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A NOTE TO THE READERS

Zealos, the outcome of absolute enthusiasm

Dear readers, colleagues and friends,

You are holding in your hands the printed version, or reading on your digital screens, the first issue of the journal of the School of Humanities and Social Sciences of the University of Nicosia. From all of us who have dedicatedly worked towards the realisation of this project, from the conception of the idea to the final stage of publication, we would like to say a big thank you!

At the same time, we would like to sincerely thank the authors of the articles published in this issue as well as our reviewers. Without their contribution this effort could not have come to fruition. I am sure that a strong bond, a relationship of trust has developed between us, and I hope that our cooperation will continue in the future.

All those who have been involved in one way or another in a similar process are well aware of the enormous demands in terms of time and energy for each of its many and varied stages; from the practical issues of planning and organising the communication material, setting up the website, disseminating the call for papers, writing countless letters until receiving the articles, to the selection process, the editing and proofreading of the essays, the design and production of the publication.

Despite the many obstacles and difficulties, part of which constitute all of the above, *Zealos* is now with us at the beginning of a hopefully long lasting journey, serving as an added value for studies in the humanities, social sciences, arts and design. At the same time, we want it to be the central vehicle of our School's dynamically emerging, multicultural and diverse community in its relationship with the academic –and not only– environment in Cyprus and abroad.

I wholeheartedly hope that through its pages you will identify and remain with us, fellow travellers and helpers on the journey.

Klimis Mastoridis
Dean, School of Humanities and Social Sciences,
University of Nicosia

Αγαπητοί αναγνώστες, συνάδελφοι και φίλοι,

Κρατάτε στα χέρια σας ή διαβάζετε στις οθόνες σας την ψηφιακή μορφή του πρώτου τεύχους του περιοδικού της Σχολής Ανθρωπιστικών Σπουδών και Κοινωνικών Επιστημών του Πανεπιστημίου Λευκωσίας. Από όλους εμάς, που εργαστήκαμε για την υλοποίηση αυτής της προσπάθειας, από τη σύλληψη της ιδέας μέχρι το τελικό στάδιο της έκδοσης, ένα μεγάλο ευχαριστώ!

Την ίδια στιγμή, θα θέλαμε ειλικρινά να ευχαριστήσουμε τους συγγραφείς των άρθρων που δημοσιεύονται στο παρόν τεύχος καθώς και τους κριτές και επιμελητές. Χωρίς τη δική τους συμβολή η προσπάθεια αυτή δεν θα μπορούσε να ευοδωθεί. Είμαι βέβαιος ότι αναπτύχθηκε ένας ισχυρός δεσμός, μία σχέση εμπιστοσύνης ανάμεσά μας, και εύχομαι η συνεργασία μας να συνεχιστεί στο μέλλον.

Όλοι όσοι κάποια στιγμή ενεπλάκησαν με τον έναν ή άλλον τρόπο σε μία αντίστοιχη διεργασία γνωρίζουν καλά τις υπέρογκες απαιτήσεις σε χρόνο και ενέργεια για κάθε ένα από τα πολλά και διαφορετικά στάδιά της· από τα πρακτικά ζητήματα του σχεδιασμού και της οργάνωσης του υλικού επικοινωνίας, το στήσιμο του website, τη διάχυση της πρόσκλησης για υποβολή εργασιών, τις αναρίθμητες επιστολές έως την παραλαβή των άρθρων, μέχρι τη διαδικασία επιλογής τους, την επιμέλεια και τη διόρθωση των δοκιμίων, τη σχεδίαση και την παραγωγή του εντύπου.

Παρά τα εμπόδια και τις δυσκολίες, μέρος των οποίων αποτελούν όσα προανέφερα, ο *Ζήλος* είναι πλέον μαζί μας στο ξεκίνημα μιας πορείας που ευελπιστούμε να διαρκέσει στο χρόνο, λειτουργώντας ως προστιθέμενη αξία για τις σπουδές στις ανθρωπιστικές και κοινωνικές επιστήμες, τις τέχνες και το ντιζάιν. Παράλληλα, θα ήθελα να τον δω να συνιστά το κεντρικό όχημα της δυναμικά ανερχόμενης, πολυπολιτισμικής και πολυπληθούς κοινότητας της Σχολής μας στη σχέση της με το ακαδημαϊκό –και όχι μόνο– περιβάλλον στην Κύπρο και το εξωτερικό.

Σας εύχομαι ολόψυχα, μέσα από τις σελίδες του να ταυτιστείτε και να παραμείνετε μαζί μας, συνοδοιπόροι και αρωγοί στο ταξίδι.

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TOWARDS A COMPARATIVE MODEL FOR WORDPLAY ANALYSIS AND TRANSLATION

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Abstract

The present article introduces a comparative model for wordplay analysis and translation based on the *General Theory of Verbal Humour* [GTVH; Attardo, 1994; Attardo and Raskin, 1991] and Zhuravleva's (2002) cognitive models of language play. The model is characterized by six parameters: *activation of cognitive structures*; *logical mechanism*; *functional mechanism*; *linguistic mechanism*; *formal structure* and *semantic structure* on both micro-structural (linguistic) and macro-structural (cognitive) levels. These parameters were examined in detail, and illustrative examples were provided. The model can be used for the analysis of the structure of wordplays on both macro and micro-levels. As a result, it can be useful to translators to help them meet the challenges of wordplay translation. The proposed model can also be applied by translation scholars as part of a comparative analysis between source language (SL) wordplays and their respective translations into the target language (TL). Thus, they will be able to define different wordplay translation strategies. Based on the comparative analysis of the source text (ST) and target text (TT) wordplays corpus in relation to the six parameters, four general types of translation equivalence are outlined. The paper concludes that considering wordplay in a broader cognitive context, i.e., as a clash between cognitive structures (scripts), can facilitate the translation process and can assist translators in finding excellent translation solutions for wordplays.

Keywords: wordplay analysis and translation, GTVH, cognitive models of language play, cognitive structures (scripts), children's literature.

Introduction

Wordplay is a very interesting and complex phenomenon. On the one hand, it can be regarded as universal in character because it appears in diverse communicative situations, including everyday interaction, advertisements, newspaper headlines, films, and literary texts. On the other hand, wordplay is unique because it is based on the usage of different expressive means that are specific to a given language and its culture. Wordplay not only exploits the creative potential of language, but it is also inextricably linked to the speaker's/writer's linguistic personality and his/her strive for creativity, playfulness and originality.

The key feature of wordplays is that they function simultaneously on both meta-linguistic and referential levels because their formal structure contributes substantially to the interpretation of their semantic content and to the achievement of the intended communicative effect. Given the above-mentioned characteristic features of wordplays, it is fair to say that they present a significant challenge to translators. This means they cannot simply be evaded or omitted during the process of translation. One should try to deal with them creatively in the best possible way because they often perform multiple functions and are an integral part of the fabric of the text in which they appear.

Considering the complexity and the specificity of wordplay as a stylistic device and as a translation problem, as well as the fact that translation (as a process) involves not only two languages and two cultures but also different cognitive processes, it is necessary to place the analysis of linguistic facts in a broader context, which in turn presupposes the application of a wider and more flexible methodological framework combining approaches from different subject fields. Thus, the aim of the present paper is to introduce an interdisciplinary model for wordplay analysis (and to show how it can be applied in translation) which combines approaches from Descriptive Translation Studies, Cognitive Linguistics, and Humour Studies. The proposed comparative model consists of six parameters on both micro-structural (linguistic) and macro-structural (cognitive) levels and is based on Attardo's (1994), Attardo and Raskin's (1991) *General Theory of Verbal Humour* (GTVH) and Zhuravleva's (2002) cognitive models of language play.

Language play, wordplay and pun

At this point, it is necessary to make a terminological and conceptual distinction between the key but somewhat "fuzzy" concepts *language play*, *wordplay,* and *pun* and to describe their hierarchical relation. This clarification is necessitated by the lack of consensus regarding the definition of wordplay. I assume that *language play*, *wordplay,* and *pun* belong to the same semantic field and that *language play* is a superordinate category.

