

Proceedings of the 9th International Conference on Greek Linguistics

29–31 October 2009
University of Chicago
Chicago, Illinois

Edited by
Katerina Chatzopoulou
Alexandra Ioannidou
Suwon Yoon

Πρῶτον δεῖ θέσθαι τί ὄνομα καὶ τί ῥῆμα,
ἔπειτα τί ἐστὶν ἀπόφασις καὶ κατάφασις
καὶ ἀπόφανσις καὶ λόγος.
Ἔστι μὲν οὖν τὰ ἐν τῇ φωνῇ
τῶν ἐν τῇ ψυχῇ παθημάτων σύμβολα
καὶ τὰ γραφόμενα τῶν ἐν τῇ φωνῇ,
καὶ ὥσπερ οὐδὲ γράμματα πᾶσι τὰ αὐτά,
οὐδὲ φωναὶ αἱ αὐταί·
ὧν μέντοι ταῦτα σημεῖα πρῶτων,
ταῦτά πᾶσι παθήματα τῆς ψυχῆς,
καὶ ὧν ταῦτα ὁμοιώματα
πράγματα ἤδη ταῦτά [...] *ἐστὶ δέ, ὥσπερ ἐν τῇ ψυχῇ ὅτε μὲν νόημα
ἄνευ τοῦ ἀληθεύειν ἢ ψεύδεσθαι
ὅτε δὲ ἤδη ᾧ ἀνάγκη
τούτων ὑπάρχειν θάτερον,
οὕτω καὶ ἐν τῇ φωνῇ·
περὶ γὰρ σύνθεσιν καὶ διαίρεσιν
ἐστὶ τὸ ψεῦδος τε καὶ τὸ ἀληθές.
τὰ μὲν οὖν ὀνόματα αὐτά καὶ τὰ ῥήματα
ἔοικε τῷ ἄνευ συνθέσεως καὶ διαιρέσεως νοήματι,
οἷον τὸ ἄνθρωπος ἢ λευκόν,
ὅταν μὴ προστεθῇ τι·
οὔτε γὰρ ψεῦδος οὔτε ἀληθές πο·
σημεῖον δ' ἐστὶ τοῦδε·
καὶ γὰρ ὁ τραγέλαφος σημαίνει μὲν τι,
οὕτω δὲ ἀληθές ἢ ψεῦδος,
ἐὰν μὴ τὸ εἶναι ἢ μὴ εἶναι προστεθῇ
ἢ ἀπλῶς ἢ κατὰ χρόνον.
Ὅνομα μὲν οὖν ἐστὶ φωνὴ σημαντικὴ
κατὰ συνθήκην ἄνευ χρόνου,
ἧς μηδὲν μέρος ἐστὶ σημαντικὸν κεχωρισμένον·
ἐν γὰρ τῷ Κάλλιππος τὸ ἵππος
οὐδὲν καθ' αὐτὸ σημαίνει,
ὥσπερ ἐν τῷ λόγῳ τῷ καλὸς ἵππος,
οὐ μὴν οὐδ' ὥσπερ ἐν τοῖς ἀπλοῖς ὀνόμασιν,
οὕτως ἔχει καὶ ἐν τοῖς πεπλεγμένοις·
ἐν ἐκείνοις μὲν γὰρ οὐδαμῶς
τὸ μέρος σημαντικόν,
ἐν δὲ τούτοις βούλεται μὲν,
ἀλλ' οὐδενὸς κεχωρισμένον,
οἷον ἐν τῷ ἐπακτροκέλης
τὸ κελῆς, τὸ δὲ κατὰ συνθήκην,
ὅτι φύσει τῶν ὀνομάτων οὐδὲν ἐστίν,
ἀλλ' ὅταν γένηται σύμβολον·
ἐπεὶ δηλοῦσί γέ τι καὶ οἱ ἀγράμματοι ψόφοι,
οἷον θηρίων,
ὧν οὐδὲν ἐστὶν ὄνομα [...] *Ῥῆμα δὲ ἐστὶ τὸ προσσημαίνον χρόνον,
οὐ μέρος οὐδὲν σημαίνει χωρίς·
ἐστὶ δὲ τῶν καθ' ἑτέρου λεγομένων σημεῖον.
λέγω δ' ὅτι προσσημαίνει χρόνον,
οἷον ὑγίεια μὲν ὄνομα, τὸ δ' ὑγιαίνει ῥῆμα·
προσσημαίνει γὰρ τὸ νῦν ὑπάρχειν.**

