UNIVERSITY OF ŽILINA
Faculty of Humanities

JOURNAL OF INTERDISCIPLINARY PHILOLOGY

Contents

Editorial

Dear reader,

it is our exclusive privilege to introduce to you the third number of the scientific journal Acta Humanica. All the articles in this issue have been written in English (as a lingua franca) so as to attract a broader audience.

Our journal attempts to secure a rightful place among the copious amount of international worldwide journals by publishing high-quality peer-reviewed academic articles, which reflect the latest research and development in social sciences, humanities disciplines as well as theories, practices and methods in education. It is hoped that the information, knowledge, and findings the readers will gain from the articles will be widely disseminated among researchers, professionals, and practitioners. The articles in this issue are predominantly concerned with literary studies, cultural studies, and teaching English as a foreign language, which ought to result in worthwhile and compelling reading.

I believe that reading the following pages will provide academics, scholars, and educators with an impulse for further exploration and investigation into the fields of humanities, social sciences, and education as it is the high-quality articles which serve as a platform for dissemination of scientific information in the aforementioned scholarly disciplines.

We wish you good and interesting reading!

Rastislav Metruk
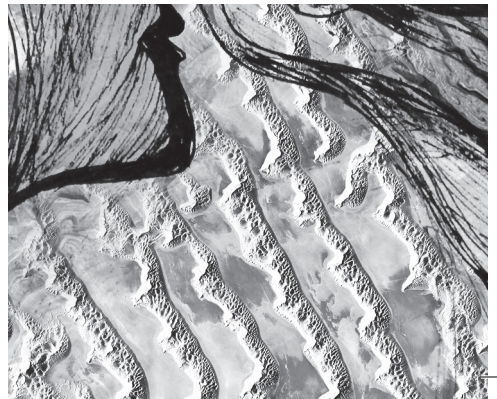
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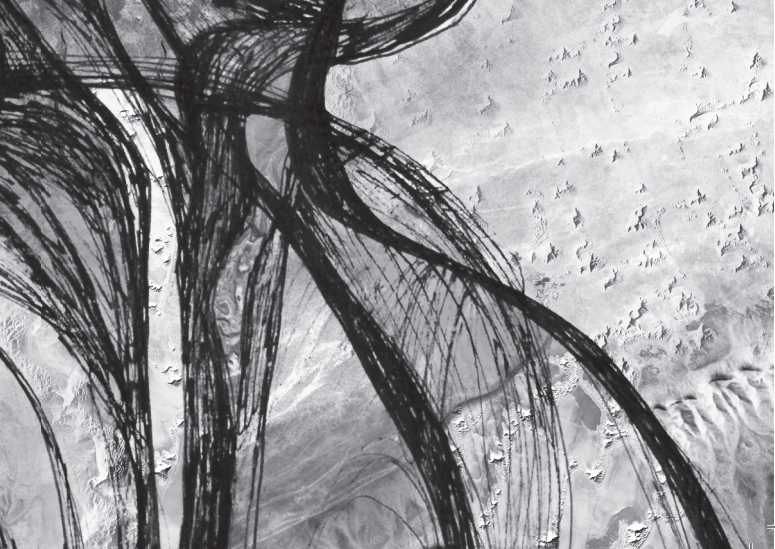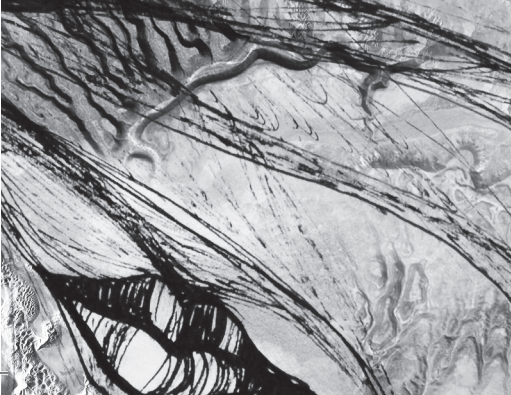
DEVELOPING CRITICAL THINKING SKILLS OF PRIMARY SCHOOL PUPILS IN FOREIGN LANGUAGE LESSONS BY MEANS OF MEDIA EDUCATION

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Abstract: The article deals with possible ways of developing critical thinking skills of primary school pupils through media education in the process of learning foreign languages in primary school. The objective of the article is to determine the possible ways of using media in the process of abilities development in order to find, transmit and receive the necessary information using various technical tools (computer, multimedia, Internet, audio and video) in foreign language lessons. The author analyzes the concept of media education and suggests possible ways of formation of critical thinking skills using media education for primary school pupils. The analysis of modern methodological studies allowed the author to point out practical tasks aimed at developing critical thinking skills of primary school pupils through media education in the process of learning foreign languages. This will allow teachers to use self-made educational material and build the learning process so that the children are interested and the teaching effect is maximized.

Key words: critical thinking skills, means of media education, pupils of primary school, computer, multimedia, Internet.
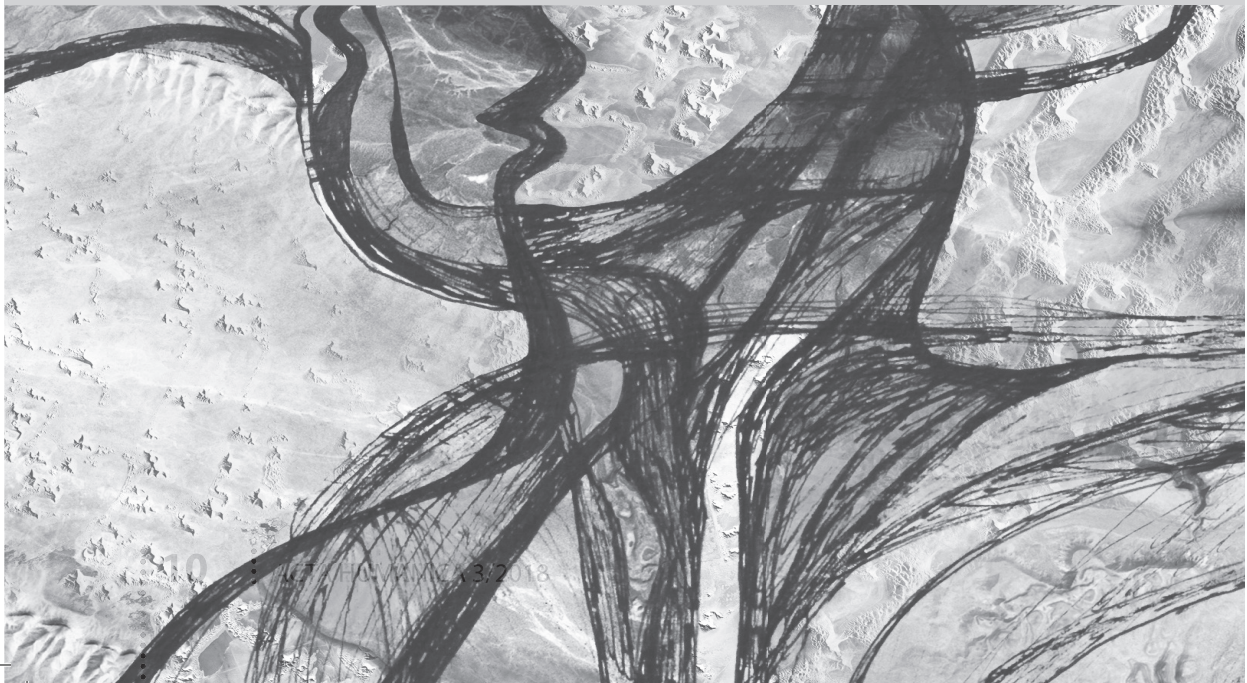
1 Introduction

In the modern world, knowledge and ICTs are the foundation of social development. The child is also exposed to continuous streams of information, including those transmitted through media channels (television, newspapers, magazines, Internet, etc.). Therefore, the ability to correctly understand the meaning of audiovisual images, and, consequently, more competently and freely to deal with them becomes more important. Any work with information includes the following critical thinking skills: to analyze the information received, to create new relationships within this information, to generate new ideas and to evaluate choices. Therefore, developed critical thinking means the ability to deal with any information from different sources, to analyze information, make decisions based on information, and find creative solutions to various problems (Rotmistrov, 1994).

Media education can be one of effective ways of developing critical thinking as it performs a unique function of preparing a child for life in the information society. In the modern world, media education is considered to be a process of personal development with the help and materials of media communication (media) in order to create a culture of communication with the media, creative, communicative abilities, critical thinking, comprehension, interpretation, analysis and evaluation of media texts, mastering different forms of self-expression with the help of media technologies (video, audio, computer) etc. The use of media education is a part of the general school education, which can be integrated with traditional disciplines, for example, foreign languages.

Analysis of recent publications. The study of the problem of media influence on the personality and society in the field of education is presented in the works of D. Buckingham, J. Gonnet, I. M. Dzyaloshinsky, J. Lull, L. Sellers. The psychological aspect of the media's influence on the personality was in the center of scientific interests of L. A. Naidonovoy, Yu. M. Usov and others. The use of media was studied by E. M. Miller, G. V. Onkonovich, N. V. Saenko, A. A. Serbenskaya, V. V. Usata, A. V. Fedorov, I. M. Chemerys, A. K. Yanishin and others. In the studies of G. Gerbner, H. Lasswell, M. Mcluhan, L. Masterman the philosophical vision of the media education, its content, its essence, goals, problems were considered. Application of computer software in pedagogy was considered by V. Bezpalko, L. Morskaya, N. Rotmystrov and others. For example, N. Rotmystrov believes that computer is a powerful means of education in which all aspects of the learning process are modeled (Rotmistrov, 1994, P. 89). However, we do not know the results of a comprehensive study of the use of media education in the process of teaching foreign languages in primary education, which determines the relevance of our study.

The objective of the article is to determine the possible ways of using media in the process of abilities development in order to find, transmit and receive the necessary information using various technical tools (computer, multimedia, Internet, audio and video) in foreign language lessons.

2 Methods of the study

In our research, we use the following methods: theoretical – the analysis of philosophical, pedagogical and psychological literature, which make it possible to clarify the nature of the basic concepts of research, systematization and synthesis of theoretical and empirical data, with which we can show the real state of the possibility of using media in foreign language lessons in primary education.

3 Results of the study

In the UNESCO-approved wording, media education is defined as a direction in pedagogy associated with all types of media (printed and graphic, sound, screen, etc.) and various technologies, which makes it possible to understand how mass communication is used in their societies, to master the abilities of using the media in communication with other people; providing the person with knowledge of how to find, prepare, transmit and receive the necessary information using different technical tools (computer, multimedia, interiors em, audio and video).

In the modern world, media education is considered to be a process of personal development with the help and materials of media communication (media) in order to create a culture of communication with the media, creative, communicative abilities, critical thinking, comprehension, interpretation, analysis and evaluation of media texts, learning different forms of self-expression with the help of media technology. The result of this process is media literacy which helps a person to actively use the possibilities of the information flows received from television, radio, video, cinema, the press, the Internet (Fedorov, 2001). It is necessary to develop in pupils the understanding of how the information space functions, how the mechanism of creating the «reality» in the media works, and how this reality is understood by the audience. The need for the modern person to perceive information, to know how to deal with information flows increases the connection between the final result of learning and the level of media education of pupils. After all, the main tasks of media education is the preparation of a new generation for life in the modern information environment, to form in the pupils the perception of various information types, to train the pupils to understand them, to form awareness of the consequences of its impact on the person, to master the ways of communication on the basis of non-verbal forms of communication with the help of technical means.