In my view, *language play* is the broadest concept and includes not only wordplays and puns but also any creative language use, for example, alliteration, assonance, palindrome, anagram, etc. Moreover, it sometimes involves deliberate breaking of language norms and conventions. Similarly to Leech (1969, p. 209), I consider *puns* to involve lexical ambiguity only. Thus, they can be the result of either polysemy or homonymy. The following example, taken from Dahl's (1982/1984, p. 28) *The BFG*, contains a pun based on homophony ("Wales" – "whales"):

Example 1:

"For instance, human beans from Wales is tasting very whooshey of fish. There is something very fishy about Wales."

"You means whales," Sophie said. "Wales is something quite different."

I assume that, in contrast to puns, *wordplays* are realized not only at the word level[1] but also at the phrase and sentence levels. Hence, it is possible to make a distinction between phraseological (wordplays based on fixed expressions and idioms) and non-phraseological

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1. See Example 1.

wordplays. What follows is an example of a phraseological wordplay based on the playful manipulation of the idiom "skin and bones" which becomes "skin and groans" and the paronymic pair "bones" – "groans":

Example 2:

"But because I is refusing to gobble up human beans like the other giants, I must spend my life guzzling up icky-poo snozzcumbers instead. If I don't, I will be nothing but skin and groans." (Dahl, 1982/1984, p. 50)

Taking into consideration the fact that wordplay is both a linguistic and cognitive phenomenon, the following operational definition, partly based on Delabastita's (1993, p. 128) understanding of wordplay, can be provided: wordplay is a result of a confrontation between two (or more) linguistic structures which are formally similar or identical but semantically incompatible in the given context which leads to linguistic ambiguity and cognitive incongruity. (p. 128).

The definition above stresses the importance of two key features of wordplays, namely *ambiguity* and *incongruity*. Incongruity is generally considered a necessary condition for humour[2]. It is informally defined as "a clash of two perspectives on an object, situation or idea" (Genova, 2011, p. 81) and usually involves a sense of unexpectedness and surprise. As far as ambiguity is concerned, it is necessary to distinguish between wordplays and other rhetorical devices which involve double interpretation, such as allusion, irony, allegory, etc. The difference between them lies in the meta-linguistic character of wordplays. With wordplays, the focus is on the signifier facet of the linguistic sign, which plays a key role in the interpretation.

The incongruity aspect of wordplays is taken as a starting point for the development of a comparative model for wordplay analysis and translation. The model is based on six parameters: *activation of cognitive structures*; *logical mechanism*; *functional mechanism*; *linguistic mechanism*; *formal structure* and *semantic structure*. Each parameter is described in detail in the following section.

To sum up, the paper presents a new model for the analysis of the structure and functioning of wordplays because wordplays cannot be translated successfully without understanding their nature – this model can help translators understand wordplays. The model, presented below, can be a useful tool for the analysis of wordplays, comparison of ST and TT wordplays and translation of wordplays.

A comparative model for wordplay analysis and translation

Raskin's (1985) *Semantic Script Theory of Humour* (SSTH) and its subsequent development, the *General Theory of Verbal Humor* (GTVH; Attardo & Raskin, 1991) investigate the structural and functional features of jokes, paying attention to puns as well. The GTVH lists six Knowledge Resources (KRs) hierarchically ordered and used for the analysis individual verbal jokes and longer texts (see also Attardo, 2001). The KRs are: *Script opposition* (SO), *Logical mechanism* (LM), *Situation* (SI), *Target* (TA), *Narrative strategy* (NS) and *Language* (LA). They illustrate different aspects that characterize and shape a joke text.

The above-mentioned KRs are used as a basis for the development of a comparative model for wordplay analysis and translation. As Attardo (2002) himself points out: "the GTVH already incorporates

a simple theory of humour translation" (p. 185). Hence, in my view, the GTVH can be further broadened or modified, if necessary, to suit the overall aim of the new comparative model – establishing similarities and differences between ST wordplays and their respective TT translations. The comparative model can be summarized as follows:

Figure 1
Comparative Model for Wordplay Analysis and Translation

ACTUALIZATION (ACTIVATION) OF COGNITIVE STRUCTURES
SCRIPTS (S1, S2, S3...), activated by a word, phrase or sentence
▼

LOGICAL MECHANISM (LoM)
cratylistic analogy
▼

FUNCTIONAL MECHANISM (FM)
mechanisms for script interaction
▼

LINGUISTIC MECHANISM (LM)
polysemy, homonymy, paronymy, nonce word formation, etc.
▼

FORMAL STRUCTURE (FS)
linguistic forms playfully manipulated (LF1, LF2, LF3...)
▼

SEMANTIC STRUCTURE (SS)
meanings playfully manipulated (M1, M2, M3...)
▼

WORDPLAY

The model consists of six parameters – three parameters on macro-structural (cognitive) level (activation of scripts, logical mechanism, functional mechanism) and three parameters on micro-structural (linguistic) level (linguistic mechanism, formal structure, semantic structure). It is important to note that the order of presenting the parameters of the model (Figure 1) is flexible and serves purely an illustrative purpose. Each parameter will be discussed separately.

Taking into consideration the principal aspects of wordplay according to the operational definition proposed in Section 2, the first parameter of the comparative model (*activation of scripts*)[3], occupying the highest position in the hierarchy, is assigned a primary role. Generally speaking, *scripts* pertain to the representation and structuring of knowledge of events, situations, concepts, or categories in the mind based on personal experience and cultural expectations. Since scripts contain prototypical information of given entities which is more or less equivalent to their lexical meaning, they are evoked by a lexical item, by a phrase or a sentence (Attardo, 2001, p. 3). This statement might lead to the erroneous conclusion that a script is a semantic category. In fact, scripts are mental structures and, respective-

3. See Figure 1 (parameter 1).

ly, cognitive categories. As far as wordplays are concerned, scripts are activated by similarly or identically sounding linguistic structures. Moreover, these scripts interact with each other in a particular way.

The first component of Attardo's (2001) hierarchy of KRs is *script opposition* which is considered to be a source of incongruity in jokes, as well as the necessary condition for the generation of humorous effect. Since wordplays are not by definition always funny the activated scripts may interact with each other in more ways than one. They can be set in opposition, merged, de-actualized, etc. That is the reason why I prefer to name the first parameter of my model on macro-structural level *activation of scripts*. This necessitates the addition of a new parameter on this level – *functional mechanism*[4], with the aim of describing different mechanisms of interaction between the activated cognitive structures. To this end, following Zhuravleva's (2002, pp. 172-180) classification of cognitive models of language play[5], I distinguish five functional mechanisms[6] based on the analysis of a corpus comprising 500 wordplays and their 862 translation variants. The corpus is gathered from sixteen British children's books by Lewis Carroll, Roald Dahl and Terry Pratchett and their twenty-three Bulgarian translations.

The functional mechanisms used for the creation of wordplays are, as follows: *actualization of one script against the background of another*; *alteration of cognitive content of one of the scripts*; *merging of scripts*; *de-actualization of cognitive content of one of the scripts*; and *script opposition*. The proposed classification of functional mechanisms is a slightly modified version of Zhuravleva's (2002) classification to serve the purposes of the model. It is presented in detail below:

Actualization of one script against the background of another script

One of the scripts plays a key role and forms an associative background against which the other script is activated and perceived. The following example from Pratchett's (1990/1998a) *Diggers*[7] is provided as an illustration of this functional mechanism.

Example 3:
"It's not a cat, Dorcas."
"You're wrong about that," said Dorcas. "See what's painted on it. Just up there, look."
She looked where he pointed. Grimma's brow wrinkled.
"C... A... T," she said. "Cat"? But... but... Dorcas, that can't be right. Not really right. Look, a cat's got, well, whiskers. And hair. And it's a whole lot smaller."
"Dunno," said Dorcas, and he shrugged. "It's written right there. I'm not about to argue with things that are written right there. Maybe it's a big cat. Maybe all the whiskers dropped out a long time ago. You know? Like some old nomes lose their hair?[…] When I first found this I thought, oh, it's a sort of truck, well, well, and then I walked up here and I found that it was a truck with–"
"Teeth," said Grimma, softly. "Great big metal teeth. A mouth at both ends?"
"That's right," said Dorcas proudly. "The Cat. A sort of truck. A truck with two heads. A truck with teeth." (pp. 112-113).