Table of contents

Note of the organizers.....	5
Editors' note	6
Table of contents.....	i

Phonetics/Phonology

1. Anthi Chaida, Marios Fourakis and Sofia Loui, The role of intonation for the perception of sentence types in Greek	7
2. Andreas L. Katonis, The contribution of Strength Phonology to the Greek Language	17
3. Elina Nirgianaki, Anthi Chaida and Marios Fourakis, Temporal characteristics of Greek fricatives	25
4. Athanasios Tsiamas and Eva Kehayia, Does stress matter? A study of stress related priming effects on Greek compounds	34

Morphology

5. Artemis Alexiadou (invited speaker), Remarks on the morpho-syntax of code-switching	44
6. Elizabeth Mela-Athanasopoulou, The function of semantically motivated suffixes in gender inversion of Modern Greek derivatives	55
7. Eleni Orfanidou, Matt Davis and William Marslen-Wilson, Is there a difference between pairs like theoro/theoria, pino/poto, fetos/feta? Only in the long term	63

Lexicology/Lexicography

8. Βασίλειος Αργυρόπουλος και Δημήτριος Μιχελιουδάκης, **Οι Συντακτικές Πληροφορίες στη Νεοελληνική Λεξικογραφία**.....77
9. Zoi Gavrilidou, **The development of word definitions in Greek preschoolers**.....88
10. Georgios Papanastasiou, **The preverb *ἀπό* in Ancient Greek**.....97
11. George J. Xydopoulos, Anna Iordanidou and Angeliki Efthymiou, **Recent advances in the documentation of Greek slang: The case of www.slang.gr**.....112

Syntax

12. Stergios Chatzikyriakidis and Ruth Kempson, **A Dynamic Account of the Person Case Constraint in Greek**.....124
13. Evangelia Daskalaki, **(Mis)Matches in Greek Free Relatives**.....139
14. Richard Faure, **Are Some Indirect Interrogatives Free Relatives Used as Concealed Questions**.....154
15. Kleanthes K. Grohman and Elena Papadopoulou **A puzzled look at properties of *wh*-in situ in Cypriot Greek**.....165
16. Alexandra Ioannidou, ***APO*calypse Now: Unveiling the syntax of causative *APO***.....181
17. Despina Kazana and Maria Flouraki, **Disjunctive Agreement in Modern Greek**.....192
18. Mikko Kupula, **On Experiencers and Goals in Modern Greek**.....202
19. Natalia Pavlou, **Flavours of *mbu* in Cypriot Greek**.....214
20. Christos Vlachos, **A note on the anaphoric traits of sluicing**.....227

Syntax/Semantics

21. Dimitra Papangeli and Alice ter Meulen, **Focus reflexives, light verbs and causal entailments**.....246
22. Elizabeth Pratt, **I Want You To Focus! Quasi-Exceptional Case Marking and the subjunctive clause in Greek**.....263
23. Natasha Todorovich, ***da* in the Subjunctive and Indicative Complements**.....274

24. Maria Tzevelekou and Vicky Kantzou, On Narrative Future	288
25. Suwon Yoon, Metalinguistic comparatives from Greek to Korean	298

Semantics/Pragmatics

26. Argiris Archakis, Maria Giakoumelou, Dimitris Papazachariou and Villy Tsakona, On prosody and humour in Greek conversational narratives	312
27. Maria Chondrogianni, The Pragmatics of the Modern Greek modal particles <i>θα, να, μη(ν)</i> and <i>ας</i>	322
28. Θανάσης Νάικας και Τζίνα Καλογήρου, Τυπολογία του οξύμωρου	332
29. Eleni Valma, Well yes, but...	347

First/Second Language Acquisition

30. Katerina Alexandri, Teaching metaphorical color expressions in Modern Greek	355
31. Frieda Charalabopoulou, Computer-Assisted (Greek) Language Learning: state-of-the-art, potentials and perspectives	363
32. Kleopatra Diakogiorgi and Georgia Tassiopoulou, The development of spelling production and orthographic awareness in young Greek spellers	372
33. Penelope Kambaki-Vougioukli, The fuzzy area of songs in the process of teaching Greek as a foreign/second language: 'Ελα, στην παρέα μας, φαντάρε!'	383
34. Manolis Koskinas, Students' beliefs about vocabulary acquisition strategies of successful learners	394
35. Αικατερίνη Πάππου-Ζουραβλιόβα, Η διδασκαλία της ελληνικής γλώσσας ως ξένης σε ρωσόφωνους Έλληνες της Μαριούπολης (ΝΑ Ουκρανία)	405
36. Marina Tzakosta, L1 transfer in L2 word formation	416
37. Marina Tzakosta and Irimi Koufou, Perceptual asymmetries affecting cluster production in Greek L2: the case of CL and CC clusters	428