Russian researcher L. Zaznobina formulates the following requirements to the minimum required level of media education of pupils, based on the following critical thinking skills:

- to find the necessary information in different sources;
- to transform visual information into verbal information and vice versa;
- to transform information, modify its volume, form, etc., based on the purpose of communicative interaction and peculiarities of the audience;
- to understand the goals of communication, the direction of the information flow;

- to find errors in the information received and make suggestions for their correction;
- to take alternative points of view and to express substantiated arguments for and against each of them (Zaznobina, 1998, P. 34).

In our opinion, when studying a foreign language at school an insufficient attention is paid to the development of these skills. Media education provides methods of conducting classes based on various productive forms of learning that develop the student's individuality, autonomy of thinking, cognitive interest, stimulate their creative abilities through direct involvement in creative activity, perception, interpretation and analysis of the structure of media texts, and the acquisition of knowledge about media culture. As a result, the pupil learns to use the media surrounding them. The time spent by the child in front of a TV or a computer screen is already approaching or exceeding the length of time spent at school. That is why it is necessary to draw the attention of pupils to the subject, through the channels they use, and to involve in the educational process the media streams that are common to them. Taking into account the specifics of the research, we consider the following types of media most effective for using in primary school: the press, radio, cinema, television, the Internet.

For example, using the Internet in the learning process is possible when preparing homework in foreign language lessons, projects, for communicating with the teacher by e-mail, as access to information resources, reference systems helps to improve various types of foreign language activities – writing, reading, speaking, listening. Pupils have an opportunity to get acquainted with the peculiarities of linguistic behavior, culture and traditions of different peoples in the context of communication. Use of computer training programmes, on-line testing. during training or extracurricular activities contributes to the development of skills in the classroom. The controlling function in this process should be performed by a computer which is absolutely objective, as it is an important factor for pupils.

While watching movies and listening to audio materials, pupils have an opportunity to hear native speakers of the language. By watching videos, pupils learn more about the traditions and culture of other countries. By watching video clips and listening to audio materials, pupils learn to understand the language they hear.

Of course, in order to help the pupils to acquire all those skills, a system of practical exercises and creative tasks is required. The analysis of modern methodological studies allowed us to point out practical tasks relevant to the topic of the research:

- selection of information on any topic from available sources;
- ranking of the proposed information according to its significance;
- compilation of information materials from newspapers and magazines;
- writing a short description of the video on a specific topic;
- listening to oral information with its further illustration with drawings;

- acquaintance with the information in order to identify and correct mistakes in it;

- acquaintance with the information for the purpose of making an announcement;

- acquaintance with the information for the purpose of writing a review;

- acquaintance with the information with the purpose of writing a plan with which it is possible to recreate the main idea of the text;

- acquaintance with the information with the purpose of writing a plan on which the plot can be reproduced;

- acquaintance with the information in order to present the proposed information in the form of a table, etc. (Artyushenko, 2015; Dukhanina, 2008; Shumayeva, 2000)

We will present the following information in the form of a table (see Table 1).

Table 1 Use of different types of media as means of developing critical thinking skills of primary school pupils in foreign language lessons

Types of media	Advantages	Ways of application	Examples of tasks
Internet	Pupils have an opportunity to get compare the peculiarities of different cultures and traditions. It helps to improve various types of foreign language activities - writing, reading, speaking, listening.	Communication with the teacher by e-mail, access to information resources, reference systems in preparing homework, projects, etc.	- Write a story on a specific topic using the website: http://www.storyboardthat.com/$ - Collect the most important information about your hometown and write an e-mail to your friend in the UK.
Cinema, television, radio	By analyzing videos pupils learn more about the traditions and culture of English speaking countries.	Video and audio materials help tp improve listening comprehension skills.	- Listen to a fragment of a radio program, select the photos and write a message. - Watch a fragment of a movie and write the script of the next scene in groups.
Newspapers, magazines	The opportunity to analyze the vocabulary of modern English language.	Discussing of popular social issues in the process of the formation of speaking competence.	- Read the article and find the wrong facts, discuss your choices in groups. - Read the article, fill in the table and write 5 questions about missing information in the message. - Look at the photos from the magazine and write an article for this magazine.

Here are examples of tasks aimed at the formation of various types of speech activities involving media on the topic «My Working Day», which is learnt in primary school.

1. Exercise, aimed at forming the skills of transforming visual information into verbal information and writing on its basis a short message.

Task: Look at the photos, then describe the working day of the famous person, eg. Mr./ Mrs … gets up at 6 o'clock. First ...

Procedure: pupils write a message using photos, illustrating a working day of a well-known person.

Method of control: control by the teacher.

2. Exercise, aimed at forming the ability to comprehend oral information with its further illustration with drawings.

Task: Listen to the people. They talk about their working day. Find 5 photos for each description.

Procedure: Pupils listen to messages; pick up photos that illustrate the working days.

Method of control: control by the teacher.

3. Exercise aimed at developing the ability to present the proposed information in the form of a table.

Task: Read the article from the magazine. Fill in the table.

Procedure: Pupils read the message, fill in the table, indicating the time and performance of a well-known person.

Method of control: control by the teacher.

4. Exercise, aimed at forming skills of presenting a short description of the video in an oral message on a certain topic.

Task: Watch the video about one famous person. Then tell about him / her.

Procedure: Pupils watch the video and prepare an oral message.

Method of control: control by the teacher.

5. Exercise, aimed at forming the skills of ranking the proposed information according to its significance and writing on its basis a short message.

Task: Gather the most important information about weekend activities in your hometown, make a plan based on this information and write an e-mail to your friend in Germany.

Procedure: Pupils select the most important information and write the message using the plan as a promt.

Method of control: control by the teacher.

In our opinion, these tasks promote the formation of abilities to analyze, synthesize and summarize information, as well as communicative skills of primary school pupils. Thus, the appropriate use of media education means in the foreign language classroom can develop pupils' memory, critical thinking skills, motivate them, which will increase the efficiency of the educational process as a whole.

4 Conclusions and perspectives for further research

The use of media education in foreign language lessons facilitates the process of learning on the basis of personal characteristics of pupils, the level of their training, individual way of perceiving information and work with it. Pupils gain intellectual skills, such as analytical skills, synthesis, comparison of different types of information, ability to make conclusions and effectively use the results of analyzing information from media (press, radio, cinema, television, internet) in their own learning activities. We see the perspectives of scientific research in further implementation of adequate methods, methods of using media in primary school, in particular, in the system of integrated methods, which correspond to innovative educational trends, the level of development of the information society.

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CONTEMPORARY RUSSIAN COMICS IN THE CONTEXT OF ITS HISTORY AND FOREIGN INFLUENCES

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Abstract: This paper addresses several key periods in the history of comics in Russia and the way it was influenced by other comics traditions in each period. Overall, as many as six periods are discussed in the article starting from lubok, the old-days art of combining pictures and words to produce text, to the contemporary comics. Each is characterized from the viewpoint of its history as well as the influences, if any, from abroad. At the end, a conclusion is drawn about the continuity of comics development in Russia.

Key words: Russian comics, Yugoslavian comics, ROSTA windows, lubok
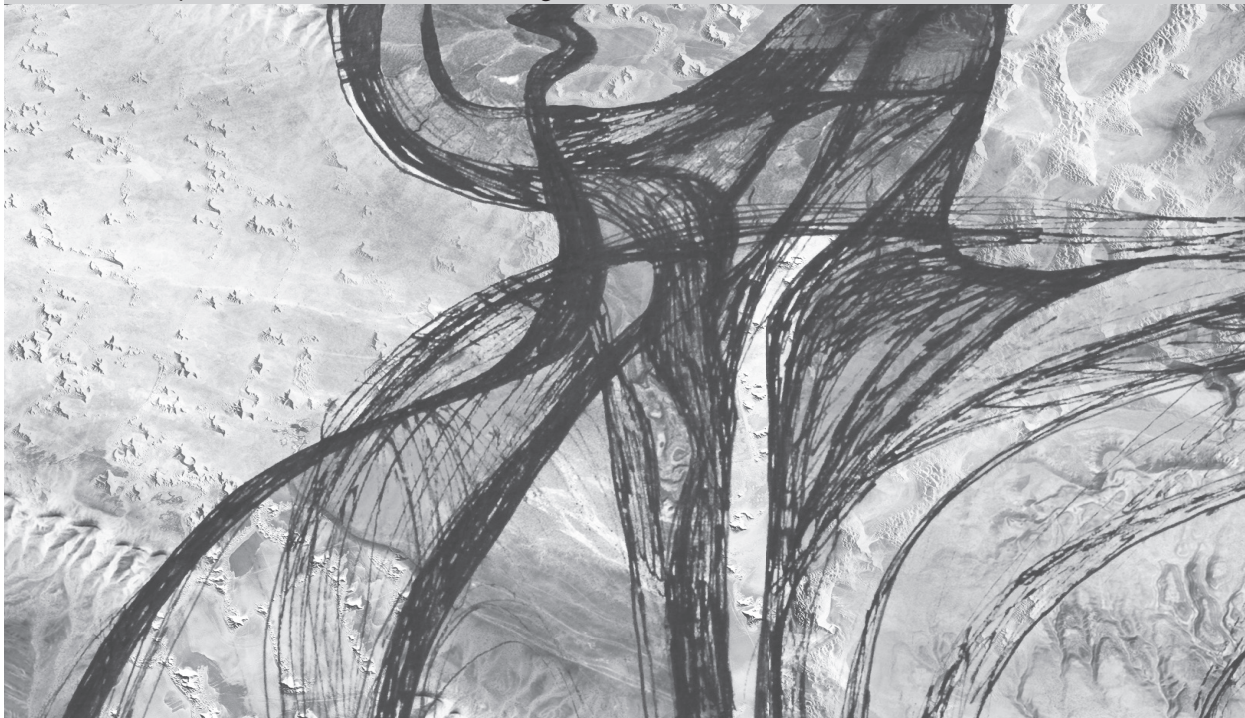
1 Introduction

Contemporary Russian comics is a developing phenomenon of culture. Though literature critics oust it and deny its place amidst serious genres, it is gaining popularity among younger readers, and it seems that the range of ages reading comics widens together with the rising awareness of the genre. This is an attempt to look at the history of the genre in Russia and how it has been affected from abroad.

It is not an exaggeration to say that comics in Russia has a history full of misfortunes and failures. Prohibited in the USSR, it was disconnected from the development of the genre in the rest of the world. In the Soviet Union, its audience was sparse and reputation considerably undermined. It is only recently that comics has accelerated its development and gained relative popularity.

The state of detachment from the global trends made the Russian comics vulnerable to the influences from abroad when perestroika hit the country, and the borders were opened. On the other hand, the pre-perestroika traditions of Russian comics existed too. What's more interesting, some of them developed in countries other than Russia. The multidirectional vectors of Russian comics development as well as the various forces from the outside that helped to define the genre today have lead us to the goal of this investigation which is to track the history of Russian comics from the early days to contemporary state in the context of the international influences it experienced as well as how they shaped the industry today.