The wordplay in the first example is based on the playful manipulation of the homonymous pair consisting of the following components: the proper noun LF1 "CAT" (M1 "a leading manufacturer of

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4. See Figure 1 (parameter 3).

5. According to Zhuravleva (2002, p. 13) language play is not a result of a deviation from the accepted norm but is realized by the manipulation of different cognitive models of sense-making.

6. See Demirkova (2015).

7. Diggers is the second volume of Pratchett's The Bromelian Trilogy (also known as The Nome Trilogy).

construction and mining equipment")[8] and the common noun LF2 "cat" (M2 "a small domesticated carnivorous mammal with soft fur, a short snout, and retractile claws").[9] The proper noun "CAT" refers to a single entity, namely the concrete "backhoe" or "truck" (as the main characters – the nomes – call it) described in the excerpt. The wordplay unfolds in this highly entertaining dialogue and functions in the following way: the common noun "cat" activates the first script (S1 ANIMALS), which serves as an associative background against which the second scripts (S2 MECHANICAL EXCAVATORS), activated by the proper noun "CAT", is perceived. This is evident from the fact that certain physical characteristics of animals (cats) are attributed to inanimate objects (backhoes) – the backhoe found by the tiny creatures in the old rock quarry possesses "a mouth with metal teeth and two heads". As a result, the first script occupies a central position and plays a dominant role in the perception and comprehension of the second script. Thus, the intended humorous and playful effect is achieved. The second component of the model – the logical mechanism[10]– is not preserved in the TT and the wordplay is lost. The semantic components are translated in the TT but due to the systemic differences between the languages, it is impossible to establish a cratylistic analogy. The type of equivalence achieved by the translator is semantic equivalence and as a result, the pragmatic effect is lost.

Alteration of cognitive content of one of the scripts

The activation of one of the scripts leads to alteration of cognitive content of the other script. As a result, the meaning of a given lexical form is playfully "reconsidered" by adding a new sense different from the sense (senses) already associated with it. This type of functional mechanism is found mainly with wordplays created by means of nonce formations or folk etymology. Example 4 below from *The BFG* by Roald Dahl (1982/1984) is a case in point:

Example 4:
"Bonecrunching Giant will be galloping to Turkey, of course," said the BFG. "But the others will be whiffling off to all sorts of flungaway places like Wellington for the bootyflavor and Panama for the hattytaste. Every giant is having his own favourite hunting ground." (p. 34)

Most of the bloodthirsty giants depicted in the novel travel to faraway places to gobble up "humanbeans" (human beings). Except for the BFG, they are all man-eating giants. Some of them go to Wellington, for example, to steal humans because of their "booty flavor". The paragraph contains two wordplays which are interrelated. Their interpretation depends on two lexical items brought into play, namely "booty" ("resembling a boot") and "hatty" ("resembling a hat"). The components of the first wordplay are LF1 "Wellington" (M1 "the capital city of New Zealand") and LF2 "wellington" (M2 „a kneelength waterproof rubber or plastic boot"). The second component LF2 is not present in the wordplay structure but is implied and activated with the help of the lexeme"booty". Similarly, the lexeme "hatty", part of the second wordplay, performs the same function. This wordplay is realized by means of the linguistic forms: LF1 "Panama" (M1 "a country in Central America") and LF2 "panama" (hat) (M2 „a man's wide-brimmed hat of straw-like material, originally made

8. See also http://www.cat.com/

9. All dictionary definitions of words and expressions are taken from the online Oxford English Dictionary. Retrieved from https://en.oxforddictionaries.com/

10. See Figure 1 (parameter 2).

from the leaves of a particular tropical palm tree"). Affixation, one of the word-formation mechanisms in English, is employed in the wordplays to produce the intended effect. Thus, two new adjectives are formed by attaching the suffix -y to the respective roots:

hat + -y → "hatty flavor" (Panama hats) boot + -y → "booty flavor" (Wellington boots)

The two adjectives "booty" and "hatty" are occasionalisms consciously invented for this particular occasion for the purpose of facilitating the analogy made between Panama → panama (hat) and Wellington → wellingtons (boots). However, the adjective "booty", used as a wordplay trigger mechanism in the cited excerpt, is homonymous with the noun "booty". The latter exists in the basic word-stock of the English language with the meaning of "valuable stolen goods, especially those seized in war". As a result, the two activated scripts are: S1 (FOOD/LOOT + BOOTS/FLAVOUR) and S2 (PLACES/COUNTRIES/TOWNS). Consequently, there is broadening of the cognitive content of S1 to include the meaning of the newly formed lexeme "booty". This is made possible due to a false analogy with the root morpheme "boot". An interesting wordplay translation is proposed by one of the Bulgarian translators (Dahl, 1982/1996, p. 36). She opted for achieving functional equivalence by preserving the parameters from macro-structural level with regards to one of the wordplays and achieving full equivalence with regards to the second wordplay. The two wordplays play on the two pairs of lexemes: "Hamburg" and "hamburger" (instead of "Wellinton" and "wellingtons" – functional equivalence is attained) and "Panama" and "panama hats" (full equivalence is achieved – both macro- and micro-level parameters are preserved).

Merging of scripts

The third functional mechanism is based on the simultaneous functioning and perception of the two activated cognitive structures (scripts) being often included in a common associative field. The example that follows is taken from Lewis Carroll's (1871/1998b) *Through the Looking-glass, And What Alice Found There*:

Example 5:
"Crawling at your feet," said the Gnat (Alice drew her feet back in some alarm), "you may observe a *Bread-and-butter-fly.* Its wings are thin slices of bread-and-butter, its body is a crust, and its head is a lump of sugar."
"And what does it live on?"
"Weak tea with cream in it." (pp. 153-154)

After the train journey Alice finds herself under a tree where she is introduced by the Gnat to some strange insects from the Looking-glass world. One of these insects – the bread-and-butter-fly – is described in the passage. Its name is based on a wordplay created with the help of a nonce word formation mechanism. The new lexeme is formed by means of blending, i.e., phonemic overlap: *bread-and-**butter** + **butter**fly = bread-and-butter-*fly. The existing phonemic overlap between the playfully manipulated words, i.e. the common sequence of sounds [butter], is a prerequisite for the blending to occur. Thus, there is no need of shortening in between the two blended lexemes because the end of the first word fully overlaps with the beginning of the second. The two scripts activated by the lex-

emes "bread-and-butter" and "butterfly" are: S1 FOOD (bread and butter) and S2 INSECTS (butterfly). They are simultaneously activated and perceived and this effect of joint perception is enhanced by a non-verbal element – an illustration of the bizarre insect from the Looking glass world. "Bread-and-butter-fly" becomes "sladinka-malinka" in Bulgarian. The wordplay is not lost when translated (Carroll, 1871/2004, p. 152) because the translator has successfully activated the same scripts (S1 FOOD –the words "raspberry"/"sweet/jam" and S2 INSECTS – the word "ladybug"). In Bulgarian "ladybug" is also called "kalinka-malinka" (literally: ladybug-raspberry). A new lexeme is formed in Bulgarian - "sladinka-malinka". It is also based on the blending mechanism: **kal**inka-malinka ("ladybug") + **slad**ko ("sweet/jam") = **slad**inka-malinka (literally: very sweet raspberry). With the help of the newly formed word "sladinka-malinka" (a term of endearment), the translator has achieved functional equivalence by preserving the logical and functional mechanisms on macro-structural level while changing the parameters of the micro-structural level (the linguistic form). Thus, the same playful effect is produced.

De-actualization of cognitive content of one of the scripts

The next functional mechanism involves the following: one of the scripts gains the upper hand and de-actualizes some conceptual content of the second script. In most cases, this functional mechanism relies on the correlation of ordinarily non-relatable entities to achieve its effect. Example 6 below is from Dahl's (1982/1984) *The BFG* again. The novel abounds in nonce words and the wordplay the passage contains is also based on this linguistic mechanism.

Example 6:

"It was black with white stripes along its length. And was covered all over with coarse knobbles.

