FACTA UNIVERSITATIS

SERIES **LINGUISTICS AND LITERATURE**

FACTA UNIVERSITATIS

SERIES **LINGUISTICS AND LITERATURE**
Vol. 20, Nº 1, 2022

UNIVERSITY OF NIŠ

INSTRUCTIONS FOR CONTRIBUTORS

Submissions should be in English, French or German. Manuscripts in Slavic languages should be in Times New Roman.
Manuscript format. A brief abstract of approximately 100 to 150 words in the same language and a list of up to six key words should precede the text body of the manuscript. The list of References is followed by an abstract, the paper title and key words in Serbian. Manuscripts should be prepared using a Word template (downloaded from web address http://casopisi.junis.ni.ac.rs/index.php/FULingLit/about/submissions# authorGuidelines).
Manuscript length. Manuscripts should not exceed 8000 words.
Style requirements. **Letters, figures and symbols** should be clearly denoted.
Line drawings ("Figures"), **photographs** ("Plates") and **tables** must be reproducible and carefully numbered and labeled. All **figures** should be numbered with consecutive Arabic numbers. They should have descriptive captions and should be mentioned in the text. Figures submitted must be of standard high enough for direct reproduction. **Line drawings** should be prepared in electronic form. Figures should be planned in advance to allow reduction to 12.75 cm in column width.

References The reference list should contain all the works referred to in the manuscript. They must be listed in the alphabetical order of author surnames. The *FULL* guide to citation and reference is based on The Chicago Manual of Style (17th edition © 2017 by The University of Chicago):

Grazer, Brian, and Charles Fishman. 2015. A Curious Mind: The Secret to a Bigger Life. New York: Simon & Schuster.
Thoreau, Henry David. 2016. "Walking." In The Making of the American Essay, edited by John D'Agata, 167–95. Minneapolis: Graywolf Press.
Satterfield, Susan. 2016. "Livy and the Pax Deum." Classical Philology 111, no. 2 (April): 165–76.
Rutz, Cynthia Lillian. 2013. "King Lear and Its Folktale Analogues." PhD diss., University of Chicago.

Electronic submission. Papers for consideration should be submitted to the Series Editor in electronic form via the Journal home page: http://casopisi.junis.ni.ac.rs/index.php/FULingLit.

Note: The same author cannot have their paper published in two successive issues.

Contents

DIACHRONIC ECOLOGICAL DISCOURSE ANALYSIS OF IMDb

UDC 81'42:502.1

Mandana Kolahdouz Mohammadi

Islamic Azad University, Science and Research Branch, Tehran, Iran

Abstract. *Media is a useful tool to convey various types of messages. Within the past years, broadcasting media has covered a wide range of different communication methods such as television, radio, newspapers, and magazines. The article's central hypothesis is that movies, TV, and video games quotes, as the subcategory of broadcasting, convey messages about environmental issues. It seems that ecological discourse analysis can be useful, as it focuses on texts about the environment. In a diachronic approach, the present article aims to explore the environmental issues in movies, TV, and video games quotes; in this regard, we analyzed ecological discourse and solutions proposed by IMDb quotes. The data was collected from the IMDb database using Keyword in Context (KWIC) over 1990-2020. The findings indicated that KWICs such as global warming (38%) and endangered species (19.18%) had the highest frequencies. On the other hand, only 0.67% of the raw numbers of quotes belonged to environmental issues, which indicated that IMDb quotes implicitly conveyed the message regarding ecological matters. Furthermore, the studied IMDb mostly explained the consequences and provided solutions to environmental issues. Therefore, the frequency of informing people about environmental negligence was much lower than expected.*

Key words: *ecolinguistics, discourse analysis, IMDb, environmental issues*

1. INTRODUCTION

The media has a significant impact in raising public awareness about specific topics. In an analysis conducted by the center of environmental information studies (1999), it was revealed that newspapers (37%) and TV (37%) are among the main media used by society to obtain environmental information but media insufficiently (88%) transmitted environmental issues. Over the last three decades, environmental issues have emerged as one of the most serious issues confronting the globe (İrvan, 2019). These environmental issues, e.g. deforestation, pollution, biodiversity loss, climate change, acidification of the oceans, and

depletion of the ozone layer, have challenged societies. Subsequently, developing effective technology and warning people about their damaging behaviors are indispensable strategies to deal with these issues (Klöckner 2015:4).

Even in its simplest definition, the environment is strongly related to living things (İrvan, 2019:4). When investigating environmental issues and risks, it is instantly clear that there are no times, spaces, or locations outside of 'nature,' just as there are no positions from which the journalist can observe 'objectively.' Everything is involved in unequal positions of power (Allan, Adam & Carter, 2000:13). To many specialists, the language of environmentalism reveals its obsolete nature to defend its ideas when public commentators debate over dissolving actual into virtual (Allan, Adam & Carter, 2000).

The outcome of ecology and linguistics is known as ecolinguistics; Trim (1959) and Haugen (1971) paved the way for many researchers to investigate the function of language in society, notably the link between environment and language. Ecolinguistics, a subfield of linguistics that emerged in the 1990s (Derni, 2008), was later described as "the study of interactions between any given language and its environment" (Haugen, 2001:57).

Stibbe (2014: 125) defines ecolinguistics as the study of human beings' relationship to one another and the physical environment. Later, he considers it a field that explores the role of language in life-sustaining interactions. In this regard, it is the language that links humans to each other and the environment; for this reason, it influences our thinking and inspires us to protect or destroy ecosystems. Couto (2015) mentions ecolinguistics as the study of interactions between language and its social, mental, and natural context (environment). From this standpoint, ecolinguistics is concerned with analyzing texts related to the environment (Wu 2018: 646). Obviously, 'linguistics' of ecolinguistics uses linguistic analysis techniques to reveal the stories-we-live-by and discuss them based on an ecological perspective (Stibbe 2015). According to Zhou and Huang (2017), ecological discourse, as a significant portion of cultural discourse studies and ecolinguistics, explores discourse, ecology, the world, and interaction.

The manner in which the media frames certain preferred discourses about environmental issues, raises serious concerns (Allan, Adam & Carter, 2000:17). Stibbe (2012) mentions the presence of positive discourses in Japanese animated films and states that ecolinguistics can contribute to critical discourse studies and reveal new insights (Stibbe 2014:125). Cottle also argues that television news resonates with feelings about nature and the environment. Therefore, they contribute to the formation of environmental sensibility so that nonprofessional viewpoints find opportunities for public and discursive engagement (Allan, Adam & Carter, 2000:17). In this case, the visibility of environmental issues in the media is undoubtedly important. Media coverage is required to bring an environmental issue to the attention of the public or political agenda (İrvan, 2019:26). As a result, the main objective of the present study is to analyze environmental issues in broadcast media as they may contain environmental messages for their audiences and to compare the results with the TV Corpus of online English corpora (BNC). Therefore, in this paper, ecological discourse analysis is connected to the linguistic analysis used to warn about environmental issues or provide solutions.

The findings of this study should make an essential contribution to environmental issues by demonstrating that, in connection to environmental discourse, ecolinguistics plays a vital role in exposing and interrogating texts and investigating linguistic forms and ideologies. These features contribute to environmental degradation and aid in the quest for new forms of language that encourage people to safeguard the natural world (Stibbe, 2015). In doing so, we shall answer the following questions:

1. Which environmental issues have the highest frequency in IMDb quotes?
2. Do IMDb quotes address their audiences explicitly regarding ecological issues?
3. Is there any change in KWICs' frequencies over the 1990s, 2000s, and 2010s?
4. Do they merely warn about ecological issues or do they provide solutions?
5. How can environmental problems be solved according to IMDb quotes?

2. LITERATURE REVIEW

The concept of the environment as a natural sphere is increasingly challenged by scholars from the humanities and social sciences (Allan et al., 2000). Earlier works on the IMDb movie review database were mainly based on sentiment analysis (Mesnil et al., 2014; Keerthi Kumar et al., 2019; Shaukat et al., 2020), and few studies have investigated the media representations of environmental issues.

Stamm et al. (2000) reported an increasing concern and awareness about global warming during 1981-1990, but they did not investigate other environmental issues. Their findings imply that the media is already raising awareness of global warming in the general population, and the usage of television was directly linked to solutions, including the cutting down of trees. It was also the only media that was directly connected to the perceived benefits of family planning. Therefore, the general population can only understand environmental concerns better if they are communicated effectively.

Luedecke and Boykoff (2017) insist on the essential role of media in environmental interpretations that can affect people's perception of the environment. Regarding environmental concerns, media frames impact significantly how environmental issues are viewed and addressed and how the public views them, from the formulations of a problem to the assessments of prospective, practical, or desired solutions.

Mliless and Larouz (2018), through content analysis, studied seven English language teaching (ELT) textbooks used in Moroccan high schools to examine 14 environmental texts from an ecolinguistic viewpoint but do not classify the environmental issues. According to them, using the passive voice in narratives obscures individuals' responsibilities as committers of destructive actions to the environment.

İrvan (2019) analyzed media representations of environmental issues in a sample of national and local Turkish newspapers based on nine selected keywords. His study focused on Turkish newspapers through qualitative critical discourse analysis within 2017-2019 and failed to propose a quantitative approach.

Xue and Xu (2021) performed an ecological discourse analysis of news coverage of COVID-19 in China. The purpose of this study was to indicate the ecological orientations and attitude of the news coverage towards this public health emergency in China's fight against COVID-19. To this purpose, they selected *The Times* and *New York Times* data sources as two widely considered and high-quality newspapers. Their findings revealed that both news channels are shown to use more negative evaluation resources to communicate their thoughts regarding China's fight against COVID-19, and their news coverage is more eco-destructive.

Ming et al. (2021) mention human activities that are causing environmental issues and disrupting human lives, such as climate change, acid rain, air pollution, ocean pollution, urban sprawl, biodiversity loss, industrial waste, and ozone layer depletion. According to them, we may think that environmental problems are far from our daily lives. Still, media make people recognize that the environmental problem has a close relationship with their performances.

All of the studies reviewed above attempted to summarize the literature involving media representations of environmental issues in a particular way.

3. METHODOLOGY

The current study adopts a content analysis approach to collect the data. We searched 22 English KWICs of environmental issues in IMDb (Internet Movie Database), and a combination of quantitative and qualitative approaches was used in the data analysis. IMDb database is an online English database of information related to films, television programs, home videos, and video games, along with their publication date (Smart, 2016:6).

After indicating each KWIC, we analyzed them based on their content without considering their number of occurrences. Since KWICs, such as preserving trees, plastic pollution, soil pollution, environmental degradation, and resource depletion, despite frequent quotes, did not convey any message regarding environmental issues (Table 1), these types of KWICs were disregarded.

The second column of Table (1) indicates the IMDb quotes' raw results (n=40368). The third column shows the quotes which contain the KWIC related to the environmental issues (n=271), such as plastic pollution, soil pollution, environmental degradation, resource depletion. Note that the total number of related quotes to the ecological issues was only 0.67 percent indicating that IMDb quotes may implicitly mention environmental issues.

