequency** and **sequencing patterns** provide a comparative overview of the rhetorical moves identified in the three datasets and offer insights into how Bulgarian BELF emails differ from both native English and other non-native English professional emails. By illustrating the distribution of rhetorical moves and their sequencing, the following charts (Table 1 and Figure 3) highlight key trends in directness, elaboration, formality, and relational strategies across the three groups.

Table 1: Number of Move Occurrences per Dataset

Move Category	BG	Other nationality	Native English
Acknowledgement	39	18	4
Closing	83	58	15
Information	60	29	6
Justification	35	16	1
Opening	51	62	15
Proposal	10	17	7
Request	49	30	4
Grand Total	327	230	52

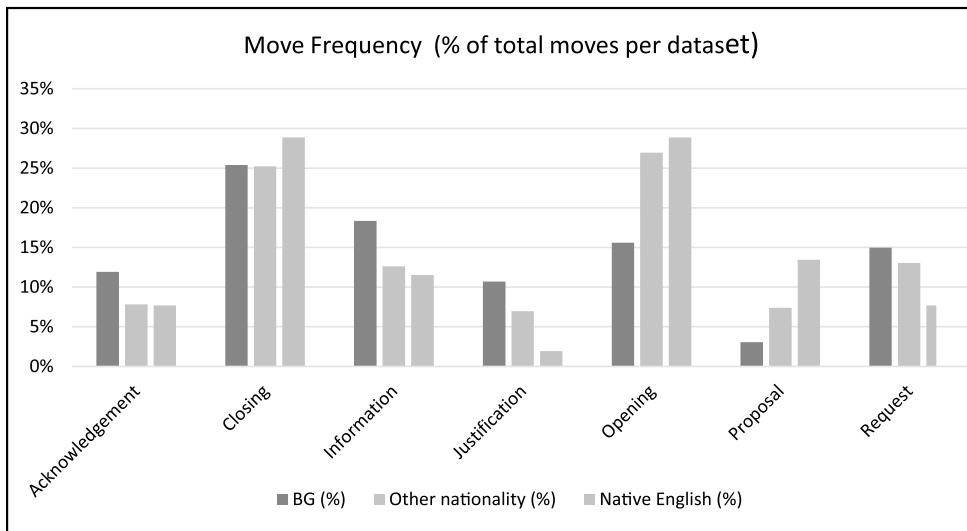


Figure 3: Percentage of Total Moves per Dataset

Move Frequency

The analysis of the three datasets revealed a consistent set of rhetorical moves across all groups, including **opening, acknowledgment, information, justification, proposal, request, and closing moves**. However, notable differences emerged in the frequency and prominence of these moves, suggesting variations in communicative priorities and cultural influences. While all three datasets featured a structured progression of moves, some move types were more dominant in certain groups, while others were underrepresented or absent in specific datasets.

For example, **justification moves** were significantly more prevalent in Bulgarian emails (11%) compared to their minimal presence in native English emails (2%). Similarly, **information moves** appeared more frequently in Bulgarian BELF emails (18%) than in native English correspondence (12%). This indicates that Bulgarian professionals tend to provide additional background information and rationalizations before making requests or proposals, emphasizing the need for context and explanation. Such a pattern aligns with the characteristics of high-context communication cultures, where implicit meanings and extensive background details are used to ensure clarity and mutual understanding. In contrast, native English emails, which adhere to a more direct and low-context communication style, rely less on justification and contextualization, prioritizing efficiency and brevity in business exchanges.

Conversely, **proposal moves** were significantly more frequent in native English emails (13%) compared to Bulgarian emails (3%) and those from other non-native English speakers (7%). This suggests that Anglo-Saxon business communication norms favor direct suggestions and proactive engagement in decision-making. In contrast, Bulgarian professionals appear less inclined to take the lead in negotiations, instead prioritizing relationship-building and consensus-seeking strategies. Their lower use of proposal moves indicates a preference for indirect negotiation tactics that foster relational harmony rather than assertive recommendations. This aligns with the more collectivist and high-context nature of Bulgarian business communication, where maintaining interpersonal rapport takes precedence over direct persuasion.

The dataset revealed that **closing moves** were the most frequently used category across all three groups, with closing statements accounting for 25% of moves in Bulgarian and non-native-English BELF emails, and 29% in native English emails. This consistency suggests that formal conclusions and relationship-building strategies are valued in business communication, regardless of cultural background.

Acknowledgment moves were more frequent in Bulgarian emails (12%) compared to those from other non-native users (8%) and native English speakers (8%), indicating a stronger emphasis on reinforcing interpersonal relationships and demonstrating engagement in Bulgarian business communication.

Furthermore, Bulgarian emails exhibited a higher use of **request moves (15%)** than native English emails (8%), indicating a greater reliance on direct requests for

action, though they were still slightly lower than those from the non-native-English BELF users (13%). This suggests that while Bulgarian professionals use requests frequently, they balance them with **justifications** and **acknowledgment moves**, possibly to mitigate any face-threatening implications.

Move Sequencing Pattern

The comparison of move sequences across the three datasets also highlighted notable differences in the structuring of business emails. However, it is important to note that the move sequences presented in the table below (Table 2) do not exhaust all possible patterns observed in the Bulgarian and other non-native-English datasets; rather, they represent only those sequences identified in the native English dataset. This means that additional move sequences may be present in the Bulgarian and other non-native datasets, reflecting a broader range of rhetorical strategies and cultural influences. The decision to structure the comparison in this way allows for a direct assessment of how the two non-native datasets aligned with or diverged from native English email conventions, while also acknowledging that BELF communication practices are more fluid and adaptable.

Table 2: Comparison of Move Sequences Identified in the Native English Dataset Across All Three Groups

Move Sequence	BG	Other nationality	Native English
OIC	24%	23%	17%
ORC	24%	23%	12%
OARC	42%	10%	2%
OAPC	0%	10%	8%
OPC	0%	11%	6%
OIPC	0%	10%	8%
OC	0%	8%	8%
ORPC	0%	5%	8%
OAJC	11%	0%	8%
OAIPC	0%	0%	10%
OARPC	0%	0%	8%
OPIC	0%	0%	8%

Bulgarian emails exhibited a distinct preference for the OARC (Opening – Acknowledgment – Request – Closing) sequence, which accounted for 42% of the Bulgarian dataset, a significantly higher proportion than in the other groups (10% in other non-native users and only 2% in native English emails). This finding aligns

with the tendency of Bulgarian business professionals to emphasize acknowledgment before making requests, reinforcing politeness and relational strategies.

While OIC (Opening – Information – Closing) and ORC (Opening – Request – Closing) sequences were more prevalent in Bulgarian and other non-native-English BELF emails (24%), native English emails showed a lower frequency (17% and 12%, respectively). This suggests that native English speakers may integrate requests more seamlessly within the discourse rather than relying on explicit ORC structures. Their preference for structures like OPC (Opening – Proposal – Closing) and OIPC (Opening – Information – Proposal – Closing) reflects a more action-oriented approach, where requests are embedded within proposals or solutions, minimizing the need for acknowledgment or justification. This aligns with the goal-oriented and efficiency-driven nature of native English business communication, in contrast to the relational and preparatory discourse seen in high-context cultures.

Additionally, Bulgarian emails completely lacked some sequences present in native English emails, such as OAPC (Opening – Acknowledgment – Proposal – Closing), OPC (Opening – Proposal – Closing), and ORPC (Opening – Request – Proposal – Closing), which are indicative of a preference for making direct proposals and structuring communication around decision-making. The absence of these patterns in the Bulgarian dataset suggests a more indirect negotiation style, where explicit proposals are de-emphasized in favor of preparatory discourse. However, given that the table does not capture all Bulgarian move sequences, it is possible that Bulgarian emails include alternative patterns that integrate proposals in a less direct manner, potentially involving more justification or relational moves before making a suggestion.

Another key difference was observed in relation to the OAJC (Opening – Acknowledgment – Justification – Closing) sequence, which appeared in 11% of Bulgarian emails but was absent from the other non-native dataset and only minimally present in native English emails (8%). This aligns with the observed trend of Bulgarian professionals providing extended justifications before making requests or closing discussions, reinforcing the importance of hierarchical and relational considerations in communication.

Overall, these results indicate that Bulgarian professionals structure their business emails in a more relational and context-dependent manner, often incorporating acknowledgment and justification before progressing to requests. In contrast, native English emails favor a more streamlined, direct, and action-oriented approach, reducing the need for acknowledgment or justification before making proposals and requests. The dataset of other non-native-English BELF users shows an intermediary pattern, reflecting some shared politeness strategies with Bulgarian emails but also a greater tendency toward direct proposals and structured sequencing found in native English emails. However, since additional move sequences were observed in the Bulgarian and other non-native-English datasets that are not included in this

table, further research could provide a more comprehensive analysis of how these alternative structuring strategies reflect cultural and professional norms in BELF communication.

Analysis of Structural Differences

The analysis of move structures in Bulgarian BELF emails, compared to those written by native English speakers and other non-native-English professionals, revealed significant differences in rhetorical organization, particularly in terms of directness, elaboration, formality, and relational strategies.

A key distinction in the data lies in the degree of **directness vs. indirectness**, particularly in the structuring of requests and proposals. Bulgarian business professionals tend to adopt a more indirect approach, often incorporating justification and background information before making explicit requests. While requests constitute a notable portion of Bulgarian emails (15%), their placement within the discourse – preceded by justifications – reflects a cultural inclination toward indirect persuasion rather than direct imperatives. The significantly higher frequency of justification moves in Bulgarian emails (11%) compared to native English emails (2%) suggests a preference for preparatory discourse that mitigates direct impositions. This contrast underscores the differing cultural expectations regarding how directives are framed in professional communication. While native English emails favor concise, action-oriented structures, Bulgarian BELF emails tend to be more relational and indirect, reinforcing interpersonal rapport before making requests or proposals. Moreover, the lower frequency of proposal moves (3%) in Bulgarian emails suggests that they may avoid assertive recommendations, relying instead on collaborative decision-making. In contrast, native English professionals use proposals more frequently (13%), reflecting a greater emphasis on individual initiative.

In terms of **length and elaboration**, Bulgarian professionals display a tendency to include extensive background information within emails, as reflected in the higher frequency of information moves (60 occurrences) compared to their native English counterparts (6 occurrences). This suggests a preference for providing contextual support before proceeding to key points. Similarly, justification moves are more frequent in Bulgarian emails (35 occurrences) than in the native-English dataset (10 occurrence), reinforcing the idea that additional explanation is considered necessary to frame requests and proposals. By contrast, native English business emails appear to prioritize efficiency, often omitting elaborate justifications in favor of directness.

The data further highlight variations in **formality and hierarchical language use**, particularly in openings and closings. Bulgarian emails exhibit a relatively high frequency of opening moves (51 occurrences), which, alongside acknowledgments (39 occurrences), suggests a heightened awareness of business hierarchy and formality and puts an emphasis on maintaining relational aspects in business communication.

Similarly, closing moves were dominant across all groups, but Bulgarians demonstrated a particularly strong preference for them (83 occurrences), reinforcing the role of hierarchical awareness and professional decorum in Bulgarian business culture. While native English emails also contained formal closings (15 occurrences), their lower reliance on acknowledgment moves suggests that business hierarchy plays a less pronounced role in Anglo-Saxon email norms. The native English dataset, with a significantly lower count of openings (15 occurrences) and acknowledgments (4 occurrences), reflects a more transactional and results-oriented approach.

These patterns in formality and hierarchical awareness are further reflected in the use of salutations and sign-offs, as summarized in the table below. The presence, level of formality, and use of honorifics in both salutations and closings provide additional insights into cultural preferences in business communication.

Table 3: Comparison of Salutations and Sign-offs Across the Three Datasets

Feature	Bulgarian Emails	Other Non-native-English Emails	Native-English Emails
Presence of Salutations	Frequently present (3/4 cases)	Regular but slightly less frequent than BG emails	Lowest rate of salutation usage (about half of cases)
Salutation Formality Level	Mostly formal (“Dear [Recipient]”) with some neutral greetings	Balanced mix of formal and neutral salutations	Predominantly neutral (e.g., “Hi”) or omitted
Use of Honorifics	Frequently used (e.g., “Mr./Ms.”)	Less frequent than BG, varies by context	Rarely used, reflecting informality
Presence of Sign-offs	Universally present	Universally present	Universally present
Sign-off Formality Level	Mix of formal (“Best regards,” “Warm regards”) and neutral (“Best”)	Variation between formal (“Kind regards”) and neutral (“Best”)	Mostly neutral (“Thanks,” “Best”)

This comparison underscores the broader cultural distinctions in email etiquette. Bulgarian emails tend to be more formal, incorporating structured greetings and hierarchical honorifics, reflecting a preference for maintaining professional distance and respect. In contrast, other non-native-English emails demonstrate a hybrid approach, blending formal and neutral elements depending on the context and relationship between correspondents. Native-English emails, however, are the most informal, often omitting salutations and favoring brief, neutral closings. These findings highlight cultural differences in professional email etiquette, where Bulgarian emails uphold a hierarchical tone, native-English emails prioritize efficiency and informality, and other non-native-English users adopt a more flexible approach that varies based on situational demands.

Relational strategies also play a crucial role in structuring Bulgarian business emails, reflecting an emphasis on maintaining professional rapport, demonstrating respect, and reinforcing social hierarchies. The frequent use of acknowledgment moves (12%) and justification moves (11%) indicates a preference for building relational coherence before advancing requests or proposals. Bulgarian professionals often position these moves strategically to mitigate face-threatening acts, ensuring that communication remains respectful and considerate of hierarchical expectations. By contrast, Anglo-Saxon emails, which operate within a more individualistic and low-context framework, exhibit fewer acknowledgment moves (8%) and minimal use of justification (2%), underscoring a more transactional approach that prioritizes efficiency over relational maintenance.

Additionally, the preference for structuring emails with an OARC (Opening – Acknowledgment – Request – Closing) sequence in Bulgarian communication (42% of cases) further underscores the relational nature of these emails. This sequencing suggests that before making direct requests, Bulgarian professionals frequently acknowledge previous interactions, express gratitude, or reaffirm the established professional relationship. Such practices contribute to a sense of continuity in communication and reinforce workplace harmony, distinguishing Bulgarian business correspondence from the more direct and action-oriented approach favored in native-English contexts. The prevalence of closing moves (83 occurrences) in Bulgarian emails also reinforces this tendency, indicating a deliberate effort to end interactions on a positive and polite note, often through expressions of appreciation or well-wishing. These patterns highlight the role of relational strategies in shaping Bulgarian BELF communication, positioning it as a negotiation-oriented and rapport-driven practice that values social cohesion alongside business efficiency.

Conclusion

The findings of this study highlight the significant impact of cultural norms on the rhetorical move structure of Bulgarian business emails in BELF contexts. The analysis revealed distinct patterns in Bulgarian email communication, characterized by a strong preference for indirectness, extensive use of justifications, and an emphasis on relational and hierarchical considerations. Compared to native-English business emails, which tend to prioritize efficiency and directness, Bulgarian professionals demonstrate a more context-dependent approach, incorporating acknowledgment and background information before making requests or proposals. The presence of formal salutations and closing moves further reflects the hierarchical and politeness-oriented nature of Bulgarian business communication, reinforcing the importance of maintaining professional decorum in workplace interactions.

All these findings have important implications for intercultural business communication. As global business environments become increasingly reliant on

BELF, understanding cultural variations in email structuring and pragmatic strategies is essential for fostering effective professional exchanges. Business professionals who operate in international settings should be aware of these differences and develop adaptive communication strategies to bridge linguistic and cultural gaps. Additionally, BELF practitioners may benefit from targeted training that enhances their awareness of intercultural rhetorical conventions, helping them navigate diverse communication styles with greater competence and flexibility. Future research could further explore how other cultural factors influence business email practices, providing deeper insights into the evolving nature of professional discourse in multilingual settings.

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ЧУЖДОЕЗИКОВО ОБУЧЕНИЕ

FOREIGN LANGUAGE
TEACHING

The Role of Phonological Awareness and Pinyin Knowledge in Chinese Character Reading among Arabic-Speaking Learners

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Chen Chen. THE ROLE OF PHONOLOGICAL AWARENESS AND PINYIN KNOWLEDGE IN CHINESE CHARACTER READING AMONG ARABIC-SPEAKING LEARNERS

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Abstract. With the growing enthusiasm for learning Chinese in Arabic-speaking countries, research on the learning patterns of Arabic-speaking learners of Chinese deserves greater attention. This study examines the role and pathway of phonological awareness and Pinyin knowledge in the Chinese character reading of Arabic-speaking learners at beginner and intermediate levels. The results show that Pinyin knowledge significantly predicts both reading accuracy and fluency at both proficiency levels, although its effect on reading fluency diminishes at the intermediate level. Auditory phonological awareness does not directly predict Chinese character reading, but exerts an indirect influence through the mediation of Pinyin knowledge. Furthermore, reading accuracy serves as a strong predictor of the development of reading fluency. Based on these findings, the study offers pedagogical suggestions for teaching Chinese characters to Arabic-speaking learners.

Keywords: phonological awareness, Pinyin knowledge, reading accuracy, reading fluency, Arabic-speaking learners

Чен Чен. РОЛЯТА НА ФОНОЛОГИЧНАТА ОСВЕДОМЕНОСТ И ПОЗНАВАНЕТО НА ПИНИН ПРИ РАЗЧИТАНЕТО НА КИТАЙСКИ ЙЕРОГЛИФИ СРЕД АРАБСКОГОВОРЕЩИ УЧАЩИ

Резюме. С нарастващия ентузиазъм за ученето на китайски език в арабскоговорящите страни, изследванията за обучителните методи на учещите китайски език арабскоговорящи заслужават по-голямо внимание. Това проучване изследва ролята и моделите на фонологичната информираност и познанието по Пинин през четенето на китайски символи от арабскоговорящите на начално и средно ниво. Резултатите показват, че познанията по Пинин значително предсказват както правилността на четене, така и отличното владение на езика, макар и този ефект върху четенето да намалява на средно ниво. Слуховото фонологично познание не предсказва директно разчитането на китайските символи, но оказва индиректно влияние чрез медиацията на познанието по Пинин. Нещо повече, правилността на четене служи като значително средство за развитието на отличното владение на четенето. Базирано на тези данни, изследването предоставя педагогически предложения за преподаването на китайски символи на учещите арабски език.