Historical linguistics/Dialectology

38. Efrosini Deligianni, Modern Greek word order in the process of syntacticization: preliminary evidence from Late Byzantine and Early Modern Greek	440
---	-----

39. Chryssoula Karantzi, Literary dialects and dialectal literature	456
40. Nikos Liosis, Auxiliary Verbs and the Participle in the Tsakonian Dialect: Towards a Periphrastic Verbal System	469
41. Dionysios Mertyrís, Case syncretism in the personal pronouns of Medieval Greek: the loss of the genitive plural	480
42. Dimitris Michelioudakis, Active vs. Inactive Inherent Case features. Evidence from three Greek varieties and diachronic implications	492

Sociolinguistics/Contact Linguistics

43. Anna Anastassiadis-Symeonidis and Katerina Chatzopoulou, Why does a language borrow suffixes? The case of Greek and Latin	505
44. Polyxeni Intze and Nikolaos Mathioudakis, Investigating the fuzzy areas of accuracy and confidence of muslim pupils-learners of Greek as Second Language in Thrace Greece	517
45. Christina Katsarou, Nikolas Stogios and Theodora Tsiagakani, Attitudes towards the Greek language and the Greek culture, two case studies of Greek immigrants' students in Greek Language Classes in Belgium	524
46. Nikolaos K. Mathioudakis, The fuzzy areas of <i>accuracy</i> and <i>confidence</i> while guessing the idiosyncratic vocabulary of Nikos Kazantzakis' 'ΟΔΥΣΣΕΙΑ'	538
47. Emma Mileva, Definite article switches in the speech of Bulgarian/Greek bilinguals	549

Computational Linguistics/Corpus Linguistics

48. Zoi Gavrilidou and Penelope Kambaki-Vougioukli, Phonological description of the Greek-speaking Children Corpus (GSCC)	559
49. Voula Giouli, Evi Marzelou, Prokopis Prokopidis and Maria Zourari, Language Technologies customized for processing Greek textual Cultural Heritage data	569
50. Tita Kyriacopoulou, Claude Martineau, Olympia Tsaknaki, Eleni Tziafa and Rania Voskaki, Automatic Processing of technical texts in Modern Greek: Term Annotation	578
51. Prokopis Prokopidis, Elina Desipri, Haris Papageorgiou and George Markopoulos, TimeEL: Recognition of Temporal Expressions in Greek texts	588
52. Marietta Sionti, Comparing treebanks	596

The fuzzy areas of accuracy and confidence while guessing the idiosyncratic vocabulary of Nikos Kazantzakis' 'ΟΔΥΣΕΙΑ',¹

Nikolaos K. Mathioudakis
Democritus University of Thrace
nmathiou@helit.duth.gr

1 Introduction

One of the most interesting issues in education diachronically is the familiarization of pupils with literature, both national and international. We believe that if our pupils get bored or tired when dealing with literature, one of the main sources of their boredom might be their linguistic incompetence. Consequently, it would be interesting to investigate whether and to what extent they can understand the actual language of an author and his poetic grammar. As Peirce (1931) claims, nothing is a sign unless it is interpreted as a sign and if this is true for everyday language, this is more so for literature and poetic grammars created by the authors. Nikos Kazantzakis is a modern Greek author of international range, yet his idiosyncratic use of language and his talent to create his own words based on the dialect of Crete could be a real burden not only for young pupils but for mature readers too.

2 Research background.

There are quite a few researches about the role of language², and lexis more specifically, in poetry. One of the most prominent is the research referring to Ektoras Kaknavatos' poetry (Argyropoulou 2003) which tries to characterise the poetry of Kaknavatos by studying each word linguistically.

As for Kazantzakis, there are not many specific researches concerning his poetic language, at least not to our knowledge. There is, of course, Pantelis Prevelakis' work, *The Poet and The Poem of Odyssey* (1958), which is general and still too academic while other linguistic works about and on Kazantzakis language specifically include the following: *Kazantzakis' Language* of Nikolaos Andriotis (1959), *KAZANTZAKIS and the Linguistic Revolution in Greek Literature* of Peter Bien (1972), *Kazantzakis and Language* of Vassileios Mandilaras (1987), *The Language of Odyssey of N.Kazantzakis* of Eleftheria Giakoumakis (1982) and *Zur Sprache der Odyssee von Kazantzakis* of Alexander Sideras (1983).

2.1 Strategic competence of the reader and accuracy of guesses

Strategies in reading (or processing strategies) are one of the most interesting issues which have received a lot of attention over the past three or four

¹ We want to respect the orthography of the author who wrote the title of his epic poem *ΟΔΥΣΕΙΑ* (Καζαντζάκης 1938) with only one «Σ» in the first edition. That is why we follow the same orthography of the poem in the whole paper.

