INTRODUCTION

The Language Section offers five papers which present a diversity of interests of young Slovene linguists making use of different linguistic theories. With the exception of one predominantly theoretical paper which tries to bridge the gap between theoretical and experimental linguistics, the other four try to examine different linguistic aspects from a contrastive perspective, bringing together the linguistic systems of English and Slovene. Thus we learn why in Slovene a definite determiner and a possessor can exist side by side, while in English they are in complementary distribution. The two papers dealing with English collocations try to find a pattern in a seemingly patternless and highly 'false-friendly' area of different word combinations. The fourth paper takes us into the domain of discourse and is a contrastive study of language use and style in political texts. In addition to satisfying the academic curiosity and thirst for linguistic research, all four papers also have applied values; they were clearly written with teaching and translating in mind.

In the paper Why English Exhibits Determiner-Processor Complementarity and Slovene Doesn't **Frančiška Lipovšek** tries to explain why in English a definite determiner and a possessor are in complementary distribution, whereas in Slovene a definite determiner can be used side by side with a possessor. Lipovšek finds a plausible explanation for this syntactic phenomenon in the framework of generative grammar: languages exhibiting determiner-possessor complementarity are characterized by the presence of the [-def] feature on the functional head Pos. Lipovšek argues that the only possible explanation for the compatibility of demonstratives and possessors in Slovene seems to be that Pos in Slovene has no [-def] feature. Consequently, it can be argued that possessors in Slovene are modifiers, not affecting the (in)definiteness of constructions in which they occur.

Katja Plemenitaš's paper, Some Aspects on the Systemic Functional Mode in Text Analysis, takes the reader into systemic functional linguistics and the theoretical framework developed by M. A. K. Halliday. Semantically oriented categories offered by Hallidayan linguistics are particularly suitable for stylistics, but also for the study of language use in texts belonging to other discourses, e.g. political discourse. Plemenitaš's paper is an attempt at contrastive analysis that involves speeches of the former US and Slovene presidents, Bill Clinton and Milan Kučan, respectively. The analysis focuses on the comparison of some features of the experiential component with the purpose of explaining how they bear on the subject-matter of the texts.

In her paper On the Content of Prepositions in Prepositional Collocations **Eva Sicherl** looks at the problem of acquiring prepositional collocations by non-native speakers. Analysing a number of prepositional collocations in English, German and Slovene, she claims that the main reason for the difficulties and errors lies in the meaning of the preposition used as a part of a collocation where it seems to be the carrier of some content: meaning-related content words, i.e. collocational bases, tend to combine with identical prepositions.

In their paper Language Impairment and Generative Analysis **Andrej Stopar** and **Gašper Ilc** try to bridge the gap between experimental and theoretical linguistics. They argue that ungrammatical structures observed in aphasic and specific language-impaired (SLI) patients do not appear in a random fashion but can be predicted. The predictions are to be found in theoretical linguistics; in their case, on principles of transformational-generative grammar. Although they draw their conclusions mainly from examples in English, they see the need for investigation into agrammatic disorders in Slovene aphasic and SLI patients, on the one hand, and language learners, on the other. Such research could be relevant for the theory of similarities between agrammatism and language acquisition.

Marjeta Vrbinc's paper Delexical Structures Contrastively: A Common Trap for Non-Native Speakers also deals with the problem of collocation acquisition by non-native speakers. The paper focuses on the translation of English delexical structures into Slovene, in particular the collocations with the verbs *take*, *look* and *make*. The translations fall into three groups. The English delexical structure is translated: (i) by a specific Slovene verb, (ii) verb + noun/adjective where the verb does not correspond semantically to the English delexical verb, and (iii) idioms which are completely different from the English structure. Vrbinc also shows how delexical structures are treated in EFL monolingual dictionaries.