Ключови думи: фонологична информираност, познания по Пинин, правилност на четенето, отлично владение на четене, учещи арабски език

Research/ Научно изследване

I. Introduction

With countries such as the United Arab Emirates, Saudi Arabia, and Egypt successively incorporating Chinese into their national education systems, Chinese language education has developed rapidly across the Arab world, drawing increasing attention from scholars. Studies have begun to explore topics such as the localisation of Chinese language education (Zhu, Lan and Chen, 2021) and strategies for optimising its integration into national curricula (Li, Wei, 2022). A growing number of Arabic-speaking learners have begun studying Chinese, yet research on the learning patterns specific to this group remains insufficient.

Chinese belongs to the Sino-Tibetan language family, while Arabic is a Semitic language within the Afro-Asiatic family. The two differ greatly in terms of phonology and orthography. The orthography of Chinese characters is highly opaque, with no stable grapheme–phoneme correspondence, posing considerable challenges for learners from alphabetic language backgrounds such as Arabic. Previous studies have shown that phonological awareness and Pinyin knowledge significantly influence Chinese character reading performance among both native Chinese-speaking children and second language learners (Hao, Zhou, 2019; Yu et al., 2023; Ju, Zhou and delMas, 2021; Wang, McBride, 2016). Phonological awareness may also exert

an indirect effect on Chinese reading through the mediating role of Pinyin (Li et al., 2016). However, findings in this area have been inconsistent (Chang, 2011; Sun, Hu and Curdt-Christiansen, 2020; Yin et al., 2011), and few studies have distinguished learners by native language background. As a result, the relationship among these three variables remains unclear for Arabic-speaking learners. This study therefore focuses on the influence of phonological awareness and Pinyin knowledge on the Chinese character reading of Arabic-speaking learners, and investigates the mediating role of Pinyin between phonological awareness and reading performance. The aim is to contribute empirical evidence from this learner group to clarify the interrelations among these factors and to offer pedagogical suggestions for teaching Chinese characters to Arabic speakers.

II. Literature review

2.1. Phonological Awareness and Chinese Character Reading

Phonological awareness refers to learners' ability to perceive and manipulate speech sound units (Goswami, 2002). According to the Universal Phonological Principle (Perfetti, Zhang and Berent, 1992) and the Psycholinguistic Grain Size Theory (Ziegler, Goswami, 2005), the development of reading ability depends on the processing of phonological information. As a key form of metalinguistic awareness, phonological awareness contributes to literacy acquisition; however, the extent and nature of this contribution vary depending on the writing system and the orthographic characteristics of the language. In alphabetic languages such as English, the importance of phonological awareness for reading skills has been widely confirmed (Al Ghanem, Kearns, 2014; Goswami, Bryant, 2016). In contrast, as Chinese is a non-alphabetic script, whether phonological awareness plays a similar role has been the subject of continued investigation.

Zhao et al. (2025), in a longitudinal study of 172 Chinese children, found no significant association between phonological awareness and Chinese character reading ability at the end of kindergarten, Grade 1, or Grade 3. Other studies have observed correlations between the two (Chung et al., 2013; Shu, Peng and McBride-Chang, 2008), although the strength of these associations is generally weaker than in English (Song et al., 2015). Moreover, the correlation between phonological awareness and reading is stronger in pre-school children than in primary school students (Yang, Zheng and Liu, 2023), and even at the primary level, phonological awareness appears to significantly impact only early-stage vocabulary reading (Liu et al., 2017). In addition, early Chinese reading may in turn facilitate the development of phonological awareness at various grain sizes (Li, Fan and Zhao 2025). These findings suggest a potentially reciprocal relationship between the two, with the link being more evident during the early stages of reading development.

Research on second language learners of Chinese has also yielded complex findings. For example, Wong and Zhou (2022) found that phonological awareness had no significant effect on Chinese reading among South Asian children living in Hong Kong. In contrast, studies involving heritage Chinese children learning Chinese as a second language in Singapore (Zhang, 2017), children in Indonesia (Hao, Dinda, 2020), and international students at beginner proficiency levels in China (Liu, Hao and Wang 2020) all found that phonological awareness significantly predicted Chinese character reading. Sun and O'Brien (2024) examined the factors influencing Chinese and English literacy among bilingual children in Singapore, whose home language was English. They found that phonological awareness, morphological awareness, and receptive vocabulary were all significant predictors of Chinese character reading in Grade 1; however, by Grade 3, only morphological awareness and receptive vocabulary remained significant. These findings suggest that the role of phonological awareness may change over the course of reading development.

2.2. Pinyin Knowledge and Chinese Character Reading

According to the Simple View of Reading (Gough, Tunmer, 1986), reading comprehension consists of two core components: word decoding and language comprehension. Decoding refers to the ability to access a word's pronunciation and meaning from its visual form (Hao, Sun and Cao, 2020). In alphabetic languages, children can often access meaning through grapheme–phoneme correspondence rules (Yu et al., 2023). However, as Chinese is a logographic language, children cannot accurately pronounce characters based on orthography alone. Consequently, Hanyu Pinyin is employed as an auxiliary tool to support character learning. As a phonetic encoding system, Pinyin helps children pronounce unfamiliar characters, enabling them to match the spoken forms with the phonological representations stored in their mental lexicon, thereby strengthening the connection between a character's form and sound. Theoretically, then, learning Pinyin should benefit both native Chinese-speaking children and second language learners in acquiring Chinese reading skills.

Existing research has explored the predictive role of Pinyin knowledge in character recognition (Lin et al., 2010; Wang, McBride, 2016; Zhang et al., 2020) and in learning new characters (Wu et al., 2002) among native Chinese-speaking children at different grade levels. In the field of second language acquisition, studies have shown that the way in which Pinyin is presented can affect beginners' reading outcomes. For instance, presenting characters first and providing Pinyin and English translations with a slight delay leads to more effective character acquisition than simultaneous presentation of all three elements (Chung, 2002).

When it comes to the facilitative effect of Pinyin at the intermediate level, Xiao, Xu and Rusamy (2020), in a study of 158 intermediate-level primary school students at an international school in Indonesia, found that Pinyin continued to exert diverse and lasting effects on advanced second-language skills in Chinese, such

as depth of vocabulary knowledge and reading comprehension. Zhang and Roberts (2021) found that Pinyin spelling could predict both reading and writing skills among learners at pre-intermediate and intermediate levels. However, the former study did not differentiate between heritage and non-heritage learners, while the latter relied solely on a Pinyin invented spelling task, which involves complex processing, including phonological discrimination, and is therefore considered a phonological awareness task (Hao, Zhao, 2022). Thus, the role of Pinyin in Chinese reading at the intermediate level warrants further investigation.

Learners' processing of Pinyin symbols may also be influenced by their native language background (Li et al., 2019). The consonant-based orthographic system of Arabic differs substantially from the alphabetic representation of Hanyu Pinyin, raising the question of whether and how this difference may affect the role of Pinyin in reading acquisition.

2.3. The Relationship Among Phonological Awareness, Pinyin Knowledge, and Chinese Character Reading

Phonological awareness and Pinyin knowledge are closely related. Learning Pinyin supports both native Chinese-speaking children (Yin et al., 2011) and second language learners (Li et al., 2019) in processing tonal information, and can help learners develop more accurate phonological representations of Chinese consonants (Liu, Xu, 2023). At the same time, children's performance on phonological awareness tasks has been shown to significantly predict their Pinyin reading ability (Ma et al., 2020). These findings suggest a potentially reciprocal relationship between phonological awareness and Pinyin knowledge. However, the two constructs should not be conflated. Research has found that, compared with phonological awareness, Pinyin knowledge makes a stronger contribution to Chinese reading performance (Ju, Zhou and delMas, 2021; Ma et al., 2020).

As discussed above, phonological awareness influences Pinyin ability, while Pinyin ability is an important predictor of Chinese reading. This raises the question of whether phonological awareness might indirectly affect Chinese reading through the mediating role of Pinyin. Some studies have proposed that phonological awareness primarily contributes to Chinese reading by facilitating the development of Pinyin knowledge (Li et al., 2016; Siok, Fletcher, 2001). However, these studies were conducted with native Chinese-speaking children. Whether a similar pattern exists among second language learners remains an open question and requires further investigation.

This study examines two dimensions of Chinese character reading: accuracy and fluency. Reading fluency refers to the ability to read accurately and rapidly, and it involves a range of complex processes and skills (Hudson et al., 2008). Both accuracy and fluency are key indicators of reading comprehension. The two are closely related in Chinese reading (Hao, Dinda, 2020), but their development relies

on different cognitive skills (Hao, Zhou, 2019; Liu et al., 2017). Accordingly, this study investigates whether phonological awareness and Pinyin knowledge predict reading accuracy and fluency among Arabic-speaking learners of Chinese, as well as the relationship between the two reading dimensions. With a focus on Arabic-speaking learners of Chinese at the elementary and intermediate proficiency levels, the study aims to address the following three research questions:

1. Do phonological awareness and Pinyin knowledge influence the Chinese character reading performance of Arabic-speaking learners?

2. Does phonological awareness facilitate the development of Pinyin knowledge among Arabic-speaking learners, and does it affect Chinese character reading through the mediation of Pinyin?

3. What is the relationship between reading accuracy and fluency in Chinese character reading among Arabic-speaking learners?

III. Methods

3.1. Participants

A total of 60 participants took part in the experiment. All were students majoring in Chinese at a university in Egypt and were grouped by Chinese proficiency level: elementary (HSK Levels 1–3) and intermediate (HSK Levels 4–5), with 30 participants in each group. Participants were aged between 18 and 35, including both current students and graduates. All participants had normal intelligence, with no visual or auditory impairments. All 60 participants were native speakers of Arabic, and none were heritage learners of Chinese.

3.2. Experimental Design

3.2.1. Pinyin Knowledge Test

The Pinyin knowledge test consisted of two components: Pinyin reading and Pinyin writing. Each task included three types of items: (1) common and relatively simple Pinyin syllables, such as *bǎ*; (2) reduced forms of Pinyin syllables (e.g., *guī*, where the *e* is omitted, and *jù*, where the two dots in *ü* are omitted); (3) zero-initial syllables containing *y* or *w*.

The reading section included 40 Pinyin syllables, covering 21 consonantal initials (including zero consonants), 39 finals, and all four tones. The 40 syllables were printed horizontally on an A4 sheet, and participants were asked to read them aloud in sequence. The examiner recorded and scored their responses. The internal consistency reliability (Cronbach's alpha) of this task was .81.

The writing (dictation) section consisted of 20 Pinyin items. The examiner played audio recordings of each item, and participants were instructed to write the Pinyin syllables on an answer sheet. The internal consistency reliability of this task was .78.

3.2.2. Phonological Awareness Test

The phonological awareness test consisted of four subtasks, regarding initials, finals, tones, and phoneme. The first three subtasks employed an oddity paradigm. Participants were auditorily presented with three monosyllabic Chinese words, two of which shared the same initial/final/tone, while the third differed. The task was to identify the item with the distinct phonological feature. The test was administered in a paper-based format.

For example, in the final-awareness subtask, the examiner would say: “*mǎi, zǎo, mǎo* – which of these three words has a different final sound from the other two?” The correct answer is *mǎi*, and participants would mark option ① corresponding to that item on the answer sheet. Each of the three subtasks (initial consonants, finals, and tones) consisted of 30 items. The internal consistency reliability (Cronbach’s alpha) was .76 for the initial consonant task, .72 for the final task, and .78 for the tone task.

The phoneme deletion task involved presenting a monosyllabic Chinese word auditorily and asking participants to delete one phoneme and say the remaining part. For example, given the word *cháng*, participants were asked to delete the initial phoneme *ch* and respond with *áng*. The deleted phonemes appeared in initial, medial, and final positions, with 6 items for each position, totalling 18 items. The internal consistency reliability of this task was .76.

For all tasks, participants received 1 point for each correct response and 0 points for incorrect or missing answers. If a participant revised an initial response and the correction was accurate, the item was still counted as correct. Before each formal task, participants completed three practice items to ensure they fully understood the task requirements. The final analysis was based on the average accuracy rate for each task.

3.2.3. Chinese Character Reading Test

This component included two tasks: reading accuracy and reading fluency. All test materials were adapted from the participants’ Chinese textbook, *HSK Standard Course*.

The reading accuracy task involved the visual presentation of 120 Chinese characters. Among them, 40 characters were familiar to both groups; another 40 were relatively unfamiliar to the elementary group but more familiar to the intermediate group; the remaining 40 were unfamiliar to both groups. Characters were selected with consideration of frequency, number of strokes, and number of components, and were arranged in order of increasing difficulty. The characters were printed on an A4 sheet, and participants were asked to read them aloud. The examiner recorded their responses and scored them. Reading accuracy rate served as the primary measure for analysis. The internal consistency reliability (Cronbach’s alpha) of this task was .90.

The reading fluency task consisted of 100 simple, high-frequency Chinese characters printed on an A4 sheet. Participants were instructed to read the characters as quickly and accurately as possible within one minute. The number of correctly read characters within the time limit was recorded as the measure of fluency.

3.3. Experimental Procedure

All experimental tasks were conducted in a quiet Chinese-language classroom on campus. The initial consonant, final, tone awareness tasks, and the Pinyin dictation task were administered in group settings, while all other tasks were conducted individually. The experiment was implemented by five Chinese language teachers from the university's Confucius Institute. Upon completion, valid data were collected and organised using Excel. The entire set of tasks took approximately 45 minutes to complete. Participants were allowed to take breaks if they felt fatigued and received a small reward upon completing the experiment.

IV. Results

Table 1 presents the mean accuracy rates and standard deviations for all test measures. Independent samples t-tests were conducted to compare the performance of the two proficiency groups. The results indicated that there were no significant differences between the elementary and intermediate groups in either Pinyin knowledge or phonological awareness scores. However, significant differences were observed in both character reading accuracy and reading fluency, with the intermediate group outperforming the elementary group. These findings suggest that while elementary-level learners had already developed solid Pinyin knowledge and phonological awareness, intermediate learners demonstrated substantially stronger performance in Chinese character reading.

Table 1. Descriptive Statistics and Independent Samples t-Tests for Each Task

	Elementary		Intermediate		<i>t</i> -test (<i>p</i>)
	M	SD	M	SD	
Pinyin Knowledge	.76	.16	.81	.13	.20
Phonological Awareness	.84	.09	.87	.07	.10
Character Reading Accuracy	.41	.14	.56	.17	<.001
Character Reading Fluency	.51	.18	.68	.20	.00

Note: M = Mean; SD = Standard Deviation.

Table 2 presents the correlation matrices for all test variables. Correlational analyses revealed that among both elementary and intermediate Arabic-speaking learners, Pinyin knowledge was highly correlated with both Chinese character

reading accuracy and fluency (r ranging from .73 to .81). Phonological awareness showed low to moderate correlations with reading accuracy and fluency (r ranging from .46 to .65). The correlation between Pinyin knowledge and phonological awareness was moderate ($r = .66$) at the elementary level and strong ($r = .83$) at the intermediate level. Character reading accuracy and fluency were strongly correlated in both groups ($r = .84$ and $.86$, respectively).

Table 2. Correlation Matrix for Each Test Variable

		1	2	3	4
Elementary	1 Pinyin Knowledge				
	2 Phonological Awareness	.66***			
	3 Reading Accuracy	.73***	.51**		
	4 Reading Fluency	.76***	.46*	.84***	
Intermediate	1 Pinyin Knowledge				
	2 Phonological Awareness	.83***			
	3 Reading Accuracy	.81***	.65***		
	4 Reading Fluency	.74***	.65***	.86***	

Note: $p < .05$, $p < .01$ **, $p < .001$.*

Research Question 1: Regression Analyses of Phonological Awareness and Pinyin Knowledge as Predictors of Chinese Character Reading

Separate regression analyses were conducted for elementary and intermediate learners, with character reading accuracy and reading fluency as the dependent variables, and phonological awareness and Pinyin knowledge as predictors.

For elementary-level learners, the regression models were significant. The two predictors jointly explained 49.4% of the variance in reading accuracy and 54.6% of the variance in reading fluency. Pinyin knowledge alone accounted for 27% of the variance in reading accuracy and 36.9% in fluency. Phonological awareness did not make a significant independent contribution to either outcome.

For intermediate-level learners, the two predictors jointly explained 62.8% of the variance in reading accuracy and 52.1% of the variance in fluency. Pinyin knowledge accounted for 23.5% and 13.7% of the variance in reading accuracy and fluency, respectively, while the independent predictive effect of phonological awareness was not significant. Although phonological awareness and Pinyin knowledge were highly correlated in the intermediate group ($r = .83$), the variance inflation factor ($VIF = 3.265$) indicated that multicollinearity was not at a problematic level. See Tables 3 and 4 for full regression results.

Table 3. Regression Analysis Predicting Chinese Character Reading Accuracy

	Variable	B	SE	β	t	VIF	R^2 / adj. R^2	F change
Elementary	Pinyin Knowledge	.590	.150	.694	3.939***	1.783	.529/.494	15.178***
	Phonological Awareness	.075	.275	.048	.275	1.783		
Intermediate	Pinyin Knowledge	1.204	.282	.876	4.279***	3.265	.654/.628	25.483***
	Phonological Awareness	-.192	.478	-.082	-.401	3.265		

Table 4. Regression Analysis Predicting Chinese Character Reading Fluency

	Variable	B	SE	β	t	VIF	R^2 / adj. R^2	F change
Elementary	Pinyin Knowledge	.935	.192	.812	4.862***	1.783	.577/.546	18.449***
	Phonological Awareness	-.174	.353	-.083	-.495	1.783		
Intermediate	Pinyin Knowledge	1.075	.373	.669	2.879**	3.265	.554/.521	16.747***
	Phonological Awareness	.242	.634	.089	.381	3.265		

Research Question 2: Regression Analysis of Phonological Awareness Predicting Pinyin Knowledge and Mediation Analysis of Pinyin Knowledge

To examine whether phonological awareness predicts Pinyin knowledge, regression analyses were conducted with Pinyin knowledge as the dependent variable and phonological awareness as the independent variable. For elementary-level learners, the model was significant, $F(1, 28) = 21.917$, $p < .001$, with an adjusted $R^2 = .419$. Phonological awareness accounted for 41.9% of the variance in Pinyin knowledge. For intermediate-level learners, the model was also significant, $F(1, 28) = 63.421$, $p < .001$, with an adjusted R^2 of .683, indicating that phonological awareness explained 68.3% of the variance in Pinyin knowledge (see Table 5).