² Μπαμπινιώτης (1991) and Χαραλαμπίκης (2001).

decades. What strategies do pupils employ when faced with unknown vocabulary? Do they guess from surrounding context, do they analyze the words, do they ask an authority? In other words, what are the factors that affect their guessing? Does educational system encourage in one or another way of text approach? Furthermore, the assessment of *accuracy* of guesses is a quite challenging job because there might be more than one correct answer. If this is so in everyday communication, it is even more so in literature, in which reader's subjectivity is a dominating factor. We usually consider as accurate the answer which has given the same meaning as the received message and, in case of reading, we consider the reader that has achieved the above as a successful reader. However, in literature, we could not characterize something as correct or wrong so easily. Nevertheless, reading comprehension is a multi-level task. Thus, there is not an absolutely accurate response, as we cannot usually ask the author about intended meaning. Even more so, we usually identify as correct the meaning that is socially acceptable. Besides, one should keep in mind that *accuracy* might be affected among others by the reader's linguistic, strategic and pragmatic competence; factors which make their guesses even more subjective and difficult to be judged.

2.2 Confidence in one's guesses

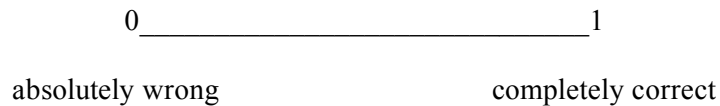
Nonetheless, *accuracy* of guesses is not the only factor that needs evaluation when investigating successful reading. Another parameter, which is not normally measured, concerns readers' *confidence* that they have guessed right. *Confidence* is very important because if readers do not trust their own guesses, they will easily give up their attempt and stop reading.

Consequently, successful reading does not simply involve use of processing strategies (in reading) but it might need to be reinforced by readers' *confidence* in the results of their strategy use. *Confidence* in one's strategic competence should play an important role, first in the guessing process, which is instant communication with the author (or the speaker) and then, in the long run, in actual learning from his/her own guesses and experience. *Confidence* in one's own guesses has been investigated by Kambakis-Vougiouklis P. (1990, 1992, 1993, 1995) and by Intze, P. (2009) and the results reveal higher levels of *accuracy* for female subjects than males, yet lower *confidence* for females than males; to be stressed that, all the above studies deal with learners of Greek as a Second/Foreign language. Evaluation of guesses is a rather subjective process as it is affected by a number of predictable and unpredictable factors. Seldom could there be only one correct answer for a specific question. If this is so in everyday life, it is even more so in literature. Reading and understanding literature is actually a fuzzy process as nothing could be taken for granted.

2.3 Fuzziness

In our attempt to overcome the subjectivity of readers' answers, we resorted to the *Theory of Fuzzy Sets* (Zadeh 1965). This theory has been used by linguists, it actually started from linguistics; however, it has a massive application in computers and electronics. We feel that we could make a good use of it in

order to interpret subjectivity in a mathematical way. This theory gives us the chance to divide the related answers on a continuum $[0,1]$ instead of having just a polar ‘*correct –wrong*’, we could have a number of answers in between the two poles. It is as if we created a grey zone between black and white. In other words, while evaluating the answers, the teacher could place the answers on the continuum, closer to the one or the other pole, accordingly. This graphically is as follows:



Confidence is also characterized by fuzziness as readers may guess the correct word, but they are not absolutely sure because certainty normally reflects our own opinion. In fact, *confidence* is a subjective *accuracy*, because it is an emotional transcription of lexical guessing. *Confidence*, among others, might be influenced by gender and maturity of readers, as well as their contact with the language.

2.4 Scale or Bar?

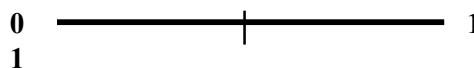
The escalation of a variable, such as *accuracy* or *confidence*, depends both on its nature and on the researcher’s judgement. Decisions of this kind are difficult to be made in cases such as the compilation of questionnaires to be used in linguistic and other research. There are definitely certain scales which are preferred to others, such as the 5-grade Likert scale:

*I completely agree, I rather agree,
I am somewhere between, I rather disagree, I completely disagree.*

This type of scale is characterised by certain elements-rules normally identified in every step of the scale. That is to say, they pinpoint a very positive beginning and a very negative end. However, the most difficult part is partition and where exactly the limits of the actual partition lie. The problem of discrimination of those categories is quite serious for the researcher but it is even more so for the subjects of the research, who might need tedious explanations and, finally, miss the point of the research.

In order to minimize such risks Vougiouklis and Kambakis-Vougiouklis (2008), based on the fuzzy theory, introduced a new statistical tool, ‘*the bar*’, as an alternative to the usually used Likert scales.