In the light of the goal set for this article, we will address several key periods in the history of comics in Russia and the way it was influenced by other comics traditions in each period. At the end, a conclusion is going to be drawn about the continuity of comics development in Russia.

2 History and Foreign Influences

The historical periods are roughly distinguished as lubok period, ROSTA period, Yugoslavian period, Soviet period, perestroika period, and contemporary comics. The periodization is open to criticism for at least two reasons. Firstly, the boundaries between the periods are vague. Secondly, the periods which were selected are based on two principles: either domination of a particular type of comics (or its analogue) or dominant political regime. Not to mention, the lengths of the periods vary greatly. However, we believe the classification is to be valid reflecting the evolution of comics in Russia. Below, we address each of the periods separately.

2.1 Lubok period

Lubok, the art of combining text and pictures from the 16-18th centuries drawn on the inside of bark and later on paper (Shorstkin, 2007), is believed to be the forefather of comics in Russia (Zimina, 2006). This is a viewpoint that could be easily attacked with the argumentation that there is little connection between lubok and comics today neither in plots nor in technique. Besides, lubok was borrowed from the European countries and represented short stories – humorous or

religious, and the fact makes it possible to say that Russian comics roots from the early European comics tradition, which, in our viewpoint, is a far-fetched statement.

Though the old-days lubok was a combination of picture and text, it would be less than appropriate to say that the Russian comics tradition dates back to the lubok times because this link has never been obvious (there is no real development between lubok and contemporary comics), and modern comics in Russia draws inspiration from the western samples rather than the traditional lubok.

2.2 ROSTA period

The significant period in the history of comics is what we called the ROSTA period of the early days of the Soviet Union – the establishment of the power of Bolsheviks. The new authority condemned comics as bourgeois trash (Alaniz, 2008, p. 145) – primitive and unnecessary. No doubt, this standpoint stemmed from the ideological assumptions. By this time, comics was already gaining momentum in the USA; though seen as lower art (pulp fiction), it was popular among younger Americans. In Russia, such materials would not be able to reflect the new ideology, and therefore were seen as excessive. However, the new authorities were aware of the influence that comics as a combination of text and picture could exert on the people. This is how a famous propaganda project was born – the ROSTA windows. It emerged as a series of posters whereby famous artists and poets such as Vladimir Mayakovsky would promote the Soviets and condemn the bourgeois way of life and values. The ROSTA period ushered

the new era of comics history: severe criticism and condemnation. This approach to comics was rather double-faced, though. It is something that we are going to return to in the section devoted to the Soviet period.

2.3 Yugoslavian period

As follows from the previous section, the Soviets impeded the development of the genre because of its "simplicity." However, it does not mean that they stopped the development of the Russian comics outside the country.

After the early 20th century Civil War in Russia, many members and supporters of the failed White Army fled to other parts of the world, while the Soviet power established itself as the only authority in the country. One of their destinations was Yugoslvia with its positive attitude to the Russians and similar language which made assimilation easier. Incidentally, this small Balkan country became the place where Russian comics flourished.

It started with the so-called "Belgrad Artists Circle" where six out of eight artists were descendants from Russia. They were inspired by the example of Yuri Lobachev who drew the first comics and founded the circle. They started making comic books which later gained popularity in entire Europe and were converted into many languages. By 1941, there were nine specialized comics magazines with a total of 200-300,000 copies per week (Antanasievich, 2014). The idea that comics can be a successful business was taken from the example of the US comics. However, unlike American superhero comics, most

Belgrad comics were based on the Russian classical works by authors like Gogol or Pushkin and Russian fairy tales. In later period, international classical pieces were adapted too. Over a decade, more than 4,000 pages of comics and over 150 graphic novels were published (Bastrakov, 2018, p.5). It is impossible to know if the influence of the Belgrad circle could inspire a wider involvement of artists into the comics industry, but after 1945, the new communist government in Yugoslavia criticized and banned comics. Yuri Lobachev was not allowed to make comics neither in Yugoslavia nor in the USSR where he moved later (Bastrakov, 2014).

In the light of its story, Yugoslavian comics was heading to a dead end. Its fruit was not used to any good, and, moreover, was almost forgotten and lost. It is merely the effort of several enthusiasts who collected the editions of the Yugoslavian comics scattered in the archives, libraries, and private collections across Europe in order to make it public.

2.4 Soviet period

In this section, we go back to the idea that the Soviets realized the power of comics and adopted a double-faced approach to it. After the ROSTA Windows success, the genre was used to indoctrinate young Soviet citizens. One of the brightest manifestations of this policy was the establishment of children's magazines such as Murzilka (1924) which was a comics supported by the state and a promoter of its ideology. Other picture-based magazines such as Tramvai and Veselye Kartinki were also popular up until the fall of the USSR. Just like the ROSTA windows, to improve

quality the magazines they attracted famous Russian poets and writers, including Agniya Barto, Kornei Chukovsky, Samuil Marshak and others (About Murzilka, n.d.). Indeed, the quality of the magazines was high, and the values it transmitted were that of kindness, friendship, honesty, etc.

In terms of foreign influences, it is hard to say that comics abroad directly influenced any of the comics in Russia. It is obvious, though, that the Soviet comics did not form a tradition that would leave any substantial legacy. The financial support of the state and cooperation with the best authors stopped as perestroika started in the 1990's. The changing views and values left Murzilka on the curbstone of literary development in Russia capable of producing nostalgia among the older generation of readers.

2.5 Perestroika period

Perestroika is the period in Russian history right after the dissolution of the USSR. It is important because of the numerous cultural and economic changes of the period. Literature changed along with the other aspects of daily life through unprecedented liberalization. It would be logical to assume that comics would flourish in Russia after the collapse of the Soviet Union. This has never happened, however. The reputation of comics was ruined, the notion being disconnected from existing Murzilka and the like. Besides, "the usurpation of the domestic comics market (small as it as) by translated foreign imports such as Mickey Mouse drove another nail into the coffin" (Alaniz, 2008, p. 145). The publishers never thought high about the

genre, and the readers, consequently, did not have reasons to think otherwise. Perestroika was a difficult period for the entire nation and for comics as well. The change came along with the widespread fashion for Hollywood comics adaptations and ushered the age of contemporary Russian comics.

2.6 Contemporary comics

Numerous movie adaptations inspired the Russian audience to take interest in superhero comics. This resulted in the first translations of classic graphic novels, such as Alan Moore's Watchmen (Amfora Publishing House). Other classic American graphic novels, for instance, V for Vendetta, Sin City, Batman: The Dark Knight Returns, The Sandman, etc followed (Serebryansky, 2014). Publishers were reassured that they can sell high-quality editions in hardcover. Some of them are certain that the help of American film industry is hard to overestimate (Ivanov, 2014). The first comics festivals and awards emerged, comics shops opened and the number of comics, both translated originals and authentic Russian ones, increased in number.

Nowadays, Russian comics is under the influence of other comics traditions. On the one hand, the influence is facilitated by the liberalization of the Russian book market after the collapse of the USSR. On the other hand, the domestic comics has not formed its own style or canon due to the years of its oblivion making the genre exposed to influences from abroad. The most prominent influences are from the USA and French-Belgian traditions. The former manifests in the strategy of one of the domestic comics industry leaders

Bubble. As the chief editor and founder Artyom Gabrelyanov confesses, "As a reference-point, I look up to the flagship series of Marvel, DC, and Image" (Ivanov 2014). Therefore, not only original and translated superhero comics are becoming popular but also the authentic Russian ones. Moreover, in 2017, Bubble released a trailer of its future movie about one of their superheroes Major Grom. In 2019, the first ever Russian superhero movie is going to be released.

French-Belgian tradition of European comics is known for its autobiographical stance and black-and-white style. Unlike American comics released in singles, a lot of European comics are published as graphic novels in hardcover. Such comics are also not uncommon in Russia, e.g. Polunochnaya Zemlya by Yuliya Nikitina or Ya - Slon by Vladimir Rudak and Lena Uzhinova. While the former is a touching coming of age story, the latter aims at one of the pressing social issues – the handicapped people in society. The Japanese tradition seems to be less influential in Russia. However, its style is also used by Russian authors, for example, in Freak Comics by Aleema.

3 Conclusion

In this article, we have addressed several periods in the history of comics. We believe that these periods were important because they reflected the different key parts of Russian history and art. Lubok is important because it is the earliest moment in Russian literary history that text was combined with pictures to convey a narrative. ROSTA windows are a unique phenomenon in domestic art because they

were a result of joint efforts of prominent poets and artists to promote the early Soviet ideology. Yugoslavian period is a most unexpected precedent when the national comics developed in a country other than the country of origin. The Soviet and Perestroika periods were the times when comics was first brought to oblivion and then failed to revive. The contemporary period is the current stage of the industry – so far, the most successful in history.

Though it seems that the first comics in Russia appeared long ago, the genre has not yet developed into a real industry. If you look at the evolution of comics in Russia, the best word to describe it would be discontinuous: almost all periods described above are disconnected from each other in time and nature. In other words, there is usually no heritage or legacy that the artists of the previous period could pass on to their colleagues of the next one. In terms of the influences, it turns out that in all its periods of development, Russian comics drew inspiration from the international practice – either in form, in content, or manner of business.

The attitude to comics as a less honored genre – a bourgeois tool for "dumbing" – impeded its possible development in Russia. This was majorly predetermined by the unfavorable social and political environment in the country that slowed down (or banned at times) the development of the genre. Even now, the opinions about the genre are still far from respectful: it is usually reduced to the category of children's literature despite very often the plots are designed for adults. However, the increasing awareness of the genre and its rapid development through the efforts of those involved in the industry make it certain that the genre develops consistently.