Table 5. Regression Analysis of Pinyin Knowledge

	Variable	B	SE	β	t	R^2 / adj. R^2	F change
Elementary	Phonological Awareness	1.215	.260	.663	4.682***	.439/.419	21.917
Intermediate	Phonological Awareness	1.415	.178	.833	7.964***	.694/.683	63.421

To examine whether Pinyin knowledge mediates the relationship between phonological awareness and Chinese character reading accuracy, a path analysis was conducted using SPSS PROCESS Macro (Model 4). Phonological awareness was entered as the independent variable, Pinyin knowledge as the mediator, and character reading accuracy as the dependent variable. The results are presented in Table 6.

Table 6. Mediation Analysis of Pinyin Knowledge Between Phonological Awareness and Character Reading Accuracy

	Effect	BootSE	BootLLCI	BootULCI	Proportion of Effect
Total Effect	1.23	0.22	0.79	1.67	
Direct Effect	0.23	0.28	-0.32	0.78	18.84%
Indirect Effect	1.00	0.24	0.63	1.56	81.16%

The direct effect of phonological awareness on Chinese character reading accuracy was not significant, as the 95% confidence interval included zero (95% CI = [-0.32, 0.78]). But the indirect effect via Pinyin knowledge was significant (95% CI = [0.63, 1.56]), accounting for 81.16% of the total effect. As shown in Figure 1, phonological awareness does not directly predict character reading accuracy, but exerts an indirect influence through Pinyin knowledge.

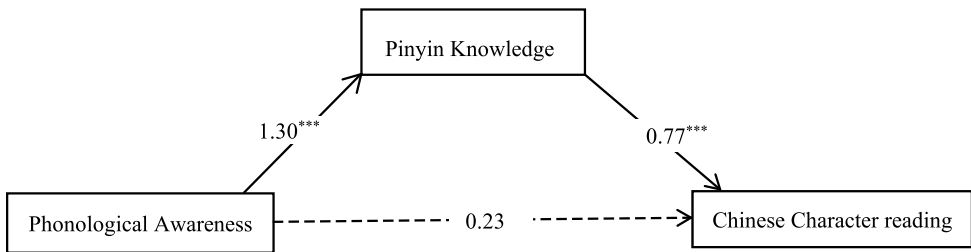


Figure 1. Path analysis of phonological awareness, Pinyin knowledge and Chinese character reading

Research Question 3: The Relationship Between Chinese Character Reading Accuracy and Fluency

To examine the relationship between reading accuracy and fluency in Chinese character reading, regression analyses were conducted separately for the two proficiency groups, using reading fluency as the dependent variable and reading accuracy as the predictor. For elementary-level Arabic-speaking learners, the regression model was significant, $F(1, 28) = 65.317, p < .001$, with an adjusted R^2 of .689. This indicates that character reading accuracy accounted for 68.9% of the variance in reading fluency. For intermediate-level learners, the model was also significant, $F(1, 28) = 76.052, p < .001$, with an adjusted R^2 of .721. Reading accuracy thus explained 72.1% of the variance in fluency (see Table 7).

Table 7. Regression Analysis Predicting Chinese Character Reading Fluency from Reading Accuracy

	Predictor	B	SE	β	t	R^2 / adj. R^2	F change
Elementary	Reading accuracy	1.135	.140	.837	8.082***	.700/.689	65.317
I Intermediate	Reading accuracy	.999	.115	.855	8.721***	.731/.721	76.052

V. Discussion

5.1. The Direct Effect of Pinyin Knowledge in Chinese Character Reading

Pinyin provides the pronunciation of Chinese characters and facilitates the acquisition of their phonological forms (Chen, Zhou and Wang, 2016). At the elementary to intermediate stages of Chinese as a second language (L2) reading development, learners have limited character recognition abilities. Since Chinese characters do not directly encode phonology, Pinyin is commonly placed above characters in textbooks to help learners access pronunciation. This supports the strengthening of orthography-phonology connections in the mental lexicon, thereby promoting reading development. The role of Pinyin has been widely supported in empirical studies on early character recognition among children (Wang, McBride, 2016) and on L2 reading among beginner learners (Yu, Sun and Pang 2022).

On this basis, the present study further explored this issue among Arabic-speaking learners at the elementary and intermediate levels. It was found that Pinyin knowledge significantly and independently predicted both reading accuracy and fluency. After controlling for phonological awareness, Pinyin knowledge explained 27% and 36.9% of the variance in reading accuracy and fluency, respectively, at the elementary level, and continued to contribute at the intermediate level (23.5% and 13.7%). These findings suggest that Pinyin serves as a crucial bridge between character form and sound, enabling learners to recognise and read characters accurately and fluently. Moreover, its impact is not confined to early stages of reading but persists into intermediate proficiency.

It is however also observed in this study that the contribution of Pinyin to reading fluency diminishes as L2 learners' Chinese proficiency increases (from 36.9% to 13.7%). A longitudinal eye-tracking study by Yu, Sun and Pang (2022) reported a similar pattern. Across four stages over the course of one year, they found that while Pinyin significantly enhanced reading efficiency at all stages, dependence on Pinyin decreased by the final stage, as learners allocated greater attention to characters. This may be attributed to learners' growing ability to access meaning directly through orthography as their proficiency improves (Chen et al., 2019). By the intermediate stage, learners in this study had accumulated sufficient reading experience, and previously unfamiliar words had likely become part of their visual

lexicon (Ehri, 2005). As cognitive resources required to process Pinyin decrease, learners become progressively less reliant on it.

5.2. The Indirect Effect of Auditory Phonological Awareness on Chinese Character Reading

This study did not find a significant direct effect of auditory phonological awareness on Chinese character reading among Arabic-speaking learners. In contrast, Zhang and Roberts (2019), in a study of 83 Chinese L2 learners from English- and Arabic-speaking backgrounds, reported a significant predictive effect of phonological awareness on Chinese character recognition. The discrepancy between their findings and those of the present study may be attributed to the limitations of auditory phonological awareness as a construct.

Phonological awareness can be divided into two types. The first is auditory phonological awareness, which measures a learner's ability to perceive and manipulate units of spoken language (Goswami, 2002). The second is visual phonological awareness, which focuses on the ability to convert written forms to phonological representations (Li, Li, 2012). Since Chinese characters are directly linked to meaning through orthography, morphological awareness is often more important than phonological awareness in character recognition (Li et al., 2016). Moreover, the predictive power of auditory phonological awareness for character reading has been shown to be inconsistent (Hao, Zhang, 2006; Zhang et al., 2020). In contrast, visual phonological tasks, which assess the strength of orthography–phonology mapping, are more closely related to visual word reading and tend to show more consistent predictive effects (Hao, Zhou, 2019).

This study revealed the indirect effect of auditory phonological awareness on Chinese reading. Although auditory phonological awareness did not directly predict character reading ability, it exerted a significant indirect effect through the mediating role of Pinyin knowledge. The findings showed strong correlations between phonological awareness and Pinyin knowledge at both proficiency levels ($r = .66$ and $.83$ respectively), and regression analyses indicated that phonological awareness accounted for 41.9% and 68.3% of the variance in Pinyin knowledge, respectively. Path analysis confirmed that Pinyin knowledge fully mediated the relationship between auditory phonological awareness and Chinese reading performance, a pattern consistent with previous findings in studies on native Chinese-speaking children (Li et al., 2016; Siok, Fletcher, 2001).

This suggests that learners with higher levels of phonological awareness are better able to recognize and produce accurate Pinyin pronunciation, enabling them to better perform Pinyin writing tasks, and thus indirectly enhancing their reading ability. For example, a learner with well-developed auditory phonological awareness may accurately spell *qīng tíng* (蜻蜓). When encountering new words annotated with Pinyin, they can quickly decode the pronunciation and link it to known

spoken vocabulary, facilitating comprehension. In contrast, a learner with weak phonological awareness might confuse tones and incorrectly spell the word as *qīng tíng*, failing to match it with any known lexical item, thereby impeding reading. Thus, an advantage in phonological awareness can be translated into Pinyin accuracy, which in turn serves as a decoding tool for reading.

This study also found that different modalities of phonological awareness may contribute to reading via distinct pathways. Hao and Zhao (2022) assessed both auditory and visual phonological awareness and found that Pinyin knowledge indirectly influenced character learning through visual phonological awareness, while auditory phonological awareness did not play a mediating role. In other words, Pinyin can enhance learners' sensitivity to initials, finals, and tones, thereby supporting the development of visual phonological awareness, which in turn promotes character learning. For instance, when learners see characters like *biǎn* (扁) and *biàn* (遍), they may notice that the initial and final are identical but the tones differ; similarly, in *biān* (编) and *piān* (篇), the final and tone are identical but the initials differ. This helps them more accurately map orthographic forms to phonological representations. These two pathways likely reflect differences in cognitive processing between auditory and visual phonological awareness. Auditory phonological awareness relies more on phonological working memory and emphasizes the accuracy of phonological decoding, while visual phonological awareness contributes by supporting the development of precise orthography–phonology mappings.

The next question to be examined is whether the Arabic L1 background influences the relationship among phonological awareness, Pinyin knowledge, and Chinese Character reading. In a study involving adult L2 Chinese learners with Arabic and English language backgrounds, Zhang and Roberts (2019), found that English native speakers significantly outperformed Arabic native speakers in phonological awareness tasks (mean accuracy rates = .87 vs. .74, $p < .001$). This difference may be attributed to the phonological similarity between English and Pinyin. According to the transfer facilitation model (Koda, 2008), English speakers can transfer their well-developed phonological awareness from English to Chinese. In contrast, Arabic, being a consonant-based language with fewer vowel distinctions, differs more substantially from Chinese phonology, which may pose greater challenges for Arabic speakers in developing phonological awareness in Chinese. The influence of learners' L1 background may be particularly evident in Pinyin pronunciation accuracy and phonological awareness (Hao, Zhao, 2022). In our study, a total of 60 participants were tested, most of whom were at HSK Levels 3 and 4. Both elementary and intermediate learners performed well on the Pinyin knowledge and phonological awareness tasks. Except for the elementary group's Pinyin accuracy (mean = .76), all other accuracy rates exceeded .80, and there were no significant differences between the two groups on either task ($p = .20$ and $.10$, respectively). This suggests that participants had already acquired solid Pinyin knowledge and

relatively mature Chinese phonological awareness. Taken together, these findings suggest that the influence of an Arabic L1 background on the relationship among phonological awareness, Pinyin knowledge, and Chinese character reading may be more pronounced at the early stages of Chinese reading development.

5.3. Chinese Character Reading Accuracy and Fluency

Previous research has shown that reading accuracy in early grades is a strong predictor of reading fluency, and this relationship follows a similar pattern across different orthographic systems, such as English and Greek (Altani et al., 2020). In the present study, a high correlation was observed between Chinese character reading accuracy and fluency at both the elementary ($r = .84$) and intermediate ($r = .86$) levels; reading accuracy accounted for 68.9% and 72.1% of the variance in fluency, respectively. These findings suggest that the development of Chinese reading fluency is premised on a solid foundation in reading accuracy (Hao, Dinda, 2020), and that the relationship between accuracy and fluency may exhibit cross-linguistic consistency, with limited influence from orthographic transparency.

Additionally, the present study found that while the predictive effect of Pinyin knowledge on reading accuracy remained stable through the intermediate level, its effect on reading fluency declined notably. This may indicate that once a certain level of reading accuracy is achieved, learners require higher-level cognitive processing abilities to progress from word-by-word reading to fluent reading.

VI. Conclusion and Implications

This study investigated the roles and pathways of phonological awareness and Pinyin knowledge in Chinese character reading among Arabic-speaking learners at elementary and intermediate proficiency levels. The findings revealed that Pinyin knowledge significantly predicted both reading accuracy and fluency at both stages, although its effect on fluency declined at the intermediate level. Auditory phonological awareness did not have a direct predictive effect on character reading, but exerted a significant indirect effect through the mediation of Pinyin knowledge. In addition, reading accuracy was found to be a strong predictor of the development of reading fluency. These results provide useful insights for Chinese character instruction targeting Arabic-speaking learners.

First, it is essential to emphasize the role of Pinyin. Given its sustained impact on Chinese reading, systematic practice in both Pinyin reading and writing is necessary. The mastery of Pinyin could maximize its facilitative role in character learning. Exercises involving segmentation and blending of Pinyin syllables can help learners build stable, fine-grained phonological representations (Xu, Xiao, 2023), promote the development of visual phonological awareness, and strengthen the connection between orthographic, phonological, and semantic forms. At the same

time, auditory phonological training including imitation and discrimination tasks might help learners avoid common pronunciation errors.

Second, the development of reading skills should follow the principle of “accuracy before fluency.” Accuracy serves as the foundation for fluent reading. In the early stages, instructional focus should be placed on reinforcing accurate single-character recognition. Gradual progression toward fluency can be achieved through scaffolded activities such as flashcard drills and timed reading of short phrases. Additional techniques including such as tongue twisters and rhythmic reading can enhance learners’ ability to process visual information sequentially, facilitating a smooth transition from accurate decoding to natural and fluent reading.

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Методика на преподаване на панджаби в СУ „Св. Климент Охридски“

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Alexander Elizariev. THE METHODS OF TEACHING PANJABI IN SOFIA UNIVERSITY “ST. KILMENT OHRIDSKI”

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Abstract. Aiming to broaden the range of the Indian languages taught in the department of Indology the teaching of Punjabi was offered to the students. In the condition of very limited tuition time for studying Punjabi as a fourth language the methods of teaching were founded on the principle “from the known to the new”. The knowledge of Hindi as a main studied language and of Urdu and Sanskrit as additional was widely used. As the material was introduced gradually we constantly kept seeking the links with what was already known from the other languages. In this way we managed to cross the language barrier and to create the feeling within the students that they can understand and to a certain extent use the Panjabi language.

Keywords: Panjabi, Indian languages, language training

Алекснадър Елизарьев. МЕТОДИКА НА ПРЕПОДАВАНЕ НА ПАНДЖАБИ В СУ „СВ. КЛИМЕНТ ОХРИДСКИ“

Резюме. С цел разширяване на спектъра на преподаваните езици в специалност „Индология“ беше предложено обучение по езика панджаби. В условията на изключително ограничен брой часове за обучаване по панджаби като четвърти изучаван език методиката на преподаването е построена по принципа „от познато към ново“. Използва се знанието на студентите на хинди, като основен изучаван източен език, и два допълнителни – санскрит и урду. При постепенното въвеждане на новия материал

постоянно се търси връзка с вече известното, така от самото начало се преодолява бариерата на новия език и се създава усещане при обучаващите се, че могат да разбират и в известна степен да ползват панджаби.

Ключови думи: панджаби, индийски езици, езиково обучение

Научно изследване/ Research

Идеята да се преподава панджаби в групите от специалност „Индология“ в Софийския университет възникна от желанието да се разшири списъка с предлаганите за изучаване индийски езици в специалността.

Освен хинди като основен език на изучавания регион студентите по индология на ниво бакалавър учат и древноиндийския език санскрит, и мюсюлманския побратим на хинди – урду. И двата допълнително изучавани индийски езика са важно и полезно допълнение към хинди за разширяване на лингвистичния кръгозор. Панджаби в тази връзка може да бъде реално и полезно допълнение за студентите с езиковедска насоченост на интересите.

Панджаби е индоарийски език от региона на Панджаб (Петоречието на р. Инд) в Пакистан и Индия. Традиционно езика панджаби се дели на две големи диалектни групи: източен панджаби, близък с диалектите на западен хинди, към които принадлежат и кодифицираните книжовни варианти на хинди и урду, и западен панджаби, който се използва основно в Пакистан, където над 40% от населението говори на него, но при това той остава безписмен език. Западният панджаби понякога се нарича ленди или лаханда. Източният панджаби е кодифициран и е официален език в щата Панджаб в Индия. Той е един от 22-та официално признати регионални езика според конституцията на Индия, с 33 млн. носители, разпространен в районите на Панджаб, Харияна, Делхи и Западна Бенгалия.

Целта на курса е да запознае студентите с фонологичните особености в източния панджаби, както и със спецификата в проявата на общоиндийската лексика, основите на граматическия строй; да запознае студентите с двата вида писменост – гурмукхи (приета в Индия) и шахмукхи (използвана в Пакистан). Към края на курса е предвидено студентите да могат да четат адаптирани текстове от панджабски учебници и неадаптиран текст с паралели на хинди и урду. Това може да се смята като достатъчно за отреденото време на курса. Студентите могат да стъпят върху тази основа и по-нататък да изучават панджаби самостоятелно или в друга учебна институция, предлагаща обучение по панджаби, например, в университета Панджаби в Патиала, Индия.

В условията на предвиденото от учебния план време – от 30 учебни часа в рамките на един семестър – успехът в изучаването на панджаби пряко зависи от лингвистичния опит на студентите-индолози. Съответно като избираема

дисциплина има смисъл тя да се предлага на студенти от четвърти курс, когато те имат най-добро ниво на владеене на основния изучаван език – хинди – и вече са се запознали със санскрит и урду в часовете по съответните специални дисциплини. Санскрит в тесния смисъл е необходим, защото голяма част от лексиката, както в хинди, така и в панджаби е заимствана директно от него: това е тъй наречената лексика „татсама“ – или заета без промяна, или неологизми, образувани от санскритски корени и по санскритски словообразователни модели. Другата причина за необходимостта от изучаването на санскрит се крие във факта, че той дава лексикалната основа за всички новоиндоарийски езици, разбира се с фонетичните промени, произлизащи вследствие на трансформацията във времето – лексиката „тадбхава“. Урду е необходим като антитеза на хинди – език с практически същата граматическа структура, произлизащ от същия опорен диалект (кхари боли), но с друга функционална насоченост – език на мюсюлманския, придворния и военния контингент, част от индийската култура, както и специфичен поетически език (Евтимова 2008-2: 45–46), с функционална близост към поетическия класически персийски, от който урду в голямо количество заимства лексикални и образни средства.

По подобен начин можем да разгледаме и панджаби. Той обслужва широки маси население в Панджаб, особено в селските райони; освен това е емблематичен език за сикхското вероизповедание. Писмеността му се казва „гурмукхи“, т.е. записаното от устата на Гуру. В Панджаб е типична ситуацията, когато трима представители на различни вероизповедания – хиндуистко, мюсюлманско и сикхско – говорят на хинди, урду и панджаби съответно, подчертавайки чрез езика религиозната си идентичност, като при това прекрасно се разбират помежду си.