Proposition: *in every question of a questionnaire the scale could be replaced by the ‘bar’, whose two poles are defined by 0, on the left, and 1 on the right.*



The participants, instead of the usual checking of one grade explicitly specified on the scale, will have to 'cut' by a vertical line the continuum space at any point they think expresses best their answer to the specific question.

There are certain advantages in using the Bar instead of the Scale, such as avoiding time consuming explanations as for the difference between the grades and having the subjects start the filling in process straight away. Moreover, it makes the researcher's job easier at the level of processing the results as the researcher can decide how many discriminations she/he wishes and, even more, she/he can try different discriminations. Such a process gives the researcher a scientific advantage as she/he can easily investigate parameters she/he possibly had not thought of before.

3 Purpose and rationale

Given the lack of previous research in Kazantzakis' work associated with readers' *accuracy* and *confidence*, we thought it would be interesting to investigate if and to what extent Greek pupils of High School are able to understand Kazantzakis and his language. We are aware of the risks such an investigation involves, so we considered very carefully the research tools and organization of the venture. If such a research is risky for any author, it is even more for Kazantzakis and especially his *OΔΥΣΣΕΙΑ*, whose main characteristic is words that cannot be easily found in any dictionary of the diachronic Greek language. Of course, they are made up from existing morphemes, mainly from the dialect of Crete but they are not normally used, even by the speakers of the dialect. Consequently, it is very important for the reader(s) to make use of the appropriate strategies in order to overcome the difficulty.

Furthermore, we thought that such an investigation using *the bar* for both readers' self evaluation and our own evaluation would be a real challenge. So we conducted a series of experiments: pilot studies. Our **first pilot study (pilot study I)** research was with the First Year's students of Department of Greek Literature of Democritus University in Thrace and we found that on *accuracy*, the students gave more precise answers by guessing than by the multiple choices, which was not expected; thus this reinforces the theory that guessing in reading is an important strategy. Concerning their *confidence*, the students were more confident on the multiple choice answers than on guessing process, fairly enough. The differences of the results between subjects were not statistically significant but female subjects were less confident than male.

The second pilot study (pilot study II) is going to be presented in this piece of research:

4 The research

4.1 Hypotheses

We expect the pupils to be more accurate and more confident on multiple choice questions than on inferencing/guessing process, where they should have to do everything by themselves. We also expected female subjects to be more accurate than the male ones on lexical guessing; however, we expected male subjects to be more confident than female, according to Intze (2009) and Mathioudakis and Kambaki (2009) results (*ibid*). Besides, we want to

investigate if parents' education and reading literature would affect the *accuracy* and the *confidence* of our subjects.

4.2 Method

4.2.1 Subjects

Our second pilot research was applied on the 2nd class of two High Schools in different areas of Crete. The first school is in Heraklion City, i.e. a typical urban middle-class school, and the second one is in Agia Varvara, a village near Heraklion, where children work in the farms. We would like to compare the results of our investigation with a limited number of high-school pupils, as our research concerns this age group. We hope that by participating in experiments of this type, young pupils gain knowledge different from that they gain via conventional tuition.

4.2.2 Materials and tasks

We randomly chose the Fifth Rhapsody of *OΔYΣΣEIA* by Nikos Kazantzakis which takes place on the island of Crete as we thought that this rhapsody might have an individual idiosyncratic tone because it describes the Cretan civilization.

While reading the rhapsody, we selected some words which were interesting in terms of their composition and their meaning. After an especially careful research, we finally came up with twenty (20) words to be used in the questionnaire, from different parts of the text. In an attempt to find distracters of the meanings on multiple choice questions, we gave to the 3rd Year students of our Department the words without any text in order to make them guess what these might mean.

4.2.3 Design

In the course of designing the research, we divided our variables into independent and dependent ones. The dependent variables (DV) were (a) *accuracy* of guesses and (b) *confidence* on the part of the subjects that the guess they had made was correct to some extent. The independent variables (IV) were:

(a) The experimental variables: questions regarding vocabulary. The first ten (10) questions were multiple choice questions and students had to circle the correct answer between three given meanings. The following ten (10) questions were free guessing. Namely, the pupils had to imagine the meaning of certain words by searching all the clues, the context, the analysis of the word, the correlation with other words etc., in other words looking for internal and external cues, before reaching a decision.

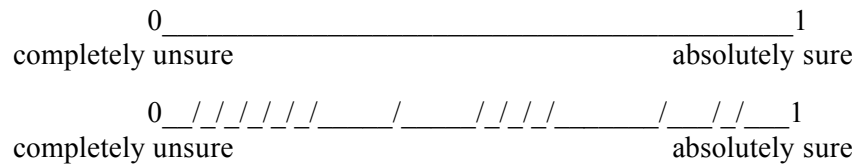
(b) The subjects' variables: (i) gender, (ii) languages or dialects which they speak or understand, (iii) parents' education, (iv) information about how often read literature.