Acknowledgements
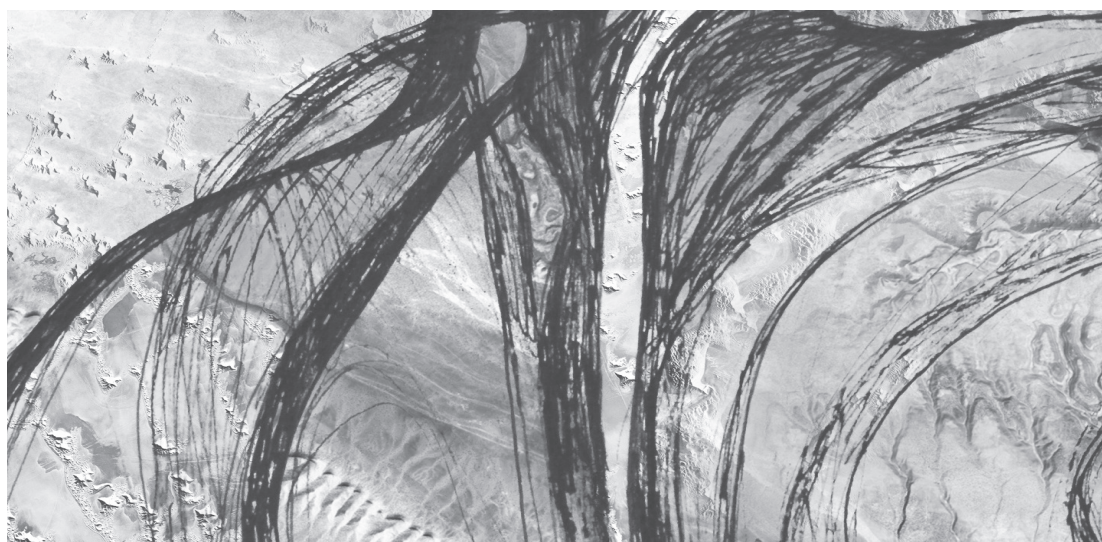
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RESEARCHING COMMUNICATIVE FUNCTIONS OF LANGUAGE: SEMANTIC TRANSFORMATIONS OF ENGLISH VERBS IN AVIATION RADIOTELEPHONY

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Abstract: The article deals with the problem of defining the communicative functions of language in the context of Aviation radiotelephony. The communicative function of an utterance corresponds to the speaker's intention in producing a message. The analysis of the language forms and functions has been presented. The classification of language functions has been described. In the paper, the language forms and functions of Aviation radiotelephony have been classified into seven different functions of language: instrumental, regulatory, representational, interactional, personal, heuristic, imaginative. The functions of Aviation radiotelephony have been grouped into four categories according to their role in carrying out ATC and pilot's tasks. These categories are: triggering actions, sharing information, managing the pilot-controller relationship and managing the dialogue. In addition the specific features of ICAO Aviation English as an important factor of safety of flights have been analyzed in the article; and the tendencies concerning professional training of English for aviation staff at Flight educational institutions of Ukraine have been outlined; the descriptors of linguistic skills and language proficiency have been described according to the linguistic qualification scale of ICAO; modern approaches in teaching of English at Flight educational institutions have been outlined. Taking into account the construction of the system of professional training of future aviation specialists, and, having studied the main provisions of researches in this respect, in the article the authors analyze concepts „verb", „characteristics", „level" and „semantic transformation" in the context of professional training of aviation specialists and radio communication between pilots and air traffic controllers.

Key words: ICAO, pilot-controller communication, communicative function, Aviation Radiotelephony, international standards, verb, semantic transformation.

1 Introduction

The list of aviation catastrophes around the world that were caused primarily by language misunderstandings between air and ground is long and tragic. Different companies offer English-language to bring international pilots up to the Level 4 standard set for English by ICAO. Level 4 is defined as the level of English, where vocabulary and grammar are good, but also where «pronunciation, stress, rhythm and intonation» are adequate to communicate clearly and quickly in professional situations. English can be very tricky, not just in sound and meaning but in idiomatic forms that native English speakers take for granted. That's why specific software is being created to assess pilot's English in terms of their speech, word stress, fluency, grammar, pronunciation and comprehension. Professional terminology is an important part of Aviation English. Proper translation of professional terms is the basis of professional aviation documents; it is an important means of intercultural communication in aviation environment.

Air-Ground communication is the passage of voice and data between an aircraft and a ground station such as air traffic control or an aircraft operating agency. Until data link communication comes into widespread use, air traffic control will continue to depend heavily upon voice communications, which are affected by various factors. Any breakdown in communication between the pilot and ATCO can result in a hazardous situation, especially in controlled airspace. Alternative means of communication do currently exist but they are still very limited in their capability to substitute for radiotelephony

as usually employed. Problems with Air-Ground Communications have been a significant cause or a contributory factor in many aircraft accidents and serious incidents.

Communication breakdown may result from: failure to hear or to respond to a message because of communication equipment problems caused by malfunction or complete failure of aircraft or ground equipment – although this is becoming less of an issue with improved system redundancy; radio interference, which makes the message difficult or impossible to read; blocked transmission; call-sign confusion - the message is wrongly addressed or was taken by another aircraft; Flight crew unintended mismanagement of radio frequency or box selection - which remains one of the main causes of prolonged loss of communication; a breakdown in radio discipline resulting in the pilot receiving and acting on an incorrect version of the message passed, due to failure to use standard phraseology; poor language skills and failure of the read-back/hear-back process; effects (Manual on the Implementation of ICAO Language proficiency Requirements, 2004).

Communication breakdown may result in the pilot not flying the required vertical profile which may lead to a level bust, or not following the required horizontal profile. Either situation may cause the aircraft to make an unauthorized entry into designated airspace (airspace infringement) which may lead to the disruption of air traffic causing risk to other airspace users and an increased workload for pilots and controllers, or may put the infringing aircraft at risk from ground hazards such as

artillery firing (anti-aircraft fire). Either situation can lead to loss of (or) separation from other aircraft, or airborne objects (balloons or parachutists, for example) which may result in collision. Level bust may also lead to collision with an obstacle or the ground (CFIT). Injury to cabin crew or passengers, may be occasioned by sudden maneuvers to avoid collision with other aircraft or the ground, or as a result of a wake vortex turbulence encounter. The pilot changing to an incorrect frequency or not implementing a frequency change, can lead to: loss of situation awareness; inability to respond to further clearance or to emergency instructions, e.g. avoiding action. Contributory Factors are: pilot workload; ATCO workload; inadequate language proficiency; frequency congestion; non-standard phraseology; radio interference; distractions or interruptions; fatigue; weather; emergency communications (Sirichenko 2012, 53).

It is often the skill of speaking which is the ultimate objective of learning a foreign language. Being a productive skill that has to be used spontaneously, it is frequently marked as the most difficult language skill to master (Rastislav Metruk, 2018). The communicative function of an utterance corresponds to the speaker's intention in producing a given message. For example, his/her intention may be to request information, to thank, to deny approval and so on.

2 Analysis of recent research and publications

The theoretical underpinning for describing language functions derives from the work of linguists such as J. L. Austin, M. A. K. Halliday, J. R. Searle. More recently these theoretical categories have been of practical use in discourse analysis by such researchers as M. Coulthard, R. Metruk, E. Roulet, J. Sinclair. Different aspects of linguistic problems, such as term translation (etymology of term-formation; terminology antinomies; terminology synonymy and homonymy; term standardization; translation transformations and others) have been researched in the scientific papers of B. Golovina, T. Kiyaka, In. Karabana, D. Lotte, Z. Kudeľko, F. Citkinoy and other scientists. The problem of professional communication in a foreign language became the subject of analysis in the studies of G. Astashova, O. Kovtun, T. Lavrukhina, I. Prohozhay, S. Timchenko, I. Feinman. Interest in the problem of Aviation radiotelephony has been raised up in scientific research of such scholars as W. Aiguo, L. Herasimenko, N. Dupikova, G. Yencheva, A. Kirichenko, V. Kolosov, A. Kukovech (A. Kukoveč), T. Malkovska, M. Mitsutomi, J. Mell, S. Muravskaya, Paul A. Falzon, L. Tsariova, etc.

The aim of the article is to define communicative functions of language and to highlight semantic transformations of English verbs in aviation radiotelephony between pilots and controllers.

3 Presentation of the main material

Pragmatic conventions of language are sometimes difficult to learn because of the disparity between language forms and functions. While forms are the outward manifestation of language, functions are the realization of those forms. «How much does that coast? » is usually a form

functioning as a question, and "He bought a car" functions as a statement, but linguistic forms are not always unambiguous in their function. "I can't find my umbrella," uttered by a frustrated adult who is late for work on a rainy day may be a frantic request for all in the household to join in a search. A child who says "I want some ice cream" is rarely stating a simple fact or observation but requesting ice cream in her own intimate register. A sign on the street that says "one way" functions to guide traffic in only one direction.

Communication may be regarded as a combination of acts, a series of elements with purpose and intent. Communication is not merely an event, something that happens; it is functional, purposive, and designed to bring about some effect-some change, however subtle or unobservable- on the environment of hearers and speakers. Communication is a series of communicative acts or speech acts, to use John Austin's term (Austin, 1962), which are used systematically to accomplish particular purposes. Austin stressed the importance of consequences, the perlocutionary force, of linguistic communication. Researchers have since been led to examine communication in terms of the effect that utterances achieve. That effect has implications for both the production and comprehension of an utterance; both modes of performance serve to bring the communicative act to its ultimate purpose.

The functional approach to describing language is one that has its roots in traditions of the British linguist J.R. Firth who viewed language as interactive and interpersonal, "a way of behaving and making others behave" (Firth, 1957). Since then the term function has been variously interpreted. Michael Halliday (Halliday, 1970), who provided one of the best expositions of language functions, used the term to mean the purposive nature of communication, and outlined seven different functions of language:

1. The instrumental function serves to manipulate the environment to cause certain events to happen.

2. The regulatory function of language is the control of events. While such control is sometimes difficult to distinguish from the instrumental function, regulatory functions of language are not so much the "unleashing" of certain power as the maintenance of control.

3. The representational function is the use of language to make statements, convey facts and knowledge, explain, or report-that is, to "represent" reality as one sees it.

4. The interactional function of language serves to ensure social maintenance. "Phatic communion", Malinowski's term referring to the communicative contact between and among human beings that simply allows them to establish social contact and to keep channels of communication open, is part of the interactional function of language. Successful interactional communication requires knowledge of slang, jargon, jokes, folklore, cultural mores, politeness and formality expectations, and other keys to social exchange.

5. The personal function allows a speaker t express feelings, emotions, personality, "gut-level" recreations. A person's individuality is usually characterized by his or her use of the personal function of communication. In the personal nature of language, cognition, affect and culture all interact in ways that have not yet been explored.

6. The heuristic function involves language used to acquire knowledge, to learn about the environment. Heuristic function is often conveyed in the form of questions that will lead to answers.

7. The imaginative function serves to create imaginary systems or ideas. Telling fairy tales, joking, or writing a novel are all uses of the imaginative function.

Roman Jakobson proposed language functions, making a total of six fundamental factors, each assuming an orientation within the verbal message. The table below is a compilation that contains a brief overview of each function's classification, orientation, role, and an example to illustrate its use (Angela Tribus, 2017):
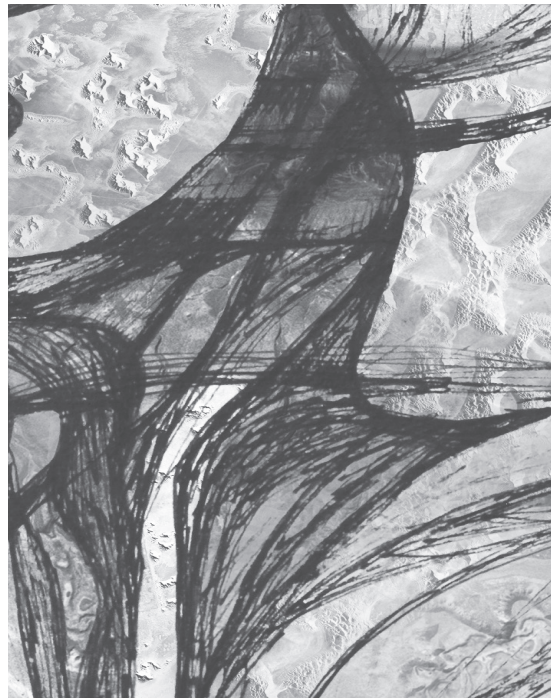
Table 1: Classification of language functions

Classification	Strongest Factor	Function	Examples
Referential	Context	descriptions, contextual information	Our business hours are 9am-5pm, Monday through Friday.
Emotive	Addresser	interjections/expressions of emotional state	Oh, man… Awesome! Whew!
Conative	Addressee	concerned with commanding; vocative or imperative addressing of the receiver	Go on, open it! Shoo. Get out of here. Check this out.
Phatic	Contact	concerns channel of communi-cation; performs social task as opposed to conveying information; to establish, prolong, or discontinue conversation	Hey! Mmmhmmm…. How about that? Really? No way.
Metalinguistic	Code	requires language analysis; using language to discuss language	Noun, adjective, codeswit-ching Water is a non-count noun, right?
Poetic/Aes-thetic	Message	involves choosing words carefully; the art of words, often self-reflective	But, soft! What light through yonder window

These different functions of language are neither discrete nor mutually exclusive. A single sentence or conversation might incorporate many different functions simultaneously.