The Literature Section brings forth three contributions, one made by an 'insider', a native speaker of the language in which the texts discussed are written, and two by so-called local (in this case Slovene) readers. The significance of non-English interpretations of English texts has increasingly been gaining ground ever since the recognition and the establishment of cross-cultural studies so that by now it has become a *sine qua non* for a composite perspective of a literary text and the promotion of its understanding in a wider, global context.[1] It has become obvious that the meaning of literary texts written in the English language as produced by non-English readers is likely to be different from their English counterparts. However, this very differentness is not something which should be seen in terms of alternative perception but rather as further elucidation as well as final consolidation of the global meaning potential of a literary text, somewhat consistent with the deconstructivist apprehension of the status of the original, which is existentially determined by its translation. A similar philosophy can be applied to the following *ménage à troi* interaction: original text – original reader – non-original reader, whereby only the simultaneous presence of all the three participants can guarantee desired rapport. So what is at stake here is not only a matter of complementariness, but above all a matter of the artistic range of the original text, which, if it aspires to 'eternal recognition', has to transcend its national borders. And this is reserved only for those texts which can claim international communication. The papers of the Slovene contributors thus attempt to address, among other things, the delicate "difference between the literary communication supported by a shared literary system and the common

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[1] See H. G. Widdowson's prolegomena on the exchange between foreign and domestic readings. (R. de Beaugrande, M. Grosman, and B. Seidl-hofer, eds. 1998. *Language Policy and Language Education in Emerging Nations.* Stamford, Connecticut & London, England: Ablex Publishing Corporation, xiii–xv.)

frame of references and the cross-cultural communication in which readers have to cope with a foreign text without such shared knowledge and attitudes."[2]

Lilijana Burcar's essay Mapping the Woman's Body in Michael's Ondaatje's *The English Patient* is a case in point. At the outset the author tackles the intricate web of the dynamics of (female) gendering the novel in the interactive establishment of a woman's, versus a national, identity. She then illustrates her argument by providing prose and verse responses to Ondaatje's poem 'The Cinnamon Peeler' from a selected number of the Slovene students of English. On this score, it is of particular interest to observe and juxtapose the author's own position towards the proprietorial role of the woman with those of the students, which, even though not dealt with in the present paper but elsewhere[3], display amazing unanimity.

Topping the charts of academic hipness for over four decades, the term "postmodernity" finally seems to have lost some of its allure. Yet, as **Mojca Krevel** argues in her essay Concept of Self in Avant-Pop Literature, the craze should have only just started since the construction of self that actually suits the predictions and claims of all the major theoreticians of postmodernity can first – and most consistently – be traced in the production of the Avant-Pop literary movement, formed at the beginning of the 1990's. It is with the Avant-Pop generation of writers that reality finally and irreversibly slips into hyper-reality, within which all discourse is hypertextualised and "Cartesian" is a link you can choose. Or not. Depending on the trend.

Jason Blake is our sole 'amphibious' contributor in that he has had the best of both worlds: the Canadian as well as the Slovene. Even though the main preoccupation of his paper is the significance of the mythology of ice hockey in Canadian life and literature, he ventilates views which are as relevant to his home as they are to Slovene culture. Not only because ice hockey has intermittently played a supporting role in constituting also the Slovene national identity, ignoring the unnegotiable discrepancy between the quality of the Canadian and Slovene hockey players, but also because Slovenia, as one of those emerging European nations which have for centuries sought sovereignty in the form of an independent state, is currently absorbed in redefining its (inter)national iconographic recognition, especially in terms of designing more appropriate forms of the national symbolic representation such as the new flag, coat-of-arms, etc. For that matter, Blake's argumentation can hardly be perceived as the voice of a critic "crying in the Canadian wilderness", but rather as the spokesman of every postmodern nationality.

The Language Teaching Section presents three valuable papers for the teaching of English language and literature at different levels of education. It has by now been firmly established

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[2] Grosman 1995, 15. In *American Literature for Non-American Readers*, ed. M. Grosman. Franfurt am Main: Peter Lang.