С необходимите познания по хинди и урду може да започнем изучаването на панджаби от известното към новото. Общият строй на езика панджаби и по-голямата част от лексиката му няма да са изненада за студентите, изучаващи хинди в четвърти курс. Предизвикателствата ще са следните: изучаване на графиката гурмукхи (официално приета и използвана в Индия), граматичните основи в съпоставка с тези на хинди, и лексиката – пак в съпоставка с известното.

За разлика от начина, по който се изучава хинди или урду като първи език, когато в отделен уводен курс трябва да се въведе писмеността (деванагари за хинди или арабицата за урду), при изучаване на панджаби приемаме, че писмеността шахмукхи е вече известната на студентите (с минимални поправки) писменост на урду. Тоест още от първия урок те могат да започнат да пишат на панджаби на арабица (шахмукхи), докато постепенно се въвежда графиката гурмукхи, както и фонологичните, граматическите и лексикални особености на панджаби.

Тъй като учебно помагало на български език за изучаване на панджаби не съществува, и специално такава, което да отговаря на поставените цели за

обучение по панджаби като четвърти индийски език, за курса се разработват уроци, които се разпечатват и раздават на студентите. Уроците комбинират силните страни на други учебници (Хохлова, Дулай, Коул, 1990), (Глисон, Гил, 1965); (Бхатия, 1985); (Дуле, 1982). В предложените уроци, усвояването на графиката деванагари следва реда, предложен в учебника (Хохлова, Дулай, Коул, 1990), при това всички упражнения в материалите за студенти се дублират в графиката шахмукхи.

Тук трябва да отбележим, че ако за хинди (както и санскрит и урду) студентите при обучението са ползвали транслитерация на базата на латиница – International Alphabet of Sanskrit Transliteration (IAST), която в достатъчна степен отразява фонетичното ниво в тези езици, то в панджаби заради наличието на тонове и процеси на смяна на характера на съгласните в близост до тониранията гласна в думата [1], транслитерацията не е достатъчна. За панджаби, ако за обозначаване на съгласните се използват принципите на IAST, то за обозначаването на гласните се използва фонетичната транскрипция на базата на Международната фонетична азбука (IPA). Въпреки че за студентите това е нова практика, частично те са запознати с IPA от изучаването на английски, където това е стандарт за транскрипция на английските думи. Тоест, от една страна, транскрибиране на панджаби е необходимо за усвояване на правилното произношение (близостта на панджаби с хинди тук по-скоро не помага, а затруднява). От друга страна, транслитерацията на панджаби доближава панджабския текст към този на хинди и облекчава разбирането за студентите.

Например:

	Хинди / урду	Панджаби
Графика	घर का दरवाजा खुला हुआ है। گھر کا دروازہ کھلا ہوا ہے۔	ਘਰ ਦਾ ਬੂਹਾ ਖੁੱਲ੍ਹਾ ਹੋਇਆ ਹੈ।
Транслитерация IAST	ghar kā darwāzā khulā huā hai	ghar dā būhā khullhā hoiā hai
Транскрипция IPA	-	kər dɑ bʊɑ kʰólla hoia hɛ

На ниво фонология, основната разлика между хинди и панджаби е наличието на три (по някои данни до четири) смислоразличителни тона: равен, възходящ, низходящ фарингализиран (и чист низходящ) (Смирнов, 1971). Въпреки факта, че на територията на Панджаб наличието на тонове е отбелязано още в най-древния предтеча на панджаби (както и на хинди и другите езици в северна Индия) – ведийския или санскрит, на който са записани Ведите, студентите индолози нямат опит за изучаване на тонални езици (каквото имат, например, китаистите или вьетнамистите). Освен тоналния контур на думата, в изречението има и тонален контур на фразата, който се определя от типа изречение: повествователно, въпросително и т.н. Това подробно се обяснява на изучаващите езика и се упражнява с тях.

Точно на това ниво, знанието на хинди и урду не помага, а по-скоро пречи на студентите. Затова са необходими голямо количество упражнения за овладяването на тоновете – както за възпроизвеждането, така и за възприятието им. За упражняване на тоновете се използва на първо място фонетичната транскрипция, а също и графиката шахмукхи (арабица); постепенно се въвежда панджабската писменост деванагари. В разработените за курса уроци упражненията за четене, взети от (Bhatia, 1985) и (Dule, 1982), са дадени в транскрипция, за да могат студентите да се съсредоточат върху фонетичните особености, а също има и комбинирани упражнения за четене с транскрипция, гурмукхи и шахмукхи.

Лексиката се усвоява постепенно, като още от самото начало голяма част обща лексика (татсама и тадбхава) е известна на студентите от по-рано изучаваните езици. Тук проблемът е, че тя е представена в нова графика. Така, например, показателното местоимение „този“ („това“) в панджаби, представено с фонемата [é] на шахмукхи се изписва с 4 графема (ٲٲٲٲ), на гурмукхи с 3 (ੲੲੲ), докато неговият аналог на хинди и урду с два (यह / ۲). Специално внимание се отделя на думите, които не се срещат в хинди и урду, т.е. същинските панджабизми. И още нещо, което изисква внимание, е, когато познатите думи в панджаби трябва да се произнасят по специфичен начин по силата на фонетичните особености на езика.

Грамматическата компонента на този етап на изучаването на панджаби не представлява голяма трудност за студентите предвид типологичната близост на източен панджаби и западен хинди, двете диалектни бази, които дават основа за кодифицирана норма на панджаби и хинди съответно. Затова тук основното внимание е насочено върху системата на следлозите, местоименията и особеностите на съгласуването в панджаби. С тези граматически знания студентите могат да започнат четене на текстове.

Новата лексика и грамматиката се въвеждат чрез текстове и диалози, взети от (Gleason, Gill, 1997), (Bhatia, 1985) и (Хохлова, Дулаи, Коул, 1990), оформени в уроците за студентите в три графики – транскрипция, шахмукхи и гурмукхи. Тематически диалозите покриват ежедневни и битови ситуации като запознанство, именуване на предмети и ситуации, общи въпроси, училище и учене, професии и работа, семейство и роднински връзки, здраве и здравеопазване, покупки и пазаруване и др. Предлага се диалозите да се заучават наизуст, за да могат да послужат като готови модели за типични битови ситуации.

С тези граматически познания, можем да смятаме, че студентите вече са в състояние да се запознаят с някои неадаптирани текстове. За целта бяха избрани няколко текста от класическата панджабска поезия, които не само могат да илюстрират спецификата на жанра, но и биха могли да дадат възможност студентите да демонстрират познаване и заинтересованост от културата пред носителите на езика. Сред предложените стихотворения са няколко със

суфитска тематика и с любовна лирика от цикъла за Хир и Ранджа на поетите Булешах и Варис Шах.

В края на курса бива предложено запознаване с библейски текст на панджаби. Като цяло изучаването на чужди езици с помощта на Библията е стара известна практика (поне в страни с християнска традиция): библейските легенди и теми се смятат за познати, книгите са достъпни – особено в наши дни с развитието на интернет: много сайтове предлагат различни версии на библиите, понякога и с озвучаване. За целта беше избрана глава 1 от книгата Битие. Пенджабската версия на текста е взета от изданието „Punjabi Bible: Easy-to-Read Version (ERV-PA)“, изтеглено от сайта <https://www.biblegateway.com>. От същия сайт бяха изтеглени вариантите на хинди и на урду, с които на студентите им беше предложено да се запознаят самостоятелно въкъщи. Четенето на пенджабския вариант става в клас със съпоставяне на лексиката и граматическите конструкции от вариантите на хинди и урду. С това 30-часовият курс по панджаби приключва.

В края на курса за проверка на знанията на студентите се предлага тест в четири различни варианта, включващ следните видове работа: задание за проверка на знание на правилата за съгласуване – попълване на пропуснати окончания; отговори на въпроси съгласно изучаваните в курса текстове; превод от български на панджаби и въпроси за различаване на близки по звучене местоимения. Всяко задание се състои от по три изречения. Така че нито обемът, нито степента на трудност на въпросите не би трябвало да затрудни студенти, които редовно са посещавали занятията.

Освен относително лесния финален тест, смятам за важно, че курсът приключва именно с успешно четене и разбиране на текст, тъй като само създаване на положителна нагласа в края на един толкова кратък (практически уводен) курс, може да накара студента да се върне след време, за да надгради знанията си по панджаби или да работи при необходимост с панджабски текстове.

Бележки

[1] Звучните аспирати в начална позиция губят и звучност, и аспирация, а в позиция след гласната – само аспирация. При това гласната в първия случай има нисък тон, а във втория – висок.

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Мотивацията на учащите като отправна точка в преподаването на далекоизточнен език

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Irina Sotirova, Asya Antova. LEARNER MOTIVATION AS A STARTING POINT IN
TEACHING A FAR EASTERN LANGUAGE

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Abstract. The paper focuses on the trends and prospects in the teaching of Chinese, Japanese and Korean languages in Bulgaria through the prism of student motivation. Changes in the economic, social and cultural environment in the last three decades have led to a change in the profile of those wishing to study a Far Eastern language. The focus is shifting from the pursuit of academic preparation for the purpose of future professional realization to studying the language as a hobby for the purpose of traveling to the country or better understanding pop culture. This change in motivation also leads to the need to change the educational process and create new forms of language teaching, as well as the development of dual educational models combining a Far Eastern language with a major outside the linguistic field.

Keywords: Chinese Studies, Japanese Studies, Korean Studies, academic teaching, dual major.

Резюме. Статията разглежда тенденциите и перспективите в преподаването на китайски, японски и корейски език в България през призмата на мотивацията на учащите. Промените в икономическата, социалната и културната среда в последните три десетилетия водят и до промяна в профила на желаещите да изучават далекоизточен език. Измества се фокусът от стремеж към академична подготовка с цел бъдеща професионална реализация към изучаване на езика като хоби с цел пътуване в съответната страна или по-добро разбиране на поп-културата. Тази промяна в мотивацията води и до необходимост от промяна на обучителния процес и създаване на нови форми на преподаване на езика, както и развитие на дуални образователни модели, комбиниращи далекоизточен език с перспективна специалност извън лингвистичната сфера.

Ключови думи: Китаистика, Японистика, Кореистика, академично преподаване, дуални специалности.

Научно изследване/Research

Настоящата статия разглежда преподаването на езиците на Източна Азия (китайски, корейски и японски) в България в контекста на динамично променящия се профил на желаещите да ги изучават. В трите десетилетия, в които Китаистика, Японистика и Кореистика се развиват, мотивацията на учащите значително се променя. Променя се също броят им, академичната подготовка и потенциал, както и интересите им. Професионалното преподаване на далекоизточни езици е поставено пред нуждата да се адаптира към прииждащите новости, трансформации и обрати. Поставената тема е обхваната от педагогическа, икономическа и социална перспектива, като често пъти гледната точка са Софийският университет „Св. Климент Охридски“ и 18. СУ „Уилям Гладстон“ – центровете на преподаване на далекоизточни езици в България, а обвързаността на авторите с корейския език неизменно поставя Корея като най-често посочван пример в разглежданите проблеми.

Далечният изток е понятие, обединяващо редица азиатски държави, но в статията са взети само три от тях – Китай, Корея и Япония. Този избор е определен от няколко фактора: сино-културен център; прилика в езиците; обща история; общи икономически и социални модели; общ път в преподаването на трите езика в България; сходна поп-култура, привличаща интереса на младежите. Езиците на останалите далекоизточни държави, като например индонезийски, вьетнамски, тибетски и тайландски, стават все по-интригуващи за учащите в България, но проблемите с тяхното преподаване са твърде индивидуални и разнопосочни, затова не са засегнати в настоящата статия.

Историята на преподаването на китайски, японски и корейски език в България като обособени университетски специалности започва в Софийския университет преди повече от три десетилетия (с няколко години разлика в трите езика) и върви ръка за ръка и до днес. Трите специалности бързо се развиват и

се превръщат в едни от най-големите в Източна Европа – както като брой студенти, така и като преподавателски състав. През трийсетте години история, далекоизточните специалности разработват свои методики на преподаване на езика, съобразени с нуждите на българските студенти, както и редица теоретични курсове, покриващи културата, историята, философията и естетиката на съответните държави. В последните години обаче се наблюдават редица промени в профила и броя на желаещите да изучават далекоизточен език и преподаването също се променя. В статията са разгледани основните тенденции, засягащи както висшето и средното образование, така и частните школи.

Промяна в академичната нагласа на студентите в Софийския университет

Разработената в продължение на повече от 30 години система на преподаване в академична среда се сблъсква с резките промени в мотивацията на новото поколение. Ако допреди едно десетилетие основната цел на студентите е била професионална реализация като филолог и изтоковед, то сега голяма част от тях постъпват в Софийския университет поради интереса си към популярната азиатска култура и не свързват непременно своето кариерно развитие с изучаваната от тях специалност. По този начин се измества фокусът на висшето образование от основно звено в професионалния път (работа/ задължение) към свободен интерес (хоби). Тъй като тази тенденция обхваща по-голямата част от студентите и показва устойчивост във времето, висшето образование е поставено пред необходимостта да направи промени, за да се срещнат двете страни в златната среда.

Далекоизточните специалности бяха открити в Софийския университет в първите години след Промяната – времето на преминаване от социалистическо управление към свободна икономика. В този период много азиатски компании навлязоха на българския пазар и оформиха имидж на желан работодател за кандидат-студентите. В този аспект се откरोиха особено силно японските и южнокорейските фирми със своята ултрамодерност и иновативност. Привлечени от перспективата да работят като ценени специалисти в някоя от най-прогресиращите световни компании, студентите не пестяха силите си по време на следването. Преподаването следваше тази мотивация. Основна част от азиатската култура е начинът на работа в колектив. Успехът се постига само с много работа – и като количество, и като качество – и тъй като азиатското общество е изградено изцяло на този принцип, за студентите е ясно от самото им постъпване в Японистика, Кореистика или Китаистика, че техният път няма да бъде лек. Извънкласните занимания, ученето до късно, взаимната помощ, участието в проекти и всякакъв доброволчески труд е задължителна

част от културата на Азия, без която един индивид не може да функционира в обществото. Извиненията, боледуването и личните причини не се толерират. В този аспект студентите, постъпващи в Софийския университет с цел работа в азиатска среда, са добре запознати с изискването за пълна отдаденост и постоянство в работата. На второ място, в начина на преподаване можем да отбележим чисто лингвистичните разлики във всекидневния и работния език. Японският, корейският и китайският имат няколко нива на формалност, отразяващи строгата йерархична структура на обществото. Работният език изисква владеенето на лексика и граматика, съвсем различни от използваните в семейна или приятелска среда. Строго формалният език съответно е много по-сложен и включва както лингвистични умения, така и обща култура по конфуциански модел, обхващаща историята, литературата, изкуството и т. н. на съответната държава. Следователно за студенти, имащи високи професионални цели, е нужно академично знание от всички сфери на културата и различни исторически периоди.

Поради редица икономически, социални и гео-политически причини обаче бизнес ситуацията в България не е същата като преди три десетилетия и към момента няма достатъчно присъствие на азиатски компании. Професионалната цел на кандидат-студентите отстъпва на друга мотивация – интересът към популярната култура на Изтока. В последните години изборът на студентите за постъпване в Софийския университет е определен от техния интерес към музиката, филмите, електронните спортове и т. н. на Азия. Промяната на мотивацията променя изцяло и профила на студентите – новото поколение възпитаници в големия си процент са изключително посветени в уличната култура, модата и най-новите продукти на развлекателната индустрия, но нямат интерес към изучаването на класическо знание и високо ниво на комуникация (професионален език). Това в особена степен важи за специалност Кореистика, тъй като К-поп културата в последното десетилетие завладява с огромна сила сърцата на тийнейджърите и определя избора им на специалност в университета. Попадайки в академична среда, младежите се сблъскват с неочаквани за тях трудности и с учебен материал, твърде далечен от техните интереси. За да се постигне успешно висше образование, и двете страни (преподаватели и студенти) трябва да направят своите стъпки към сближаване на крайностите. Студентите трябва да гледат на академичния живот като на подготовка към предстоящия им професионален път и да приемат образованието като работна задача, която често пъти е обвързана с необходимост, а не с удоволствие. От страна на Университета, преподавателските екипи са изправени пред нуждата да адаптират и осъвременят своята методика и учебни програми, за да бъдат по-близо до възможностите и интересите на студентите. В специалност Кореистика бяха направени следните промени в последните години:

1. Редуциране на някои предмети, които се основават на по-дълбока теоретична основа и касаят по-малко съвременния живот. Например курсът „Средновековен корейски език“, който беше преподаван в продължение на двацет години, вече не се преподава. Такива промени засегнаха и още няколко курса, които се струват прекалено трудни на студентите и те не са мотивирани да ги слушат.

2. Намалване на часовете по синокорейска йероглифика. Днес корейците пишат със собствена писменост, хангъл, но през вековете, под китайско влияние, са използвали китайските йероглифи, за да записват родния си език. Имайки предвид многото преимущества на знанието на йероглифи и йероглифична лексика, Кореистика в Софийския университет прилага собствена система за преподаването им като част от практическия корейски език. Синокорейска йероглифика се изучава по четири часа на седмица в продължение на шест семестъра (от втори до четвърти курс), като всяка седмица се взимат около 40 нови йероглифа. В резултат студентите, които са учили по тази система, придобиват много добро ниво на езика и чудесна база за бъдещо развитие. Някои от тях с лекота след четвъртата година от следването си взимат най-високото, шесто ниво в изпита ТОПИК и работят в корейски компании, без почти да се различават в езиково отношение от корейците. В последните години обаче преподаването на йероглифи беше намалено, за да отговори на нуждите и интересите на младото поколение. Почитателите на поп-културата се сблъскват повече с изконно корейска и американска лексика, а сложната синокорейска йероглифика им се струва излишна.

3. Включване на повече часове по корейски език, които се базират на съвременните тенденции в езика. Кореистика към Софийския университет от няколко години включва в програмата си няколко курса, които са свързани с медийния език, с дискусии по популярни теми, разискване на телевизионни шоута и т. н. Тези часове предизвикват голям интерес у студентите, като преподавателите се стремят винаги да представят най-актуалните теми и езикови тенденции.