Yet it is the understanding of how to use linguistic forms to achieve these functions of language that comprises the crux of second language learning. A learner may acquire correct word order, syntax, and lexical items but not understand how to achieve a desired and intended function through careful selection of words, structure, intonation, nonverbal signals, and astute perception of the context of a particular stretch of discourse. Halliday's seven functions of language tend to mask the almost infinite variety and complexity of functions that we accomplish through language. Van Ek and Alexander's taxonomy lists almost 70 different functions to be taught in English curricula. Some of these functions are listed below: greeting, parting, inviting, accepting; complimenting, congratulating, flattering, seducing, charming, bragging; Interrupting; requesting; evading, lying, shifting blame, changing the subject; criticizing, reprimanding, ridiculing, insulting, threatening, warning; complaining; accusing, denying; agreeing, disagreeing, arguing; persuading, insisting, suggesting, reminding, asserting, advising; reporting, evaluating, commenting; commanding, ordering, demanding; questioning, probing; sympathizing; apologizing, making excuses (Van Ek, 1980).

All of these fall into one or more of Halliday's seven functions, and all of them are common everyday acts whose

performance requires knowledge of language.

Since intentions are inherently linked to the activities that are being undertaken by the speakers, it is evident that those tasks which are peculiar to the jobs of pilot and controller will give rise to a limited range of communicative functions occurring with a high degree of frequency.

J. Melll & C. Godmet suggest the dominant functions in pilot-controller dialogue. The functions have been grouped into four categories corresponding to their role in carrying out ATC and piloting tasks. These categories are:

1. Triggering actions

2. Sharing information

3. Managing the pilot-controller relationship

4. Managing the dialogue (Mell, Godmet, 2002).

The "triggering actions" category is the core function of pilot-controller communications. Supporting the core is the "sharing information" category in the sense that appropriate actions can only be triggered when the pilot and controller are in possession of sufficient shared information about the current situation. The two last categories play a subordinate mediating role with regard to the first two. An examination of the functions listed under these headings will help to clarify this idea.

The individual functions in each broad category are labelled in the checklist without making reference to specific ATC/piloting topics such as clearances to take off,

flight plan changes or radar identification. All of these functions and their associated language forms can be usefully learned and practiced by referring to general topics in the context of everyday communication.

The first category 'triggering actions' is realized through orders, requests and offers to act, advice, permissions and undertakings. For example, the orders may take the following forms:

1) affirmative sentences: Skyfly 053, cleared ILS approach, runway 09.

2) imperative sentences: Critter 592, turn left heading three-three-zero.

The example of advice: Traffic avoided thunderstorm to the north.

The requests can be from the pilot (Request any known conflicting traffic) and from the air traffic controller (Report passing flight level 150). The peculiar feature of these requests is the usage of different words request for a pilot and report for an air traffic controller.

The second category 'sharing information' contains the following communicative functions: information concerning present facts, information concerning the future, information concerning immediate/recent past events, information concerning the past, necessity, feasibility/capacity. All these can be addressed both to the pilot and the air traffic controller. For example,

1. Air Traffic Controller (ATC): Skyfly 102, roger, your expected approach time 35 due traffic.

2. ATC: Are you able to lose 10 minutes on route?

Aircraft (ACFT): Negative, only 7 minutes.

The important part of the radiotelephony communication is managing the pilot-controller relationship that comprises such communicative functions according to the research of J. Melll & C. Godmet: greet/take leave; thank; respond to greeting/leave-taking; respond to thanks; complain; express dissatisfaction; reprimand; apologize; express satisfaction; express concern/apprehension; reassure; encourage. (Mell, Godmet, 2002).

The last category of communicative functions 'managing the dialogue' comprises the following: self-correct; paraphrase; close an exchange; request response; check understanding; check certainty; correct a misunderstanding; read back; acknowledge; declare non-understanding; request repetition; request confirmation; request clarification; give confirmation; give disconfirmation; give clarification; relay an order; relay a request to act; relay a request for permission.

Contextual factors may result in certain functions being more or less "marked" for different attitudes such as politeness, insistence and so on. These markers, which may be lexical ("please") or grammatical ("Could you possibly give me…?"), need to be learned and practiced as well as the language structures for the basic functions. Many communicative functions are paired with one another. That is to say that a given function (e. g. request permission) is commonly adjacent to another given function (e. g. give permission) in the context of an exchange.

The importance of using English verbs in communication cannot be overestimated. In in the context of Aviation they undergo some semantical transformations. It means, that they have specific meaning in professional situations. In table 1 we describe the meaning of standardized verbs according to ICAO documents (Robertson 2008, 15; Vitriak, Omelianenko, 2007).

Table 2: Differences in the meanings of verbs in general English and Aviation radiotelephony

Verb	Specific meaning of the verb
acknowledge	Let me know that you received and understood this message.
affirm	Yes.
approved	Permission for proposed action granted.
break	I hereby indicate the separation between parts of the message.
break break	I hereby indicate the separation between messages transmitted to different aircraft in a very busy environment.
cancel	Annul the previous transmitted clearance.
check	Examine a system or procedure
cleared	Authorized to proceed under the conditions specified.
confirm	I request verification of an instruction. Information. etc.
contact	Establish radio contact with.
correct	True or accurate
correction	An error has been made in this transmission. The correct version is…
disregard	Consider that transmission as not sent.
how do you read ?	What is the readability of my transmission?
I say again	I repeat for clarity or emphasis.
monitor	Listen out on (frequency).
negative	No, or permission is not granted, or your last transmission was not correct.
readback	Repeat it all, or the specified part of this message back to me exactly as received.
recleared	A change has been made to your last clearance and this new clearance supersedes your previous clearance or part thereof.
request	I should like to know, or I wish to obtain.
roger	I have received all of our last transmission.
say again	Repeat all, or the following part, of your last transmission.
speak slower	Reduce your rate of speech.
standby	Wait and I will call you.
wilco	I understand your message and will comply with it.
words twice	Communication is difficult. Please send every word or group of words twice or, since communication is difficult, every word or group of words in this message will be sent twice.
go ahead	Proceed with your message That is exactly right.

There is no doubt that the practical translation of aviation terminology plays a key role in aviation safety. According to the report of the Interstate Aviation committee, the appearance of airlines of CIS states on international airways has resulted in the considerable increase of aviation events and catastrophes due to lack of English language proficiency. One of the main reasons of aviation catastrophes is the insufficient understanding in the process of radio communication between pilots and controllers, improper translation of aviation terms and their transmission through radio communication channels.

4 Conclusions

Thus, the air traffic phraseology is highly context-dependent and is therefore difficult to de-cipher for anyone non interested in the field of aviation. It also uses a specific exchange structure, which is crucial for maintaining smooth communication in a busy airspace. In the interest of safety, indirectness and expressions of politeness are used only on rare occasions, although there is some general familiarity between the pilots and controllers.

The primary purpose of defining the communicative functions is to enable language course planners and teachers to formulate linguistically appropriate objectives for training and testing. While no claim is made for the checklist to be exhaustive, its coverage has been cross-checked against the published results of a number of linguistic or human factors studies of pilot-controller communications.

So, due to the increase in air traffic worldwide, it is imperative that safety standards be strictly adhered to. The research of the professional aviation English terminology is based on the study of the appropriate methods of term-formation, and the proper usage of verbs and their forms. Aviation terminology is still developing; that is why it is more effective to apply all ways of professional translation for full and adequate understanding in the process of pilot-controller's communication.

Based on professional experience and a number of Aviation English research, the author presents the following recommendations for pilots and controllers in their professional communication:

Ask for verification of any ATC instruction about which there is a doubt. Don't read back a "best guess" at a clearance, expecting ATC to catch any mistakes. Sometimes controller(s) can miss erroneous pilot readbacks.

Ask for clarification or the repeat of any unclear transmission. Don't hesitate to ask again. Try to give a precise readback.

Don't expect to "hear what you want to hear". The actual clearance may be different from what you expect because the air traffic situation may change.

Controller silence is not confirmation of a readback's correctness, especially during peak traffic periods. Require verbal confirmation from a controller. Clear understanding between a controller and a pilot is absolutely essential for a smooth and safe flight.

Thus, further researches can be conducted in the aspect of standardization of English and Ukrainian aviation terminology and the development of aviation term system.

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MODES OF SUFFERING IN TOLKIEN'S WORK

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Abstract: The article explores the various modes of pain J.R.R. Tolkien depicts in his Middle-earth stories. Apart from the two classical modes of pain, physical and spiritual, the depiction of which was inspired by medieval heroic and martyr stories, he introduced what I termed as natural pain. Saddened by the negative environmental consequences of the industrial revolution, he presented the concept of the suffering of nature. However, this is not just a passive victim of human destructive behaviour, but is depicted as a live force actively fighting to protect itself from harm.

Keywords: Tolkien, pain, suffering, nature

1 Introduction

As an orphan who suffered an uneasy upbringing, and then a soldier during World War I, J. R. R. Tolkien endured much trauma and suffering in his life. Hence, it would become a significant element in almost all of his fiction works. This paper explores the different modes of suffering depicted in his stories, where he not only juxtaposes the two traditional kinds of pain - physical, and the more grievous spiritual, but based on his anti-industrial views defines another special mode of pain, that of nature, specifically the land, fauna, and flora.

2 Natural pain

Most of Tolkien's stories, particularly those about Middle-earth, are set in war times when pain and suffering is an inevitable part of the lives of all who, to put in Gandalf's words, live to see such times (Tolkien, The Lord of the Rings 51). A laic understanding of the forms of pain is dichotomic, recognizing physical and psychical or spiritual pain. While Tolkien depicts both in his stories and they will be discussed later, now I would like to point out that he put a special emphasis on yet another kind of suffering - natural. This denotes not only the human suffering caused by natural forces, such as the cruel Long Winter in Middle-earth in 2758/2759 third age and the consequent attacks of wolves, famine and plaque or the flooding of Beleriand at the end of the first age; but most importantly, the suffering of nature - the land, fauna, and flora - caused by Man. It cannot be said Tolkien defined it as some new, distinct kind of pain that had not been known in literature

before (in fact, nature's suffering can too be both physical and spiritual), or that it represents an entirely novel approach to the categorization of pain. His use of this concept merely aims to stress out that the suffering of nature is in the context of the destiny of the whole universe equally important as human suffering.