[3] Consider Burcar's article in which she claims that "/S/he cannot escape being tampered with, mapped, and designated according to the culturally implanted expectations and desires of gazing man. His perception and his language trap her in a fixed position that reduces her to body and to her sex alone". (Burcar, L. 2002. Responses in prose and verse to 'The Cinnamon Peeler' by Michael Ondaatje. *Canadian Literature and Culture*, 22 April).

that a teacher of language or literature is no longer a walking encyclopedia who enters a classroom in order to throw data at learners. Instead, he is a manager, director and organizer of teaching who as often as possible takes an equal role in communication with learners, thus giving them an opportunity to develop their own ideas and express their feelings and thoughts in an uninhibited way. Only in this way can they become succcessful communicators in a foreign language. In order that a teacher may become a successful organizer and conductor of classroom activities, one whose aim is to develop communication skills in a foreign language, pre-service teacher training courses should be based on the same assumptions and should equip future teachers with a variety of methods for achieving the goal. Literature teaching, on the other hand, should primarily try to develop learners' reading abilities and competence for critical analysis. Teachers of foreign literature should in addition emphasize the inter-cultural and cross-cultural elements present in foreign literary texts, making the learners aware of the differences and similarities between their own cultural schemata and those of the foreign texts.

Mateja Dagarin's paper on Classroom Interaction and Communication Strategies in Learning English as a Foreign Language discusses the issue of effective communication and presents ways to encourage learners to become effective communicators in English. She points out that the traditional view of a teacher as a dominant and all-knowing leader is dated and does not help learners to become successful communicators. Instead, a modern teacher should be a facilitator of learning who performs a number of different roles which all depend on the classroom situation. In other words, he is an overseer of learning, a classroom manager, a language instructor, an adviser and a co-communicator. The other important factor in the process of developing effective communication in a foreign language is the environment in which communication is carried out. Teachers should encourage variety in classroom organization, thus allowing for the diversity of communication roles that are undertaken in everyday life. If these two factors are employed in a classroom, a pleasant atmosphere is created in which learners try to become successful communicators in a foreign language.

The paper Can Literature Teaching Be Functional for Students by **Meta Grosman** discusses the dilemmas of literature teaching in the old-fashioned style, i.e. by teaching data about literature, and proposes a more modern and functional approach, which is based on the development of students' competence for independent critical analysis of literary texts through discourse analysis of texts and by promoting students' own reading and understanding of literary texts. Grosman then moves on to present trends in the teaching of English literature as anticipated by the Slovene curricula for English as a foreign language. She emphasises the intercultural dimension which will bring English literature closer to Slovene students as well as teachers.

Janez Skela in his paper Training Pre-Service Language Teachers presents the context and the structure of a pre-service language teacher training course provided by the Faculty of

Arts, University of Ljubljana. On the basis of lengthy personal experience in designing a course syllabus for teacher training, Janez Skela can now with full authority and confidence discuss the ways a teacher trainer can make his input interesting and relevant for the trainees. He believes that the purpose of a wide range of reflection-oriented models and approaches to teacher training is to generate a variety of teacher-training procedures which give the trainees the opportunity to examine their own attitudes, beliefs and assumptions about teaching. Last but not least, it makes teacher-training more communicative and lively.