"Here is the repulsant *snozzcumber*!" cried the BFG, waving it about. "I squoggle it! I mispise it! I dispunge it! But because I is refusing to gobble up human beans like the other giants, I must spend my life guzzling up icky-poos nozzcumbers instead." (pp. 49-50)

To satisfy Sophie's curiosity about how he provides his sustenance, the BFG shows her the food he is compelled to eat, being a non-man-eating giant. He has to content himself with the disgusting taste of a vegetable called "snozzcumber". "Snozzcumber" is one of the many nonce words, part of the friendly giant's "gobblefunk" language, consisting of a large number of funny invented words and expressions. Contamination is the word formation mechanism used in this example – the lexeme "snozz" (informal slang word for "nose") is added to the ending of the lexeme "cucumber" and the result is "snozzcumber".

On the one hand, the main concept "cucumber" activates in the reader's mind a script representing information about a delicious green vegetable with watery flesh: S1 FOOD – WORLD OF HUMANS (vegetables, cucumbers, delicious). On the other hand, the nonce word "snozzcumber" activates another script which conjures up an image of a vegetable similar in appearance to the well-known cucumbers but not in taste: S2 FOOD – WORLD OF GIANTS (vegetables, snozzcumbers, disgusting). The unpleasant associations

evoked by the repulsive vegetable are further reinforced by the noun "snozz", which bears relation to the veggie's form and awful smell. These two scripts represent mutually exclusive and non-relatable concepts: (a) something juicy and appetizing; and (b) something horrible tasting of "frogskins and rotten fish". As a result, the second script prevails over the first and de-actualizes some of its conceptual content. Snozzcumbers, though similar in appearance to cucumbers, are perceived as something tasting awfully. The described functional mechanism is further enhanced by a visual element which displays the repugnant vegetable. The translation of the "snozzcumber" wordplay in Bulgarian is equally creative. The Bulgarian translator has also invented a nonce word – "prastavitsa" (Dahl, 1982/1996, p. 52) by activating similar scripts related to food, thus achieving functional equivalence. The same word formation mechanism (contamination) is used – the lexeme "pras" (informal word for "bang"/"boom" in Bulgarian – the vegetable described by the *The BFG* is similar to a baseball bat in appearance) is added to the ending of the lexeme "**kra**stavitsa" ("cucumber") and the result is the effective wordplay "**pra**stavitsa".

Script opposition

The key effect of script opposition is surprise, or the arousal of false expectation. The existence of formal similarity or identity between the playfully manipulated linguistic structures highlights the differences rather than settles them.

The next example illustrates the last functional mechanism and is taken from Carroll's (1865/1998a) *Alice's Adventures in Wonderland*:

Example 7:
You see the earth takes twenty-four hours to turn round on its axis –"

"Talking of axes," said the Dutchess, "chop off her head!" (p. 54)

The wordplay in Example 7 is playfully created by means of the homophonic pair: LF1 "axis" (M1 "an imaginary line about which a body rotates") and LF2 "axes" (pl. of "axe" – M2 "a tool used for chopping wood"). These two lexemes activate two scripts: S1 UNIVERSAL TIME (earth, axis) and S2 CUTTING TOOLS (axe, to chop). Because of the sharp difference, which exists between them, they cannot be merged or included in a common associative field. These scripts are contrasted or set in opposition, and the difference between them is thus made even more profound. Consequently, the surprise effect is achieved. Similar effect is produced by the TL wordplay (Carroll, 1865/2004, p. 52). It is based on the activation and subsequent opposition of the following scripts: S1 UNIVERSAL TIME ("os" meaning "axis" in English) and S2 INSECTS ("osa" meaning "wasp" in English). It is a homophonic wordplay which successfully manipulates the two lexemes – "os" and "osa", bringing about similar effect – arousal of false expectation.

The functional mechanisms outlined above can shed light on the nature of wordplays, on the ways wordplays function, and on how their intended effect is brought about. They are also part of the comparative model and are a key parameter that can be used for the comparison of SL wordplays and their respective translations in the TL. At this point, it is necessary to call attention to the fact that the different types of functional mechanisms in the classification are not

mutually exclusive. Sometimes more than one functional mechanism can be brought into play in a given wordplay. This means that the interpretation of how the activated scripts function and interact in each example is subjective to a great extent. Moreover, the classification is subject to modification and broadening because it is based on a limited number of wordplays which belong to a specific discourse type.

The *script opposition* and *logical mechanism* components of Attardo's hierarchy of KRs play a key role in the GTVH. The logical mechanism, comprising purely logical categories, resolves the script opposition. Attardo, Hempelmann and Di Maio (2002) propose the most detailed classification of different logical mechanisms – 27 altogether. In my comparative model, I also include a logical mechanism[11] component. It is the second parameter on macro-structural level and can be defined as the interpretative mechanism by means of which the relationship between the activated scripts is established. It involves the way two different senses or scripts are brought together. Following Attardo (1994) and his view on resolution in puns, I assume that the logical mechanism in wordplay is "cratylism" or "cratylistic analogy": "one form = one sense", i.e., applying the playful logic that the signifier and the signified are phonetically motivated (pp. 143-170). This means that wordplays "carry connotative semantic associations between the two senses involved" and the speaker/reader is well-aware of the fact that these associations are not "real" but playful (Attardo, 1994, p. 150).

Situation, *Target* and *Narrative strategy* are the KRs which are not included in the comparative model. The *situation* component is omitted because, to a great extent, the information related to it coincides with the information provided by the analysis of the context of wordplays and the description of activated scripts. As for the *target* component, Attardo and Raskin (1991) define it as optional. Taking into account the aim of the proposed model, I consider this feature unnecessary since the wordplays from the corpus are not part of joke texts and do not have a "butt" or a target to laugh at. The *narrative strategy* component is also made redundant because it remains unchanged in the process of translation.

In Attardo's hierarchy, the *Language* component occupies the lowest level. Consequently, the decisions related to it depend completely on the decisions taken on the other levels. In contrast, due to the metaliguistic character of wordplays, the most important element in the comparative model is *language*. For this reason, it is further specified and divided into three subcategories[12] – *linguistic mechanism*, *semantic structure* and *formal structure* which, according to Delabastita (1994), "are the key criteria for describing and comparing puns" (p. 232). These are the last three parameters belonging to the micro-structural level.

The parameter *linguistic mechanism*[13] includes various linguistic means, which are creatively exploited to generate wordplays. Demirkova (2015, p. 119) proposes a detailed classification of different types of wordplays according to the linguistic mechanism used and according to the major levels of linguistic analysis (phonological, morphological, syntactic, lexico-semantic, syntagmatic – idiom-based wordplays – and intertextual – allusive wordplays). A conclusion is drawn that the most frequently employed language

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11. See Figure 1 (parameter 2).
12. See Figure 1 (parameter 4, 5 and 6)
13. See Figure 1 (parameter 4).

mechanisms for wordplay formation are: homonymy, homophony, polysemy, paronymy and nonce word formation.

The last two parameters[14] of the model pertain to the structure of wordplays, both formal and semantic. The *formal structure* includes the linguistic forms (LF1 and LF2) that are playfully manipulated to create wordplays. The *semantic structure*, on the other hand, consists of the meanings (M1 and M2) evoked by these linguistic forms. They play a crucial role in the activation of the respective scripts, giving rise to ambiguity and incongruity.

Practical application of the model in the context of translation

Having outlined the six parameters of the comparative model, I will demonstrate how it can be used as a tool for establishing the differences and similarities between ST and TT wordplays and for defining various types of equivalence in wordplay translation. The example is excerpted from the last volume of Pratchett's (1990/1998b) *The Nome Trilogy*, titled *Wings*.

Example 8:
ST: Now there was a rumbling noise. Angalo looked up. "I know that sound," he said. "Infernal combustion engine. We're in a vehicle." (p. 52)
TT: Raznese se taten. Angalo vdigna pogled.
Toya zvuk go poznavam! – vazklikna toj. – Tova e dvigatel s vatreshno gorene! V kola sme! (Komogorova-Komata, 1990/2003)
(Literal translation: There was a rumble. Angolo looked up. "I know that sound," he said. "This is internal combustion engine. We are in a car!").