Маркираните дотук въпроси се отнасят не само към далекоизточните специалности в Софийския университет, но и към висшето образование като цяло. Покачващият се брой висши учебни заведения, улеснените процедури за обучение в други държави, обвързването на образованието с икономически показатели и други фактори принуждават специалностите да направят промени, които от една страна да съхранят трупаната десетилетия академичност, но от друга да направят образованието атрактивно и полезно за студентите.

Специализирано преподаване на далекоизточен език на ученици

Азиатската културна експанзия е насочена в голяма степен към тинейджъри и младежи. В резултат от нарастващото влияние на поп-културата, въз-

растта на изучаващите далекоизточен език спада с бързи темпове и висшето училище вече не е единственият център за професионална подготовка по езика. Все повече средни училища в България въвеждат в програмата си източен език, като пионер в областта е 18. СУ „Уилям Гладстон“. Още през 1992 г. училището създава система за преподаване на японски и китайски език и става първото училище в Европа, въвело обучението по източни езици като задължителен предмет в учебната си програма. Корейският език следва примера на японския и китайския, а скоро след утвърждаването на системата за преподаване в гимназиален етап е създадена и програма за преподаване на трите езика още от Първи клас.

Възрастовата група на учениците предопределя и нуждата от напълно нов методологичен подход. Липсата на прецедент в Европа води до необходимостта екипите на училище „Уилям Гладстон“ да създадат своя, оригинална, система на преподаване и учебни материали. Като уникален пример може да бъде посочена системата от учебни помагала по корейски език, обхващаща етапите Втори – Пети клас. Системата е създадена от учителите по корейски език в 18. СУ и е базирана на техния дългогодишен опит в преподаването на тази възрастова група. Четирите учебни помагала включват ясно поднесени обяснения, увлекателни илюстрации и формат, позволяващ самостоятелна практика.

От 2017 г. 18 СУ „Уилям Гладстон“ влиза в списъка на МОН на иновативните училища с доказани постижения в интердисциплинарния и проектно-базиран модел на преподаване. Най-скорошното въведение е „Социално и емоционално обучение по осъзнатост (СЕОО)“. Целта на иновацията е постигане на позитивна училищна общност чрез развиване на социалната, емоционална и адаптивна интелигентност на учениците и педагогическите специалисти. Използват се медитативни техники за осъзнаване на собствената личност и място както в училищната и местна общност, така и в съвременния глобален свят. 18. СУ определя като основна нужда повишаването на социално-емоционалните компетентности чрез използване на един от най-новите методи в обучението – обучение по осъзнатост. Практиките се прилагат с лекота в среда, в която учениците ежедневно взаимодействат с източните култури.

Работата на екипите от училище „Уилям Гладстон“ е пример за реципрочност на образователния процес. Учениците приемат знания от учителите, но и учителите следват постоянната динамика на най-младото поколение.

Преподаване на далекоизточен език като допълнителна квалификация или хоби

С нарастването на интереса към далекоизточните култури, все повече хора пристъпват към изучаване на съответния език. Сред институциите, които отговарят на тази нужда, най-активна дейност имат Институт „Конфуций“ (с

преподаване на китайски език и култура) и Институт „Седжон“ (с преподаване на корейски език). Големият интерес стимулира и развитие на свободния пазар. В последните години много частни школи се формират в различни градове в страната, а след Ковид пандемията онлайн уроците заемат значимо място в обучението по далекоизточни езици.

Хората, желаещи да изучават източен език като допълнително занимание са на възраст от 7 до 70+, а мотивацията има е най-различна. От интерес към източната култура, през подготовка за пътешествие в страната, до желание да помагат на детето си, което изучава езика. Методиката на преподаване на толкова разнородна аудитория е съвсем различна от специализираната подготовка на ученици или студенти. Китай в тази сфера има особено богат опит, тъй като глобалната икономическа и културна мощ на страната привлича много хора, желаещи или принудени да изучават езика към класните стаи. Добре разработените методики на преподаване на китайски език на чужденци, както и създадените за българската аудитория учебни помагала по китайски език, биха могли да послужат за пример и в преподаването на други чужди езици.

Изучаването на далекоизточен език като допълнителна квалификация или хоби понякога е обвързано с висшите училища, както е в случая с Институт „Конфуций“, институт „Седжон“ и натрупалите вече почти 60-годишна история лекторати по японски език към Софийския университет. Често пъти обаче преподаването на език на масова аудитория се извършва на принципа на частната инициатива, определена от моментното търсене и тогава наличието на подходящи учебни материали е особено важно. В условията на непрекъснато нарастващ интерес към Далечния изток в България, разработването на цялостна система с учебни помагала по съответния език и култура е приоритетна нужда.

Дуални специалности

Българската Японистика, Китаистика и Кореистика в своите бакалавърски, магистърски и докторски програми утвърждават специалисти, които намират професионална реализация с доброто си владение на езика и познаване на културата. В последните години обаче се наблюдава все по-голяма нужда от кадри, които не просто владеят език, а имат и друга специализация. Особено перспективни области са тези, в които Азия е лидер: инженерните и точни науки, физика, дизайн, кино, икономика, строителство, източна медицина и много други. Професионалисти в някоя от изброените области, владеещи китайски, корейски или японски език, биха били необходимият жив мост в осъществяването на партньорство между България и Азия. Подготовката на такива специалисти е в ръцете на университетите, като Софийския университет има вече опит в дуалните специалности, комбиниращи език и нефилологически профил. Пример в това отношение е факултативният модул „Корей-

ски език и култура“ към Физическия факултет, който може да бъде избран от всички студенти във Факултета и обхваща 4 учебни часа седмично в продължение на цялата бакалавърска програма.

Въвеждането на факултативен модул „Специалност + далекоизточен език“ за повече факултети в Софийския университет би имало редица преимущества. На първо място можем да посочим оползотворяването на предлаганите образователни програми в Азия. Студентите, преминали през курс на обучение по език и култура на Изтока биха се възползвали по-ефективно от магистърските и докторските програми, които Китай, Корея и Япония предлагат. Добър пример е правителствената програма GKS (Global Korea Scholarship) – пълна стипендия за обучение в страната в бакалавърска, магистърска или докторска степен. Въпреки че Корея дава предимство на точните и инженерни направления, кандидати от България почти няма, тъй като заминаването за няколко години в чужд свят плаши студентите. В такива случаи се налага предварителното запознаване с езика и културата, което би помогнало на студентите в перспективните направления да се адаптират към азиатското общество, да получат своята квалификация и да осъществят ефективни работни връзки по време на своя престой.

Извън академичните възможности, които дуалното обучение дава, владението на източен език би било незаменим инструмент в бизнес комуникацията, културната дипломатия, туроператорската сфера и редица други ниши, които в България все още не са развити. България има нужда от Азия и Азия има нужда от България. Връзката между тези два толкова различни свята може да бъде осъществена най-добре от хора, които познават не само тясната сфера на сътрудничество, но и далекоизточната култура.

Тенденциите и нуждите в преподаването на далекоизточен език, изброени в настоящата статия, са изведени от опита на сътрудничество между китаисти, японисти и корейсти в Софийския университет, както и учители и администратори в ИС „Уилям Гладстон“. Съвместната работа по различни проекти, инициативи и текущи задачи спомогна за формирането на обща визия за развитието на трите направления не само като отделни образователни степени, а и като линия на обучение, свързваща различни възрасти и професионални области.

Сред осъществените съвместни начинания като особено успешен би могъл да се посочи проект на ФКНФ и Корейската фондация от 2024 г. „Представяне на корейската история и култура в българските средни училища в съответствие с нуждите на младото поколение“. Сред много дейности на проекта беше конкурс за есе „Корея в моето училище“, в който взеха участие над 100 ученици от различни училища в цялата страна. Участниците споделиха своята визия относно присъствието на Корея в своето образование и сред есетата се открий нуждата от учебни пособия на български език и по-голяма гъвкавост на учебния процес, позволяващ интердисциплинарност. Първа награда в

конкурса беше присъдена на ученичка от Професионална гимназия по дизайн „Елисавета Вазова“, която планира да продължи обучението си по графичен дизайн в Корея, а трета награда взе ученик от НПМГ, почитател на корейската култура, посещавал страната като стипендиант. Участието в проекта на ученици, специализиращи в области, различни от кореистиката, показва ясно, че е време форматът на строгото профилиране само в една област да бъде разчупен, за да може образованието да е в унисон с космополитния характер на учениците и студентите, както и с динамиката на пазара на труда, изискваща различни умения и знания.

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РЕЦЕНЗИИ

REVIEWS

geschichtliches Dokument dar, als mehrere der Beiträge das Bemühen reflektieren, aus den Notwendigkeiten, die aus den angesichts der Corona-Pandemie verordneten Restriktionen resultierten, innovative Lösungen und Konzepte für den akademischen Unterricht zu entwickeln. Für deutsche Leser ist interessant zu sehen, wie in einem differenten akademischen und kulturellen Umfeld mit diesen Herausforderungen umgegangen wird.

Den Titel „Wendezeiten“ hätte man unkommentiert verwenden können, und dem Band wäre Aufmerksamkeit sicher gewesen. In dem Augenblick, da sich die Herausgeberinnen bemüht fühlen, den Begriff auf die Definition des Dudens herunterzubrechen, öffnen sie den Raum für eine überflüssige Diskussion um die Bewertung der Begrifflichkeit, auf die hier indes nicht explizit eingegangen werden soll (s. aber unten). Zuweilen stolpert der Sprachfetischist über Details – der Ausdruck „Nun gilt es, ...“ regiert im Deutschen eher den Infinitiv und nicht einen „dass ...“-Nebensatz; das ist die syntaktische Konstruktion in der bulgarischen Sprache. Auch an manch anderer Stelle hätte ein perfektes Lektorat geholfen, für das der Rezensent hätte gewonnen werden wollen.

Die Beiträge sind insgesamt vier Sektionen zugeordnet. Erwartungsgemäß nimmt die Sektion „Literatur und Kultur“ den größten Raum ein. Den Auftakt bildet der Beitrag von M. Razbojnikova-Frateva, St.Kliment-Ohridski-Universität Sofia, „Die technologischen Wenden und die Folgen: Das 19. Jahrhundert in Theodor Fontanes Roman *Cécile*“. Nun ist Fontane als Verfasser von realistischen, dialogfokussierten Romanen bekannt, in denen er die Brüche der Gesellschaft im letzten Viertel des 19. Jahrhunderts und insbesondere die Folgen von Standeshierarchie und Sittencodices kritisch thematisiert. Die Autorin widmet sich indessen der Reflektion der technischen Moderne in Fontanes Roman. Sie stellt zuerst allgemein die Effekte technischer Entwicklungen im Bereich des Verkehrswesens oder neuer Bildmedien auf das Weltverstehen dar, wobei diese Prozesse im Verständnis des Rezensenten doch wohl eher als Kontinuum denn als disruptiv zu sehen sind (zwar fuhr der „Adler“ 1835 zwischen Nürnberg und Fürth 35 km/h schnell, aber Napoleon brauchte für die 2200 km von Smorgoni nach Paris 1812 auch nur 13 Tage), und das Problem besteht aus Sicht des Rezensenten in dem Aufeinandertreffen von technischer Dynamik und sozialer Starrheit (inwieweit diese eine Immunisierungsstrategie reflektierte, bliebe zu untersuchen). Aber der Autorin gelingt es an zahlreichen Einzelbeispielen, die Implementierung neuer Berufs- und Lebensbilder in Fontanes Roman nachzuweisen.

„Umbrüche im Geschlechterkonzept ab dem 19. Jahrhundert am Beispiel von Robert Musils Essays und seinem Roman *Der Mann ohne Eigenschaften*“ überschreibt V. Valkova, Hll.-Kyrill-und-Method-Universität Veliko Tarnovo, ihren Aufsatz, in dem sie, dem Zeitgeist huldigend, aus „gendertheoretischer Sicht“ dekonstruktivistische, gar feministische Ideen in Musils Schriften offenlegen zu können meint. Im Rahmen einer historischen Einleitung zur Wandlung des Geschlechter-

konzepts seit der Romantik konstatiert die Autorin korrekt die Etablierung einer Gleichwertigkeit des Weiblichen gegenüber dem Männlichen zum Ende des 18. Jahrhunderts (als Grundlegung der Autonomie der Frau um 1900 herum, wie sie sich insbesondere im Bereich der Naturwissenschaften herauskristallisiert), alsdann den „Rückschritt“ in der wilhelminischen Epoche, schließlich die philosophischen, literarischen und psychologischen Aspekte des Androgynen im Sinne eines der Vervollkommnung verpflichteten Humanitätsanspruchs. Tabellarisch werden auf dieser Grundlage Charakteristika und Archetypen in Musils Frauen- und Männergestalten herausgearbeitet. Die Emanzipation der Frau soll dabei nach Musil in ihrer Befreiung von imaginierten Männeridealen bestehen, wobei Weiblichkeit und Männlichkeit als Konstrukte entlarvt werden. Die Problematik dieses Beitrags besteht primär darin, dass Musils Darstellungen von einer dem ausgehenden 20. Jahrhundert immanenten Ideologie überwölbt werden.

In der Literaturgeschichte weiter vorschreitend (was im weiteren Verlauf der Sektion konsequent verfolgt wird), ordnet B. Minkov, Theater- und Filmakademie Krastyo Sarafov Sofia, „Krisenerfahrung in Erich Kästners Roman *Fabian* (1931)“ unter dem Gegensatzpaar Be- vs. Entschleunigung – das Leben als „Gesang zwischen den Stühlen“ – neu ein. Der Beitrag des Autors oszilliert etwas unsystematisch zwischen einer Darstellung der Entstehungsgeschichte (im Original „Der Gang vor die Hunde“, später die Selbstzensur, erst 2013 die Rekonstruktion durch S. Hanuschek; die bulgarische Erstausgabe von 1962 unter V. Musakov ist ein *mixtum compositum*) und seinen Interpretationen, die um die Kernbegriffe Desorientierung, Schaffung von Indifferenz, Gegenwartsverwirrung, Orts- und Zeitränder oder den Verlust von Wirklichkeitsgefühl kreisen.

Inwieweit der Beitrag von M. Endreva, St. Kliment-Ohridski-Universität Sofia, „Selbstästhetisierung und Selbstvermarktung in John von Düffels Roman *Ego*“ unter dem Thema Wendezeiten zu subsummieren sei, bleibt das Geheimnis der Herausgeberinnen. Es handelt sich um einen eher konventionellen Beitrag, wobei es hilfreich gewesen wäre, wenn die Autorin eine *vita* des einem breiterem Publikum nicht unbedingt bekannten Verfassers vorangestellt hätte. Es handelt sich um einen wohl autoreflexiven Roman, der um das Thema der Ästhetisierung und Ökonomisierung von Körperlichkeit geht. Unterschwellig scheint das Problem einer sinnstiftenden Lebenstätigkeit auf, vielleicht wirklich ein Thema unserer Zeit, aber eine tiefere kunsttheoretische Durchdringung von allgemeiner Negativität vs. Positivität wird vermisst, und ob der Neoliberalismus eine Ideologie darstellt, ist zumindest diskussionsbedürftig.

Auch der Aufsatz „Das Scheitern an der Gegenwartsbewältigung. Betrachtungen zum Roman *Malé* von Roman Ehrlich“ von V. Vicheva, Bulgarische Akademie der Wissenschaften Sofia, hätte von einer *vita* des Romanverfassers profitiert, doch immerhin wird der Titel für geographisch und touristisch Unbewanderte als Hauptstadt der Malediven identifiziert. Die Autorin muss zunächst auf alternative

Konzepte einer Zukunftsbewältigung zurückgreifen: Zukunftssicherung einer Gesellschaft durch vergangenheitsorientierte Selbstverwandlung eben dieser Gesellschaft vs. einer aus der Zukunft zurückgedachten Überwindung von Indifferenz, Werteverfall und individueller Verinselung. Die Autorin strukturiert sehr klar das Phänomen der Intention, „ein Versteck vor dem Rest der Welt zu suchen“ – ein in der Weltliteratur häufig verwendeter topos – und sie problematisiert das Phänomen der Fragmentarität in diesem Roman, der das altbekannte literarische Instrument einer Verlagerung von Handlung in die Zukunft zur Sichtbarmachung von Gegenwartsproblemen benutzt. Dem Romanverfasser wie auch der Autorin scheint indes die naturwissenschaftlich definierte Identität des Chaosbegriffs und der fehlenden Prognostizierbarkeit von Ereignissen nicht bewusst geworden zu sein, wiewohl dies nicht im Widerspruch zur These von Zukunft als offenem „Horizont von Möglichkeiten“ steht. Hier wäre eine stringendere theoretische Durchdringung des Stoffs – Frage: Gibt es eine absolute Gegenwart? – gewünscht gewesen.

Aber dann wird in dem Beitrag von R. Minkova, Plovdiver Universität „Paisij Hilendarski“, „Wider das Vergessen. Zur Wendeproblematik in Kurt Drawerts Roman *Dresden. Die zweite Zeit*“ doch wieder auf das Thema Wendezeiten rekurriert, wobei nicht unbeachtet bleibt, dass die Autorin ein Zitat aus eben diesem Roman dem Vorwort der Herausgeberinnen voranstellt. Sie erklärt zunächst, wie der Titel zu begreifen ist – der Verfasser emigrierte 1985 aus Dresden in die damalige Bundesrepublik, 2018 schrieb er diesen Roman als Stadtschreiber von Dresden: *Die zweite Zeit*. Die Analyse des Romans ist bemerkenswert vielschichtig, sie reicht von der psychologischen (die Radikalität der Selbstbefragung: Schmerz; Schuld und Verschweigen; narzisstische Eigenliebe als Humus von Hass) über soziologische (kulturelle Traumata; die Gleichzeitigkeit von Enthüllen und Verhüllen) bis zur historischen (Heimat und Heimatverlust) Dimension, wobei – die Bewertung sei einer bulgarischen Wissenschaftlerin nicht nachgetragen – die Disruption 1989 in der „alten BRD“ nicht weniger stark empfunden wurde als in der „alten DDR“. Die Autorin thematisiert das in der Romanliteratur bekannte Instrument der Überlagerung von Vergangenheit und Zukunft, meint aber, dass Drawert mit den Stilmitteln von Ironie und Grotteske gleichzeitig zur Distanzierung von den erlebten Traumata beitrage. Kleiner historiographischer Hinweis im Kontext: Die Kapitulation der Deutschen Wehrmacht wurde zwar am 7. Mai 1945 unterschrieben, trat aber erst am 8. Mai 1945 in Kraft. Solche Details sollten in einer wissenschaftlichen Publikation korrekt dargestellt werden.