Table 1 Environmental issues along with the frequency of their occurrence

KWICs	No. Quotes	No. Related Quotes	Percentage
Air Pollution	4,310	8	2.95
Noise Pollution	1,491	9	3.32
Water Pollution	5,923	1	0.36
Plastic Pollution	1,023	0	0
Soil Pollution	686	0	0
Nuclear Pollution	991	1	0.36
Medical Waste	5244	8	2.95
Industrial Waste	4350	3	1.10
Genetic Modification	621	2	0.73
Endangered Species	1126	52	19.18
Environmental Protection	5,289	5	1.84
Environmental Degradation	340	0	0
Resource Depletion	625	0	0
Overfishing	2	2	0.73
Global Warming	2,384	103	38
Preserve Trees	3,821	0	0
Acid Rain	2,369	14	5.16
Deforestation	9	9	3.32
Overpopulation	25	12	4.42
Ozone Layer	298	26	9.59
Greenhouse Gas	71	7	2.58
Carbon Footprint	393	9	3.32
Total	40368	271	0.67

According to the first column, KWIC such as water pollution, medical waste, and environmental protection had the highest frequencies of raw results (above 5000) but based on the Diagram (1) regarding the number of related KWICs such as global warming (38%) and endangered species (19.18%) had the highest frequencies.
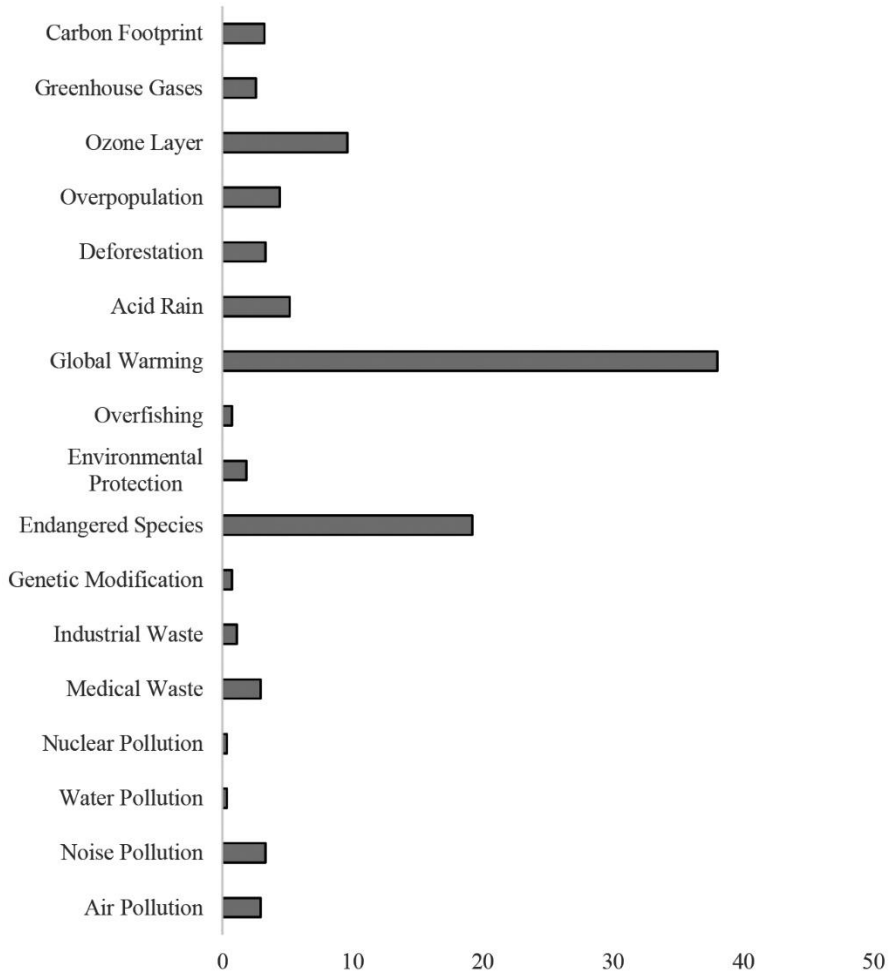
Diagram 1 percentages of KWICs related to environmental issues

We searched all 22 KWICs of environmental issues in the TV Corpus of online English corpora at the second stage. Therefore, in this study, two corpora were used. The first one was the IMDb database and the second one only included the TV episodes from the 1950s to the present. According to what is mentioned in the online English corpora, all 75,000 episodes are tied to their IMDB entry. Therefore, it was easy to compare the present study's findings with what was available in this online corpus.

While searching the 22 KWICs, we recognized a consistency between the frequency of KWICs in this research and obtained the frequency from TV Corpus. The incidence of the KWICs such as plastic pollution, soil pollution, environmental degradation, resource depletion, and preserving trees in these corpora was zero, and there was no quote for these KWICs. After the data analysis section, we will review some examples of each KWIC and its content and publication year.

3. DATA ANALYSIS

This section will review the IMDb quotes related to environmental issues and analyze their content.

- ▪ **Air Pollution**

Under this category, we selected quotes which contained the "air pollution" keyword as a whole. According to Table (1), only eight cases of media quotes were observed. The following quote provides a solution for air pollution, which humans can do:

1. *you can fight oil spills and <u>air pollution</u> by encouraging your family not to waste gasoline and other fuels* (A Hero for Earth, 1990).

The quotes (2- 4) indicate the consequences of air pollution.

2. *<u>Air pollution</u> counts up to almost SEVEN, George! People are out there on the streets dying of Carbon Monoxide poisoning, and they don't even know it* (Creepshow, 1982).
3. *When the <u>air pollution</u> mixes with the clouds and then rains, it can destroy forests* (Rain of Terror, 1990).
4. *Worldwide, three million people die a year from <u>air pollution</u> from fossil-fueled plants* (Pandora's Promise, 2013).

Of course, many quotes conveyed the message implicitly and through breaking the keyword "air pollution". Still, the present study focused only on the explicit usage of "air pollution" or any other environmental issue. While searching, we encountered some of these quotes, the following are two examples of such quotes.

5. *No cars, No <u>pollution</u>* (Journey's End, 1999).

As shown in this quote, only the use of negative determiner and "cars" conveys its message regarding a solution for air pollution.

6. *<u>Pollution</u>! The birds can't breathe* (The Nice Guys, 2016).

In addition, quote (6) belongs to recent years; the same strategy has been used to indicate the issue and emphasize "pollution":

- ▪ **Noise Pollution**

Based on Table (1), only nine quotes contained the "noise pollution" keyword in this category. Following are the examples:

7. *I hate <u>noise pollution</u>* (Tough Guys, 1986)**.**
8. *That Dog's barking is <u>Noise Pollution</u>* (Neighbors, 1988).

In quote (7), as the originator of this type of pollution, human being expresses impression about it. The second quote even tries to blame animals for this type of pollution. The following quotes (9-10) are about the nature of noise pollution and they explain the nature of noise pollution:

9. *That's what I call <u>noise-pollution</u>* (Captain Planet and the Planeteers, 1991).
10. *That's not rock and roll; it's <u>noise pollution</u>* (Neighbors, 2008).

- **Water Pollution**

In this category, only one quote was found explaining the nature of water pollution:

11. *No, it's not! It's called <u>water pollution</u>* (Sesame Songs, 1993 Video)

While searching, we encountered some quotes that did not contain this keyword but conveyed the meaning through their content. Following are two examples of such quotes.

12. *you people have **polluted** our lakes and **waters** by throwing stuff in them!*

Quote (13) should be an interesting quote that belongs to the 90's decade as it emphasizes that due to the scarcity of water, some people may fight over the water or may want to monopolize water. On the other hand, nowadays, due to the lack of water sources worldwide, we know that water wars or conflicts will occur in the future. This quote indicates the process of water pollution.

13. *I never thought I would see people fighting over water* (Armour of God, 1991).

14. *Lindsay Elding, she wanted to privatize water. It's a resource that belongs to everyone* (Law & Order; Episode: Wet, 2010).

The quote (15) indicates the ideal approach toward finding water on another planet due to water scarcity on earth.

15. *They found water on Mars* (Phoenix, 2009).

In this regard, some quotes conveyed meaning about the source of water quotes (16-17).

16. *Well, it is water from the sky. It is wet* (The New World, 2019).

17. *The water has been here a million years; how can we be late?* (Amazing Grace 2006).

Some quotes (18-20) conveyed the meanings about the value of water; for instance, in quote (18) water can alive the dead person, even in (19) diamonds are less valuable than water, or in the quote (24) the life of human being is depended on the water.

18. *The Romans believed this water would restore the dead to life* (Amazing Grace 2006).

19. *The diamonds are in here. Take them - and give me water* (Desert Nights, 1929).

20. *Don't die; I'll get you water. Stay there. Don't move, I'll get you water* (The Good, the Bad and the Ugly, 1966).

Some others only explain the nature of water (quote 21).

21. *How is water? It's an eternal mystery. Every time I look at it, it just completely amazes me. It behaves unlike any other material that we've got on the planet* (Creature Comforts 2003).

- **Medical Waste**

Medical waste quote (22) explains the necessity for having trained forces to deal with such waste, and quote (23) gives information regarding its nature:

22. *for a company that specializes in disposing of <u>medical waste</u>* (NCIS: New Orleans, 2014).

23. *Once the spermatic cord is severed, the testicles are just medical waste* (Contrapasso, 2017).

24. *He had all these bags everywhere, he said they were a medical waste, we opened up some of them, there were little bodies inside* (Gosnell: The Trial of America's Biggest Serial Killer, 2018).

- **Industrial Waste**

Regarding the side effect of industrial waste, quote (25) explains how toxic industrial waste can change human beings' DNA, and quote (26) emphasizes the damage of this type of waste over the natural habitat:

25. *This stuff can turn a person's DNA inside out. It's a toxic <u>industrial waste</u>* (Batman Beyond, 1999–2001).

26. *You can't even dump <u>industrial waste</u> anymore because it might harm the natural habitat. I'm supposed to start worrying about animals now* (The Dogs of War, 1999).

  ▪ **Genetic Modification**

The nature of genetic modification quote (27) can be considered, as it explains how this modification is working:

27. *95% of all <u>the genetic modifications</u> are done to allow the plants to survive ... and to allow the animals to survive more drugs being put into them* (Seeds of Death: Unveiling the Lies of GMOs, 2012).

  ▪ **Endangered Species**

Quote (28) explains the terms and conditions of endangered species law:

28. *and under the <u>endangered species</u> law, I cannot be shot or harmed in any way or all of you will go to jail* (You Can't Do That on Television,1979–1990).

Furthermore, quote (29) indicates which type of animals are endangered species:

29. *Ere, did you know that the East African gazelle became an endangered species for this model?* (Go West Young Man, 1981).

Quote (30) explains the nature of endangered species and the punishment for transporting these types of animals:

30. *I'm illegally transporting endangered species! Please, sir, I'd like to be let out* (The Freshman,1990).

  ▪ **Environmental Protection**

Quote (31) explains the terms and conditions of violating environmental protection:

31. *I want this man arrested! Captain, these men are in criminal violation of the <u>environmental protection</u> Act! And this explosion is a direct result of it* (Ghostbusters, 1984).

  ▪ **Global Warming**

This category had the highest frequency among IMDb quotes related to environmental issues. Quote (32) provides some definitions of the nature of global warming:

32. *I think it's like saying, well is <u>global warming</u> worse than ocean acidification or is fishing all the big fish in the sea worse than polluting it?* (Racing Extinction 2015).

On the other hand, quotes (33-36) aim to provoke the audience to do something to resolve global warming:

33. *The world will end in two-thousand fifty because of <u>global warming</u> or whatever* (How to Boil a Frog, 2009).

34. *After law school, I'm going to work for the NRDC. They're going to stop global warming* (Life Among the Gorillas, 2006).

Regarding the negligence of global warming, quotes (39-40) are good examples:

35. *I never thought <u>global warming</u> could happen so fast. I guess I didn't listen* (Two Days before the Day After Tomorrow, 2005).

36. *<u>Global warming</u> is a myth!* (The Simpsons Movie, 2007).

Quotes (37-38) indicate the causes and quotes (39-40) consequences of global warming, such as climate change or health problems:

37. *I sponsor a penguin. They're losing their home to <u>global warming</u>, my car gives seven miles to the gallon, and I felt bad* (The Comic-Con Conundrum, 2017).

38. *<u>Global warming</u> is causing the planet to rotate more quickly* (The Queen of Hearts, 2015).

39. *This is what is going to kill us all! Global warming will murder each and every man, woman, and child! If it's not the trees fighting back, or the sun, it's the water!* (Global Exaggeration, 2008).

40. *Global warming changed the weather. The rainfall moved away from us* (Two Futures, 1991).

Quote (41) emphasizes the role of human beings in Global warming, yet quote (42) indicates that human beings can reverse the process of global warming. However, this quote belongs to 1991, but, humans are still dealing with global warming:

41. *How about we cause more global warming? So that in the future the polar ice caps melt, and it ushers in a new ice age* (Goobacks, 2004)

42. *Honey, you know that global warming problem? Well, I've discovered how we can reverse it* (Hot Shots, 1991).

Some other quotes present human beings as the leading cause of global warming; in some cases, they have considered global warming as the fever and humans as the virus, who are making our planet sick (Kingsman: The Secret Service 2014). Some quotes directly blame the human being for global warming, war, and pollution (Highlander: The Search for Vengeance 2007 Video).

- **Acid Rain**

Regarding the cause of acid rain, quote (43) introduces factories as the main reason:

43. *It's acid rain, Cap. Those factories burning coal and polluting the air are a real menace* (Rain of Terror, 1990)

Furthermore, quote (44) explains how we neglect our future generations:

44. *I really don't understand adults. They don't seem to worry about leaving us with filthy air, dirty water, acid rain, and half a million nuclear warheads, but they get REAL uptight about whether video games are good for us* (Rules and Regulations, 1983).

According to some other quotes, land barren and the water toxic are among acid rain consequences (Turbo Kid, 2015). Others state that acid rain can destroy all our crops and pollute our water (Get Smart, Again 1989 TV Movie). In addition, *if acid rain pollutes our lakes, it will consequently kill us* (Blood Hook, 1986).