Example 8 consists of two fragments. The first one is from Pratchett's (1990/1998) trilogy (ST), and the second is its translation into Bulgarian (TT) by Svetlana Komogorova-Komata (1990/2003). For the sake of clarity, the comparison on macro-structural and micro-structural levels between the original wordplay and its translation variant with respect to the six parameters is presented in tabular form (see Table 1).

This short passage from the third book of the Nomes depicts the main characters Masklin, Gurder, and Angalo on their mission to get to Florida. During their journey, they are compelled to hide in a carry-on luggage unable to see the outside world. They hear strange sounds and try to guess where these sounds come from. It turns out that the nomes are on board of a vehicle that produces a "rumbling noise".

On micro-structural level, the two linguistic forms which are playfully manipulated to generate the wordplay in the passage are: LF2 "infernal combustion engine" (M2 "an engine which generates motive power by burning petrol, oil or other fuel"), which is present in the text; and LF1 "internal combustion engine" (M2 "a hellish engine"), which is not present in the text but its meaning is triggered by the context. This is made possible as a result of the use of the linguistic mechanism paronymy. The paronymic pair, utilized to this purpose, is: infernal ("hellish") ≈ internal ("inner").

On macro-structural level, the two scripts activated are S1 VEHICLES (engine/internal combustion) and S2 HELL (fires of hell/ceaseless burning). They are related by means of cratylistic analogy. Thus, in addition to the overlap in sound, a semantic overlap

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14. See Figure 1 (parameters 5 and 6).

Table 1
COMPARATIVE ANALYSIS OF WORDPLAY TRANSLATION FROM ENGLISH INTO BULGARIAN (example)

(8) ST	Macro-structural level	(8) TT	Macro-structural level
S1/S2	VEHICLES (engine/internal combustion) /HELL (fires of hell/burning)	S1	VEHICLES (engine/internal combustion)
LoM	Cratylistic analogy	LoM	–
FM	Merging of scripts	FM	–
LM	paronymy	LM	–
FS	LF2 (infernal combustion engine)/ [LF1(internal combustion engine) – not present in the text]	FS	LF1 (dvigatel s vatreshno gorene)
SS	M1 ("an engine which generates motive power by burning petrol, oil or other fuel") M2 ("a hellish engine")	SS	M1 ("an engine which generates motive power by burning petrol, oil or other fuel")

is sought. As far as the functional mechanism is concerned, the two scripts are activated and perceived simultaneously. Merging of scripts occurs. It is facilitated by the existing common subscript (burning/combustion).This subscript can be related both to the engines that burn fuel and to the fires of hell, burning ceaselessly and consuming the sinful souls. The use of the expression "infernal combustion engine" can be interpreted as an exaggerated imitation aiming to achieve humorous effect.

With regard to the TT wordplay translation into Bulgarian, the comparative analysis made, reveals significant differences on both macro- and micro-structural levels. Only one of the components of the formal structure of the original wordplay is reproduced in translation, namely LF1 "internal combustion engine" = "dvigatel s vatreshno gorene". It activates the first script: S1 VEHICLES (engine/ internal combustion). Since the second component of the formal structure is omitted, the second script S2 HELL (fires of hell/cease-

less burning), is not activated. As a result, the logical mechanism parameter – cratylistic analogy – is not present. In this case, only partial semantic equivalence is achieved through translation. This leads to a wordplay loss. The intended punning and playful effect is not achieved in the Bulgarian translation.

At this point, it is reasonable to assume that a preliminary acquaintance with the comparative model will facilitate to a great extent the decision-making process because, as it is demonstrated by the analysis of the Example 8, the TL is unable to provide a corresponding paronymic pair ("internal" → "infernal" ≠ "vatreshno" → "adsko") due to the existing systemic differences between English and Bulgarian. This means that it will be more productive to view the available linguistic mechanisms and stylistic devices in the context of the activated scripts, which can help the translator to come up with some interesting translation variants. For instance, a similar playful effect in the above example can be achieved by means of the compensatory mechanism of rhyme. The pair that rhymes may be selected in such a way as to ensure the preservation of the scripts: "gor**ene**"("burning") ↔ "plamt**ene**" ("flaming"). As a result, the two components of the formal structure might be: LF1 "dvigatel s vatreshno gorene" ("internal combustion engine") and LF2 "dvigatel s vatreshno plamtene" (literal translation: "internal flaming engine"), which would activate the same scripts – S1 VEHICLES (combustion) and S2 HELL (flames of hell).

To sum up, a closer look at the structure of a given ST wordplay, particularly on macro-structural level with respect to the activated scripts, can significantly help the translator to carefully examine and analyze the available linguistic resources and to find the best possible solution, thereby minimizing the possibility of translation loss.

Conclusion

The model presented in the paper comprises six parameters and can be used for the analysis of the structure of wordplays on both macro and micro-levels. As a result, it can be useful to translators to help them meet the challenges of wordplay translation. The proposed model can also be applied by translation scholars as part of a comparative analysis between SL wordplays and their respective translations into the TL[15]. Thus, based on the similarities and differences found on macro- and micro-structural levels, they will be able to define different wordplay translation strategies.

Based on the comparative analysis of the corpus with regard to the six parameters, four general types of translation equivalence can be outlined:

1. Full equivalence (both semantic and functional) can be achieved when the lowest parameters from the hierarchy on micro-structural level – the linguistic mechanism, the formal and the semantic structure – are preserved and reproduced in translation. This type of equivalence is rare but not unlikely, and is possible when the SL wordplay has an exact counterpart in the TL. This leads to the activation of analogous parameters on macro-structural level and to the preservation of the intended playful effect.

2. If the micro-structural parameters are altered but the logical mechanism (cratylistic analogy) on macro-structural level is preserved, then the so-called functional equivalence occurs. In this

15. See Demirkova (2015) and the practical example in Section 4.

case, the SL wordplay is substituted with a TL wordplay (there is no formal/semantic similarity between them). Despite the dissimilarity on both levels, the TT wordplay fits perfectly into the TT context and fulfils a function similar to the ST wordplay, thus bringing about the desired effect.

3. If the logical mechanism is not preserved in translation, the wordplay is lost as well as its effect. In this case one or both of the ST wordplay semantic components are translated in the TT but due to the systemic differences between the languages it is impossible to establish a cratylistic analogy. Consequently, the type of equivalence achieved during the process of translation is semantic equivalence – the pragmatic effect is lost.

4. The last category can be defined as zero equivalence or non-translation, where the ST wordplay is omitted and is missing in the TT. Quite often, this loss is compensated for by the translators by the addition of new wordplays, non-existent in the ST.

Since translation is a decision-making process, it can be useful for the translators to take into consideration the following guiding principles when opting for one or another of the above-mentioned strategies:

•   If full equivalence is impossible to achieve, an attempt should be made at preserving the parameters on macro-structural level – the activated scripts, the logical and functional mechanisms.

•   If equivalence on macro-structural level with regard to the activated scripts and the functional mechanism is unattainable, then it is necessary to preserve at least the logical mechanism – cratylism. This will result in creating a new wordplay but will guarantee the achievement of functional equivalence and the maintaining of the "punning balance"[16] between the original and the TT.

Thus, in my opinion, when translating wordplays, creativity and flexibility are more important than strict adherence to their semantic structure.

In conclusion, I would like to point out that the translatability of wordplay should be regarded as a relative and not as a binary or absolute category. It is a cline rather than a clear-cut dichotomy. Wordplays are more or less translatable rather than absolutely translatable or untranslatable. To quote Jonathan Swift: "Punning is a talent which no man affects to despise but he that is without it"[17] and, I believe the same is true for pun translation. The proposed comparative model, which considers wordplay not only as a linguistic but also as a cognitive phenomenon which has its own functional mechanisms, can be quite helpful to those translators who do not want to rely on their talent alone.

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16. "Punning balance" is a term introduced by Marco (2010, p. 270).

17. ("Punning is a Talent which No Man Affects to Despise," n.d.).