N. Burneva (Burgas, zugleich Vorsitzende des Bulgarischen Germanistenverbands) schreibt über „Wendezeit(en) in kulturellen Randgebieten: Unerschöpflich, facettenreich, immerwährend“. In ihrem zu tiefem Nachdenken motivierenden Beitrag unterzieht sie zunächst den Begriff der „Wende“ einer fundierten sprachlichen Analyse. Die Ambiguität des Begriffs, dem eine iterative und durative Dimension zugeschrieben werden, die Disruption zwischen institutionellen Brüchen und men-

taler Konstanz resultieren in einer “Ungleichzeitigkeit in derselben Zeit“ – sehr schön formuliert, da denkt man natürlich gleich an 100 Jahre Quantenphysik. Auf der Basis dieser Befunde widmet sie sich dann, nachdem Orpheus als Mythos, als Symbol und als Substituent dekonstruiert wird, einer Analyse des Buchs „Wo Orpheus begraben liegt“ von Iliya Troyanov mit dem Schwerpunkt auf den benutzten „Reisebildern“ (Fotos von Christian Muhrbeck) im Sinne einer postmodernen Mahnliteratur.

„Wendezeiten in medialer Inszenierung – Interviews mit Rumäniendeutschen“ betitelt M. Stübecke, Evangelischer Kirchenkreis Uckermark, seinen exzellent strukturierten und vielschichtigen Beitrag, in dem er die Methodik (besser Methodiken) der *Oral History* mit den Phänomenen von Traumatisierung verknüpft. In gewisser Weise schafft er in diesem Beitrag, der auf seiner Bachelor-Arbeit an der Universität Gießen fußt, den theoretischen Überbau zu dem von ihm selbst produzierten Interviewfilm „Erinnerungen und Entwicklungen in Siebenbürgen“ der Rumäniendeutschen in der Wendeperiode um 1989. Er zitiert sehr gründlich die entsprechende wissenschaftliche psychologische Literatur, thematisiert die Probleme des sog. autobiographischen Pakts, der subjektiven Erinnerung zur Herstellung von Identität und deren möglicher Fiktionalität. Er recurriert auf die bekannten Arbeiten von Jean Piaget; und wenn er den Horizont noch weiter hätte spannen wollen, hätte auch Ronald D. Laing („Phänomenologie der Erfahrung“) einbezogen werden können, da die Erkenntnisse der Sozialphänomenologie zur Einordnung von Medienprodukten hilfreich scheinen. Ein kurzer Abriss der Geschichte der Siebenbürger Sachsen fehlt so wenig wie eine abschließende Bewertung von *Oral History*-Erzeugnissen als fiktionalem Genre.

Die zweite Sektion „Sprachwissenschaft“ umfasst drei Beiträge. Zunächst rai-sonniert D. Stantcheva, Amerikanische Universität Blagoevgrad, über „Sprachwandel im Zuge der Covid-19-Pandemie“. Die Autorin definiert zunächst, wie es sich gehört, die Begrifflichkeiten, um dann kontrastive Untersuchungen verschiedener Sprachenpaare vorzustellen. Dass die Verwendung von Anglizismen im Französischen beschränkt ist, verwundert angesichts der lobenswert restriktiven Sprachpolitik nicht, es ist schade, dass die Autorin – aber das hätte vielleicht die Intention ihres Beitrags gesprengt – das deutsche Prinzip der Wortzusammensetzung und das französische der Wortkreuzung nicht deutlicher herausarbeitet. Interessant ist der Absatz über den Vergleich des ukrainischen und des deutschen Sprachwandels; es ist erstaunlich, dass das Sprachenpaar Bulgarisch – Deutsch bislang weniger Aufmerksamkeit fand: Dem will der Beitrag abhelfen. Indes wird hier spezifiziert, was eigentlich allgemein bekannt ist, dass im Deutschen für ein Konnotat mehr synonyme Begriffe verfügbar sind als im Bulgarischen; Ausnahmen – jenseits von Corona – bestätigen die „Regel“. Dass im Deutschen viel mehr Anglizismen Einzug gehalten haben als im Bulgarischen, wundert nicht, wenn man sich das allgemeine Sprachbewusstsein vor Augen führt – aber das kann nicht Gegen-

stand einer sprachwissenschaftlichen, sondern kann nur Gegenstand einer psycholinguistischen Untersuchung sein. Hochinteressant ist der Ansatz, die Kreativität von Wortschöpfungen zu Affektbeladung und Traumata in singulären Kulturen in Beziehung zu setzen, woraus sich in letzter Konsequenz ein Einfluss von nationaler Pandemiepolitik auf Sprachentwicklung ergibt – aber so weit will die Autorin in ihrer Analyse nachvollziehbar nicht gehen.

Auf diesem Ansatz baut der zweite Beitrag „Sprichst Du Coronisch? Zum Einfluss der Coronapandemie auf die Deutsche und die Bulgarische Sprache“ von M. Ivanova, Hll.-Kyryll-und-Method-Universität Veliko Tarnovo, auf. Hier werden, sehr gründlich recherchiert und sehr detailliert, Begriffspaare in beiden Sprachen gegenübergestellt, wobei aus deutscher Sicht anzumerken ist, dass manche der zitierten Begriffe zwar belegt, aber kaum gebräuchlich sind bzw. waren. Wissenschaftlich bedeutsamer sind ihre Definitionen der Funktionen lexikalischer Einheiten: referentiell, appellativ, expressiv vs. phatisch.

Etwas abgesetzt findet sich der Beitrag von L. Ivanova, Hll.-Kyryll-und-Method-Universität Veliko Tarnovo „Die Herausforderung Reisen und Vertexten – Eine Wende und ihre Probleme“, der sehr anspruchsvoll ist, weil er, teilweise in historisierender Perspektive, deutsche und bulgarische Landschafts- und Reiseeindrücke einander gegenüberstellt, die intendieren, mit Sprache ein „Kino im Kopf heraufzubeschwören“. Die Schwierigkeit, Zielgruppen mit extrem unterschiedlichem Hintergrundwissen gleichermaßen effektiv anzusprechen, ist im Tourismus- (wie übrigens auch im Museums-) Bereich ein wohlbekanntes Phänomen.

In der dritten Sektion „Methodik und Didaktik“ widmet sich zunächst A. Preitschopf, Alpen-Adria-Universität Klagenfurt, dem Problem „Wendepunkt online-Erinnerung? Neue Formen digitaler Geschichtsvermittlung im Bereich der *Holocaust Education*“. In diesem logisch sehr gut strukturierten Beitrag werden unter anderem trans- und internationale „Lern-Apps“ wie die Website „iWitness“ präsentiert, die digitale Zeitzeugen bewahren und für Lern- und Erziehungsprojekte nutzbar machen, um für Menschenrechte und Demokratiebewusstsein zu sensibilisieren. Das ist definitiv wertvoll; wenn allerdings einseitig auf die Behandlung russischer Kriegsgefangener der deutschen Wehrmacht im 2. Weltkrieg fokussiert und die Behandlung der Deutschen durch die Russen ausgeblendet wird, kann der Autorin eine gewisse Einseitigkeit nicht abgesprochen werden. In der weiteren Debatte übt die Autorin selbst Kritik an der Plattform *eva.stories*, kommt aber gleichwohl zu dem Schluss, dass die Plattform im Unterricht eingesetzt werden könne, wobei sie den Schülern eine Eigenständigkeit des Denkens zubilligt, die der Rezensent aus eigener Erfahrung nicht grundsätzlich bestätigen kann.

In dem zweiten Beitrag dieser Sektion „Fach- und Berufssprachliche Kompetenzen in der Wirtschaftssprache Deutsch“ fokussiert S. Vasileva, Universität für nationale und Weltwirtschaft Sofia, auf die mehr formalen Aspekte wie Kommunikation und Argumentation in der Fachübersetzerausbildung im Rahmen des ak-

tualisierten „Gemeinsamen Europäischen Referenzrahmens“ (GeR / CEFR). Sie kommt zu dem Schluss (der nicht unbedingt Neuigkeitswert besitzt), dass die Aneignung der im GeR geforderten kommunikativen Kompetenzen durch die Studierenden am sinnvollsten durch praxisnahe problemorientierte Aufgaben erreicht wird. Wenn allerdings davon ausgegangen wird, dass mittels der dem lebendigen Sprachgebrauch zugrundeliegenden Interaktion Bedeutungen gemeinsam konstruiert werden, wird die Sache heikel. Jedenfalls ein methodisch wertvoller und bedenkenswerter Beitrag.

L. Stefanova, Neue Bulgarische Universität Sofia, thematisiert „Deutschlehrendeausbildung in Lockdownzeiten“ und konzentriert sich auf die Problematik der Unterrichtsbeobachtung als einem zentralen Ausbildungsverfahren. Eingehend widmet sie sich den Herausforderungen, die (konkret im Jahr 2020) durch den abrupten Übergang zum online-Unterricht („virtuelles Klassenzimmer“) nicht nur auf Kinder und Lehrer zukamen, sondern auch auf Lehramtsstudierende; hier geht es um Anpassung der Beobachtungsschwerpunkte, Weiterentwicklung von Beobachtungsbögen, Einsatz neuer Erschließungsverfahren u.v.m. Hierbei handelt es sich um wichtige Details, die in der öffentlichen Debatte viel zu wenig berücksichtigt werden.

R. Kileva-Stamenova, St.-Kliment-Ohridski-Universität Sofia, greift dann „Aspekte der Fachübersetzerausbildung im Zeitalter der Translationstechnologien“ auf. Dies ist ein bemerkenswert breitgefächertes Beitrag, der zunächst die normativen Grundlagen darstellt, so die ISO-Norm 17100: 2015, die Anforderungen an Kernprozesse, chronologische Abfolge von Teilprozessen, übersetzerische, Recherche- und kulturelle Kompetenzen etc. für Übersetzungsdienstleistungen definiert, die ISO-Norm 18587: 2017 für die Durchführung von Post-Editings, schließlich die übergeordnete ISO-Norm 9001: 2015, die auf die Kontext-Relevanz verweist. Eine tiefgehende Analyse des Beitrags offenbart, dass die Autorin – was als Kompliment verstanden werden soll – erheblich zwischen Euphorie und Kritik im Hinblick auf maschinelle Übersetzungssysteme schwankt. Aus einer leicht übertrieben positiven Bewertung von eTranslation, dem Portal der EU-Kommission, und der Literatur leitet sie ab, dass Übersetzer in Zukunft zunehmend weniger Zieltexte neu produzieren müssten, dass der generative Aspekt kognitiver Prozesse zugunsten selektierender Aspekte zurücktreten würde, und postuliert, dass diese Ansätze in die Studierendenausbildung einzubeziehen seien. Schließlich scheint sie aber doch einer kritischen Sichtweise einigen Kredit zu geben, wenn sie fordert, dass die Heranführung der Studierenden an einen kritischen Umgang mit maschinell assistierten Übersetzungssystemen sehr wichtig sei. Der Rezensent ist geneigt, die Autorin, die den neuen in Deutschland populären „running gag“ nicht kennen muss, zu „trösten“: Solange eine vergleichsweise hochtrainierte KI (weit oberhalb des Niveaus von Google translate!) aus dem „Surgeon General“ (das entspricht in der US-Army dem Inspekteur des Sanitätswesens der Bundeswehr) mit „Chirurg-

gengeneral“ übersetzt, braucht sie sich über die Zukunft des Berufs des Fachübersetzers einstweilen keine Sorgen zu machen.

Im letzten Beitrag dieser Sektion „Der online-Fremdsprachenunterricht – ein Erfahrungsbericht“ befassen sich M. Grozeva und A. Lambova, Neue Bulgarische Universität Sofia, eher praktisch orientiert mit Entwicklungen und Details des Unterrichts im sog. Lockdown. Die Entwicklung von Assoziogrammen ist eine recht neue Dimension, der Einsatz von Videos, Umfragen und das kollaborative Schreiben sind eher klassische Instrumente. Wertvoll erscheint dem Rezensenten das Eingehen der Autorinnen auf psychologische Probleme der Betroffenen.

Im letzten Beitrag, der Sektion „Philosophie“ zugeordnet, thematisiert A. Chetkowski, St.-Kyryll-und-Method-Universität Veliko Tarnovo, „Eine Perspektive auf die Wissenschaftsgeschichte: Diltheys Unterscheidung zwischen Natur- und Geisteswissenschaften“. Hieraus eine Grundlegung der Germanistik als Geisteswissenschaft abzuleiten, wie im Vorwort insinuiert, scheint aus Sicht des Rezensenten, der sich als Kantianer versteht, eher mutig. Man muss auch nicht Charles Percy Snow bemühen, um die – heute obsolete – kulturelle Grenze zwischen Natur- und Geisteswissenschaften darzustellen: Diese dürfte mit Werner Heisenberg, Paul Feyerabend und anderen, nicht zuletzt und besonders Hans Albert, im literarischen Kontext auch Adolf Muschg, überwunden sein. Der Dilthey'sche Ansatz wird korrekt gewürdigt, die Abgrenzung zur KdrV von Immanuel Kant hinkt allerdings, eine Reduktion der Kant'schen Erkenntnistheorie auf „Die Dinge richten sich nach dem Begriff“ ist zu selektiv, und auch eine Erörterung der Begrifflichkeit erkenntniskonstitutiver Handlungen wird vermisst.

Die hier monierten Einzelheiten zeigen indes eines: Wenn Polemiken auf einem derartigen Niveau möglich sind, spricht das für die Qualität der Beiträge, und es kann kein schöneres Kompliment geben, als wenn der Rezensent für sich aus der Lektüre resümiert: „Ich wäre gern dabei gewesen!“ Aus übergeordnet metaphysischer Perspektive könnte man sogar geneigt sein, aus den Aufsätzen einen Beitrag zu „Orientierung und Harmonie in den Natur- und Kulturwissenschaften“ zu destillieren – vielleicht eine Anregung für eine folgende Tagung. Dem Band mit allen darin versammelten Aufsätzen ist jedenfalls eine weite Verbreitung und Diskussion – auch jenseits der an dieser Stelle vorgetragenen Ansätze – im deutschsprachigen Raum zu wünschen.

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ХРОНИКА

EVENTS

Forum Indian Kaleidoscope: The Soft Power of India

Форум „Индийски калейдоскоп: меката сила на Индия“

Boryana Kamova

Sofia University “St. Kliment Ohridski” (Bulgaria)

Боряна Камова

Софийски университет „Св. Климент Охридски“ (България)

The “Indian Kaleidoscope: The Soft Power of India” Forum, with a seminar, discussion panels, creative workshops and demonstration classes, was held at Sofia University Rectorate building on June 3rd and 4th, 2025. It was organised by the Indian Studies Section of the Classical East Studies Department (CESD) at the Faculty of Classical and Modern Philology (FCMP) of Sofia University “St. Kliment Ohridski” (SU), in cooperation with the Embassy of India in Bulgaria, and was held with the support of the Devam Foundation, the Friends of India Club, and the East-West Indological Foundation. Conceived as a kaleidoscope of India’s rich and diverse cultural traditions and their role in shaping the country’s global image, the forum sought to explore India’s soft power by presenting research on various aspects of Indian culture, its international presence and influence, India-related education, and academic interest in Indian studies. A special focus was placed on India’s connections with Bulgaria, examining the reception and presence of Indian ideas and practices in Bulgarian society and culture.

The inauguration of the forum was addressed by Prof. Dr Milena Bratoeva from Indian Studies at Sofia University, the Ambassador of India to Sofia H.E. Mr Arun Sahu, and the Dean of Sofia University’s Faculty of Classical and Modern Philology Prof. Dr Gergana Petkova.

Prof. Bratoeva, who chaired the opening, pointed out that “India undoubtedly provides us with some of the most brilliant examples” of forms of “soft power” which have been used since ancient times.

Ambassador Sahu highlighted India’s influence as “deeply rooted in millennia of cultural, philosophical, and spiritual traditions”, as well as that India “has always extended far beyond its borders – not through conquest but through connection”.

Prof. Petkova illustrated the subtle might of India’s impact by sharing an intimate memory of how her sister at the age of eight dedicated to Mahatma Gandhi a musical piece composed by her.

The seminar was held on both days of the forum, at the Conference Hall, and was conducted in a hybrid format, with both in-person and online participation, and with Bulgarian and English as working languages. The five sessions were chaired respectively by Prof. Dr Gergana Ruseva, Senior Assist. Prof. Dr Nikolay Yankov, Dr Boryana Kamova, Senior Assist. Prof. Dr Aleksandar Bogdanov, and Dr Mona Kaushik.

Seminar keynote speaker Prof. Dr Shashibala – Dean of K. M. Munshi Centre of Indology at Bharatiya Vidya Bhavan in New Delhi, India, who participated online, spoke on “India and Bulgaria: Cultural Connect through Soft Power – Past, Present and Future”.

Further in the seminar followed the presentations:

“India’s Position on the US Indo-Pacific Strategy” (online; in Bulgarian) by Petko Doykov, PhD, current Ambassador of the Republic of Bulgaria to the Republic of Serbia, and former Ambassador of Bulgaria to the Republic of India (2014-2018), Ministry of Foreign Affairs (MFA), Bulgaria.

“Soft Power in International Relations: the Cases of India and the USA” (in Bulgarian) by Simona Samuilova, PhD, Senior Assist. Professor, Institute for Historical Studies (IHS) – Bulgarian Academy of Sciences (BAS), Bulgaria.

“Bulgaria-India Cultural Contacts in the Light of the Soft Power Issue” (in Bulgarian) by Violina Atanasova, PhD, part-time Assoc. Professor at CESD – Indian Studies, FCMP, SU, long-standing staff of IHS – BAS, Bulgaria.

“India’s Soft Power Trajectory: Tradition, Innovation, and International Influence” by Mona Kaushik, PhD, Researcher, CESD – Indian Studies, FCMP, SU, Bulgaria / India.

“Rising, Modern, and Democratic: India’s Soft Power in Europe, Its Impressive Growth, and Its Complexities” (online) by Ivan Lidarev, PhD in International Relations and Political Science, Visiting Research Fellow, Institute of South Asian Studies (ISAS), National University of Singapore (NUS), Singapore / Bulgaria.