- **Deforestation**

The following quote (45) explains deforestation's consequences and side effects:

45. *Deforestation is not funny. It's screwing up the whole environment.* (An Axe to Grind, 1999)

- **Overpopulation**

Quote (46) explains overpopulation's consequences and side effects, such as hunger:

46. *In 24 hours, there will be one shrew left on the island, and he will be dead of starvation. An excellent example of overpopulation.* (The Killer Shrews, 1959)

- **Ozone Layer**

This one also explains the consequences of the damage to the ozone layer. To avoid solar radiation, we need to repair this layer:

47. *Unless we restore the ozone layer, solar radiation will continue to increase to the danger level* (The Pyramid, 1978).

Quote (48) warns us about the disappearance of the ozone layer:

48. *Be worried about the world! Be worried about the environment and the homeless people, and... the animals, and the rainforest, and the ozone layer* (Obsession, 2001).

- **Greenhouse Gas**

Regarding greenhouse gasses, quotes introduce the factors such as tearing down forests and slaughtering native animals (Dominion 2018). Some other quotes consider commercial buildings as the producers of greenhouse gases (Racing Extinction 2015). On the other hand, it has been stated that clearing the land for grazing, feeding, transporting, and livestock causes more greenhouse gases than all the direct emissions (Racing Extinction 2015). The quote (49) portrays the consequence of greenhouse gas:

49. *If we make things worse with greenhouse gases, the polar ice could melt, and flood every coastal city* (Greenhouse Planet, 1992).

- **Carbon Footprint**

The following quote (50) provides a solution, and quote (51) indicates a willingness to produce a low carbon footprint:

50. *This is where the waste comes out, and if you're going to get zero carbon footprint, this is where the rubber meets the road* (Dances with Groceries, 2009).

51. *I like to maintain a low carbon footprint* (General Hospital, 2015).

Table (2) specifies a diachronic comparison of KWICs in IMDb quotes and TV Corpus of online English corpora. After comparing the IMDb database with the TV Corpus of online English corpora, the KWICs with zero frequency were eliminated. The rest of the KWICs were compared within the categories of the present study, the 1990s, 2000s, and 2010s.

Table 2 Diachronic comparison of KWICs from

KWICs	1990s	2000s	2010s	present study
Air Pollution	0.25	0.18	0.1	0.022
Noise Pollution	0.13	0.08	0.13	0.024
Water Pollution	0.03	0.06	0.02	0.002
Nuclear Pollution	0	0	0	0.002
Medical Waste	0.16	0.43	0.33	0.022
Industrial Waste	0.19	0.09	0.08	0.008
Genetic Modification	0	0.11	0.05	0.005
Endangered Species	1.17	1.06	0.66	0.14
Environmental Protection	0.13	0.21	0.1	0.01
Environmental Degradation	0.03	0.01	0.02	0
Overfishing	0	0.02	0.06	0.005
Global Warming	1.14	5.2	2.1	0.28
Acid Rain	0.79	0.34	0.2	0.03
Deforestation	0.1	0.1	0.17	0.024
Overpopulation	0.16	0.15	0.2	0.03
Ozone Layer	1.59	0.64	0.27	0.07
Greenhouse Gases	0.06	0.35	0.2	0.01
Carbon Footprint	0	0.38	0.42	0.024

According to Table (2), there was one quote about the KWIC of nuclear pollution, and no quote was observed in the TV Corpus of online English corpora. This quote belongs to the year 1991, and aims to explain the side effect of nuclear pollution. The presence of quote (52) and its absence in the TV Corpus of online English corpora can be explained by the fact that this corpora only includes general TV programs and not Japanese kaiju movies such as Godzilla vs. King Ghidorah (1991).

52. what about <u>nuclear pollution</u> that destroys Japan (Godzilla vs. King Ghidorah, 1991).

In two other quotes (53-54), no trace of warning about nuclear contamination was available, and they mainly focused on the positive effect of nuclear energy (quote 57) or the nature of this energy (quote 58). On the other hand, they did not include the nuclear pollution collocation, so we did not consider these two quotes in Table (1):

53. "When we look at nuclear, we have to understand that we're making a long-term investment" (Pandora's Promise, 2013).
54. "A nuclear reactor makes energy with steam. The steam turns a turbine which generates electricity" (Chernobyl, 2019).

According to Table (2), there was no IMDb quote about the KWIC of environmental degradation, but there were some in the TV Corpus of online English corpora:

55. "I was almost roadkill, flattened by the big speeding rig of <u>environmental degradation</u>" (Northen Exposure, 1993).
56. "But tourism means development along the coast, and up to now, coastal development anywhere around the world usually means <u>environmental degradation</u>" (Planet Earth: The Future, 2006).
57. "I mean, once, I hit a pigeon. I felt horrible for weeks. No sign of environmental degradation" (Fringe, 2010).
58. "But every one of them has a criminal history of <u>environmental degradation</u>" (Grimm, 2017).
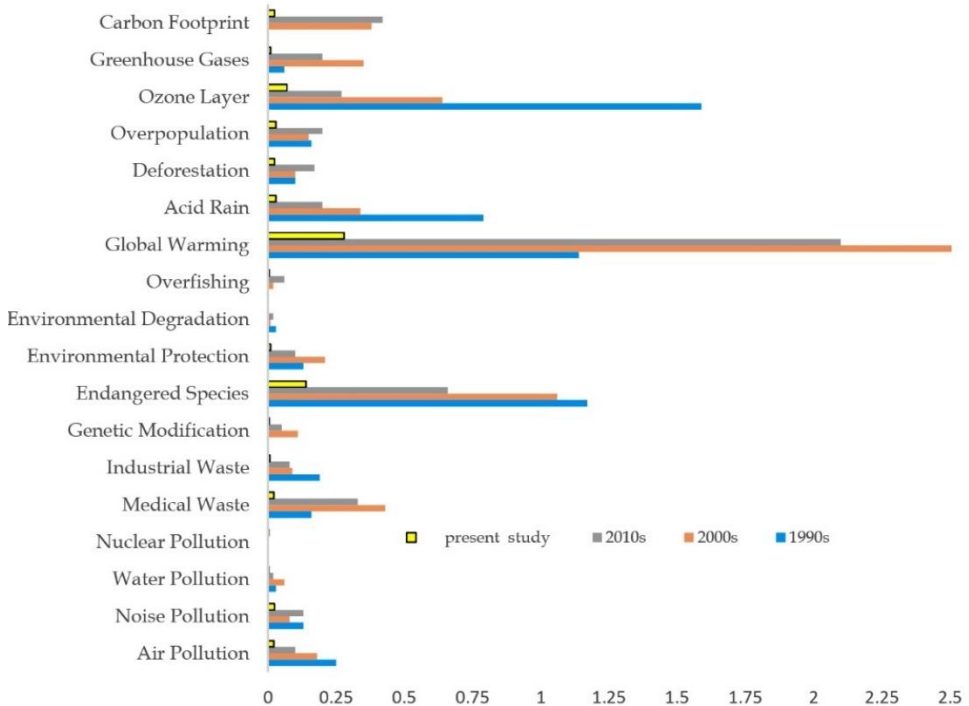
Diagram 2 diachronic frequencies of KWICs

The main reason for the lack of IMDb quote about environmental degradation is that the present study focused only on the quotes, but on titles or plots. On the other hand, TV Corpus of online English corpora included quotes, subtitles, and other data, which is why cases 55-58 were observed.

The content of the media quotes were analyzed and classified into five categories of solution, consequences, definition, cause, and negligence to establish whether broadcast media merely warn about ecological issues or provide solutions. Table (3) shows examples of each category, their frequencies, and percentages:

Table 3 Frequency of studied content meanings along with examples

Content Meaning	Frequency	Percentage	Example
Consequences	28	29.78	This stuff can turn a person's DNA inside out. It's toxic industrial waste. (Batman Beyond, 1999–2001)
Solution	27	28.72	Telling stories to the people about worldwide issues like global warming. (The Last Performance, 2010)
Definition	17	18.08	That Dog's barking is Noise Pollution! (Neighbors, 1988)
Cause	16	17.02	I always thought the end would be caused by us. Nuclear war, global warming (Ejecta, 2015)
Negligence	6	6.36	Global warming is a myth! (The Simpsons Movie, 2007)
Total	94		

The Table and Diagram (3) illustrates the content; what stands out is that only a small percentage (6.36%) has been dedicated to negligence and then cause (17.02%). These results suggest that media broadcast is not willing to indicate the cause of the environmental issues or lack of knowledge or ignorance of the society. Still, it commonly tries to highlight the consequences (29.78%) and provide solutions (28.72%).
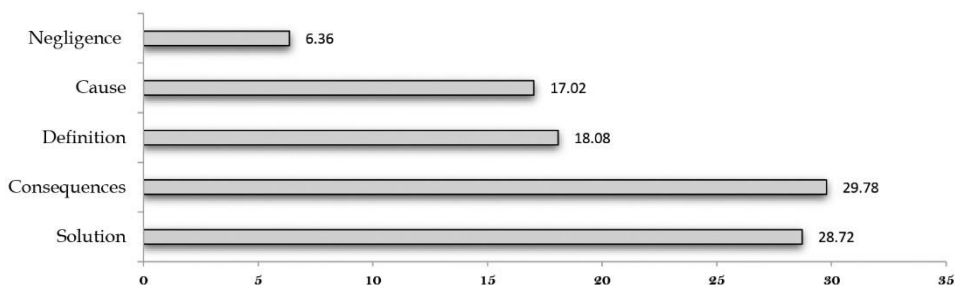
Diagram 3 environmental discourse categories with the frequency

As mentioned in the literature review above, most environmental problems occur due to human activities (Klöckner, 2015; Ming et al., 2021) and due to our taking the natural environment for granted. Therefore, before providing any solution, we need to make people aware of the consequences of their actions and their side effects on the environment. This awareness can be done by arousing emotions. Adams (1990) stated that as long as we accept that environmental issues can only be solved by altering people's attitudes and behavior, we must recognize the importance of subjects dealing with emotions. In subsequent media quotes, media tries to sympathize with human beings in two ways: 1. by offering solutions

for environmental issues and 2. by justifying why some problems cannot be solved. The following examples provide the solution:

59. "To <u>raise public awareness</u> of the dangers of **global warming** and calls for immediate action to curb its destructive effects on the environment" (An Inconvenient Truth 2006).

60. "Native Masai <u>tree planting project</u> fights **global warming** and water shortages in Africa" (ACT--A Convenient Truth 2009 Video).

As mentioned, media sometimes indicate why we cannot solve environmental issues; the following example suggests that we harm our nature daily and in non-stop form:

61. "Of course, because the **greenhouse gasses** are still building up, it takes more and more ice each time, thus solving the problem once and for all" (Crimes of the Hot 2002).

5. DISCUSSION AND CONCLUSION

The present article focused on environmental issues through IMDb quotes. Returning to the questions posed at the beginning of this study, Table (1) indicates that out of 40368 quotes, a total of 271 quotes were related to environmental issues. Despite frequent quotes, some KWICs like plastic pollution, soil pollution, environmental degradation, resource depletion, and preserving trees did not have any related quotes, as they did not convey the message regarding environmental issues. Based on the first column of Table (1), KWICs such as water pollution, medical waste, and environmental protection had the highest frequencies (above 5000 of raw results). However, based on Diagram (1) regarding the number of related IMDb quotes, KWICs such as global warming (38%) and endangered species (19.18%) had the highest frequencies.

Regarding the second question, we hypothesized that broadcast media communicate with their audiences about environmental issues directly and explicitly. However, this hypothesis was rejected according to Table (1) and the data analysis section. Since media, the total number of related quotes to the environmental issues was only 0.67 percent of the raw number of quotes, and some quotes regarding air pollution (5) water pollution (12) were the ones which communicated with their audiences about environmental issues implicitly and without using KIWCs. A further study focusing on not using KIWCs and implicitly conveying ecological issues is essential for future research.

According to Diagram (2), to answer the third question at the first level, KWICs such as endangered species, global warming, and ozone layer had the highest frequencies over the previous decades and in this study. At the second level, KWICs such as medical waste, air pollution, noise pollution, acid rain, deforestation, overpopulation, industrial waste, greenhouse gases, environmental protection, and water pollution also had high frequencies over the decades and in this study. However, it is apparent from Diagram (2) and Table (2) that over the 1990s, there were no KWICs regarding genetic modification, overfishing, and carbon footprint, which indicates that still in that decade, such issues were not known as severe issues, and since 2000s, and 2010s these KWICs started to appear. Despite their limitation in the case of the selected number of KWICs, our results agree with those obtained by Stamm et al. (2000) as they have expressed an increasing concern and awareness on global warming, mainly by television over 1980-90. In our study, the

diachronic frequency of global warming in IMDb quotes (Diagram 2) may explain the relatively good concern regarding global warming during recent decades.