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INCLUSIVE EDUCATION AND SCHOOL PSYCHOLOGICAL SUPPORT IN NURSERY SCHOOL: TEACHERS' ASSESSMENTS OF THE SCHOOL ENVIRONMENT AND THE ROLE OF THE PSYCHOLOGIST IN EDUCATION

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Abstract

Modern research approaches to inclusive education in nursery school highlight the necessity of interdisciplinary collaboration between every teacher and the psychologist of the school. In Greece, the promotion of school psychological support for general education students began only a few years ago with the establishment of Diagnostic Educational Evaluation and Support Committees (EDEAY). The aim of this research was to capture the findings of nursery school teachers regarding the role of the school psychologist in promoting inclusive education as a novelty and modern educational practice. The perceptions of twenty-two nursery school teachers who collaborated with school psychologists were explored with the use of semi-structured interviews and the method of qualitative content analysis. The results highlighted the need to clearly identify the school psychologist's distinct role. Moreover, the development of a school learning environment that not only focuses on the acquisition of cognitive achievements for infants, but also strengthens their social and emotional development was mentioned as a crucial factor for the implementation of inclusive education by the participants.

Keywords: school psychological support, inclusive education, integration practices, school environment

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Introduction

The consolidation of inclusive education in nursery schools for the improvement of academic performance requires the continuous psychological support of students and their families. It also requires specific methodological principles that concern the school's daily reality as a whole, and aim at the development of communication relations; these should respect and facilitate the course and pace of learning and social development of each student and class, parallel to the creation and shaping of desires for learning, and the development of skills and abilities. Another requirement is an interdisciplinary approach. Within the context of interdisciplinary collaboration, information is exchanged and various educational programs are being planned, organized, implemented and evaluated, aiming at the complete integration of each child (Nilholm, 2021).

Literature review

The main principle of inclusive education in nursery school – where learning objectives are not one-dimensional and cognitive-centric in character – is psycho-educational intervention, in terms of both form and content, based on the students' needs and capabilities. The dominant position and importance of the students' already established desires and interests, their cultivation and deepening, as well as the shaping of new ones, have led to the distinction of three methodological principle categories; these are associated with the three following intervention dimensions that concern inclusive education and school psychological support: (a) the emergence of desires; (b) the role of the teacher and the school psychologist; and (c) the appropriation and internalization of inclusive education principles on part of the students. These dimensions operate in parallel and also overlap in all processes of school everyday life (Bendová et al., 2014).

The emergence of desires is emphasized as a methodological tool for the creation of a support framework for all students attending nursery school. It is important that this emergence includes not only positive and constructive desires, but also desires for the expression of negative emotions. The adult acceptance of the expression and experience of negative emotions is crucial for the management of the students' social, emotional and cognitive difficulties. Constant reprimands and prohibitions many times hinder the expression of emotions and the gaining of experience that – no matter how disturbing for adults – are often necessary for the emotional development of children. Acceptance does not imply reinforcement, but rather recognition of the other person's emotional state, as well as accompaniment (Tazouti et al., 2011).

It is important that all students, including those facing intellectual disabilities, are able to identify and express what they do and do not want. From this point on, it is the teacher who – through careful observation and positive acceptance – is responsible for the orientation of interventions and suggestions in a continuously interactive relationship with students. The planning and structuring of school activities should not be decided by the teacher without the participation of students. It takes time, method and willingness to recognize and accept the needs, desires and interests of children (Vasileiadis et al., 2021a). Non-verbal communication, posture, gestures, facial expressions, the phenomena of group dynamics, the prevailing atmosphere in the classroom as well as the attention, interest and performance of students are clear qualitative indicators for desire expression that must be taken seriously (Helm & Katz, 2016).

Regarding the role of the teacher and the school psychologist, something important for the promotion of inclusive education for all students is the active staff's involvement in every school unit. The school staff cannot work in a positive and efficient manner for the students if it does not work positively and efficiently for itself (Vasileiadis & Doikou-Avlidou, 2018). Obviously, not all of the staff's needs and desires can nor should be met at school, but only those that correspond to the respective roles, and to the students' daily learning and developmental needs (Zaniolo, 2021). The staff should cater students and parents, albeit within its capabilities, and to an extent that is also positive and constructive for itself. Necessary conditions for this are the development of a collective culture, and the

mental resilience of all adults involved. Every teacher needs to partake in a wide range of activities with determination and flexibility, and must also execute processes that may not always be enjoyable but are inevitable in the reality of communicating with students, colleagues and parents within the school environment. It is worth noting that interventions should not be limited to the directly expressed student wishes and interests. On the contrary, those involved should go a step beyond by proposing activities while taking into account the students' potential rather than just their already established capabilities. The existence of classmates and the cooperation between them is crucial at this point.

Dawadi (2022) named three major barriers to inclusion: social, sectoral and infrastructural. She suggested that, by removing these barriers, we could ensure equity and inclusion in education. Some examples of social barriers are poverty, gender discrimination, parents' migration, child labor, and conflict. Sectoral barriers consist of lack of policies, the incapacity to teach children with disabilities, and physical facilities, among others. Infrastructural barriers include lack of transportation, remoteness, lack of amenities and logistics. The mainly emphasized barrier towards inclusive education is the lack of professionally experienced teachers. Sanchez, Rodriguez, and Sandoval (2019) studied 112 schools from different parts of Spain, and discovered some elements that could promote inclusive and quality practices. Some of them are heterogeneous groupings with reorganization of resources, the extension of learning time, enhanced student interaction, the cultivation of higher expectations, community participation in student learning activities, family participation in decision-making, and family training.

Finally, the third dimension associated with inclusive education for the entire student population concerns the actions and procedures that facilitate the appropriation, internalization and consolidation of the promoted inclusive education environment on part of the students. The digestion of various environment elements, of different ways of thinking, perceiving, and behaving, as well as of methods and practices, enables each student to transform them into knowledge, abilities and skills, learning and development, desires and interests both inside and outside the school context, according to personal capacity (Hick et al., 2009). Therefore, the establishment of inclusive education, as well as the planning and shaping of desires and interests go through processes of external and internal conflict, surprise and reflection, activation of defense mechanisms, and finally through the acceptance of personal responsibility, leading to the assumption of new positions and the establishment of different perceptions (Nilholm, 2021).

For the promotion of inclusive education principles in nursery school, practices and techniques derived from various pedagogical methods can be used as well as methods from different fields such as: Theater and Fine Arts; methods for the development of creativity; Human Resources; Counseling and School Psychology. The main techniques are the following: accompaniment, suggestions, confrontation, automation-imagination, physical expression, relaxation, activation, dramatization, aesthetic education techniques, etc. (Harfiani & Akrim, 2020). Moreover, it is very important that inclusive education occurs in a wholesome manner, or rather as an interdisciplinary

result. Teachers should be able to cooperate with specialists, as well as school psychologists. In the context of early childhood education, interdisciplinary teams have to do with the development of collaboration between diverse staff working towards inclusion. A significant change in attitude regarding interprofessional collaboration and inclusive care is reported by various professionals over time. The pattern emerging from research is that of a shared sense of interdependence and group reflection in various projects. Professionals engaged actively and demonstrated a shared involvement in working towards inclusive education. 192 professionals indicated that networks could be effective in inclusive education. These findings underline that interprofessional collaboration and common decision making in participant-governed networks require close connections between the members of the team and can actually prove successful (Fukkink & Verseveld, 2020).

Albritton, Mathews, and Boyle (2019) studied 135 school psychologists in early childhood settings and suggested that the majority of early childhood school psychologists dedicate a significant amount of time to conducting student evaluations for special education eligibility as well as to catering to the personal needs of students as an assistance to teachers.

Regarding Greek reality, the consensus view of those involved in educational processes is that not all inclusive education actions should be organized by the Ministry on a central government level, but oriented to each school unit's conditions. Therefore, the success of inclusive education requires the assignation of relevant authority and responsibilities to the school units, as well as the substantial participation of all teachers, students and parents involved in the educational process.

What is more, it is widely believed that the changes dictated by central government are of questionable effectiveness. Educational changes fail when the school community does not consent to them, or when the school's organizational structure does not facilitate their implementation. When inclusive education programs fall short to meet society's needs, and only function as declarations and theoretical analyses, they end up representing nothing more than inapplicable ideas, causing problems to daily school reality. For those involved, integration processes, in order to be effective, must be implemented as a set of dialectical action processes, and not as an externally imposed situation that requires the employees to passively adapt to it. Therefore, inclusive education should not be understood as a stand-alone setting, but as a process that facilitates daily school life, is linked to political practices, and takes into account current economic conditions (Sakellariou et al., 2018).