“Soft Power in Amrit Kaal: Insights from *Power and Purpose*” (online) by Anant Singh Mann, MSc in International Political Economy (London School of Economics), MA in International Relations and Modern History (University of St Andrews), and Fellow of the Royal Society of Arts, London, UK / India.

“When Ideas Travel: Educational Collaboration as a Form of Indian Soft Power” by Gagandeep Kaur, Assistant, Interactive Robotics and Control Systems Department, Institute of Robotics – BAS, Bulgaria / India.

“Fine Arts: A Bridge between India and Bulgaria” by Kanchan Sharma, PhD, Visiting Professor, CESD – Indian Studies, FCMP, SU, Bulgaria / India.

“Encounters with Dān Kvikṣoṭa – an Indian Incarnation of Don Quixote” (online) by Dragomir Dimitrov, a graduate of SU’s Indian Studies, PhD, Professor, Indologie und Tibetologie, Philipps-Universität Marburg, Germany / Bulgaria.

“Translation as a Factor of Soft Power” (online; in Bulgarian) by Tatyana Evtimova, Dr. Habil., part-time Professor, Centre for Eastern Languages and *Studies* (CELS), FCMP, SU, Bulgaria.

“The Role of International Festivals in Promoting Indian Cinema” (in Bulgarian) by Andronika Mārtonova, PhD, Professor, Deputy Director of the Institute of Art Studies – BAS, part-time lecturer at CELS, FCMP, SU, Bulgaria.

“The Contemporary and the Traditional in the Reality Series *Indian Matchmaking*” (in Bulgarian) by Irina Kyulanova, a graduate of SU’s Indian Studies, PhD, Senior Assist. Professor, Department of English and American Studies, FCMP, SU, Bulgaria.

“Theatre of India – the Philosophy of Life as Play” (in Bulgarian) by Asya Tsvetanova, a graduate of SU’s Indian Studies, PhD in Indian Literature, current Director, Americas Directorate, MFA, Bulgaria.

“*Abhinayadarpana*’s Translation into Bulgarian” (in Bulgarian) by Romyana Damyanova, author of the translation, a graduate of SU’s Indian Studies, PhD in Indian Literature, Bulgaria; illustrated live by Indian dance performer Katya Tosheva along with students of hers from Kaya Dance School, Bulgaria.

“On the Contribution of Daniela Kaneva to the Bulgaria – India Discourse” (in Bulgarian) by Boryana Kamova, PhD, Researcher, CESD – Indian Studies, FCMP, SU, Bulgaria.

“Shaping Tomorrow, Today: India’s Technology as Soft Power” (in Bulgarian) by Stela Stoilova, MA Programme in Indian Studies at SU, a graduate in Physics, International Economic Relations, and Information Technology, works in the field of IT process management, Bulgaria.

“Ritual, Residue, Surplus: Vedic Sacrifice according to Roberto Calasso” (in Bulgarian) by Irena Kristeva, Dr. Habil., Professor, Romance Studies Department, FCMP, SU, Bulgaria.

“Vipassana Meditation: a Technique for a Calm and Equanimous Mind” (in Bulgarian) by Rositsa Boshnyashka, Assist. Professor, CESD – Indian Studies, FCMP, SU, Bulgaria, and Orlin Konov, Vipassana Bulgaria Foundation, Bulgaria.

“Buddhism as a Soft Power of India: the Global Spiritual Center Bodhgaya” (online; in Bulgarian) by Lyudmila Klasanova, PhD, part-time lecturer, CELS, SU, Bulgaria.

“The Gentle Healing Power of Ayurveda in Bulgaria” (in Bulgarian) by Antoaneta Zarkova, MD, part-time lecturer at Indian Studies, FCMP, SU, President of the Bulgarian Association “Ayurveda”, Bulgaria.

“The Profile of the Contemporary Guru: an Intersection between Tradition, Charisma, and Innovative “Technologies of the Spirit”” (in Bulgarian) by Milena Braetoeva, PhD, Professor, CESD – Indian Studies, FCMP, SU, Bulgaria.

“Pranayama and Stress” by Nisar Sheikh, **ayurveda and yoga consultant, owner of a consulting and panchakarma centre in Pune**, India.

“Light Relaxation and Pranayama Practice” (in Bulgarian) by Vera Zaharieva, yoga instructor, President of the Bulgarian Yoga Federation, Bulgaria.

After the seminar, on the second day of the forum, at the Aula of Sofia University, as part of the event were also held – all in Bulgarian – demonstration classes in two of the main classical Indian dance styles – Kathak and Bharatanatyam, conducted respectively by prominent Bulgarian Indian dance performers Katya Tosheva, founder and manager of Kaya Dance School, Sofia, and Victoria Marincheva, founder and manager of Dipavali Dance School, Sofia; a meeting with sculptor Zlatko Paunov and artist Doncho Donchev, a Rangoli decoration workshop with Dr Mona Kaushik and students from SU’s Indian Studies, and a screening of excerpts from the documentary „Mahatma Gandhi – the Vigour of Truth“ (2019), presented by Aleksandar Bogdanov, PhD, Senior Assist. Professor, CESD – Indian Studies, FCMP, SU, Bulgaria.

Victoria Marincheva and Katya Tosheva – the most popular Indian dance performers in Bulgaria, are well-known to the Bulgarian audience. Both have participated in numerous performances in and outside Bulgaria, have undergone training in India, master the subtleties of Indian dance art, and perform various styles. With their demonstration classes at the forum, they opened a window to the understanding of this exquisite but complex art, saturated with symbolism and heavily loaded with meaningful expressiveness. Their classes were attended by children from pre-school to adults from a variety of backgrounds – academic and artistic.

Zlatko Paunov – a sculptor and art collector born in Tryavna, today an honorary citizen of the city, donated in 1993 to his hometown a personal collection of over 400 art objects from the East, including objects from India; in 2004 it was exhibited in the restored building of the historical old bath in the city, thus creating an unique for the Balkans “Museum of Asian and African Art” in Tryavna. He currently lives in the USA and is the author of monuments of Mahatma Gandhi, erected in the USA (San Francisco and Hawaii) and Japan. At the forum Zlatko Paunov was special guest of the Devam Foundation. He spoke on the love for Bulgaria and his inspirations from India.

The Bulgarian artist Doncho Donchev works with a wide range of materials and techniques. His works – inspired by science, created under the projects “Metamorphoses of Particles” and “Timeline of the Universe”, were presented in 2016 and

2018 at the world's largest elementary particle physics laboratory – CERN, Switzerland. He draws inspiration from the wisdom and symbolism of ancient culture too, and his project “Mythology” was showcased in 2015 at the National Museum of Liechtenstein. In February 2024, Donchev was the only Bulgarian artist invited to participate in the largest global exhibition of art from recycled materials in Doha, Qatar, where he presented eggshells created from paper, metal and wood waste works of his. At the forum at Sofia University, Doncho Donchev gave a presentation on “Recycling – Art Thread” and exhibited several of his latest paintings, including a portrait of Mahatma Gandhi.

The documentary „Mahatma Gandhi – the Vigour of Truth“ of Aleksandar Bogdanov includes interviews with Bulgarian artists who participated in the exhibition organised by the East-West Indological Foundation on the occasion of the 150th birth anniversary of Mahatma Gandhi.

The Rangoli decoration workshop, conducted by Dr Mona Kaushik in the foyer in front of the Aula, was joined by students from SU and guests to the forum.

Special guest at the closing of the forum was Mr Georgi Iliev, Mayor of Slatina municipal district in Sofia, who is a graduate of Delhi University, India. He shared about his time in India, and emphasised the importance of the cultural contacts in Bulgaria-India relations.

The forum was rounded up by Senior Assist. Prof. Dr Nikolay Yankov, Head of Indian Studies at SU, who stated in his words of thanks: “The forum fully lived up to its name. India’s soft power, like the shifting, shimmering images in a kaleidoscope, is a beautiful mosaic of languages, religions, philosophies, dances, films, cuisines and histories. India has reason to be proud of its heritage, but most of all, of its ability to constantly rethink and share it with the world”.

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ИЗИСКВАНИЯ КЪМ АВТОРИТЕ

ОБЩА ИНФОРМАЦИЯ

1. В списание „Филология“ се приемат за рецензиране статии (студии, прегледи, доклади, казуси, глави от книги, дискусии, редакторски материали) в тематичните области: общо и приложно езикознание, литературознание, превод, културология и методика на чуждоезиковото обучение със специален фокус върху интердисциплинарните и граничните изследвания, мултилингвизма и транскултурализма. Обемът на статиите е до 20 стандартни страници. Публикациите в списание „Филология“ са на английски, френски, немски, испански, италиански, португалски, руски или на български език (с резюме на български и на английски език и библиография на български и английски).

2. Текстовете на предлаганите статии се изпращат на адрес philologia@unifolia.bg в обявения срок и при спазване на редакционните изисквания.

За подпомагане на процеса на изготвяне на статии за научни списания можете да се обърнете към платформата Early Birds, <https://su.b-smart.tech/>.

3. Постъпилите ръкописи се преглеждат за съответствие с изискванията към авторите от член на редакционната колегия, определен от председателя на редакционния съвет. Ръкописи, които не отговарят на изискванията, се връщат за доработка на авторите. Останалите ръкописи се допускат за рецензиране. Членовете на редакционния съвет могат да публикуват статии в списанието при стриктно спазване на условията и стандартите на списанието.

4. Редакционната колегия определя за всяка от постъпилите статии по двама рецензенти. Рецензиите се изготвят в срокове, определени от редакционната колегия и в съответствие с изискванията към рецензентите.

5. Рецензирането на статиите се извършва в съответствие със стандартите за оценка на постъпващите ръкописи чрез системата на двойносляпа проверка (*double-blind peer review*). При оценката на рецензентите водеща роля имат критериите: обхват на изследването, новост на изследваните проблеми, оригиналност на приносите, съответствие между заглавието и съдържанието, логика на структурата и последователност на изложението, адекватност на методологията, обосновааност на резултатите, доказване на тезата, приложимост на резултатите, обосновааност на изводите и заключенията, коректност и актуалност на цитиранията, научност и яснота на стила на изложение.

6. Окончателното решение за публикуване се взема от редакционната колегия на основата на заключенията в рецензиите. Решението може да бъде за публикуване без промени, за публикуване след отразяване на направени препоръки в рецензиите, за отказ за публикуване. При решение за отразяване на препоръки ав-

торите преработват ръкописите и представят в редакционната колегия доклад за тяхното отразяване в определен срок, въз основа на който редакционната колегия взема решение за публикуване или отказ за публикуване.

7. При противоречивост на заключенията в рецензиите редакционната колегия може да определи допълнителен рецензент (рецензенти).

ИЗИСКВАНИЯ КЪМ ОФОРМЛЕНИЕТО И СТРУКТУРАТА НА СТАТИИТЕ

8. Предлаганите за рецензиране статии трябва да бъдат във формат на *Word* документ, както следва:

- Шрифт: *Times New Roman 12*
- Форматиране на страниците: *Page Setup – Top 2,5 см, Bottom 2,5 см, Left 2,5 см, Right 2,5 см*
- *Line Spacing: 1,5 lines; First Line 1,5 см; Paper Size A4*

9. Основните структурни елементи на статиите са, както следва:

- Начална страница
- Въведение
- Основно изложение
- Заключение
- Референции

10. Начална страница (страницы)

Началната страница включва:

Заглавие на статията. Препоръчително е заглавието на статията да е кратко (5–10 думи) и да представя основната тема на изследването.

Имена на автора (авторите). Всички съавтори трябва да се добавят при подаването на ръкописа в *ScholarOne* и да бъдат подредени с коректна последователност; авторът (авторите) се представя с научна степен, академична длъжност, имейл адрес на кореспондиращия автор, име и адрес на академичната институция.

Резюме. Резюмето на публикациите, независимо на какъв език са написани, е на български и на английски език. То трябва да е кратко и ясно, като сбито съдържа следните елементи:

- Въведение („фон“ на изследването) (задължително)
- Цел и задачи на изследването (задължително)
- Приложена методология („постановка на изследването“) (задължително)
- Постигнати основни резултати (задължително)
- Изводи (заключения) (задължително)
- Ограничения на изследването и последици (ако има такива)
- Практически последици (ако има такива)
- Оригинален/стойност (задължително)

Максималната дължина на резюмето не трябва да надвишава 250 думи.

Ключови думи. Посочват се до 5 ключови думи на български и английски език.

Класификация на статиите. Авторите трябва да категоризират своите документи, което е част от процеса на представяне на работата им. По-долу можете да

видите списъка с категории и да изберете тази, до която най-много се доближава вашият документ.

- **Научно изследване.** Тази категория покрива такива документи, които дават информация относно всякакви изследвания, направени от автора/ите. Това изследване може да е свързано с конструирането или тестването на модел или рамка, изследване на действия, тестване на данни, маркетингово изследване или обзор, емпирично, научно или клинично изследване.
- **Гледна точка.** Всеки документ, в който съдържанието зависи от авторското мнение или интерпретация. В тази категория се включват ижурналистически статии.
- **Техническо изследване.** Описва и оценява технически продукти, процеси и услуги.
- **Концептуално изследване.** Тези документи не се базират на изследване, а създават хипотези. Те са по-скоро дедуктивни и покриват философски дискусии и сравнително изследване на нечия друга работа или мислене.
- **Казус.** Казусите описват фактически интервенции или опит в самата организация. Те могат да са субективни и не могат генерално да се оприличат като изследване. Описанието на съдебен или хипотетичен казус се използва като обучаващ метод, който също може да бъде причислен към тази категория.
- **Генерален преглед.** Категорията покрива тези документи, които предоставят основен преглед или историческо изследване на някаква концепция, техника или феномен. Документите са по-скоро описателни от рода на „как да“, отколкото дедуктивни.
- **Данни за автора (авторите).** Данните включват пълни имена, академична длъжност и научна степен, последна месторабота и по преценка предишни такива, имейл адрес, адрес за кореспонденция (до 40 думи за автор).

11. Въведение

Въведението има за цел да убеди читателите, че публикуваната разработка съдържа новост и е приложима, като отговаря на следните въпроси:

- Какъв е проблемът?
- Има ли някакви съществуващи решения (посочва се степента на проучване на проблема към момента)?
- Кой са най-добрите решения според автора?
- Какво е основното ограничение на изследването?
- Какво се очаква да се постигне от автора с направеното изследване?

12. Основно изложение

Основното изложение се структурира в отделни раздели, разграничени със свои заглавия (заглавията трябва да бъдат кратки, с ясна индикация за разликите между тяхната йерархия. Предпочитаният формат за изписване на основните заглавия е те да бъдат получерни, а подзаглавията да бъдат изписани в курсив. Шрифт – Times New Roman 12, главни букви, ляво подравняване).

Основното изложение включва:

Цел и задачи на изследването. Те трябва да осигурят разбирането за фокуса на публикацията и да аргументират нейната структура. След тях е необходимо да се посочи:

- Каква е значимостта на материала?
- Защо е важен и оригинален?
- За кого е предназначена публикацията?

Допълнително могат да бъдат коментирани потенциалната полезност за практиката, значимостта за бъдещи изследвания, по-подробно ограниченията на изследването и др.

Основна теза и хипотеза (хипотези) на изследването. Представят се аргументите на автора за тяхната обосновааност.

Приложена методология и методика. Авторът трябва да посочи основните използвани от него методи под обособено за това заглавие. Той трябва да демонстрира, че методологията е стабилна и подходяща за постигане на целите. Очаква се да се съсредоточи върху главната тема, като посочи основните етапи на своите изследвания, използваните от него методи, влияния, които определят избора от него подход, да приведе аргументи за това, защо е избрал специални примери, и др.

Постигнати основни резултати. Когато се представят резултатите, важно е авторът да се фокусира върху най-важното. Публикацията трябва да съдържа само основните факти и тези с по-широко значение, без да се дават много подробности за всяка възможна статистика. Ако разработката изобилства със статистически данни, е възможно те да преобладават пред изводите и като цяло публикацията да бъде възприемана предимно като изброяване на факти, а не като научно изследване. Основната теза на автора трябва да е ясно проследима и стабилно доказана. При описанието на резултатите авторът трябва да потърси отговори на следните въпроси:

- Предоставяте ли интерпретация за всеки един от представените от вас резултати?
- Резултатите ви в съответствие ли са с това, което други изследователи са открили?
- Има ли някакви разлики? Защо?
- Има ли някакви ограничения?
- Дискусията логично ли води до вашето заключение?

Важно е при представяне на резултатите да не се правят изявления, които надхвърлят онова, което резултатите могат да потвърдят.

13. Заключение

Общото правило е, че заключението не трябва да съдържа единствено обобщение на изследването (то се съдържа в резюмето). В заключението се дава отговор на зададения в началото на публикацията въпрос и се посочват възможностите за по-нататъшни изследвания. Добре би било да се разкрие как представените резултати ще се приложат в практиката и да се посочат ограниченията в това отношение. Макар и да се посочва как това изследване може да се приложи и разшири в бъдещи изследвания, не е прието тук да се въвежда нов материал или да се изтъква очевидното. В заключението следва да се подчертае онова, което е

различно в изследователските резултати, онова, което се откроява в разработката или е неочаквано.

14. Бележки

Бележките трябва да се използват при крайна необходимост и да бъдат идентифицирани в текста с последователни номера в квадратни скоби и изброени в края на статията.

15. Спонсориране на научното изследване

Източниците на финансиране на научното изследване в статията се представят в раздел „Признателност“. Описва се ролята им в целия работен процес – от постановката на научното изследване до постигането на крайните резултати.

16. Фигури

Всички фигури (схеми, диаграми, скици, уеб страници/снимки на екрани и фотографски снимки) трябва да бъдат предадени в електронна форма. Те трябва да са с високо качество, четливи и номерирани с арабски цифри.

- Фигурите да са правени по възможност в графични програми (*Corel Draw*, *Adobe Illustrator*, *Adobe PhotoShop*) или *Excel*. Да не са във формат *Picture*, за да може да се коригира текстът в тях, ако е необходимо! Да се номерират последователно според реда на цитиране в текста. Номерацията и заглавията на фигурите се поставят под тях. Да се избягват много надписи в самите фигури.
- Снимки и сканирани изображения да бъдат правени на отделни файлове, за предпочитане в *JPG* или *TIFF* формат, а не вмъкнати в текста. Снимките трябва да са с добро качество и подходящи за печат. Цветни илюстрации се приемат по изключение след специално договаряне и евентуално заплащане на допълнителните разходи!
- За изработване на формули да се използва *Word Equation*. Номерата на формулите да се изписват в малки скоби в лявата част на страницата!