The most interesting aspect is that the studied media quotes mostly explain the consequences and provide solutions (Table 3). Nevertheless, the frequency of negligence was lower than in other environmental discourse categories. These results are somehow in agreement with those obtained by Mliless and Larouz (2018), as they have mentioned that passive voice in narratives obscures individuals' responsibilities as committers of destructive actions to the environment. In the case of our data, media broadcast does not indicate the cause or negligence of committers but highlights the consequences in the first step and then the solution in the second step.

To answer the fourth and fifth questions based on the content of the media quotes, it is now possible to state that media broadcast is not seeking to reveal the origin of the environmental concerns, lack of understanding or ignorance of the society, but at the first step, it warns about the consequences (29.78%) and then proposes solutions (28.72%). What emerges from the quotes reported in this paper is that media broadcast suggests solutions such as car polling (Idol 2009), telling stories (Last Performance 2010), researching on global warming, making films about global warming (Antarctica: Ice & Sky 2015), and regulating government policies (Global Warming 2017).

The results of this research support the idea that media influences the way in which the environment is perceived. It indicates the public's opinion on environmental issues and the potential or possible causes, consequences, and even solutions. In this case, not only a solitary action but acting parties are required to cope with global environmental issues.

REFERENCES

Allan, Stuart, Barbara Adam, and Cynthia Carter, eds. 2000. Environmental risks and the media. Psychology Press, 2000.

Centre of Environmental Information Studies, 1999. *A New Model of Environmental Communication for Europe: From Consumption to Use of Information: Executive Summary* (Vol. 13). Office for Official Publications of the European Communities.

Couto, Hildo. 2015. "ecosystemic linguistics". *ecosystemic-linguistics*, December 24, 2020. http://ecosystemic-linguistics.blogspot. com/2015/11/ ecosystemic-linguistics-i.html.

Derni, Ammaria. 2008. The ecolinguistic paradigm: An integrationist trend in language study. *The International Journal of Language Society and Culture Journal*. 24: 21-30.

Haugen, Einar. 1971. The Ecology of Language. *The Linguistic Reporter*.13(1): 19-26.

Haugen, Einar. 2001. The ecology of language. In A. Fill & P. Mühlhäusler (Eds.). The Ecolinguistics Reader: *Language, Ecology, and Environment*. *London: Continuum*. 57-66

İrvan, Aydin Alper. 2019. Environment and media: a critical discourse analysis of environmental news in Turkish newspapers (Master's thesis, Lisansüstü Programlar Enstitüsü).

Keerthi Kumar, HM., BS., Harish, & Darshan, HK. 2019. Sentiment analysis on IMDb movie reviews using hybrid feature extraction method. *International Journal of Interactive Multimedia & Artificial Intelligence*, 5(5).

Klöckner, Christian. A. 2015. *The Psychology of Pro-Environmental Communication: Beyond Standard Information Strategies*, Palgrave Macmillan: London.

Luedecke, Gesa, and Boykoff Maxwell. 2017. Environment and the media. Douglas Richardson, Noel Castree, Michael F. Goodchild, Audrey Kobayashi, Weidong Liu, and Richard A. Marston (eds.), *The International Encyclopedia of Geography*. John Wiley & Sons Ltd.

Mesnil, Grégoire, Tomas Mikolov, Marc'Aurelio Ranzato, and Yoshua Bengio. 2014. Ensemble of generative and discriminative techniques for sentiment analysis of movie reviews. *arXiv preprint arXiv*:1412.5335.

Ming, Zhu Xiao, Muhammad Khizal Mohamed Saat, and Tetriana Ahmed Fauzi. 2021. Artist Exploration on Media and Materials Towards Environmental Issues. KUPAS SENI: Jurnal Seni Dan Pendidikan Seni, 9(1), 68-80.

Mliless, Mohamed, and Mohammed Larouz.2018. An ecolinguistic analysis of environment texts in Moroccan English language teaching textbooks. International Journal of Research in *Environment Studies*, 5, 103-116.

Shaukat, Zeeshan, Abdul Ahad Zulfiqar, Chuangbai Xiao, Muhammad Azeem, and Tariq Mahmood. 2020. Sentiment analysis on IMDb using lexicon and neural networks. *SN Applied Sciences*, 2(2), 1-10.

Smart, Cameron. 2016. Discourse reflexivity in Linear Unit Grammar: The case of IMDb message boards (Vol. 76). John Benjamins Publishing Company.

Stamm, Keith R., Fiona Clark, and Paula Reynolds Eblacas. 2000. Mass communication and public understanding of environmental problems: the case of global warming. Public understanding of science, 9(3), 219.

Stibbe, Arran. 2012. *Animals erased: Discourse, ecology, and reconnection with the natural world*. Middleton, CT: Wesleyan University Press.

Stibbe, Arran. 2014. An ecolinguistic approach to critical discourse studies. *Critical Discourse Studies*. 11:1, 117-128.

Stibbe, Arran. 2015. *Ecolinguistics: Language, Ecology and the Stories We Live by*. London: Routledge.

Trim, John LM. 1959. Historical, descriptive, and dynamic linguistics. *Language and Speech*. 2(1): 9-25

Wu, Yina. 2018. Ecological discourse analysis. *Advances in Social Science*, Education and Humanities Research (ASSEHR), Vol. 181.

Xue, Yahong, and Qianqiu Xu. 2021. An ecological discourse analysis of news coverage of COVID-19 in China in The Times and The New York Times. *Journal of World Languages*, 7(1), 80-103.

Zhou, Wenjuan & Guowen Huang. 2017. Chinese ecological discourse: A Confucian–Daoist inquiry, *Journal of Multicultural Discourses*, 12:3, 264-281.

DIJAHRONA ANALIZA EKOLOŠKOG DISKURSA U *IMDb*

Mediji su korisno sredstvo za prenošenje različitih poruka. Tokom proteklih godina, elektronski mediji su obuhvatili širok spektar različitih metoda komunikacij,e kao što su televizija, radio, novine i časopisi. Centralna hipoteza članka je da filmovi, TV i video igrice, kao mediji emitovanja poruka, prenose poruke o pitanjima životne sredine. Čini se da analiza ekološkog diskursa može biti korisna, jer se fokusira na tekstove o životnoj sredini. U dijahronom pristupu, ovaj članak ima za cilj da istraži pitanja životne sredine u filmovima, TV emisijama i video igarama; s tim u vezi, analizirali smo ekološki diskurs i rešenja koja predlažu IMDb citati. Podaci su prikupljeni iz IMDb baze podataka pomoću softvera KWIC tokom 1990–2020. Podaci su pokazali da KWIC kao što su globalno zagrevanje (38%) i ugrožene vrste (19,18%) imaju najveću učestalost. S druge strane, samo 0,67% broja citata pripada pitanjima životne sredine, što ukazuje da IMDb citati implicitno prenose poruku u vezi sa životnom sredinom. Štaviše, proučavani uzorak je uglavnom objašnjavao posledice i rešenja za pitanja zaštite životne sredine. Zbog toga je učestalost obaveštavanja ljudi o nemaru pri očuvanju sredine bila mnogo manja od očekivane.

Ključne reči: *ekolingvistika, analiza diskursa, IMDb, zaštita životne sredine*

EXPLORING THE SEMANTIC ASPECTS
OF PERSIAN COMPOUNDS MADE BY *æfkæn* (CAST):
A CONSTRUCTION MORPHOLOGY APPROACH

UDC 811.222.1'36/37

Somayyeh Hannan[1], Zolfa Imani[2]

[1]Bu-Ali Sina University, Hamedan, Iran, [2]University of Isfahan, Isfahan, Iran

Abstract. *Persian compound words, which are classified into two categories as primary and secondary compounds (Shaghaghi, 2008), are typically examined in the Construction Morphology proposed by Booij (2010; 2016; 2018). Within the framework of the theory, this study has attempted to explore the constructional schemas of the Persian compound words made of the present stem æfkæn (CAST). To this end, 60 compound words have been collected from numerous sources such as Persian linguistic corpora, Persian grammar books, Persian monolingual dictionaries as well as some Persian reliable websites. Comparing the structure of the compounds made by it, taking the meaning of each compound into account and drawing the constructional schemas, we indicate that these compounds are given eight different semantic categories. Additionally, the constructional schema revealed that the semantic interpretation of these compounds may be allocated a continuum with the most semantically transparent compounds and the metaphorical or idiomatic meaning. Indeed, through the theory of Construction Morphology, the semantic distinctions of the compounds made of æfkæn (CAST) could be well specified.*

Key words: *compound word, complex word, Construction Morphology, present stem, Persian adjectives*

1. INTRODUCTION

Compounds are lexemes which are composed of more than one element. Compounding, which pertains to the process of compound formation, is considered a type of word formation by virtue of which a word with multiple morphemes is created. Compound words, hereafter compounds, in English can be written as two separate words like *ice cream*, as two joined words like *greenhouse*, and as a hyphenated word like *son-in-law*.

The Persian language, which is considered the native language of Iran, has multiple varieties marked for time, place, social situation as well as pragmatic aspects (Bateni, 1970: 8-10). The Standard Persian, however, is the variety on which linguistic analyses have always been based, except in cases when a particular accent or dialect is the focus of a specific study. In this paper, by Persian we mean the standard variety of this language spoken in Tehran.

The words in Persian, as Natel-Khanlari (1972) claims, are divided into two classes: simple and compound. According to him, simple words are the words for which no independent constituent exists. In contrast, compound words contain two or more constituents (Natel-Khanlari, 1972: 162).

Regarding their form and structure, Persian words can be placed into one of these three categories: simple, compound and derived. By simple words it is meant lexical units composed of a single morpheme, such as *pændʒere* (=*window*), *dær* (=*door*) and *medād* (=*pencil*). Compound words, by contrast, refer to words composed of more than one morphemes, generally two, such as *dāruxāne* (=*drugstore*). It should be noted that this word is a combination of two lexemes: *dāru* (=*drug*) and *xāne* (=*house*). By derived words, it is meant words the structure of which contains at least one bound morpheme, such as *divāri*[1], which means *pertaining to wall* (Gholamalizadeh, 1995: 255).

In Persian, there are also two types of verbal stems: past and present. These two stems are called verbal stems, as they are the forms from which different verbal inflections are derived (Jahanshiri, 2020). For example, the infinitive form of the verb *æfkændæn* (=*to cast*; *to throw*) has two stems: *æfkænd* (=*threw*) and *æfkæn* (=*cast; throw*). The former is the past stem of the verb, whereas the latter is the present stem.

Stems may also be considered either a single root morpheme or two root morphemes. They can also be a combination of a root morpheme plus a derivational affix. However, what all these forms have in common is the fact that they are linguistic units to which inflectional affixes can be attached (Crystal, 2003).

According to Shaghaghi (2008), compound words in Persian are of two types: primary compounds and secondary compounds. Primary compounds are those whose elements are of some other syntactic category than the verbal stems. The compound *golāb* (=*rose water*) is an example of this type whose elements are nouns: *gol* (=*flower*) and *āb* (=*water*). Secondary compounds comprise those in which at least one of the elements is a verbal stem. In line with the definitions of the typology of Persian compounds from, it should be said that the compounds made by *æfkæn* (=*cast*) are regarded secondary compounds.

1.1. Construction Morphology

Construction Morphology, henceforward CM, introduced by Booij (2010; 2018) is a theory established based on syntactic, morphological, and lexical relations, as well as on the semantic characteristics of complex words. It is in fact a lexeme-based approach to the analysis of complex lexemes (Booij, 2010). In this theory, the structure of words is indicated by some schemas at the lexical level in a way that a constant position is allocated to suffixes (Shaghaghi, 2016: 103).

---

[1] In Persian, most of the attributive adjectives are made by adding –i to the end of nouns: divār (=*wall*) + -i (=*attributive adjective maker suffix*) = divāri (=*relevant to wall*)

According to Booij (2009), CM is a lexeme-based approach within the framework of which the internal structure of complex lexemes along with the syntagmatic relations among them is perceived by making a comparison between the systematic correlations of form and meaning. Booij (2010) argues that words are regarded as linguistic signs which possess both the conventional form and meaning associations. Booij (2012) believes that constructional schemas are considered tools for the representation of morphological constructions. Certainly, every construction has two parts: semantic and formal. The former is composed of morphological, syntactic as well as phonological features, whereas the latter comprises semantic, pragmatic, and discourse features, all of which can be presented in the following figure:
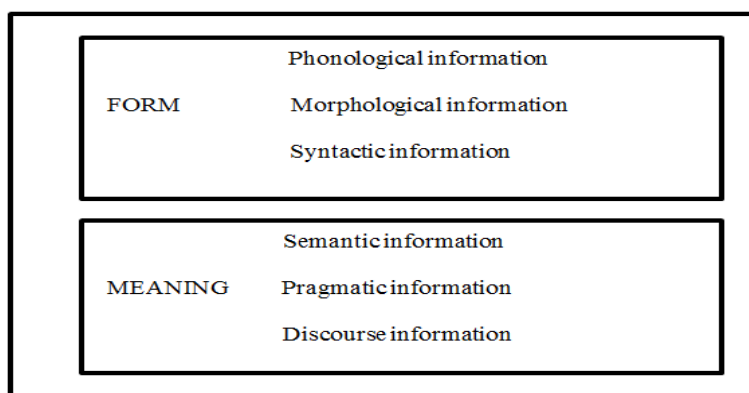
Fig. 1 Constructions as pairings of form and meaning

CM considers word-formation patterns as abstract schemas where forms and meanings are paired. For instance, when native speakers of a language like English are exposed to such words as *writer*, *speaker*, *driver*, *listener*, *follower* and *runner*, they will conclude that there is a pattern, i.e. a construction like [[V] er]$_N$. In other words, native speakers will arrive at the conclusion that as a result of attaching –er to the simple form of the verbs, the nominal agent will be produced. Such a production could be called a construction.