In conclusion, for Greece, the systematic promotion of inclusive education both in and out of the school context acquires special importance and redefines the role and responsibilities of all those involved, i.e. both the school psychologists and the teachers, after the adoption and implementation of Law 4115/2013 (art. 39). The aforementioned article stipulates the establishment of School Networks of Educational Support for nursery schools as well. School psychologists offer their services as part of the above networks, promoting the mental resilience of each student (Pappas et al., 2018).

The aim of this research is to highlight the findings and concerns of nursery school teachers regarding the role of the school psychologist in promoting inclusive education as a novelty and modern educational practice. More specifically, what this research attempts is to explore the way that nursery school teachers perceive and make sense of school psychological support through the Diagnostic Educational Evaluation and Support Committees (EDEAY).

Based on the purpose of this research, the following questions were formulated:

1. How is inclusive education defined in the Greek school environment?
2. Which are the prevalent inclusive education techniques applied in the daily reality of nursery school? How is their effectiveness assessed?
3. Which are the school psychologist's responsibilities in your class? How would you assess the psychologist's contribution so far?
4. Which type of school psychological support is considered appropriate for the development of inclusive education?

Material and methods

Participants

For the main research part, the selection of participants was deliberate; thus, the sample consisted of 22 primary education nursery school teachers in the educational region of Central Macedonia. More specifically, the initial sample consisted of 27 nursery school teachers, however 5 of them decided to withdraw for personal reasons. The sample is considered satisfactory due to the scarce presence of school psychologists in nursery schools in the area. The relatively small sample of participants is justified in the context of qualitative research, because here the focus is placed on the specific and in-depth analysis of the meanings contained in input data, and not so much on the so-called quantitative data that would require a larger sample.

The selection criteria for the teachers' participation in this research were the following:

1. Prior service over 4 years in a school unit to ensure work experience.
2. Work experience of at least 2 years in a school unit where inclusive education programs are implemented.
3. Presence of at least one student with emotional and/or social difficulties in the selected class, which would require the cooperation with the school psychologist.

All participants were women due to the state-wide limited number of male nursery school teachers.

Methodological instrument

The tool used for the conduction of research was the semi-structured interview. The research interview gathers as much data as possible about the experiences, assessments and activities of the participants, who have the opportunity to present their personal views in an open-ended manner. The interview process provides an opportunity to explore the participants' insights, as they are able to focus on their own assessments and interpretations. In addition, during the interview period, it is possible to obtain other data regarding research

conditions and the general behavior of the interviewees, which contribute to a rounder interpretation of the phenomena under study (Stemler, 2015).

In semi-structured interviews, a number of predefined questions acts as a "basis", which could be flexible in terms of order, as well as in terms of content, depending on the course of the discussion. Therefore, in semi-structured interviews the content and flow of the questions are determined by the researcher; nevertheless, the respondents are given the opportunity to express their thoughts and describe their experiences to their discretion. In order to check the reliability of the interview guides, the interview guides from other similar surveys were compared and examined (Vasileiadis & Doikou-Avlidou, 2018).

Data collection

Prior to the interviews, the researcher informed the participants about the purpose of the research and assured them about the confidentiality of their data. The interviews were conducted based on specific questions acting as pivots. Those questions were flexible in terms of wording and content, depending on the course of the interview.

In order to check the reliability of the interview guide, other similar surveys were studied, mainly from Europe (Bear, 2020), while a pilot application was carried out during the trial phase of the research process. Subsequently, the criterion of reliability of long experience and contact (prolonged engagement) was ensured, via the prolonged engagement method. To that matter, it is important to mention the prolonged presence of researchers in primary schools. In addition, with the intention of checking the validity of the interview guide, the texts of the interviews were selected by the participants, who stated that their views were not misinterpreted, thus enhancing the validity of the survey data.

The themes and questions of the interview guide were formulated based on the general purpose, the individual objectives, and the research questions. Initially, there was a set of questions regarding the respondents' demographics, their educational level – so as to ensure that they were university graduates and not holders of foundation degrees – and their experience with the provided psycho-educational services. With the exception of demographics, the thematic blocks of the interview questions and the interview guide were as follows:

Interview guide

The philosophy of inclusive education and the function of new institutions in the school context

1. What does the philosophy of inclusive education entail and what are the practices of inclusive education in the Greek nursery school?
2. Which is its historical progression?
3. What is the application of inclusive education in school everyday life like? How is the course being evaluated so far?

Factors shaping inclusive education

1. Which factors shape inclusive education in nursery school? How do they affect its implementation in the school context?
2. Which is the role of the school community?
3. Which is the role of parents?

School psychological support
1. How is school psychological support defined?
2. Which is the role of the school psychologist?

Improving the applied innovative psycho-educational institution
1. Which positive elements have occurred from the establishment of the School Networks of Educational Support?
2. Which are the weaknesses?
3. Which changes are proposed?

The interviews were conducted during the 2018-2019 academic year, following prescheduled afternoon appointments, in places that ensured the privacy and confidentiality of the process. All interviews were transcribed with the consent of the participants. The average duration of each interview is estimated at 23 minutes in total, while the average time needed by the participants for responding was 14 minutes. During the recording, the transcript of the material was performed *verbatim* and any information that could be related to the behavior of the respondent was noted. In addition, with the intention of checking the validity of the interview guide, it was presented to a school psychologist and a teacher without prior stating of the research purpose, so as to determine whether the guide would be successful in exploring beliefs regarding inclusive education and school psychological support. Moreover, for the same reason, the texts of the interviews were selected by the participants, who stated that their views were not misinterpreted, thus enhancing the validity of the survey data.

Data analysis

Qualitative content analysis was chosen for this research, as it facilitates the systematic and qualitative examination of the interview messages. Qualitative content analysis reinforces the view that the texts constituting the material to be analyzed operate within a specific socio-political, historical and ideological context, and reflect the assessments of specific social groups or classes (Krippendorff, 2018).

Data collection is followed by the definition of analysis techniques. The selected analysis unit was the recording unit. A recording unit is defined as the subject suitable for research that concerns the recording of beliefs and attitudes (Stemler, 2000). Moreover, the use of subject as a recording unit is considered appropriate for the thorough investigation and for highlighting as many aspects of the subject under consideration as possible. Subsequently, the inductive category system was set up. With the method of constant comparison (constant comparative method) the relations between the categories were examined and, in cases of overlapping between two categories, the smaller categories were merged into a larger one. Through content structuring, the data were indexed based on the units of analysis, sorted by category and subcategory and were then classified into (sub-)categories with the use of the paraphrasing technique. Furthermore, the participants' demographics and most of all their working location (Region of Central Macedonia) showcase the researchers' objective of presenting the opinions, assessments and experience of those participants in particular during the time period of the conduction of this research, without any intention of generalizing or reaching general conclusions for the entire education population.

Finally, in an effort to enhance the reliability of the categoriza-

tion method, data analysis by another researcher followed. Thus, the coding criteria were presented and another coder was appointed. The researcher and the coder each performed separate analyses, albeit using the same coding criteria. The material was classified by category and by subcategory. Reliability was tested by the test-test method and was based on agreement between coders. The minimum degree of agreement in the classification of the sheets per category & subcategory between the researcher and the coder was estimated at 0.86. The agreement was calculated based on the formula V2 = 2M / Ne + N1, where M is the number of sheets that present an agreement as to their classification (i.e. the same code is used by both the researcher and the coder); Ne is the total number of sheets classified by the researcher per category-subcategory; and N1 is the total number of sheets classified by the coder. The overall score of agreement between the two sides was 0.91, a score quite satisfactory (Stemler, 2000). Furthermore, the default structure was chosen, and the most characteristic statements were noted, along with statement patterns, and insights of particular theoretical interest, remarkable frequency or extreme wording. Finally, the data were analyzed with the interpretation technique as per "nearby context" (the participants' interviews) and "faraway context" (the theoretical context and bibliographical references).

The initial category system is presented in Table 1.

The final category format, following the conclusion of the analyses, is presented in Table 2.