4.2.4 Procedure

The students formed two (2) schools-groups. On the whole, we chose to investigate twenty (20) words; the time allowed to the students to complete the

questionnaire, was only thirty minutes (30'), as it was considered to be enough according to pilot study I. Within specified time, subjects were expected to answer every question and also specify their *confidence* on the bars provided.

After the subjects had made their decision about the meanings of the specific items in question, they had to specify how sure they were that they had guessed right on a continuum [0,1], where 0=completely unsure and 1=absolutely sure. They were actually instructed to 'cut' the continuum at any point they felt it represented their judgement at that moment, as shown in the graphics below:



4.2.5 Scoring of accuracy and confidence

- a) The second phase of the study was the scoring of *accuracy* and we decided to apply the following plan:
 - (i) For multiple choice answers we had a 2-grade scale: Zero (0) **and** Four (4).
 - (ii) For guessing answers we had a 5-grade scale: Zero (0) **to** Four (4).
- b) As for *confidence*, after receiving the students' responses, we decided to divide the continuum/bar for *confidence* into five (5) parts with a fuzzy-score scale between Zero (0=I am extremely unsure) to Four (4=I am absolutely sure). This does not mean that we cannot make a different division in future in case we need more detailed differences, when we will decide to have six, seven, eight or more parts; similarly we could have only three divisions, in case we will need a more general picture.

At this point we should make it clear that subjectivity from both the part of the subjects and the researchers is difficult to avoid. We also consider both *accuracy* and *confidence* as *fuzzy areas* (Zadeh, 1965) as the criteria used to define them cannot be strictly defined. That is the reason why in many instances we consider more than one answers as correct.

5 Results

5.1 Results Interpretation Using the Bar

Firstly, we scored the answers and we draw them on the bar. We saw that there are not significant differences between the answers of boys and girls of the two schools. That's why we made a bar for accuracy and confidence results separately for boys and girls, in order to compare the answers of boys

and girls in both types of questions (multiple choice and guessing questions). The results graphically are as follows:

(a) Accuracy results

- (i) Boys: Two boys were almost wrong, twenty-three boys were between correct and incorrect and six boys were almost correct.

_____ // _____ // (23) // _____ // (6) // _____

absolutely wrong

absolutely correct

- (ii) Girls: Three girls were almost wrong, thirty-five girls were between correct and incorrect and twenty-seven girls were almost correct.

_____ // _____ // (35) // _____ // (27) // _____

absolutely wrong

absolutely correct

(b) Confidence results

- (i) Boys: Two boys were rather unsure, twenty-two boys were between sure and unsure and seven boys were reasonably sure.

(ii) _____ // _____ // (22) // _____ // (7) // _____

absolutely unsure

absolutely sure

- (iii) Girls: Eight girls were rather unsure, forty-two girls were between sure and unsure and fifteen girls were reasonably sure.

(iv) _____ // (8) // _____ // (42) // _____ // (15) // _____

absolutely unsure

absolutely sure

5.2 Results Interpretation Using the SPSS Computing Package

After comparing the results on the bar, we applied descriptive statistics and analyses of variance for both Dependent Variables: (a) *accuracy* and (b) *confidence* and we found that there are no differences between the answers of boys and girls of the two schools³. More specifically, we had:

(a) Accuracy results

³ The complete table of results is in appendix at the end of the paper.

- (i) Boys: 74,2% of the boys have been marked with 2 points, meaning that the boys were “between correct and incorrect”. 19,4% of the boys have been marked with 3 points, meaning that they were “almost correct”.
- (ii) Girls: 53,8% of the girls have been marked with 2 points, meaning that the girls were “between correct and incorrect”. 41,5% of the girls have been marked with 3 points, meaning that they were “almost correct”.

(b) Confidence results

- (i) Boys: 71% of the boys have been marked with 2 points, meaning that the boys were “between sure and unsure”. 22,6% of the boys have been marked with 3 points, meaning that they were “reasonably sure”.
- (ii) Girls: 12,3% of the girls have been marked with 1 point, meaning that girls were “rather unsure”. 64,6% of the girls have been marked with 2 points, meaning that they were “between sure and unsure”. 23,1% of the girls have been marked with 3 points, meaning that they were “reasonably sure”.

6 Discussion – further investigation

Having conducted a sociolinguistic comparison between two schools which are not in the same area, we found out that there were not significant differences between the subjects’ results. This could be justified by the nature of the words in *OΔΥΣΣΕΙΑ*.