As mentioned earlier, a construction is defined as a pairing of form and meaning. Additionally, individual instantiations of each syntactic construction is referred to as 'construct' (Booij, 2010).

Using the notion of construction and the constructional schemas, CM can explicate the metaphorical phenomena and the semantic dimensions of complex words in any language. That is why the CM theory seems to be more efficient than the theory of lexical morphology, developed by Pesetsky in 1979 and elaborated by Kiparsky in 1982.

According to Bamshadi, Ansarian and Davari Ardakani (2020: 129), compound words in Persian exhibit a kind of hierarchical relationship. They present the following schema for the secondary compound *miveforuʃ* (=*fruiter*), a compound word which is a combination of a noun *mive* (=*fruit*) and the present stem of the verb *foruxtæn* (=*to sell*), namely *foruʃ* (=*sell*):

$$[X_i\ Y_j\ ]_{Zk}$$

$$[N_i\ A_j\ ]_{Ak} \quad [X_i\ V_j\ ]_{Zk} \quad [N_i\ N_j\ ]_{Nk} \quad [A_i\ N_j\ ]_{Ak}$$

$$[N_i\ V_j\ ]_{Nk} \quad [A_i\ V_j\ ]_{Ak}$$

$$[N_i\ فْروش\ ]_{Nk}$$

$$[فْروش نَميوه]_{Nk}$$

Fig. 2 Hierarchical network construction of compound schemas in Persian (taken from Bamshadi, et al. 2020: 130)

Further, they add that at the topmost level of this schema, i.e. two elements X and Y are combined together to produce a word with category Z. At a lower level, in 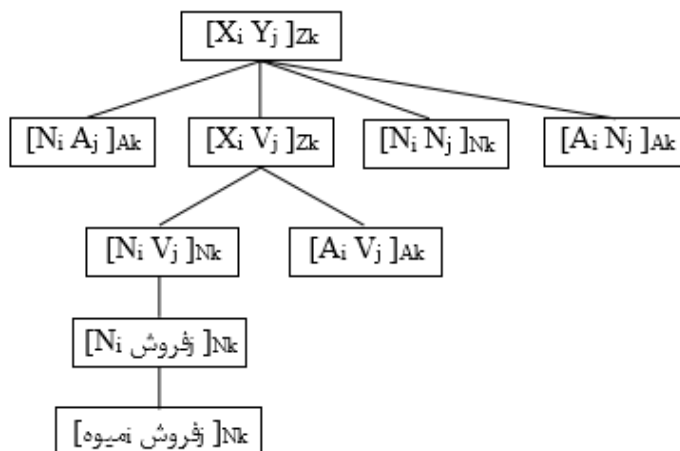3 sub-schemas, the syntactic category of two elements X and Y are specified, which is either a noun or an adjective. In another sub-schema, only the syntactic category of Y is determined which is the verb V. The same sub-schema has two other branches, that is to say two sub-schemas at a lower level where the combinations $[N\text{-}V]_N$ and $[Adj\text{-}V]_{Adj}$ are observable. At still a lower level, instead of the verb in the sub-schema $[N_i\text{-}V_j]_{NK}$, the stem *foruʃ* (=*sell*) is placed; and at the lowest level, the word *mivə* (=*fruit*) is placed to produce the compound word *miveforuʃ* (=*fruiter*). Thus, the closer we find the underlying cause of the schema, the less the property of being schema and the more the property of being concrete will appear (Bamshadi, et al, 2020: 130).

Taking the compounds made of the verbal present stem into consideration on the one hand and the theoretical framework of CM on the other hand, the problem of this study is the following:

What are the construction schema and the semantic interpretations relevant to the compounds made of the present stem *əfkæn* (=*cast*)?

1.2 Literature Review

The CM approach proposed by Booij (2010; 2018) is a recent theory within the framework of which not much research has been done so far. For the same reason, few of studies have been conducted only in languages such as German, Arabic, Chinese, Japanese, Italian, Greek, and English, as far as the literature has shown.

In German, Hüning (2018) has studied the verbs ending in *–ieren*. He discusses the problems relevant to the study of foreign word-formation. In fact, he has tried to show that CM is appropriate for this phenomenon with respect to its central notions. He shows that CM is conceptually appropriate regarding its central notions for the phenomena and the patterns in this domain of word-formation. He points out some peculiarities of foreign

word-formation, but also shows that there is no difference in principle. Essentially, he notes that word-formation is always the analogical process based on formal and semantic similarities between words and on paradigmatic relationships between (groups of) words.

Another study carried out in 2018 is a work by Davis and Tsujimura on Arabic. They have examined the non-concatenative morphological system of Arabic with respect to CM. They largely take up the nonverbal templatic morphology of Arabic including the comparative, nouns of profession, and the diminutive. In developing formal analyses of these constructions, they specifically address the question of how the prosodic templates that characterize Arabic morphology are incorporated into the schema of CM. Davis and Tsujimura (2018) also touch upon the implication which the construction analysis might have on two (opposing) approaches to Arabic morphology, root-based vs. word-based, given that some templatic constructions in Arabic seem to require the consonantal root as their base.

Arcodia and Basciano's article (2018) is another study relevant to the analysis of word-formation process in Chinese. They apply the principles of CM to the analysis of Chinese complex words, showing how a constructional approach may best explain several phenomena characteristic of Chinese word formation, including the genesis of new meanings for lexical morphemes as part of word formation schemas, rather than in isolation. They also show that the parameter of headedness in compounding may not be set for the language as a whole, but is rather specified in schemas.

Masindi and Lacobin (2018) focuses on schemas in Italian. They use the tools of CM to explore Italian morphological and lexical constructions characterized by some kind of structural discontinuity. Their objective is to show how a constructionist view of language can account for non-contiguous structures in the lexicon. To achieve this, Masini and Lacobini (2018) use a variety of theoretical tools and notions developed within Construction Morphology and Construction Grammar.

Modern Greek is dealt with in terms of its agent suffixes in Koutsoukos and Pavlakou (2009). They have discussed masculine and feminine suffixes while comparing them to their cross-linguistic data. More specifically, they present the formal and semantic properties of the suffixes *-tis*, *-tria* and *-tra* and argue that these suffixes are directly attached to verbal stems to derive agent nouns. Moreover, they propose a paradigmatic relation between the masculine suffix *–tis* and the feminine *-tria/ -tra*, as well as a formalization of the relationship between the two feminine suffixes. Besides, they implied that pragmatics could impose restrictions on word formation.

In addition, the last but not the least is the most recent study of English by Spuy (2019). In his article, he has delved into English plurals in line with CM. He demonstrates how the theory of Construction Morphology can account for both the regular and irregular plural forms of English nouns. He approved the fact that CM allows representations at varying degrees of abstraction which enables it to account for the morphological structure of forms like *oxen* and the fact that it is non-derivational precludes incorrect forms like **oxens, while allowing correct forms like wives.*

As for Persian, it should be stated that there are a few studies carried out in accordance with the approach proposed by CM. However, we find only two studies relevant to the current study. One is the work by Azimdokht and Rafiei (2019). In their study, they have examined the semantic variations of the present stem *pæz* (=*cook*), and have concluded that the compounds whose second part is stem mentioned have the agentive meaning. Moreover, they demonstrate that the traditional hypothesis of metaphorical extension of agent to instrument

does not hold in Persian. Also, the two constructions of agentive noun and agentive adjective of compound words ending in 'paz' are sister constructions.

The other study is Azimdokht, Rafiei and Rezaei (2018), in which the authors have discovered the semantic variations of the present stem *yaab* [*jāb*] (=*find*) in Persian. The findings of their study show that the initial meaning of the construction should be considered the distinguishing characteristic of the entity related to the concept of finding and the first component which is the most abstract correlation between form and meaning controlling the function of the compound words of [x-[yãb]VPRES] construction in Persian. It seems that the person noun ellipsis has led to the formation of a schema with the meaning of an agent performing the task of finding in relation to the concept of the first component. A similar schema was used in the formation of the instrument schema with the meaning of an object performing the task of finding in relation to the concept of the first component through the application of the device/software noun ellipsis.

It is worth mentioning that as far as we are aware, no other work has analyzed the stem *æfkæn* (=*cast*). Moreover, it should be said that the stem is relevant to the verb *æfkændæn*, whose prototypical meaning is [].it is a type of verb frequently used in literary rather than in spoken language.

2. THE METHOD

In order to gather as many Persian adjectival compounds made of *æfkæn* (=*cast*) Persian, several sources were consulted including the Persian Corpus of Bijankhan, a number of Persian grammar course books, as well as paperback dictionaries, and some electronic sources like online Persian dictionaries, the process of conducting this study proceeded in 4 stages. First, 60 compounds whose second element was *æfkæn* (=*cast*) were collected and arranged on the basis of the degree of their semantic abstractness. It is also worth noting that the criterion for this was the meaning of the nominal or adjectival base to which the present stem *æfkæn* (=*cast*) has been added. In some cases, the overall meaning of the compound is directly derived from the base while in some other cases it is metaphorically relevant to it. For example, the compound *nuræfkæn* (=*spotlight*) can be considered when the first Element *nur* (=*light*) determines the meaning of the whole compound, whereas in a compound such as *filæfkæn*, in which the first element is *elephant* in English, the compound has nothing to do with the compound *nuraæfkæn* (=*spotlight*), since its metaphorical meaning is [BRAVE/COURAGEOUS]. The constructional schema relevant to the categories was drawn, and the compounds were classified into different semantic categories.

3. THE FINDINGS

From the semantic point of view, which is the focus of this study, it should be stated that there are eight different semantic categories which should be described.

In Category 1, the stem under study is added to such words as *nur* (=*light*), *ʃoʔā?* (=*radius*), *pærto* (=*beam*) and *ʃoʔlə* (=*blaze*) to denote the meaning of spotlight.

The compounds in Category 2 have a meaning related to production. In such words as *dud-æfkæn* (=*smoke agent*), *sāye-æfkæn* (=*shadow creator*) and *tænin-æfkæn* (=*resonant*), the addition of the stem denotes the creation of the nominal base. In other words, the first

elements of these compounds respectively mean *smoke*, *shadow,* and *resonance*, which add the meaning of the object that produces smoke, shadow, and sound respectively.

Sometimes the stem is attached to such words as *sæng* (=*stone*), *dəræxt* (=*tree*) and bomb (=*bomb*) to denote the act of throwing. Consequently, the compounds *sæng-æfkæn*, *dəræxt-æfkæn* and *bomb-æfkæn* mean *catapult*, *tree thrower,* and *bomber* respectively.

In combining with such words as *hærif* (=*rival*) and *ædu* (=*enemy*), the stem makes a compound denoting a person who can overpower his enemy.

When the stem is combined with such words as *kæf* (=*foam*) and *ʃur* (=*riot*), it produces two compounds which denote an agitator and something that causes foam in the mouth as a result of tiredness, for example.

Although the compounds *ʃir-æfkæn*, *pælæng-æfkæn* and *fil-æfkæn* are a combination of an animal name and the stem described above, they never denote animals themselves. Instead, they refer to an individual who is as strong as a particular animal, i.e. *ʃir* (=*lion*), *pælæng* (=*leopard*), and *fil* (=*elephant*). In other words, in these compounds, the strength or courage of the animal has been transferred to humans by metaphor.

Compounds in this category are different from the six aforementioned categories in that they are less transparent than the previous ones. For example, the word *dæs-tæfkæn* which is a combination of *dæst* (=*hand*) and the stem under study means *staff* or *servant*. The words in this category are semantically as opaque as or even more opaque than the ones in Category 7 in that they can be regarded idiomatic constructions. The compounds *piʃ-æfkæn* and *bārə-æfkæn*, whose bases respectively mean *ahead* and *fence* mean *daydreamer* and *what makes fence to overturn*[2] respectively.