Tolkien inherited his love of nature and particularly of flora from his mother who educated him, besides other things, in botany, to the great annoyance of his later Inklings friends with whom he occasionally used to go for trips in the countryside. While they were eager to have the journey soon over to end it in a hearty discussion over a mug of ale in some cosy inn, he strolled along often stopping to inspect and muse (or even lecture!) about random plants (Carpenter, The Inklings 210). He was much grieved by how rapidly the suburban parts of Birmingham where he spent the happiest childhood days were turning into industrial zones replete with noisy factories with sickly smoking chimneys, and about the exploitation of natural resources in the name of technological progress without re-paying nature due care and protection to make up for "her gifts". No wonder it became one of the major themes of The Lord of the Rings.

The suffering of nature presented in it can be understood to be of two sorts: passive and active. Nature is a passive sufferer when it is being defiled by people or other evil creatures without wreaking revenge on them in the form of natural catastrophes. Such a passive sufferer was the garden of Isengard, once green and fair, but after Saruman started building his war machineries there, the trees were cut and it was

filled with pits and forges (Tolkien, The Lord of the Rings 260). Mirkwood, which used to be a majestic old forest, was soon overrun with evil and grew pitch-dark and stuffy, taken over by giant spiders and poisoned streams after Sauron settled in Dol Guldur (the southern part of the forest). The Dead Marshes contained the rotting bodies of Elves, Men and Orc warriors who mysteriously had not decomposed even three thousand years after their final battle. Another example is the land of Hollin. It once was inhabited by fair Elves, but most of them were killed in the War of the Last Alliance and the remaining then left. Legolas recounts that the trees and grass there do not remember them, but the stones grieve at their departure, for they cared about the land and cultivated it with their semi-magical skills. Not only does the land mourn their loss, but since it has been inhabited by other, wicked creatures, it grew suspicious in their presence. The land is described as unusually silent; when the Fellowship travels through it, there "is no sound for miles about [them], and [their] voices seem to make the ground echo," and Aragorn reports he has a sense of watchfulness and fear there (ibid. 284). This state is not normal; the land obviously suffers, yet not due to physical causes. But why? Whom does it fear? The Fellowship, as it is no longer used to the presence of humanoid beings? Or does it fear its animal inhabitants who serve as Saruman's or Sauron's spies? The later is more likely to be true.

The horror of nature's suffering is highlighted by Tolkien's use of visual imagery. The places under the dominion of evil forces are often described as grey or dark, barren, bouldery, foggy, cloudy or smoky,

and foul-smelling; the mountains sharp as fangs yet broken as if created in some strange movement of the tectonic plates piercing through the top layer as knives; the trees twisted, disfigured, small and leafless as if dead, bitten by the weather. Reeds in the Dead Marches are said to hiss and rattle though there is no wind, and the wind is sighing over the stones in Emyn Muil resembling a breath softly hissing through sharp teeth, both as if in some painful agony. Flowers in the Morgul Vale are luminous with sickly light similar to that of its tower, "[p]aler indeed than the moon ailing in some slow eclipse […], wavering and blowing like a noisome exhalation of decay, a corpse-light, a light that illuminated nothing," and "horrible of shape, like the demented forms in an uneasy dream; and they gave forth a faint sickening charnel-smell; an odour of rottenness filled the air," (ibid. 703-4). This is the result of the Dark Lord's attempt to make living things of his own, but who cannot create, only mock and deform in terrible torment. But most depressing is the depiction of the land of Mordor and the plain at its gate:

Here nothing lived, not even the leprous growths that feed on rottenness. The gasping pools were choked with ash and crawling muds, sickly white and grey, as if the mountains had vomited the filth of their entrails upon the lands about. High mounds of crushed and powdered rock, great cones of earth fire-blasted and poison-stained, stood like an obscene graveyard in endless rows […] a land defiled, diseased beyond all healing. […] Indeed the whole surface of the plains of Gorgoroth was pocked with great holes, as if,

while it was still a waste of soft mud, it had been smitten with a shower of bolts and huge slingstones (ibid. 631, 934).

It was a land that seemed to have suffered for almost its entire existence because of the volcano situated in its centre that covered it whole with lava, fumes, and ashes. And what the volcano had not managed to destroy was finished off by Sauron and his orcs who used all of nature's resources, be it trees, plants or metals, to build and upkeep their strongholds, leaving it dying.

In all of these instances, the land was just a passive victim of its residents. But it was not so everywhere in Middle-earth. There were places where nature revolted against its oppressors. This is what I identify as the active suffering nature. It is embodied by the Ents, the tree shepherds. In them, Tolkien introduces a unique concept of anthropomorphized nature (distinct from the concept of mythical gods who embody the natural forces and whom the primitive societies conceived in an attempt to explain them) that actively seeks to defend or avenge itself. Its activity can have both positive and negative modes of realization. It is positive when nature avenges itself only upon those individuals who have destroyed it, such as the Ents of Fangorn forest who attacked Isengard, Saruman's residence, or the huorns (partially awoken trees) who under the Ents' guidance slaughtered his orc armies near Hornburg. They turned their anger only on the wizard and his servants, since they had chopped down many healthy trees without the Ents' consent, most of them to fuel their furnaces but many of them simply out of malice, and they left them lying in the deforested areas to rot.

A negative approach was taken up by their relatives in the Old Forest at the Shire's border who aggressively avenged themselves upon almost anybody who passed through it. The forest had been there before the hobbits had settled around and started to repress it by building a fence to keep the trees, who are believed to have been always rather unfriendly, out of their villages, which the trees, of course, did not like. The trees there seem to be more alive; they are said to communicate among themselves in strange whispers, occasionally dropping a branch or sticking out a root to hurt those who ventured there, and moving and replanting themselves so as to change the woodland paths to confuse invaders and draw them to the dark centre along the Withywindle river from where evil spreads. They once even planted themselves right by the hedge; consequently, the hobbits in fear cut hundreds of them down and burnt them. Afterwards, the trees grew to hate every creature walking on two legs, especially hobbits, even when they did not threaten them. The source of the forest's anger was mainly the Old Willow tree who tried to drown Frodo in the river and Merry and Pippin inside itself when they fell asleep leaning on its trunk. It wanted to cut Merry in half enclosing him within its crack. This tree seems to be the leader of the whole forest whom the other trees obeyed.

But disregarding its own malice, the Old Forest as much as the Ents of Fangorn were being vengeful only because their trees had been harmed and they wanted to defend what was theirs - their territory, their nature. The idea that nature will pay us back what we deserve based on

what we as mankind give her, because our and her life are closely entwined, is not new. Environmentalists today insist that if we exploit and pollute nature, it will result in a changed climate and increasing frequency of natural disasters, such as floods, tornadoes, droughts, etc. This is the way that nature warns us or punishes us for what harm we do to it. But if, on the other hand, we protect nature and use its resources reasonably, for instance by planting an equal number of new trees in place of felled ones, the climate will stabilize and we will have a healthier world to live in. It is a perfect circle. Tolkien merely continued in the tradition of other writers, for example, the Lake Poets, who were aware of and concerned with this problem since the beginning of the Industrial Revolution. His criticism of Saruman and Sauron's exploitation of nature reveals his strong anti-mechanical, anti-industrial, or, as some commentators have said, even anti-progressivist attitudes. But these attitudes, on the other hand, attract many lovers and protectors of nature and environmental activists among whom The Lord of the Rings has been very popular. Its message is all the more relevant even in this age when climate change enhanced by human inappropriate treatment of nature is becoming critical, Yet, humanity still seems to be unwilling to learn its lesson.

3 "Traditional" modes of pain

3.1 Physical pain

In Tolkien's stories the presentation of physical pain, when considered as the sole source of somebody's suffering, is very general. It appears either as the effect of warfare or of the dominion of a tyrannical ruler, namely Morgoth in The Silmarillion and Sauron in The Lord of the Rings. As a result of war, members of the races on the side of good are hurt or die in battles; orcs, evil wild people, and various monstrous creatures attack, burn and plunder their settlements; as a consequence, many are forced to leave their homes, run into the wild, and live there as beggars, cold, starving, and hunted. Forms of suffering affected by tyrannical rule include imprisonment, torture, military oppression, and slavery. As for the latter, Sauron has not only orcs to serve him but also the Easterlings and Southrons, who preferred to surrender to him than stand against him, holding them in control by threats.

Although all of the aforementioned forms of suffering affect large numbers of creatures, often whole nations, in the stories, their suffering is not so perceptible to the reader. For the most part, it remains in the background; the reader is aware of the context, but it may not make any deep impression on them because it does not directly relate to any of the major characters; save maybe for the scouring of the Shire by Saruman at the end of The Lord of the Rings. Even so, this is because the story is narrated through the hobbits' perspective; the reader grows to see the world through their eyes, and they love their homeland dearly, so the reader too is outraged by Saruman's ruffians' cutting down trees, ruining old hobbit houses and building unshapely barracks, enforcing multitude of absurd laws and restrictions, and putting random, even unknown hobbits to jail. Possibly, the only major character for whom physical pain proved more devastating than any other pain was Merry (as a

matter of fact, he does not experience any grievous spiritual pain, unless his sorrow of almost being left behind in Dunharrow when all his other friends went to war can be counted) when he stabbed the Witch King and hurt his arm and nearly died under the enchantment of his enemy's dark power.

3.2 Spiritual pain

In contrast, the examples of characters who suffer mostly only spiritually are more numerous. One of the stories in The Unfinished Tales depicts the Númenorian woman Erendis who married the prince Aldarion, a great sea voyager. He loved the sea more than anything and suffered greatly when he had to stay on land because he had promised his wife that he would do so. However, he did not keep his word to never return to the sea. While he was voyaging for many years, Erendis suffered when she was left home alone. She was lonely and afraid for him because she loved him. Their incompatible desires resulted in their separation which caused them both (and their daughter) to suffer all the more.

The Lord of the Rings features several spiritually suffering characters: Théoden, whom the deceptive care of his counsellor Gríma brings to a state of illusionary advanced senility; Saruman, when he is cast out of the Wizard's order and his power broken; or the Oathbreakers, the dead Men of Dunharrow whose spirits cannot leave the circles of the world unless they fulfil their oath. Margaret Sinex (160) remarks that after centuries of prolonged spiritual suffering they were now even willing to do so, as is signalled by their occasional visits to the Stone of Erech, the place where they had sworn their oath; but a king who would need their services was not appearing, and that made their agony much the worse.

Another example is Arwen who has to bear the consequences of her choosing a mortal life, which she fully realized only when her husband died. She then had to cope with the pain of losing him, the person for whose love she sacrificed her immortality and gave up her family, and being left behind in the world of Men, where she as an Elf by birth never belonged. Speaking of the Elves, they are resistant to diseases and quickly recover from injuries, but they experience some kind of constant spiritual sorrow. This is especially true of the Noldor who in Middle-earth lived in exile because they had rebelled against the Ainur and were prohibited from returning to Valinor, the Blessed Realm whence they departed. Their other life sorrow arises from their longevity, or precisely from the fact that they are bound to the Earth while it lasts. For thousands of years, they see the world changing while they remain the same and they are grieved by this and by the fact that they cannot escape it (Tolkien, The Letters 236). They do not die of natural causes, but when they experience an extremely grievous spiritual pain or are worn down by the burden of their long life their souls can consciously and deliberately leave their bodies. They literally die of grief, as in the case of Míriel or Lúthien, and this signifies their pain must have been enormous because it is contrary to their nature.