After a comparison between male and female subjects, it was observed that the female subjects were not much more accurate than the male ones. However, the male subjects seem to be more confident than the females (as pilot study I). In this point, we have to underline that the differences of the results were not statistically significant, but there is an inclination on *accuracy* to be statistically significant between the two genders of the subjects. However, this needs further investigation. There are so many things involved in comprehending literature, and not all of them can be –fortunately (!)– measured.

As it seems, Reading Literature and Education of parents, which are two important variables, didn’t influence the *accuracy* and the *confidence* of the subjects.

In another experiment we will try to apply the *Vougiouklis and Kampakis-Vougiouklis bar* for *accuracy* as well, in order to find out any parameters which may be hidden and might affect the general results.

7 Epilogue

What remains to be proved in our further investigation is whether pupils may understand a text if we teach them literature texts with idiosyncratic

vocabulary, as Kazantzakis' *ΟΔΥΣΣΕΙΑ*, in order to develop their cognitive ability. And we, teachers, should do what Kazantzakis describes in the Seventh Rhapsody of *ΟΔΥΣΣΕΙΑ* (Καζαντζάκης 1967), when the Cretan advises a craftsman how to blow his spirit in the lifeless wood:

« Σε όλες τις πέτρες του βουνού, σε όλα τα κούτσουρα του δάσους
κουβαριασμένες πνίγονται οι ψυχές και τον τεχνίτη κράζουν.
Δεν είναι ο κράχτης δράκος για θεός, δεν είναι αχός του αγέρα·
σκυμμένη στη σκλαβιά βογκάει, μοχτάει για λευτεριά η ψυχή σου!
Εγώ μια νύχτα που ολομόναχος κοιμόμουν στο αργαστήρι,
ξάφνου μίαν πέτρα μες στα σύννευχα γρικό να ξεφωνίζει·
η σκλάβά μου η ψυχή μου φώναζε στην πέτρα πλανταμένη –
κι ευτύς ορθός πηδών απ' τον ύπνο μου κι αρπών τα σύννεργά μου.
Στο ανάριο φως του λυχναριού αρχινώ να πελεκώ την πέτρα,
να ρίχνω τα τοιχιά της φυλακής να λυτρωθεί η ψυχή μου·
και πια τη χαραυγή ξεπρόβαλε, χαρούμενο, δροσάτο,
το θείο κεφάλι της κι ανάπνευσε τον καθαρών αγέρα.
Κι αργά τον ώμο της λευτέρωνα, το στήθος, τα νεφρά της,
κι όσο απ' την πέτρα ανέβαινε στο φως, λυτρώνονταν και μενα
η σκλάβά η κεφαλή κι ο νόμος μου, το στήθος, τα νεφρά μου·
κι όντας ακέρια πια απ' τις φούχτες μου ξεκόρμισε η ψυχή μου,
τα μάτια σήκωσα στον ουρανό κι ένα πουλί πετούσε! »

We, teachers, as craftsmen, let the pupils' spirit free to imagine...

References

- Ανδριώτη, Ν. Π. 1959. Η γλώσσα του Καζαντζάκη. *Νέα Εστία*, τόμ. 66, τεύχ. 779. Αθήνα.
- Αργυροπούλου, Χρ. 2003. *Η Γλώσσα στην Ποίηση του Έκτορα Κακναβάτου*. Αθήνα: Δαρδανός.
- Bien, P. 1972. *Kazantzakis and the Linguistic Revolution in Greek Literature*. Princeton, New Jersey: Princeton University Press.
- Γιακουμάκη, Ε. 1982. *Η Γλώσσα της "ΟΔΥΣΣΕΙΑΣ" του Ν. Καζαντζάκη*. Αθήνα: Ακαδημία Αθηνών, ανάπτυξη από το «Λεξικογραφικόν Δελτίον», τομ. ΙΔ.
- Intze, P. 2009. *Investigating the correlations between the strategies employed in a successful or unsuccessful guessing and learners' confidence*. In *Proc 19th International Symposium on Theoretical and Applied Linguistics (19-ISTAL)*. Thessaloniki.
- Kambakis-Vougiouklis, P. and Vougiouklis, T. 2008. Bar instead of scale, *Ratio Siciologica*, 3.49–56.
- Kambakis-Vougiouklis, P. 1995. *The Lexical Decomposition Strategy in Guessing Meanings of Unknown Words: Users' Competence and Confidence*. ERIC Doc. Repr. Service No. ED.328 096.
- Kambakis-Vougiouklis, P. 1993. *The Role Of Advanced Greek Learners' Psychotypologies In Guessing English Word Meanings*. In *Proc. 10th International Conference on Applied Linguistics*. Amsterdam.