Indeed, the overall constructional schema for the compounds made by the present stem *æfkæn* (=*cast*) in Persian can be illustrated as follows:

$$[[X]_{N/ADJi} \ [\text{-}æfkæn]_{PRS \ STM}]_{ADJj} \longleftrightarrow [SEM_i \ \text{agent of doing action}]_{ADJj}$$

Fig. 3 A bilateral relationship between the agent and the adjective obtained from the present stem *æfkæn*

In Figure 3, X refers to the first constituent of the compound, which can be either a nominal or an adjectival element, and N_j refers to the whole construction made by adding the stem to the first element. On the other side of the arrow, i.e. the right hand side, SEM_i refers to the meaning of the element to which the index *i* has been allocated. It is the variable X, which can be replaced by nominal or adjectival categories. By ADJ_j, it is meant that because of adding the stem to a noun or an adjective, an adjective will be created. The newly made adjective states that the meaning of the compound overlaps with its form i.e. the left-hand side of the arrow. In fact, the co-indexation is used to display the systematic association between the form and the meaning.

The lower indices PRS and STM respectively refer to the present tense and the stem of the verb *æfkændæn* (=*to cast*). By the expression *agent of doing action* in the construction, the schema expresses what is interpreted from the compound constructions, the second element of which is *æfkæn* (=*cast*) denotes the person or the object that do the act of *æfkændæn* (=*to cast/throw*). The arrow between the two brackets denotes the fact that

---

[2] The word bārə, which means fence, is an archaic word, which may be still used in ancient Persian literary texts. In Modern Persian, the word for fence is həsār.

there is a bilateral association, namely the correlation between the form and the meaning of the compound.

Therefore, it can be stated that through the constructional schema of the compounds made by the stem, two facts will be specified:

Firstly, the semantic interpretation as well as the compositional meaning of the compounds studied varies from the most transparent one to the opaquest one, i.e. the least transparent one along a continuum like this:
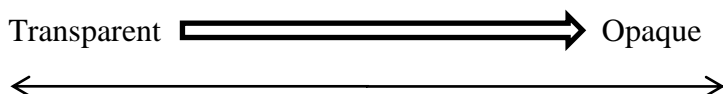
Transparent ⟹ Opaque

⟷

Fig. 4 The degree of transparency of the compounds made by *əʏfkəɳ* (=*cast*)

According to Figure 2, the degrees of such transparency is dependent on the meaning of the base to which the stem is added, the context in which the compound is used, and the relationship between the two elements of the compound. Specifically, it depends upon the construction. In fact, the closer from the left side of the continuum to the right side of it, the more metaphorical meaning appears.

Secondly, according to Tables (1) and (2), there are eight different categories semantically different from each other. The comparison made among the compounds reveals the fact that although this type of compound is a secondary compound, and the compounds are all similar in attaching to the present stem *əʏfkəɳ* (=*cast*), they are both syntactically and semantically different. From the syntactic perspective, as far as the data are concerned, the base to which the present stem has been attached is either a noun or an adjective. However, the number of nominal bases is much larger than that of the adjectival ones. As an example, the compound *āsānəʏfkəɳ* which may[3] mean [SOMETHING THROWN EASILY] can be inferred, in which the first element *āsān* is an adjective meaning [EASY]. only a handful of data is of adjectival base, which have probably been made by analogy. In the following tables, one instance from each category has been selected randomly and displayed:

Table 1 Semantic categorization of the compounds made by *əʏfkəɳ* (=*cast*)

Compound 1	Meaning	Compound 2	Meaning	Compound 3	Meaning	Compound 4	Meaning
nuræfkæn	SPOTLIGHT	tæninæfkæn	RESONANT	sængæfkæn	CATAPULT	hærifæfkæn	STRONG

Table 2 Semantic categorization of the compounds made by *əʏfkəɳ* (=*cast*)

Compound 5	Meaning	Compound 6	Meaning	Compound 7	Meaning	Compound 8	Meaning
ʃuræfkæn	AGITATOR	filæfkæn	BRAVE	dæstæfkæn	STAFF	bārefæfkæn	FENCE THROWER

[3] We say *may* as the compound meaning was not accessible. It was extracted from an electronic dictionary for the lexical entries of which no definition did exist. It had defined merely the meaning of the stem itself.

4. CONCLUSION

The findings indicate that when the stem *æfkæn* (=*cast*), taken from the present tense form of the verb *æfkændæn* (=*to cast*), is added to a number of nominal or adjectival bases, it will produce a kind of adjective which is both compound and which denotes meanings as *cast*, *throw*, *spread*, *defeat,* as well as *create*. Moreover, the stem can be added to some nominal bases to identify metaphorical meaning, as a result of which the whole compound will be taken as an idiomatic expression like *filæfkæn*: *fil* (=*elephant*) + *æfkæn* (=*cast*) = *strong*.

In summary, we argue that the constructional schemas relevant to the compounds whose second element is *æfkæn* (=*cast*) can justify the multi-dimensional semantic interpretations of them. Furthermore, as CM is a theory within the framework of which complex linguistic expressions are considered the pairing association of form and meaning alongside other linguistic properties which altogether make a construct and as there are some compounds that cannot be literally interpreted but metaphorically construed, it can be claimed that these compounds are a type of constructs whose interpretation is dependent upon not only their form and meaning but also upon the total construction of the compound. That is to say, it depends on the pairing link between their form and meaning plus metaphorical interpretations evoked by some of them.

REFERENCES

Arcodio, Giorgio Francesco & Basciano, Bianca. 2018. The construction morphology analysis of Chinese word formation. In *The Construction of Words*, pp. 219-253.

Arcodio, Giorgio Francesco. 2010. A construction morphology account of derivation in Mandarin Chinese. In Morphology, 21 (1), 89-130.

Azimdokht, Zoleikha, Rafiei, Adel. 2019. Persian Agentive Compound Words Ending in 'PAZ' Present Stem: Construction Morphology Approach (In Persian). In *Journal of Comparative Linguistic Research*. Vol. 9 (17), 19-45.

Azimdokht, Zoleikha; Rafiei, Adel & Rezaei, Hadaegh. 2018. Semantic variation of Persian compound words ending in the Present stem-Yaab: Based on Construction Morphology Approach (In Persian). In *Journal of Researches in Linguistics*. Vol. 10, No. 2(19), 77-94.

Bamshadi, et al. 2020. The derivational suffixes '-in' and '-ine' within the framework of construction morphology (In Persian). In *Journal of Persian Language and Iranian Dialects*. Vol. 4, Issue 2, Serial Number 8, : 121-144.

Bateni, Mohammad Reza. 1970. *Tosif-e sāxtemān-e dæsturi-e zæbān fārsi* (In Persian): *The description of the grammatical structure of Persian*.

Booij, Geert. 2009. Morphological analysis. In B. Heine & H. Narrog (eds.), *The Oxford Handbook of Grammatical Analysis*, 563-589. Oxford: Oxford University Press.

Booij, Geert. 2010. *Construction Morphology*. Oxford: Oxford University Press.

Booij, Geert. 2012. *Construction Morphology: a brief introduction*. Oxford: Oxford University Press.

Booij, Geert. 2018. Compounds and Multi-Word Expressions in Dutch. IDS Mannheim. De Gruyter Berlin.

Crystal, David. 2003. *A Dictionary of linguistics and phonetics*. Cambridge: Cambridge University Press.

Davis, Stuart and Tsuijimura, Natsuko. 2018. Arabic nonconcatenative morphology in construction morphology. In *The Construction of Words*, 315-339.

Gholamalizadeh, Khosro. 1995. Sakht-e Zaban-e Farsi: The Structure of the Persian language (In Persian). Tehran: Ehya-e Ketab Publishing.

Hüning, Matthias. 2018. Foreign word-formation in construction morphology: verbs in –ieren in German. In *The Construction of Words*, 341-371.

Jahanshiri, A. 2020. Stems of a verb: Persian grammar. Retrieved from the World Wide Web: http://www.jaashiri.ir/fa/en/verb-stem

Kiparsky, Paul. 1982. *From cyclic phonology to lexical phonology*, in: Hulst, H. van der and N. Smith (eds.) The structure of phonological representations (I), 131-175.

Koutsoukos, Nikos, Pavlakou, Maria. 2009. A Construction Morphology Account of Agent Nouns in Modern Greek. In *Patras Working Papers in Linguistics: University of Patras*, Vol. 1, 107-126.

Masini, Francesca & Lacobini, Claudio. 2018. Schemas and discontinuity in Italian: the view from construction morphology. In *The Construction of Words*, 81-109.

Natel-Khanlari, Parviz 1972. Dastur-e Zaban-e Farsi: The Grammar of Persian Language (In Persian). Toos Publishing.

Pesetsky, David. 1979. *Russian morphology and lexical theory*. MIT.

Shaghaghi, Vida. 2008. Mæbaani-e særf: An Introduction to morphology (In Persian). Tehran: SAMT Publishing.

Shaghaghi, Vida. 2016. *Færhæng-e tosifi-e særf* (In Persian): A descriptive dictionary of morphology. Teheran: Nashr-e elmi Publishing.

Spuy, A. van der. 2019. English plurals in construction morphology. Language sciences: Elsevier.

Tsujimara, Natsuko. and Davis, Stuart. 2018. Japanese word formation in construction morphology. In *The Construction of words*, 373-398.

ANALIZA SEMANTIČKIH ASPEKATA PERSIJSKIH SLOŽENICA SA ELEMENTOM *æfkæn*: PRISTUP KONSTRUKCIONE MORFOLOGIJE

Persijske složenice, koje su klasifikovane u dve kategorije kao primarne i sekundarne složenice (Shaghaghi, 2008), obično se ispituju u konstrukcionoj morfologiji koju je predložio Booij (2010; 2016; 2018). U okviru ove teorije, ova studija je pokušala da istraži konstrukcijske šeme persijskih složenica koje čine prezent elementa æfkæn. U tu svrhu prikupljeno je 60 složenih reči iz brojnih izvora kao što su persijski lingvistički korpusi, persijske gramatike, persijski jednojezični rečnici kao i neke pouzdane persijske veb stranice. Upoređujući strukturu složenica, uzimajući u obzir značenje svakog spoja i crtajući konstrukcijske šeme, ukazujemo da je ovim složenicama pripisano osam različitih semantičkih kategorija. Pored toga, konstrukcijska šema je otkrila da semantička interpretacija ovih jedinjenja može biti dodeljena kontinuumu sa semantički najtransparentnijim spojevima i metaforičkim ili idiomatskim značenjem. Zaista, kroz teoriju konstrukcione morfologije, semantičke razlike spojeva sa elementom æfkæn mogu se tačno specifikovati.

Ključne reči: *složenica, složena reč, konstrukciona morfologija, prezentska osnova, persijski pridevi*

"SOMETHING OUT OF HARMONY": REPRESENTATION OF NATURE IN *TO THE LIGHTHOUSE*

UDC 821.111.09-31 WOOLF V.

Nataša Tučev

University of Niš[1], Faculty of Philosophy, English Department

Abstract. *The paper approaches Virginia Woolf's To the Lighthouse by viewing it as an example of a changed representation of nature which characterizes Modernist fiction in general. This representation is in stark contrast to the Romantic experience and the notion of the poet's communion with the natural world as one of the essential Romantic tropes. The general sentiment which the Modernist authors express in their works is that nature has lost a great deal of its healing potential due to the industrial developments of the modern era, and the devastation brought about by the First World War. This motif is especially stressed in the middle section of Woolf's novel, titled "Time Passes". Wolf's text conveys an experience of the natural world which is no longer empathetic, but marginalizing and diminishing individual human agency. Such representation implies that nature can no longer console the human spirit, or compensate for the dehumanizing practices of late industrial capitalism. This is why Woolf's vision finally turns to art itself, as the only realm where such compensation may still be found. In analysing these motifs, the paper relies on Randall Stevenson's studies Modernist Fiction (1992) and Literature and the Great War (2013).*

Key words: *Virginia Woolf, representation of nature, Modernism, Romanticism, industrialism, First World War*

1. INTRODUCTION

In his study *Modernist Fiction* (1992), Randall Stevenson discusses the Modernists' representation of the natural world, as well as the differences between their experience of nature and the one implied in the Romantic aesthetics. Modernism, as Stevenson argues, may be viewed as a "late extension" of Romanticism, as both literary movements offer a

kind of utopian compensation for the dehumanizing practices of capitalism and industrialism; the key difference being that Romanticism undertook this task in a much earlier phase of industrialism, closely following the Industrial Revolution at the end of the eighteenth century. In England, in particular, this historical period was marked by the migration of large sections of population into urban areas and factory employment, resulting in a great number of individuals who "were being reduced to insignificant units within the system of wage slavery" (Stevenson 1992, 78). In reaction to this state of affairs, the Romantic poetry imaginatively located humanity in a green environment – attempting, in this manner, to restore the sense of significance to an individual:

> *The Romantic vision not only placed individuals back in a natural environment; it showed them in empathetic, mutually signifying contact with this environment. As critics have often observed, the natural world functions for the Romantics as a kind of mirror, reflecting and enlarging the shape and drama of the individual soul, and vice versa. Through such pastoral connection, the individual seemed neither dehumanized nor diminished, but a central, significant pulse of ego, drawing vision of a whole world around itself (Stevenson 1992, 78).*

In his seminal work *Axel's Castle* (1931), Edmund Wilson likewise observes that Romanticism represented "a revolt of the individual" against the mechanistic ideas governing the society at the beginning of the Industrial Revolution, and the notion of a fixed mechanical order upon which the external world was allegedly organized (Wilson 1959, 2–3). Wilson also stresses the importance of the natural world for the Romantics in their effort to cultivate individual sensibility and understand and cherish the complexities of an individual soul, arguing that the way nature was perceived in this process represented "a revolution in metaphysics" (Wilson 1959, 5). As he points out, a Romantic poet perceived the world as an organism, comprising "planets, mountains, vegetation and people alike"; the impressions that the external nature made upon senses were thought to be inextricably related to one's inner being, and even inanimate objects in nature were linked to human emotions and considered interdependent. "The Romantic poet, then," writes Wilson, "with his turbid or opalescent language, his sympathies and passions which cause him to seem to merge with his surroundings, is the prophet of a new insight into nature" (Wilson 1959, 5).