17. Таблици

Таблиците трябва да са направени в *Word Table* или *Excel*. Номерират се последователно според цитирането им в текста. Всяка таблица трябва да има заглавие. Номерацията и заглавията на таблиците се поставят над тях. За предпочитане е тя да се събира на страницата, без да се обръща широката част на листа хоризонтално. Необходимите обяснения се дават под нея, като се означават със съответните символи/знаци.

18. Референции

Референции към други публикации трябва да бъдат изписани в стил *Harvard* и да бъдат внимателно проверени за пълнота, точност и съгласуваност.

Цитираните автори се представят по някой от следните начини:

- Фамилията на автора и година на публикация (напр. Adams, 2006)

- Цитиране на имена на фамилиите на двамата автори на публикацията и годината на публикуване (напр. Adams, Brown, 2006)
- При повече от трима автори се изписват само името на първия автори годината на публикуване (напр. Adams et al., 2006)

Списъкът с референциите трябва да бъде посочен по азбучен ред в края на документа.

За книги	Фамилия, инициали (година), <i>заглавие на книгата</i> , издател, място на издаване e.g. Harrow, R. (2005), <i>No Place to Hide</i> , Simon & Schuster, New York, NY.
За глава на книга	Фамилия, инициали (година), <i>заглавие на главата</i> в кавички, фамилия на редактора, инициали, <i>заглавие на книгата</i> , издател, място на публикация, страници e.g. Calabrese, F. A. (2005), “The early pathways: theory to practice – a continuum”, in Stankosky, M. (Ed.), <i>Creating the Discipline of Knowledge Management</i> , Elsevier, New York, NY, pp. 15–20.
За списания	Фамилия, инициали (година), <i>заглавие на статията</i> в кавички, <i>име на списанието</i> , том, брой, страници e.g. Capizzi, M. T. and Ferguson, R. (2005), “Loyalty trends for the twenty-first century”, <i>Journal of Consumer Marketing</i> , Vol. 22 No. 2, pp. 72–80.
За публикувани сборници	Фамилия, инициали (година на публикация), <i>заглавиена документа</i> в кавички, във: фамилия, инициали, <i>заглавие на публикуваната проява</i> и място и дата, на които се е състояла, издател, място на публикация, номер на страниците e.g. Jakkilinki, R., Georgievski, M. and Sharda, N. (2007), “Connecting destinations with an ontology-based e-tourism planner”, in <i>Information and communication technologies in tourism 2007 proceedings of the international conference in Ljubljana, Slovenia, 2007</i> , Springer-Verlag, Vienna, pp. 12–32.

<p>За непубликувани сборници</p>	<p>Фамилия, инициали (година), заглавие на документа в кавички, документ, представен на името на конференцията, дата на конференцията, място на конференцията, налично на: URL, ако е свободно достъпно в интернет (дата на достъп) e.g. Aumueller, D. (2005), “Semantic authoring and retrieval within a wiki”, paper presented at the European Semantic Web Conference (ESWC), 29 May–1 June, Heraklion, Crete, available at: http://dbs.uni-leipzig.de/file/aumueller05wiksar.pdf (accessed 20 February 2007).</p>
<p>За работни документи</p>	<p>Фамилия, инициали (година), заглавие на статията в кавички, работен документ [брой, ако е наличен], институция или организация, място на организацията, дата e.g. Moizer, P. (2003), “How published academic research can inform policy decisions: the case of mandatory rotation of audit appointments”, working paper, Leeds University Business School, University of Leeds, Leeds, 28 March.</p>
<p>За енциклопедични вписвания (без автор или издател)</p>	<p>Заглавие на енциклопедията (година), заглавие на вписването в кавички, том, издание, заглавие на енциклопедията, издател, място на издаване, страници. e.g. <i>Encyclopaedia Britannica</i> (1926) “Psychology of culture contact”, Vol. 1, 13th ed., Encyclopaedia Britannica, London and New York, NY, pp. 765–71. (За вписвания с посочен автор вижте насоките за изписване на имената за глава на книга.)</p>
<p>За статии във вестници (с автор)</p>	<p>Фамилия, инициали (година), заглавие на статията в кавички, име на вестника, дата, страници e.g. Smith, A. (2008), “Money for old rope”, <i>Daily News</i>, 21 January, pp. 1, 3–4.</p>
<p>За статии във вестник (без посочен автор)</p>	<p>Име на вестника (година), заглавие на статията в кавички, дата, страници e.g. <i>Daily News</i> (2008), “Small change”, 2 February, p. 7.</p>

<p><i>За електронни източници</i></p>	<p>(Ако източникът е достъпен в интернет, пълният интернет адрес (<i>URL</i>) трябва да се посочи в края на референциите, както и датата, на която сте го използвали.) Фамилия, инициали (година), име на статията в кавички, достъпно на: <i>URL</i> адрес, (дата на достъп) e.g. Castle, B. (2005), “Introduction to web services for remote portlets”, available at: http://www-128.ibm.com/developerworks/library/ws-wsrp/ (accessed 12 November 2007).</p> <p>(Ако се използват електронни източници без посочени автори и дата, <i>URL</i> трябва да бъде включен или със скоби в основния текст, или препоръчително е да бъде посочен като бележка – с римски цифри с квадратни скоби заедно с текст, последван от пълния <i>URL</i> адрес в края на документа).</p>
<p><i>За източници на български език</i></p>	<p>За всеки цитиран източник на кирилица – на български език, трябва да се даде същият източник, изписан по правилата на Закона за транслитерацията. e.g. Ерхард, Л., 1993. Благоденствие за всички, София, УИ „Стопанство“. (Erhard, L., 1993. Blagodenstvie za vsichki, Sofia, UI „Stopanstvo“.)</p>

AUTHOR'S GUIDELINES

GENERAL INFORMATION

1. *The Philologia Journal* accepts for review articles (original articles, reports, discussions, studies, editorial materials) in any of the following research areas: general and applied linguistics, literary studies, translation, cultural studies and teaching of foreign languages with a specific focus on interdisciplinary and border studies areas, multilingualism and transculturalism. The volume of the articles should not exceed 20 standard pages. Publications in *Philologia Journal* could be written in English, French, German, Italian, Spanish, Portuguese, Russian or Bulgarian (abstracts and bibliographic information in English and Bulgarian).

Authors could submit their manuscripts to *the Journal's* Editorial Team via electronic and/or print versions to: <https://su.b-smart.tech/>, or philologia@uni-sofia.bg.

2. The received manuscripts are reviewed in accordance with Author's Guidelines by a member of the Editorial Board. Manuscripts that do not comply with the requirements shall be returned to the authors for revision. Manuscripts that meet the requirements shall be admitted for review. The members of the Editorial Board shall have the right to publish in the journal following all the rules and requirements valid for the other authors.

3. For each of the submitted and approved articles the Editorial Board shall assign two reviewers. Reviews shall be made in terms defined by the Editorial Board and in accordance with its requirements to the reviewers.

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5. The Editorial Board commits the final decision for publication, based on the conclusions of the reviewers. The decision can be: publish it without revisions, publish it after revision in accordance with the recommendations made in reviews, refusal to publish. If the Editorial Board commits a decision to publish the manuscript after revision upon recommendations, authors should review and answer to the Editorial Board's e-mails. The authors have to revise their manuscripts and present a report of the revisions they made in terms defined by the Editorial Board, upon which the Editorial Board commits a decision whether to publish it or refusal to publish the manuscript.

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SUBMISSION AND STRUCTURE REQUIREMENTS OF THE ARTICLES

7. The article submissions shall be in provided in Microsoft Word format, as follows:

- Font: Times New Roman 12
- Format of the pages: Page Setup: Top: 2,5 sm, Bottom: 2,5 sm, Left: 2,5sm, Right: 2,5 sm
- Line Spacing: 1,5 lines; First Line: 1,5 cm; Paper Size: A4.

8. The main structure of the article shall include:

- Title page – You should upload it as a separate from the Main Documentfile
- Introduction – It is included in the Main Document
- Main text – It is included in the Main Document
- Conclusion – It is included in the Main Document
- References – It is included in the Main Document.

9. Title page (pages)

The Title page/s should be as a separate from the Main Document file and includes:

Title of the article (it is recommended the title of the article to be short (5–10 words) and to present the main topic of the study);

Author Details: All contributing authors' names should be added to **the ScholarOne** submission, and their names arranged in the correct order for publication. All authors shall comply the following information: names, academic title/position, correspondence address, including institutional affiliation (incl. University, institution, etc.),state/city and country. In co-authoring, one of the authors must be designated as lead author and write his/her e-mail address. It is the responsibility of the lead author to ensure that the list of authors and individual contribution to the study of each of them are clearly indicated.

Abstract. The abstract of the articles, no matter in what language they are, should be written in Bulgarian and English. It should be short and clear and concisely contain the following elements:

- Introduction (“background” of the study) (required)
- Purpose and objectives of the study (required)
- Applied methodology (“staging of the research”) (required)
- Achieved major results (required)
- Leads (conclusions) (required)
- Limitations of the research and consequences (if applicable)
- Practical implications (if applicable)
- Originality/Value (required).

The maximum length of the abstract should not exceed 250 words.

Keywords (specify up to 5 keywords).

10. Introduction

The purpose of the introduction is to convince readers that the published research contains novelty and it is applicable. It answers the following questions:

- What is the main problem?
- Are there any existing solutions (indicates the level of study the problemat the moment)?
- What are the best solutions according to the author's/s' opinion?
- What is the main limitation of the research?
- What is expected to be achieved by the author of the research?

11. Main Text

The main text is structured into separate sections, distinguished by their titles (headings should be brief, with clear indication of the differences between their hierarchy). The preferred format for writing the main titles is to be bold format and subtitles to be written in italics. Font – Times New Roman 12, capitals, left alignment).

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Purpose and objectives of the study. The purpose and objectives of the study should ensure the understanding of the publication's focus and should justify its structure. After that, authors should specify:

- What is the significance of the publication?
- Why the publication is important and original?
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Additionally can be discussed potential utility of practice, importance for future studies, detailed limitations of the study and others.

Main thesis and hypothesis of the research. Authors' arguments about their merit are presented.

Applied methodology and methods. The author should indicate the main methods used by him in a separate title. Author should demonstrate that the methodology is robust and appropriate to achieve the objectives. It is expected by the author to focus on the main theme, to point the main stages of his research, to show the used methods and influences that determine the chosen approach by him/her, to give arguments why he/she has chosen specific examples and others.

Achieved major results. When presenting the results, it is important authors to focus on the essentials. The publication must contain only the essential facts and those with a wider meaning, without giving many details of every possible statistics. If development is full of statistics, it is possible to prevail over the conclusions and after all the publication to be seen primarily as an enumeration of facts, not a scientific study. The main thesis of the author must be clearly traceable and steadily established.

- When describing the results author should seek answers to the following questions:
 - Do you provide interpretation for each of the submitted results you want?
 - Are the results consistent with what other researchers have found?
 - Are there any differences? Why?
 - Are there any limitations?

- Does the discussion logically lead the reader to your conclusion?
- It is important when presenting the results not to make statements that go beyond what results can acknowledge.

12. Conclusion

The general rule is that the conclusion should not only contain a summary of the research (it can be found in the abstract). The conclusion should give answers to the set at the beginning of the publication questions and to indicate opportunities for further research. It would be better to reveal how the achieved results will be applied in practice and to identify constraints in this regard. While indicating how this research can be applied and extended in future studies, it is not accepted in the conclusion to introduce new material or to state the obvious. In the conclusion it should be emphasized what is different in the research results, what stands out in the design or it is unexpected.

13. Notes

Notes or Endnotes should be used only if absolutely necessary and must be identified in the text by consecutive numbers, enclosed in square brackets and listed at the end of the article.

14. Funding Agencies

The funding sources of the scientific research should be added in Step 5 of the submission process on ScholarOne system. Funding sources of the scientific research in the article are presented in section “Acknowledgements”. Authors should describe the role of these funding sources throughout the whole workflow – from setting of the research to achieving the final results.

15. Figures

All Figures (charts, diagrams, line drawings, web pages/screenshots, and photographic images) should be submitted in electronic form.

All Figures should be of high quality, legible and numbered consecutively with arabic numerals. Graphics may be supplied in colour to facilitate their appearance on the online database.

- If possible, the figures should be made in graphical programs (Corel Draw, Adobe Illustrator, Adobe PhotoShop) or Excel. The figures should not be in Picture format. They should be numbered consecutively in order of citation in the text. Numbers and titles of the figures are placed below them. Authors should avoid many inscriptions inside the figures.
- Pictures and scanned images can be made into separate files, preferably in JPG or TIFF format, not embedded in the text. Photos must be of good quality and suitable for printing. Color illustrations are accepted in exceptional cases after special agreement and eventual additional costs!
- If authors make a blueprint they should use Word Equation. The numbers of formulas to be written in brackets in the left side of the page!

16. Tables

Tables should be typed in Word Table or Excel format. They should be numbered consecutively according to citation in the text. Each table should have a title. Numbers and titles of the tables are placed over them. It is preferable it to fit on the page without turning widest part of the sheet horizontally. The necessary explanations are given below by means of appropriate symbols/ characters.

17. References

References to other publications must be in Harvard style and carefully checked for completeness, accuracy and consistency.

The cited authors should be presented at any of the following ways:

- Surname and year of publish (ex. Adams, 2006)
- Citing both names of two and year of publish (ex. Adams, Brown, 2006)
- When there are more than three authors, it is typed the surname of the first author and year of publish (ex. Adams et al., 2006)

At the end of the paper a reference list in alphabetical order should be supplied.

<i>For books</i>	Surname, Initials (year), <i>Title of Book</i> , Publisher, Place of publication. e.g. Harrow, R. (2005), <i>No Place to Hide</i> , Simon & Schuster, New York, NY.
<i>For book chapters</i>	Surname, Initials (year), Chapter title, Editor's Surname, Initials, <i>Title of Book</i> , Publisher, Place of publication, pages. e.g. Calabrese, F.A. (2005), The early pathways: theory to practice – a continuum, in Stankosky, M. (Ed.), <i>Creating the Discipline of Knowledge Management</i> , Elsevier, New York, NY, pp. 15–20.
<i>For journals</i>	Surname, Initials (year), Title of article, <i>Journal Name</i> , volume, number, pages. e.g. Capizzi, M.T. and Ferguson, R. (2005), Loyalty trends for the twenty-first century, <i>Journal of Consumer Marketing</i> , Vol. 22 No. 2, pp. 72–80.
<i>For published conference proceedings</i>	Surname, Initials (year of publication), Title of paper, in Surname, Initials (Ed.), <i>Title of published proceeding which may include place and date(s) held</i> , Publisher, Place of publication, Page numbers. e.g. Jakkilinki, R., Georgievski, M. and Sharda, N. (2007), Connecting destinations with an ontology-based e-tourism planner, in <i>Information and communication technologies in tourism 2007 proceedings of the international conference in Ljubljana, Slovenia, 2007</i> , Springer-Verlag, Vienna, pp. 12–32.

<i>For unpublished conference proceedings</i>	<p>Surname, Initials (year), Title of paper, paper presented at Name of Conference, date of conference, place of conference, available at: URL if freely available on the internet (accessed date).</p> <p>e.g. Aumueller, D. (2005), Semantic authoring and retrieval within a wiki, paper presented at the European Semantic Web Conference (ESWC), 29 May–1 June, Heraklion, Crete, available at: http://dbs.uni-leipzig.de/file/aumueller05wiksar.pdf (accessed 20 February 2007).</p>
<i>For working papers</i>	<p>Surname, Initials (year), Title of article, working paper [number if available], Institution or organization, Place of organization, date.</p> <p>e.g. Moizer, P. (2003), How published academic research can inform policy decisions: the case of mandatory rotation of audit appointments, working paper, Leeds University Business School, University of Leeds, Leeds, 28 March.</p>
<i>For encyclopedia entries (with no author or editor)</i>	<p><i>Title of Encyclopedia</i> (year) Title of entry, volume, edition, Title of Encyclopedia, Publisher, Place of publication, pages.</p> <p>e.g. <i>Encyclopaedia Britannica</i> (1926) Psychology of culture contact, Vol. 1, 13th ed., Encyclopaedia Britannica, London and New York, NY, pp. 765–71.</p> <p>(For authored entries please refer to book chapter guidelines above)</p>
<i>For newspaper articles (authored)</i>	<p>Surname, Initials (year), Article title, <i>Newspaper</i>, date, pages.</p> <p>e.g. Smith, A. (2008), Money for old rope, <i>Daily News</i>, 21 January, pp. 1, 3–4.</p>
<i>For newspaper articles (non-authored)</i>	<p><i>Newspaper</i> (year), Article title, date, pages.</p> <p>e.g. <i>Daily News</i> (2008), Small change, 2 February, p. 7.</p>
<i>For archival or other unpublished sources</i>	<p>Surname, Initials, (year), Title of document, Unpublished Manuscript, collection name, inventory record, name of archive, location of archive.</p> <p>e.g. Litman, S. (1902), Mechanism & Technique of Commerce, Unpublished Manuscript, Simon Litman Papers, Record series 9/5/29 Box 3, University of Illinois Archives, Urbana-Champaign, IL.</p>

<i>For electronic sources</i>	<p>If available online, the full URL should be supplied at the end of the reference, as well as a date that the resource was accessed.</p> <p>e.g. Castle, B. (2005), Introduction to web services for remote portlets, available at: http://www-128.ibm.com/developer-works/library/ws-wsrp/ (accessed 12 November 2007).</p> <p>Standalone URLs, i.e. without an author or date, should be included either within parentheses within the main text, or preferably set as a note (roman numeral within square brackets with text followed by the full URL address at the end of the paper).</p>
<i>For Bulgarian sources:</i>	<p>For each source quoted in Cyrillic – in Bulgarian language should be given the same source, written according to the regulations of the transliteration.</p> <p>e.g. Erhard, L., 1993. <i>Blagodenstvie za vsichki, Sofia, UI „Stopanstvo“</i>. (Ерхард, Л., 1993. Благоденствие за всички, София, УИ „Стопанство“.)</p>