The Translation Studies Section introduces four papers dealing with a number of pertinent issues of linguistic, stylistic, and pragmatic mediation of a literary text in a cross-cultural context. The analyses of the translated texts, three of them from English into Slovene, and one in the opposite direction, provide valuable insight into some immanent qualities of these texts such as their artistic structuration as well as their imbedded position in the native tradition. However, as every translation needs to be examined from perspectives that are as broad as possible, the authors tend to show particular interest in those features which take into account the text's status both in the target-language system and culture, pointing out, when demonstrable, how specific conditions in either case premeditate (in)effective rendering of certain textual potentialities. The results of these papers, therefore, not only propose solutions to more adequate transmissions of English literary texts into Slovene, or the other way round but they also display different and, for that matter, more challenging readings of the original, in that the translator has notoriously been held as a most scrupulous if not a perpendicular agent of his entrepreneurship. This is by no means to imply that the translator's understanding of the text is likely to warrant that ultimate reading upon which all other readings should depend; he is rather the one who is bound to establish the most intimate contact with the original text for a very simple, bred-in-the-nature-of-translating reason: the process of translating in itself presupposes acting in two parallel worlds. By giving the first – source – world "a local habitation and a name", the translator simultaneously creates a world which is entirely his own, and yet shared by the readers in the target-culture system. Being the first and foremost 'liaison officer' between two or more cultures, the translator is faced with great personal as well as collective responsibility, since the reception of a certain text in the target system is vitally dependent on the very quality of its translation. The principal objective of the following papers is, consequently, to shed light on and give scrutiny to various more or less successful translation strategies in the given texts, covering all the three major literary genres: poetry, fiction (novel and short story), and drama.

In her paper Word Order and Markedness in a Slovenian Poem and Its English Translations **Nada Grošelj** examines a variety of systemic differences between English and Slovene, with particular reference to the delicate balance between form and function in (translating) poetry, illustrated by a thorough analysis of the poem "Belo", written by one of the leading contemporary Slovene poets, Dane Zajc, and its two English translations, both by English native speakers. The author considers the translator's choice between the two options as a complicated and dynamic process with a double-edged effect, in that any adherence to the

original syntactic structure in translating "may result in a different degree of markedness … or even in a different interpretation of the clause structure", which inevitably brings about changes in meaning.

The paper by **Silva Bratož**, A Stylistic Analysis of Four Translations of J. D. Salinger's *The Catcher in the Rye*, draws a parallel between two Slovene translations of the American novel, which are furthermore compared with the Italian and Serbo-Croatian translations. The inquiry into preponderant stylistic elements of the original text, set against their corresponding target-language variants, components such as the syntactic patterning of the main character's sentences, his use of colloquial and slang expressions, violation of grammatical rules, idiolect and the so-called leitmotif lexis (e.g. the word 'phony'), leads the author to the conclusion that, except for the Serbo-Croatian translation, all the translations fail to adequately render the formal stylistic and pragmatic properties of the original, thus exposing the target-reader to a series of inconsistent and sometimes also illogical utterances.

Darja Hribar raises an ever-burning aspect of translating dramatic texts. Drawing on the spoken vernacular of a particular generation in a particular place, dramatic language is all the more prone to a short-lived existence. Consequently, a dramatic text should be subject to repeated re-evaluation and reinterpretation but, above all, it should be considered in relation to its performance in the theatre and its concomitant critical and audience response. Hribar's paper Harold Pinter in Slovene Translation brings to light a variety of the aspects of the playwright's verbal expression in his play *The Homecoming*, ranging from the rhythm, structuring and timing of utterances, to his deliberate use of sub-standard or even vulgar phrases. The author's polemic with the Slovene translation of this play is motivated by her observance of the numerous linguistic, stylistic, and other textual inaccuracies that impede an effective implementation of the emotional and psychological actions of Pinter's characters.

The Shifting of Narrative Perspective and Focalisation in Translating Fictional Texts by **Uroš Mozetič** explores the dynamics of James Joyce's narrative techniques as employed in his collection of short stories, *Dubliners*. As the author's primary concern is the never-ending narratological debate about the paradigm of who *sees* and who *speaks*, especially in the case of free indirect discourse, he proposes a new model for comparing and describing changes in narrative perspective and focalisation which result from a translator's misconstrued relations between the speaker(s) and viewer(s) in the narrative. After introducing the concept of *double-viewed discourse*, by analogy to Bakhtin's *double-voiced discourse*, the author applies his model to the 'Eveline' story in order to demonstrate the cause-and-effect relationship between micro- and macro-structural shifts on the levels of discourse and story on the one hand, and shifts in narrative perspective on the other.