However, further technological progress and industrial developments of the late nineteenth and the early twentieth century affected the natural world adversely, making it inadequate as a basis for such metaphysical insights. Randall Stevenson cites several scenes from the works of leading Modernist writers such as E. M. Forster, D. H. Lawrence or Virginia Woolf, to demonstrate how they experience and represent external nature which no longer strikes them as spacious, benign or safe from the impact of modern industrialism. The depiction of the black collieries or of the networks of hedges in the writings of D. H. Lawrence, for instance, scarring the green landscape or causing it to feel crowded and restricting, suggests that such natural sights cannot offer a sense of freedom or affirmation to an individual soul (Stevenson 1992, 79). In addition, the population of the early twentieth century England is primarily situated in complex, claustrophobic cities, rather than in the pastoral settings which were more typical for the previous epochs; and such cities, as Stevenson points out, are the most usual backdrop for the scenes in Modernist fiction. He concludes that the Modernist writer is deprived of any kind of liberating external space and therefore turns to inner spaces, exploring the conscious and the unconscious psyche as the last remaining dimensions "in which to console and make significant the self" (Stevenson 1992, 80).

A sense of divorce from the natural world and a break with the pastoral tradition became even more acute in Modernist literature as a consequence of the devastation brought about by the First World War. Randall Stevenson explores this subject further in his more recent study, *Literature and the Great War* (2013). He cites examples from the poetry of authors such as Robert Graves, Wilfred Owen or George A. C. Machinlay, who were participants in the war and wrote extensively about it, to demonstrate that the affirmative pastoral vision was difficult to sustain in wartime circumstances. The move in their poetry, as Stevenson explains, is away from the Romantic idealisation of nature and towards greater realism. External conditions are often depicted as harsh, causing the soldiers additional suffering. Even on bright and good days, when nature appears beautiful, it is suggested in these poems that it is indifferent to human plight. As Stevenson points out, "there is an unbridged distance between nature and imagination" in such works (2013, 147). Since the writers rightly experience the war as something essentially unnatural, the wartime situation denies any affirmative coincidence of "nature without" and "nature within"; quite the opposite, the writings of the war poets repeatedly point to a sense of separateness and disconnection from the natural world (Stevenson 2013, 147).

Stevenson also discusses the pastoral theme of how nature is supposed to provide solace, and demonstrates that in the writings of the war period this theme is either presented ironically, or else the feeling of solace is qualified. A poem by Ivor Gurney[2], for instance, warns that the corpse of a dead soldier will emerge from the ground and erupt from the covering of flowers – suggesting that the pastoral conventions, or a traditional depiction of tranquillity in nature, cannot contain the horrors of war (Stevenson 2013, 149). Either nature and man are presented as having completely divergent fates – with man moving towards his doom, while the cycle of life continues in the natural world – or else nature itself is depicted as blighted and infected by man's doings, as in a poem by Robert Graves ("Recalling War", 1938) which talks about "an infection of the common sky". The Romantic trope of merging with nature, or reaching a mystical experience of unity with the natural world, is likewise discarded by this generation of writers. Instead, they provide images of bodies merging with soil and dust literally, rather than metaphorically, which does not lead to any kind of revelation but suggests a sense of losing individuality and soul in the mass killings of the First World War. In this manner, as Stevenson explains, "the poems suggest and indicate the genre's limits in dealing with the experience of the war" (Stevenson 2013, 155).

Perception and representation of nature also essentially change in the works of those writers who have not witnessed the war first-hand. Although there is "a world of difference", as Stevenson puts it, between the writers who participated in the First World War and those who remained at home, the latter group still cannot escape its effects. Stevenson discusses the fiction of writers such as Virginia Woolf or Aldous Huxley, observing that in their works the war figures "as a kind of a black hole – a space whose gravity influences everything, while still remaining incompletely visible itself" (Stevenson 2013, 115). This "black hole" likewise affects the writers' general outlook, resulting in a similar conclusion as the one reached by the war poets: that the external, natural world can no longer provide the basis for a sense of harmony and coherence, or offer a reflection of

---

[2] "To His Love", 1919. Although Stevenson does not mention T. S. Eliot in this context, the motif is also reminiscent of the surrealist imagery in the first canto of *The Waste Land* (1922), "The Burial of the Dead", in which a friend warns Stetson, a war veteran, that a corpse he has "planted" in his garden will not remain buried – i.e., that no poetic convention, or natural solace, will prove adequate in burying the memory of violence and war.

the poet's spirit. Along with this changed experience of nature, comes the awareness that the poetic conventions of the past are inadequate for duly presenting it.

This new attitude towards nature, and the awareness that the Romantic tropes have become unsuitable as the means of its presentation, are also predominant in Virginia Woolf's novel *To the Lighthouse* (1927), especially in the experimental middle section titled "Time Passes". In the following analysis, relevant motifs from Woolf's novel will be discussed, while also bearing in mind that Woolf is searching for an alternative realm of coherence, harmony and affirmation which the external natural spaces cannot offer.

2. OUT OF HARMONY WITH NATURE

The setting of Virginia Woolf's *To the Lighthouse* in itself points to the importance and heightened awareness of the external nature in the novel. The holiday house belonging to the Ramsey family, where the action takes place, is situated on the Isle of Sky. Even though this choice of location is related to the biographical elements in Woolf's novel[3], it is likewise possible to explain it in connection to the general process of denaturing in England in the early twentieth century. Namely, the novel suggests that the English countryside could not provide an adequate external space for Mr. Ramsey, a philosopher, where he would be able to roam in silence and solitude, experiencing a sense of openness and liberation of the soul. Such a solitary setting had to be sought further up north, on a scarcely populated and much less industrialized island (Stevenson 1992, 79).

The island in the novel, however, also has symbolical connotations, suggesting a small realm of order and coherence on dry land surrounded by the encroaching chaos of the sea. The island may also represent the inner space of human consciousness, a realm or rationality and light, constantly threatened by the tumultuous external universe (Stevenson 1992, 57).

This threat becomes even more acute in the middle section of the novel, "Time Passes", which begins with the representation of a darkened island after all the lights in the Ramseys' house have been put out. One of the Ramsey children, Prue, comments on how "one can hardly tell which is the sea and which is the land" (Woolf 2002, 93). Symbolically, it is as though the clear borderline between the solid, man-made objects on the island and the elemental chaos of nature has been blurred with the coming of the dark, the outward darkness seemingly partaking in the fluidity of the sea. In her article "Homeless in Nature: Solitary Trampings and Shared Errantry in Cornwall" (2011), Barbara Lonnquist provides a detailed analysis of an entry in Virginia Woolf's diary which served as a basis for this episode in the novel. In 1905, Virginia and her siblings paid a visit to the family holiday house in Cornwall shortly after the death of both parents. The diary entry focuses on their long walk back from the seaside to the house after nightfall. As Lonnquist points out, in Woolf's diary the darkness is likened to the ocean, swallowing the solid ground and subverting the feeling of security which man-made structures strive to provide. The imagery also suggests that the siblings' own individuality is dissolved in darkness, as they experience the estrangement of their voices and have an impression that the figures walking beside them disappear and merge with the night. As Lonnquist concludes, "One can see here how Woolf anticipates the imagery of *To the Lighthouse* with its counterpointing of

---

[3] The novel is to a great degree based on Woolf's childhood memories, and the holidays that she used to spend with her family in the seaside town of St Ives in Cornwall.

land and water in relation to the appearance of solidity registered by the house (symbolizing marriage, domesticity, culture) in its stand against the chaos and flux of nature" (Lonnquist 2011, 172).

In the novel, nature's assault upon the solidity of the Ramseys' house continues throughout "Time Passes". Drafts of wind enter the deserted house, "venture indoors", and the narrator imagines them "toying with the flap of hanging wall-paper, asking, would it hang much longer, when would it fall? Then smoothly brushing the walls, they passed on musingly as if asking the red and yellow roses on the wall-paper whether they would fade..." (Woolf 2002, 93–94). The airs in the house also gradually loosen the shawl which Mrs Ramsey has wrapped around a boar skull hanging on the wall so that it would not frighten the children; as the shawl unwraps, the skull re-emerges underneath as a reminder of death and its inevitability in the natural passage of time. The shawl is further loosened by the vibrations of the inexplicable "ominous sounds like the measured blows of hammers", whose repeated shocks also crack the tea-cups (Woolf 2002, 99). The house comes very close to being irreparably damaged, and completely claimed by the chaotic forces of nature, with Woolf expressing that only a "feather" was needed to tip the balance in favour of that outcome:

> *One feather, and the house, sinking, falling, would have turned and pitched downwards to the depths of darkness. In the ruined room, picnickers would have lit their kettles; lovers sought shelter there, lying on the bare boards; and the shepherd stored his dinner on the bricks, and the tramp slept with his coat round him to ward off the cold. Then the roof would have fallen; briars and hemlocks would have blotted out path, step, and window; would have grown, unequally but lustily over the mound, until some trespasser, losing his way, could have told only by a red-hot poker among the nettles, or a scrap of china in the hemlock, that here once someone had lived; there had been a house (Woolf 2002, 103).*

As Nicola Bradbury points out, the Ramseys' holiday house is here presented as a "phenomenal space", subject to natural law; symbolically, it creates "the topography of isolation and vulnerability for humans alone or collectively" (Bradbury 2002, xiii).

Nature is generally depicted in the novel as senseless and irrational, not enabling man to discern any purpose or intention in its workings. "The winds and waves" assaulting the island are compared to "the amorphous bulks of leviathans whose brows are pierced by no light of reason" (Woolf 2002, 100). Likewise, the narrator comments on various irregular sounds in nature which the human ear strains to bring together, concluding that the mind is always on the verge of harmonising them, yet they "are never fully harmonised" (Woolf 2002, 105). This does not mean, however, that the human lives are contrasted to this natural haphazardness. They, too, appear to be neither harmonious, nor imbued with purpose and meaning. To emphasize this, Woolf chooses to state the fact of Mrs Ramsey's death, and the deaths of her family members, in brief parenthetical passages. By implication, it is not just the death of these individuals which is presented as irrelevant to the universe, but the fate of humanity in general (Stevenson 1992, 79).

Throughout "Time Passes", it is implied that nature is indifferent, witnessing "with equal complacence" man's misery, his meanness or his torture (Woolf 2002, 99). It is not sympathetic to man's plight caused by the First World War, which Woolf implies by contrasting the fact of Andrew Ramsey's death on a battlefield in France (in an explosion,

along with twenty or thirty other young soldiers) and the images of nature which does not in any way respond to this tragedy. Woolf insists that finding answers in a natural landscape or expecting some spiritual revelation through an exchange with the natural world is just a human "dream", which the modern era renders completely unrealistic: "should any sleeper, fancying that he might find on the beach an answer to his doubts, a sharer of his solitude, throw off his bedclothes and go down by himself to walk on the sand, no image with semblance of serving and divine promptitude comes readily to hand bringing the night to order and making the world reflect the compass of the soul" (Woolf 2002, 95). This indifference is also evident in the fact that while the Ramseys' house remains deserted for an entire decade, due to the personal tragedy of its members and the general tragedy of the war years, the surrounding nature continues to go through its perennial cycles, gradually also invading and reclaiming the building's interior. As Randall Stevenson observes in analysing the writings of the war poets, there is a prevailing sense of separation and disconnection between man and nature, whose paths seem to have become completely divergent (Stevenson 2013, 145). Similarly, Leanna Lostosky points out that the holiday house is only "deserted" if observed from an anthropocentric point of view; from a disanthropic perspective, it is in fact brimming with vitality and activity, which Woolf demonstrates by listing various forms of life inhabiting it – swallows, butterflies, rats, thistles – along with the striking presence of inanimate material objects which also seem to have their agency (Lostosky 2016, 66–67).