3.3 Physical versus spiritual pain

However, most often physical and spiritual pain are present side by side in a character. This juxtaposition is instrumental in showing that overall, spiritual pain is more grievous and harmful than physical pain. For example, Gríma Wormtongue suffers both physically and spiritually after he chooses to serve Saruman over Théoden. The wizard punishes him severely for failing in the task he had given him. By the end of the story, Gríma is just only a shadow of his former self because Saruman treats him worse than a beast - he beats, kicks, and starves him, mocks him and forces him to do evil things such as killing people. It is hard to tell what hurt him more, the physical or psychological abuse. Probably the latter as it is at the mention of Lotho's murder that he finally loses his temper and slays his abuser.

Also, there is Aragorn, known previously as Strider the Ranger, who spent a great part of his life in the wilderness hunting the enemy's servants and must have been through a lot of hardship. When we first meet him in the story it is a man who has been secretly protecting the unwitting inhabitants of Breeland and the Shire, earning only bad names, mistrust, suspicion, and prejudice in return, and who is in need of friends and a kind word. He is quite upset that he had failed to win the hobbits' friendship on account of his personality, rather than Gandalf's letter. But his greatest spiritual trial is the Beren's fate that lies on him. He too must prove to the father of his beloved Elven maiden Arwen that he is worthy of her by taking up his birthright - the king's throne - because of which he too is for long periods separated from his lover and takes up the life of a ranger in preparation for this.

With Sam it is similar. He experiences a lot of physical pain throughout the journey to Mount Doom; he is worn out, chased by orcs, starved, dehydrated; but he is more pained by seeing his master suffer and being unable to ease it. He also had to put his love for Rosie on hold in order to accompany Frodo. The conflict between his love for Rosie and for his master causes him the greatest spiritual sorrow resulting in his ultimate trial when Frodo leaves for the West, but Sam has to stay with his family. So at the end of the book, where a reader would normally expect characters to live happily ever after, Sam experiences a bitter moment during which his suffering is only beginning.

3.4 Inspiration by medieval literature

In his works, Tolkien seems to promote the approach presented by medieval epic and courtly literature that downplays the seriousness of physical pain in favour of some higher good or important quest. These stories, such as Beowulf, to name one, often depict a valiant hero, a warrior or a knight who is unafraid of physical harm, or even of death. He bravely enters any combat with enemies more powerful than himself and wins them with the help of some divine grace, and at other times he ventures abroad and seeks opportunities to show off his martial skills simply out of boredom. Eventual battle scars only increase his fame; he sees them as the means of his aggrandisement. The great example of such a hero in Tolkien's stories is Túrin, who fearlessly engages in battles. However, he does so in order to numb his sorrow

at the separation from his family, their shaming by an Elf, the deaths of friends he accidentally caused, and his self-imposed life as an outcast. He would not even mind if he died in one to escape the misery of his existence (what in the end he did). All his pain is to a great extent due to a curse put on his father Húrin. In their attitude to pain, Túrin as his son is the proverbial apple that does not fall far from the parent tree. Húrin is imprisoned by Melkor and he too can withstand whatever physical torture, but the cruellest punishment for him is to watch the fates of his children through Melkor's eyes - this vision being distorted by his malice so that their every action seems or is interpreted as much more ill-omened than it in reality was or would be had they followed the advice of their friends.

Similarly, is the case of Éowyn, a Rohirric princess who shared the fighter spirit of her brother Éomer and called herself a shield-maiden, but who was bound by social conventions and familial duties to care for her bewitched-senile uncle-king. She longs to perform great deeds in battles, but instead, she feels "kept in a cage". Even when she finally breaks the rules, rides incognito into the battle of Minas Tirith, kills the Witchking Nazgûl and is almost mortally wounded, she is not satisfied. She would rather die than be again kept behind in a safe place to heal and wait for the doom to come. Her spiritual sorrow is also increased by her unrequited love for Aragorn. Germaine P. Walsh (31) notes that the ultimate cause of her sorrow is her misunderstanding of the purpose of life and thinking that honour, especially the honour won in battles, is the greatest good - a trait common to all Rohirrim.

Further, he raises the question whether her feminine side was not suppressed due to her being raised in an all-male household because her parents died when she was a child, which too must have been a traumatizing experience. So she too, like Túrin, unsuccessfully seeks death in a battle in order to end her spiritual grief.

Éowyn's brother Éomer, on the other hand, does not suffer spiritually as much. He is free to exercise his spirit as a fighter. The only thing that troubles him is the influence of Gríma on his uncle-king and the enemy forces threatening his country - both reasonable causes that would not make him perform reckless acts. Rather, he puts whatever sorrow he may have into a useful activity - fighting the orcs. However, there is one moment when he too experiences a spiritual pain so great that it drives him crazy. It is when he discovers Éowyn's body next to Théoden's on the battlefield and thinks them both dead and he enters a state of frenzy, turning his grief into anger and thirst for death - of his enemies or his own. Walsh, following Tolkien's opinion, is critical of taking such desperate action induced by extreme sorrow. On the other hand, Michael Drout (146-7), while acknowledging that such despair can be irrational and all the more dangerous for rulers of countries (as in the case of Denethor), admits that it does not always have to be wholly evil. Instead, if it is put into a productive use, turning personal pain into an instrument for the service of the people and the cause, it can be almost praiseworthy. He exemplifies this via a particular event in Éomer's life. Éowyn's attack on the Nazgûl can be counted as another instance, both leading to the killing of significant enemies and therefore in the

end deemed as useful and successful acts. Drout argues that "his [Éomer's] sense of responsibility toward his own people overcomes his individual grief." However, I think his exemplary choice unfitting to prove his point, because Éomer's killing frenzy was totally thoughtless. He only thought of death, infecting also all his men with this blind wrath and driving them in no clear formation deep into the ranks of enemies, not thinking about the consequences, which proved almost disastrous. Even when he came back to his senses for a while, he only managed to gather them to one place to fight in formation: "till all fell, and do deeds of song […], though no man should be left," to remember them (Tolkien, The Lord of the Rings 847). Here we see that he did not think of his people as much as he should have; in fact, he only thought of the martial honour which for him, as for his sister, held the greatest value. Actually, Éowyn's killing of the Nazgûl to avenge her uncle-king would be better to illustrate Drout's point.

However, there is only one character in The Lord of the Rings to perfectly fulfil this role - who represents a ruler taking desperate action because of his sense of responsibility toward his own people, and that is Aragorn when going for the last march against the Dark Lord of Mordor. As has been shown earlier, he has a number of grave sorrows, but he does not let them overcome him. He does not act impulsively, driven by his emotions. Instead, all his actions are well-thought through. He is not a typical fearless heroic warrior like Beowulf or Túrin. Although he goes into battles not fearing physical harm or death, it is not because he would hate his life or did not value it. The contrary is true; he knows the value of his life - a royal heir - all too well and appreciates that. But he also knows that there are other, more important values, such as world peace and security, and that the life of an individual or individuals must sometimes be sacrificed to achieve these higher goals and ensure the well-being of his and other free people, even at the price that someone else will rule them instead. And he is not wholly unafraid either. He is concerned with all that could possibly go wrong, and before taking action he prudently these evaluates consequences, sometimes resulting in what seems a desperate and premature choice; as when he dared to look into the Palantír and withdraw it from Sauron's power, causing him to start the attack on Minas Tirith at the same time; or when he marched to fight him at the gates of Mordor with less than 6000 men against millions of orcs. Desperate action, indeed, with 100 % chance of them all dying. But it would be worth it if it could draw Sauron's attention and give Frodo some more time to accomplish his quest, even if they did not know for sure that he was still alive.

Tolkien might have found another inspiration for this approach to the significance of physical versus spiritual pain in the lives of the martyr saints who patiently suffer any physical pain rather than give up their faith or, so to say, their life quest. Often they even volunteer to sacrifice themselves so that someone else can be saved from torture or death. Paraphrasing Franco Manni's (An Eulogy of Finitude) statement about the idea conveyed in The Lord of the Rings, which he derives from what he thinks to be the main idea

of Plato's Gorgias: „it is better to suffer injustice than to do it," (Manni, 2012). the reason is that for them "it is better to suffer deep pains and face deadly dangers" than to turn to the side of evil. This approach is also taken by Frodo. On his journey he was three times physically harmed: cut by a Nazgûl's knife, stung by a giant spider, and his finger was bitten off by Gollum. He was exhausted of travelling, starving and thirsting, and also tortured by orcs while captive at the Tower of Cirith Ungol. But it is not the bodily pain that breaks him; it is the unimaginable psychological suffering he experiences as the Ringbearer. Constantly, his own will has to fight the will of the Ring. Like a martyr he never complains about it; he knows he is doing it for some greater good. But his inner conflict is evident in his outward behaviour:

[…] with every step towards the gates of Mordor Frodo felt the Ring on its chain about his neck grow more burdensome. He was now beginning to feel it as an actual weight dragging him earthwards. But far more he was troubled by the Eye: so he called it to himself. It was that more than the drag of the Ring that made him cower and stoop as he walked. The Eye: that horrible growing sense of a hostile will that strove with great power to pierce all shadows of cloud, and earth, and flesh, and to see you: to pin you under its deadly gaze, naked, immovable. So thin, so frail and thin, the veils were become that still warded it off. Frodo knew just where the present habitation and heart of that will now was: as certainly as a man can tell the direction of the sun with his eyes shut. He was facing it, and its potency beat upon his brow (Tolkien, The Lord of the Rings 630).

The struggle is enormous and becomes worse the closer he comes to completing his quest. By the time he reached Mount Doom he was so psychically spent that he did not have enough strength left for physical movement. He was only crawling. At times his "left hand would often be raised as if to ward on a blow, or to screen his shrinking eyes from a dreadful Eye that sought to look in them. And sometimes his right hand would creep to his breast, clutching, and then slowly, as the will recovered mastery, it would be withdrawn." His mind was so anguished that he felt like "naked in the dark" with "no veil between [him] and the wheel of fire [the Ring]" which he kept seeing even with his waking eyes (ibid. 935, 938).

The temptation was so big that in the end it broke his spirit and he failed to destroy the Ring out of his own will. While it would seem that the undoing of the Ring would end all his suffering, the opposite is true. As Tolkien wrote in letter 246 (Tolkien, The Letters 327-8), it was only for a while, immediately after the Ring's undoing, that he felt free and happy because he expected to die amidst the volcanic destruction. However, he was miraculously saved and soon started to feel guilty for failing in his quest. Back in the Shire he fell ill on every anniversary of his three greatest physical injuries, but more than by his long-healed wounds or the nightmare memories of past horrors, he was pained by unreasonable self-reproach for not being able to do what he had been chosen for, because he grew addicted to the Ring, and regret about the Ring's destruction at the same time. Tolkien explained: "he saw himself and all that he done as a broken failure.