- Kambakis-Vougiouklis, P. 1992a. Greek and English readers' accuracy and confidence when inferencing meanings of unknown words. In *Proc. 6th International Symposium on the description and/or comparison of English and Greek*, 89–112.
- Kambakis-Vougiouklis, P. 1992b. *Accuracy and confidence of Greek learners guessing English word meanings*. Unpublished PhD dissertation, University of Wales, UK.
- Kambakis-Vougiouklis, P. 1990. *Native and Non-native Accuracy and Confidence When Guessing Meanings of Unknown Words*. In *Proc. in yearly conference of British Linguistics Association*. Swansea.
- Kazantzakis, N. 1958. *The Odyssey. A modern sequel*, (translated by K. Friar). New York: Simon and Schuster. London: Secker and Warburg.
- Καζαντζάκης, Ν. 1967. *Οδύσσεια*, Αθήνα: εκ. Ελένης Καζαντζάκη.
- Καζαντζάκης, Ν. 1938. *ΟΔΥΣΣΕΙΑ*, Αθήνα: Πυρσός.
- Μανδηλαράς, Β. Γ. 1987. *Καζαντζάκης και Γλώσσα*, Αθήνα.
- Mathioudakis, N. and Kambaki-Vougioukli, P. 2009. University students' fuzzy accuracy and confidence guessing the idiosyncratic vocabulary of Nikos Kazantzakis' 'ΟΔΥΣΣΕΙΑ' Ανακοίνωση στο 2009 Graduate Research Colloquium. Oxford: 23 May 2009.
- Μπαμπινιώτης, Γεώργιος. 1991. *Γλωσσολογία και Λογοτεχνία, Από την τεχνική στην τέχνη του λόγου*, Αθήνα: Νάκας.
- Peirce, C. S. 1931–58. *Collected Writings*, 8 Vols., ed. by C. Hartshorne, P. Weiss and A. W. Burks, Cambridge, MA: Harvard University Press.
- Πρεβελάκης, Παντελής. 1958. *Ο Ποιητής και το Ποίημα της Οδύσσειας*. Αθήνα: Βιβλιοπωλείο της Εστίας.
- Sideras, Al. 1983. Zur Sprache der *Odyssee* von Kazantzakis, *Folia Neohellenica-Zeitschrift Für Neogräzistik, Festschrift Nikos Kazantzakis 1883–1983*, Band V, 89–156. Amsterdam: Verlag Adolf M. Hakkert.
- Χαραλαμπίδης, Χρ. 2001. *Νεοελληνικός Λόγος, Μελέτες για τη γλώσσα, τη λογοτεχνία και το ύφος*. Αθήνα.
- Zadeh, L. 1965. Fuzzy sets. *Information and Control* 8(3).338–353.

Appendix

Accuracy results

Multiple Choice			
	Male	Female	TOTAL
0	0%	0%	0%
1	3,2%	6,2%	5,2%
2	<u>58,1%</u>	<u>61,5%</u>	60,4%

Guessing			
	Male	Female	TOTAL
0	3,2%	0%	1,0%
1	9,7%	9,2%	9,4%
2	<u>71,0%</u>	<u>58,5%</u>	62,5%
3	<u>16,1%</u>	<u>32,3%</u>	27,1%
4	0%	0%	0%

Confidence results

Multiple Choice			
	Male	Female	TOTAL
0	0%	0%	0%
1	0%	0%	0%
2	<u>22,6%</u>	<u>41,5%</u>	35,4%
3	<u>64,5%</u>	<u>44,6%</u>	51,0%
4	12,9%	13,8%	13,5%

Guessing			
	Male	Female	TOTAL
0	6,5%	6,2%	6,2%
1	<u>32,3%</u>	<u>43,1%</u>	39,6%
2	<u>45,2%</u>	<u>33,8%</u>	37,5%
3	<u>16,1%</u>	<u>13,8%</u>	14,6%
4	0%	3,1%	2,1%

Results of accuracy and confidence
(multiple choice and guessing questions)

Accuracy			
	Male	Female	TOTAL
0	0%	0%	0%
1	6,5%	4,6%	5,2%
2	<u>74,2%</u>	<u>53,8%</u>	60,4%
3	<u>19,4%</u>	<u>41,5%</u>	34,4%
4	0%	0%	0%

Confidence			
	Male	Female	TOTAL
0	0%	0%	0%
1	6,5%	12,3%	10,4%
2	<u>71,0%</u>	<u>64,6%</u>	66,7%
3	<u>22,6%</u>	<u>23,1%</u>	22,9%
4	0%	0%	0%