3. RE-EXAMINING THE ROMANTIC AESTHETICS

As Randall Stevenson argues, throughout "Time Passes", Woolf's attitude to nature is deliberately anti-Romantic, suggesting an experience of the natural world which is no longer empathetic and comforting as it once was for the nineteenth century poets (Stevenson 1992, 79). In a key scene pertaining to this motif, Woolf depicts a walk by the seaside as one of the commonplace Romantic landscapes, but then introduces ominous symbols which render peaceful contemplation of the external world impossible:

At that season those who had gone down to pace the beach and ask of the sea and sky what message they reported or what vision they affirmed had to consider… something out of harmony... There was the silent apparition of an ashen-coloured ship for instance, come, gone; there was a purplish stain upon the bland surface of the sea as if something had boiled and bled, invisibly, beneath. This intrusion into a scene calculated to stir the most sublime reflections and lead to the most comfortable conclusions stayed their pacing. It was difficult blandly to overlook them, to abolish their significance in the landscape; to continue, as one walked by the sea, to marvel how beauty outside mirrored beauty within… That dream of sharing, completing, of finding in solitude on the beach an answer, was then but a reflection in a mirror… to pace the beach was impossible; contemplation was unendurable; the mirror was broken (Woolf 2002, 99–100).

While it is not explicitly stated that the "ashen-coloured ship" in the passage is a warship, appearing close to the Isle of Sky in the aftermath of some sea-battle in the First World War, the reader is led to this conclusion by its sinister presentation and the mention of a "purplish stain" resembling blood. The unnamed characters walking the beach may

also be projecting their own anxieties about the war upon this "silent apparition". As Stevenson points out, even the authors who never really witnessed the battlefields of the Great War, such as Virginia Woolf, write with the awareness of its tremendous traumatic impact on their fiction. The war figures in their writings as a kind of a "black hole", a space whose gravity influences everything even though it is not entirely visible itself (Stevenson 2013, 115). This "black hole" also seems to have influenced the characters in Woolf's passage, who feel incapable of enjoying solitude and contemplation by the sea as they are haunted by the thoughts of war, prompted either by a real or an imaginary warship.

The given passage also suggests a kind of implicit, self-reflexive dialogue with the Romantic aesthetics, re-examining its usability in a changed world. While a Romantic poet would feel, as Wilson explains, that his "sympathies and passions" cause him to merge with the surrounding landscape, and that his internal feelings and the external phenomena such as lakes and hills are inextricably connected (Wilson 1959, 5), Woolf's text explicitly states that something is "out of harmony" and that the human soul and the natural landscape do not exist in such communion at the beginning of the twentieth century. The changed experience of the natural world is most effectively summed up in the metaphor of a broken mirror. For the Romantic poet, the soul and the natural world mirrored each other, "beauty outside mirrored beauty within" (Woolf 2002, 99). In spite of the onset of industrialism, it was still possible for a Romantic to maintain this pastoral connection, discover a reflection of his soul in nature, and offer a mirror to nature in his musings, emotions and writings. In Woolf's novel, symbolically, both of these mirrors are broken: while the devastation of the First World War objectively causes denaturing and damages the environment, it simultaneously damages the individual psyche. The fragmented, reified state of the modern man's spirit makes it impossible for him to maintain a significant exchange with nature.

4. CONCLUSION

Representation of nature in Virginia Woolf's novel *To the Lighthouse* reflects some general tendencies of the Modernist movement, and the generational outlook which was shaped both by the reifying forces of the late industrial capitalism and by the unprecedented trauma of the First World War. Generally speaking, in the works of the Modernist writers nature does not represent some imaginary space which can function as a counterpoint to the age of machine and the contemporary experience of living in claustrophobic, overpopulated cities. When the English landscape does appear in Modernist fiction, it is either scarred by the effects of industrialism, or too domesticated, restricted and crowding to provide a sense of liberation to a poet (Stevenson 1992, 79).

The First World War contributed to the experience of alienation and deepened the gap between the artist and the natural world. Regardless of whether the authors depict nature as indifferent to the human plight and the massive killings in the war, or as damaged itself by the human misdeeds, it is clear that for the Modernists the external spaces do not provide a sense of healing, communion or affirmation as they once did for the Romantics.

This changed experience of the natural world is the focus of Virginia Woolf's musings in the middle section of her novel *To the Lighthouse*, titled "Time Passes". In contrast to the stream-of-consciousness technique which characterizes the first and the third section – delving into the minds of Mrs. Ramsey, her family members and guests – "Time Passes" focuses on depicting animate and inanimate nature as it assaults the Ramseys' holiday

house during the decade in which it remains deserted. The elemental forces of nature, the wind, the waves and the cycle of seasonal changes, threaten the solidity of the man-made structure. Nature is depicted by Woolf either as threatening or as indifferent, but always with the awareness that it does not "supplement what man advanced" or "complete what he began" (Woolf 2002, 99), denying any sense of harmony. Throughout the section, Woolf's attitude is anti-pastoral and anti-Romantic, consciously dialoguing with the Romantic aesthetics and demonstrating that the Romantic representation of nature is not adequate to the modern sensibility (Stevenson 1992, 79).

However, as numerous critics have noticed (e.g., Bradbury 2002, Goldman 2006, Stevenson 2013), the novel *To the Lighthouse* still ends on a positive note. Since the external natural spaces are incapable of offering solace, healing, or a sense of liberation to the individual soul, Woolf turns to art itself as the only remaining realm which can provide such experiences (Stevenson 2013, 113). This solution is suggested by the character of the painter Lily Briscoe, who returns to the Ramseys' house at the end of "Time Passes" and finally completes her painting in the last section of the novel, "The Lighthouse". In order to provide much needed coherence and stability, the new art, as suggested by Lily's painting, must not cling to outdated conventions nor settle for a realistic representation of the external world. The outcome of this effort is Lily's innovative, impressionist art in which she "loses consciousness of outer things" (Woolf 2002, 119)[4]. Like all Modernist art, it primarily focuses on exploring the psyche, seeking to compensate for the most harrowing experiences of the early twentieth century in the circumstances when such compensation can no longer be sought in the natural world.

REFERENCES

Bradbury, Nicola. 2002. "Introduction". In: V. Woolf, *To the Lighthouse*, v–xvi. Ware: Wordsworth Editions Limited.
Czarnecki, Kristin and Carrie Rohman (eds.). 2011. *Virginia Woolf and the Natural World: Selected Papers from the Twentieth Annual International Conference on Virginia Woolf*. Clemson, SC: Clemson University Digital Press.
Goldman, Jane. 2006. *The Cambridge Introduction to Virginia Woolf*. Cambridge: CUP.
Lonnquist, Barbara. 2011. "Homeless in Nature: Solitary Trampings and Shared Errantry in Cornwall, 1905". In *Virginia Woolf and the Natural World: Selected Papers from the Twentieth Annual International Conference on Virginia Woolf*, edited by Kristin Czarnecki and Carrie Rohman, 169–173. Clemson, SC: Clemson University Digital Press.
Lostosky, Leanna. 2016. "'Imaginations of the Strangest Kind': The Vital Materialism of Virginia Woolf". *The Journal of the Midwest Modern Language Association*, Vol. 49, No. 1 (Spring): 53-74. https://www.jstor.org/stable/44134676
Stevenson, Randall. 1992. *Modernist Fiction: An Introduction*. Hemel Hempstead: Harvester Wheatsheaf.
Stevenson, Randall. 2013. *Literature and the Great War 1914-1918*. Oxford: OUP.
Wilson, Edmund. 1959. *Axel's Castle: A Study in the Imaginative Literature of 1870-1930*. New York: Charles Scribner's Sons.
Woolf, Virginia. 2002. *To the Lighthouse*. Ware: Wordsworth Editions Limited.

[4] Randall Stevenson quotes this passage from Woolf's novel and comments on it in *Literature and the Great War* (2013, 119).

"NEŠTO JE U NESKLADU": REPREZENTACIJA PRIRODE U ROMANU *KA SVETIONIKU* VIRDŽINIJE VULF

U ovom radu roman Ka svetioniku Virdžinije Vulf razmatra se kao primer izmenjene reprezentacije prirode u delima modernista. Takva reprezentacija drastično se razlikuje od načina na koji je priroda doživljavana u periodu romantizma, kao i od predstave o pesnikovoj duhovnoj povezanosti sa prirodnim svetom koja je bila jedna od najznačajnijih romantičarskih tema. Nasuprot tome, opšti stav u delima modernista jeste da je priroda u velikoj meri izgubila svoj isceliteljski potencijal usled industrijskog razvoja u savremeno doba, na šta su dodatno uticala razaranja tokom Prvog svetskog rata. Ovi motivi naročito dolaze do izražaja u srednjem delu romana Ka svetioniku, naslovljenom "Vreme prolazi". U ovom tekstu preovlađuje utisak da prirodni svet ne nudi mogućnost empatije i refleksije, kao što su nekada verovali romantičari – već naprotiv, da marginalizuje ljudsku jedinku i umanjuje značaj njenog delovanja. Reprezentacija prirode u romanu navodi na zaključak da ona više ne može da posluži kao imaginarni, utopijski prostor kojim se kompenzuje dehumanizacija poznog kapitalizma. To je razlog što se vizija Virdžinije Vulf na kraju romana okreće ka samoj umetnosti, kao jedinom preostalom prostoru gde je takva kompenzacija još uvek moguća. U analizi ovih motiva rad se oslanja na studije Rendala Stivensona Modernistička proza (1992) i Književnost i Veliki rat (2013).

Ključne reči: *Virdžinija Vulf, reprezentacija prirode, romantizam, modernizam, industrijalizam, Prvi svetski rat*

Лаинович-Стоянович Надежда, (2002),
ПРАКТИЧЕСКАЯ ГРАММАТИКА РУССКОГО ЯЗЫКА, (ФОНЕТИКА И МОРФОЛОГИЯ),

Философский факультет Универзитета в Нише, Ниш, 354 с.
ISBN 86-7379-076-X

Виолета П. Џонић

Философский факультет Универзитета в Нише, Ниш

Практическая грамматика русского языка проф. др Надежды Лаинович-Стоянович предназначена для систематического овладения элементарными знаниями по фонетике и морфологии русского языка, главным образом, студентов Кафедры сербского языка и литературы и всех начинающихся студентов, у которых знание русского языка неодинаковое и в большей степени обусловлено и ограничено знанием из средней школы, а также языковой аналогией по отношению к родному (сербскому) языку. С целью облегчения изучения русского языка (как иностранного и порогового уровня языка) и сдачи экзамена по русскому языку, возникла потребность "концепта граммати-ки-учебника, который бы комбинированием уже освоенных знаний с новыми и неизвестными знаниями, стимулировал внимание учащихся и "освежил" их интерес". Этим принципом автор *Грамматики* пользовался и при выборе примеров для упражнений: при этом, он избежал стереотипных примеров, употребления одних и тех же слов и словосочетаний, а материал актуализировал примерами из студенческой жизни на факультете и окружающей обстановки. Оттуда и название учебника *Практическа грамматика....*

Учитывая пользователей, предзнания которых ненадежные, и, поэтому, требующие повторение материала, систематизацию и приравнивание знаний, автором *Грамматики* представлен материал по фонетике в объеме порогового уровня, и морфологии, а также, в учебнике и объемный материал, являющийся полезным в преподавании синтаксиса русского языка.

Грамматический материал, относящийся к данной теме, дается отдельно, что удобно для работы с учащимися разного уровня знания. Грамматические явления, которые есть в обоих языках, теоретически толкуются и иллюстрируются различными примерами.

Понятно, что такой тип учебника не уделяет одинаковое внимание всем языковым категориям. Подробнее разработаны те категории и формы, которыми в сербской языковой среде гораздо труднее овладеть учащимися. Так, например, подробнее рассматриваются глаголы движения, причастия (в особенности, страдательные причастия) и пр.

Особенно обращается внимание на нормы двух языковых систем, указывая на различия между ними и на возможности перевода с русского на сербский язык, что с большим количеством разных примеров из повседневной жизни и примеров по своей специальности из учебников, которыми студенты пользуются на занятиях, а также и подходящими упражнениями, представляет собой достижение этого учебника-грамматики.

В *Практической грамматике русского языка* 354 страниц. Первое издание *Грамматики* вышло из печати в 2002, а второе - в 2007 году.