[…] That was actually a temptation out of the Dark, a last flicker of pride: desire to have returned as a 'hero', not content with being a mere instrument of good. And it was mixed with another temptation, blacker and yet (in a sense) more merited, for however that may be explained, he had not in fact cast away the Ring by a voluntary act: he was tempted to regret its destruction, and still to desire it." (ibid.) As a result, this unending spiritual suffering was the reason why he had to leave Middle-earth in the uncertain hope for healing in the Western Lands.

Frodo's counterpart in the story is Gollum. He, like Frodo, grew up as an orphan, not favoured by most of his remaining relatives (I explored the sorrowful effects on Gollum caused by the contempt of his family in my diploma thesis (48). I assume that his relatives were probably unable to relate to him, being an orphan, and did not show him much love. Hence, he preferred solitude and strange activities (searching for the roots of things underground), which only led to a greater misunderstanding and scorn from his relatives). When he murdered his friend Déagol for the Ring and started using it for malicious purposes, his relatives disliked him even more. To his sorrow, they shunned and kicked him (Tolkien, The Lord of the Rings 53) and eventually expelled him from their clan. Afterwards, he took to living deep under the mountains where his only companion was the Ring. How it tempted Gollum's mind is unknown, but Gandalf remarks that in the 500 years while he owned it the torment became almost unbearable; he loved and hated the Ring simultaneously (ibid. 55), yet could not get rid of it

because he was obviously addicted to it. Apart from that, he led a miserable unnaturally prolonged life in the dark underground, starving or having only orcs and other unnamed evil creatures to eat, and his body was disfigured. It is hard to tell whether this was more a cause of physical or psychological suffering. But most grievous for him was the loss of his precious Ring to Bilbo. The separation from it grieved him so much that in order to get it back he dared to venture out of his hiding and face his other two enemies, the Sun and the Moon, whose light hurt him physically. Later he was captured and tortured (probably both physically and spiritually) in Mordor, but for some reason he was much more pained at the memory of the Elvish prison, though in it he was treated much more tenderly. The mere touch of Elvish products, for instance, a rope or the lembas, hurt him; spiritually rather than physically. The last addition to his internal struggle was the conflict between his love for the Ring and for Frodo as depicted in the arguments between his old Sméagol-self and his evil Ring-enhanced alter-ego. After all that he had suffered on both levels, the breaking point for him was indeed of a spiritual nature - he was hurt by Sam's disbelief in his innocent intention to merely pat Frodo instead of killing him or robbing him of the Ring.

4 Conclusion

In conclusion, all the above-mentioned instances show that spiritual suffering is more grievous and impactful than physical. This is because bodily wounds can be medically treated and healed, but spiritual hurts are more damaging to one's

personality. It can lead to depression or other psychological disorders (e.g. Gollum), disrupt personal integrity, affect and alter behaviour (Frodo) or the whole mindset and personality, drive people crazy and make them wish for the termination of one's life (Túrin, Éowyn). As Tolkien's friend Lewis explained in The Problem of Pain (78), drawing on the ideas of Thomas Aquinas, pain as such is in a certain sense actually beneficial because it indicates that there is something wrong in our lives; that there is some evil contrary to our well-being present. For example, when you touch something burning hot the nerve sensation in your hand signalizes that there is something threatening your health and you should withdraw your hand. But with spiritual pain it is not always so easy, for sometimes the circumstances that cause it cannot be changed by his own endeavour; one is trapped by it, such as in the case of people who have been psychologically abused, bullied, or heart-broken.

Of course, sometimes physical pain, when it is extreme and unceasing, can cause people to be driven mad. Lewis held the same view. He claimed that it is unlikely for a man to lose self-control and become irrational when he suffers only short attacks of pain, but when it is long-lasting, it becomes unbearable (ibid. 101). But more than by the physical pain itself it is caused rather by the awareness that it is impossible to escape it or that it is undeserved; so ultimately the cause of madness is psychological, too. And this, though less dramatic, is harder to bear, and attempts to conceal it only increase the burden (ibid. 102). So it requires a really strong personality to endure it unchanged.

This view of Tolkien was presumably also inspired by his experiences in World War I. Like Tolkien, many soldiers came back from the battlefront without greater physical injuries. Nonetheless, they were unable to return to their former lives and enjoy themselves because they were haunted by horrific battlefield visions in their dreams and memories. Even Tolkien admitted having such a pessimistic side (Peter Kreeft (142) observes that Tolkien was actually an optimist by conviction rooted in his faith). He used to have his dark periods when he was depressed, and in such times he even neglected his faith, the primary source of his hope in a better future. But his message is still relevant in current times of relative peace when people have more time to ponder about what fulfils them spiritually, and it shows that many are still dissatisfied with their lives and feel frustrated despite lacking nothing materially. It is because they, like Éowyn, either misunderstand the purpose of their lives or cannot find their true calling, or like Frodo feel guilty for not living up to the expectations of others. Apparently, Tolkien meditated upon the impact of spiritual suffering long before it became the concern of scientific research.

Acknowledgement

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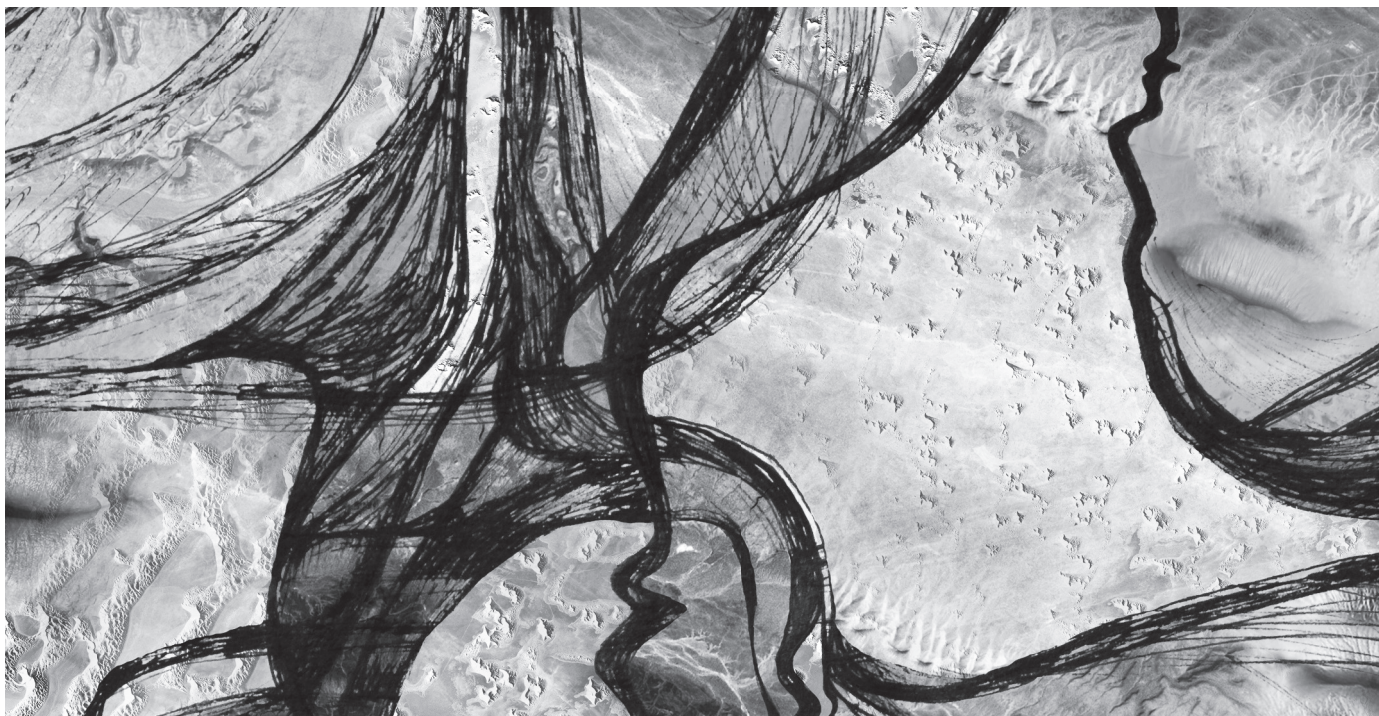Constantine the Philosopher University in Nitra

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Book Review

Metruk, R. A Concise Introduction to General American Pronunciation: Segmental

Throughout Europe, the BBC pronunciation, aslo known as Received Pronunciation (RP), is the standard for students learning English as a foreign language (EFL). R. Metruk explains that this "variety of pronunciation was traditionally used by BBC announcers and newsreaders" (pg. 13) in England, which clarifies the term. Although this pronunciation should be more easily comprehensible than some of the various dialects spoken thoughout Britain, Metruk explains that it may not be so practical for a student to learn since only 3¬¬¬% to 5% of the population of the British Isles speaks it, so EFL students will rarely communicate with an RP-speaking native speaker (pg. 14). The General American (GA) pronunciation however, has many advantages, including the fact thast Europeans mix more with Americans than with British people and that the sound system is somewhat more simple than the BBC accent. Citing Szpyra-Kozlowska, Metruk says that "The GA has gained popularity due to the influence of movies, music, television, sports, the Internet, and other media" (pg. 14), therefore making it attractive for learners. Metruk also explains all of the various accents and pronunciations along with an introduction to phonetics and phonology in the first chapter, which serves as a general introduction to the book.

The second chapter focuses on speech production and gives an overview of the respiratory, phonatory, and articulatory systems and how they are used in speech production. Diagrams of the larynx and glottis are shown to help the reader understand the difference between voice and voicelessness. When Metruk describes the articulory system, he incorporates an image of where everything is located and distinguishes the use of various articulators, such as the lips, the tongue and teeth. Chapter three concentrations on the vowels of English while the focus of chapter four is on the consonants. These chapters go over the articulation, voicing, and positions of the oral cavity, including the use of pictographs. For example, on pg.27, the reader will view the differences between rounded, spread and neutral lips which is vital for pronouncing vowels. Charts comparing the vowels of BBC and GA pronuncation are present, which help the reader understand the differences between these pronunciations. Metruk gives advice to Slovak learners of English using various examples: "Slovak speakers have to be careful to differentiate between [v] and [w] in word pairs wuch as vest [vest] – west [west]" since they can lead to problems in fluency (pg. 43).

Chapter 5, titled "Some Remarks on Teaching Pronunciation" gives advice to teachers in teaching pronunciation. In terms of conditions for successful learning, Metruk suggests that "three requirements have to be fulfilled if an individual wants to learn a foreign language effectively: exposure, output and motivation" (pg. 51). He then goes into explaining the process of objectives of teaching pronuncation and the importance of dictionaries, suggesting which dictionaries can be used. The sixth chapter targets words that are most often mispronounced by Slovak EFL learners, teaching them the proper pronunciation of the words. Finally, chapter seven is an English-Slovak dictionary of the phonological terms used throughout the book, complete with the GA pronunciation.

Overall, the book is simple to use for both experts in the field of phonology and those with minimal knowledge. Before the preface, there is a list of helpful abbreviations and a list of symbols that the reader can always refer to. Every chapter is completed with a list of review questions highlighting the significant aspects of each chapter. In the back of the book, there is a key to the transcription exercises, whenever one of the review questions asks to transcribe various words using the GA accent. This book should be extremely helpful for both teachers and students alike, interested in teaching and learning GA pronunciation, and as exemplified in the book, this pronunciation is becoming more and more attractive to EFL learners.

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