The data obtained from the semi-structured interviews were analyzed using qualitative content analysis. Below are the findings of the analysis by category and sub-category:

School environment

The vast majority of respondents state that the most important factor for the promotion of inclusive education processes or lack thereof is the prevailing environment of each school unit. They distinguish the school environment into a traditional or knowledge-based environment, and into an environment of inclusive education.

> "The important thing is the environment we create in here. … On one hand, there is the classic environment, where I teach you and you perform, and then there is a different one, so to say inclusive education?, where, based on the needs of the children, we formulate a program." (Teacher No 5)

> "The school environment is very influential, it is the most fundamental [thing] of all. … When we take their [the children's] desires into account, it helps a lot." (Teacher No 2)

> "I would say there are two pathways: the first one is familiar, the school that aims at teaching the basics to our children. This path has no room for students with disabilities, not just cognitive but also emotional and social ones. … Inclusive education is by no means a priority there. The other path, the one I would call modern, is the inclusion path, which fosters a completely different atmosphere and culture, where we embrace every student." (Teacher No 4)

Cognition-centered school environment. Participants systematically report that the traditional school environment, which focuses on the preparation of students for elementary school cognitive re-

Table 1
INITIAL INDUCTIVE CATEGORY SYSTEM

Inclusive education – Greek educational system	Inclusive education & nursery school	School psychologist	Psychologist responsibilities
Political leadership	Prevailing models	Areas of facilitation	Traditional model
Models of educational policy	Integration techniques	Areas of prospective collaboration	Modern model
Education officers	Implementation difficulties		

Table 2
FINAL INDUCTIVE CATEGORY SYSTEM

School environment	The role of the school psychologist
Cognition-centered school environment	The psychologist and inclusive education
School environment of inclusive education	The psychologist and traditional school

quirements and does not emphasize their emotional and social skills, makes it difficult for some infants to integrate smoothly into school life.

> *"Now there are many parents but also our own nursery school teachers, who are pushing students to learn to write, to learn to read … I think that this is not helpful at all, and, most of all, has nothing to do with our role and with the modern role of the nursery school." (Teacher No 12)*

> *"That's where the problems start. We begin to divide children between those who can write and those who cannot write. No, these things do not belong here, I think the classic mentality of [providing material in] photocopies must end, we have moved forward, we are here to help with the development of social skills, so that our children can be socially empowered." (Teacher No 15)*

> *"We consider nursery school a vestibule of elementary school, yes, the traditional one that focuses on specific skills, and in a way we lose the point, I think we silence the souls of the children here, they should express themselves, learn emotions, learn to coexist. … This is what's important." (Teacher No 14)*

"There can be no integration of students with social difficulties when all we care about is performance in cognitive fields. … It is impossible. … The infants cannot go beyond that point and start feeling at ease and comfortable in the classroom." (Teacher No 11)

School environment of inclusive education. Many nursery school teachers believe that in cases where an environment of inclusive education exists in the school unit, it facilitates their work, as well as the social and emotional development of all of their students.

"Yes, I would call it an environment of inclusive education, where any problems or any difficulties can be managed." (Teacher No 11)

"Here in the classroom we successfully manage any social and emotional difficulties. … What I told you, the feeling that we work as a team, should I call it cooperative culture? Should I call it inclusive education? For me this helps, and our children do not present difficulties." (Teacher No 8)

"Yes, when we function in an environment of cooperation and inclusive education, such difficulties are honestly not presented, or, to be more precise, we do not see them as difficulties but rather as challenges for the daily reality of the classroom. … Nowadays, children face many emotional difficulties. In such an environment of inclusive education you can manage such situations, otherwise you can't expect anything from anyone." (Teacher No 6)

The role of the school psychologist

All participants state that school psychological support is not clear and is not applied in a uniform way. It depends on the philosophy and views of the psychologist with whom they work.

"To tell the truth, I do not know exactly what a psychologist does at school. Every year we have a different psychologist, this is not good." (Teacher No 20)

"[…] And the mentality has changed, young people have a philosophy which is closer to education. I'm not saying that the older ones are simply to blame, even for us it is not clear which approach is being followed." (Teacher No 2)

"Alright, there is a task book, but I think that does not help either. No, I cannot understand what their role is, it is not clear." (Teacher No 19)

"There are still some school psychologists that make you feel as if they were therapists. … They talk about therapies and symptoms of hysteria. Others say that it is not their responsibility to work with students, and that they will only work with us. Every year we get a new face, a different psychologist with a different approach. This causes great confusion." (Teacher No 3)

The psychologist and inclusive education. The vast majority of teachers understand the role of the psychologist as an ally and partner in order to develop integration practices and with a common goal of social and emotional development of all infants.

"I saw a different perception and I am very happy, I did not expect that the psychologist would become a partner, would become the person with whom we would manage all things, good and bad, together." (Teacher No 22)

"Yes, until now we thought that the psychologist is here for providing a diagnosis and not for supporting us, I see a big difference. …

Inclusive education in practice means we set goals for all students, it makes it much easier for me that it does not focus only on the characters that we will learn and how we will be ready to read in nursery school." (Teacher No 11).

"We place emphasis on the emotional shielding of our children." (Teacher No 1)

"It is important that we see different things with the psychologist. ... The social development of children, their friends, their friendships." (Teacher No 19)

"I was hesitant. … To tell the truth, I thought that the psychologist would try to supervise me and would create obstacles. ... Stand in my way. … It's not like that. … The psychologist has presented a new concept of integration, suggests new practices, and enhance the positive emotions of our children." (Teacher No 7)

The psychologist and the traditional school. However, there are also tensions regarding the role of the psychologist in the inclusive education processes. Many educators believe that many psychologists do not follow the philosophy of inclusive education, but rather psycho-therapeutic approaches. In other words, an approach is followed according to which the traditional school refers to the psychologist when the teacher feels incompetent. Respondents' criticism focuses on the reluctance of psychologists to apply innovative techniques and to adopt a clinical approach to students' difficulties.

"The truth is that I have worked with psychologists who did not even know what inclusive education was." (Teacher No 18)

"Yes, there were some who thought that they should work behind a desk as psychotherapists and resolve patients' problems. Of course, this does not exist in a school. Here we have students, not incidents for referral." (Teacher No 19)

"All students should participate in all nursery school activities. It is important that the psychologist is with us in the classroom, in our groups of friends, in various activities. … According to traditional logic, if something goes wrong, then we must inform the psychologist, make a report. ... The child who misbehaves, goes to the psychologist, this is an old perception. ... Such logic no longer helps." (Teacher No 18)

"The traditional role of the therapist is still in existence, we still see it even in young psychologists. … But this is of no help. … This is not a way to empower the emotions of toddlers." (Teacher No 6)

Discussion

This research aimed at exploring the views of teachers on the school environment and the role of the psychologist in Education as regards inclusive education in nursery school. Nursery school teachers identify the prevailing environment of each school unit as a significant factor for the quality of the provided inclusive education services. They emphasize the fact that, when the prevailing school environment is focused solely on academic achievement, it does not foster an inclusive education culture among students. On the contrary, when the prevailing environment also focuses on the social and emotional development of the students, it creates important opportunities for the promotion of inclusive education. As regards

the school psychologist, it is highlighted that it is not a distinct role in nursery school. It is indicated that in many cases, the psychologist implements programs that strengthen the mental resilience of all students; however, some psychologists focus on the emerging pathological conditions of students and on the therapy of symptoms, which intensifies the division of students into typically and non-typically developing ones.

The findings of this research are connected with the findings and conclusions of other relevant studies. More specifically, regarding the first research question that concerned the meaning of inclusive education by nursery school teachers in the Greek school environment, many participants underlined the significance of the prevailing school environment as an important factor for the inclusive education of all students. The above-mentioned finding is consistent with the findings of other studies. In particular, in a recent literature review Nilholm (2021) abstracts the following:

> At the level of school day management, it seems that the quality of the inclusive education services provided is not influenced so much by the views, perceptions and attitudes of the participating employees and parents, nor the logistical infrastructure and any views of the seniors, but by the prevailing philosophy of each school.

In the same logic, in a year-long ethnographic qualitative study of inclusive change in a school unit of 600 students with the use of semi-structured interviews and observation, one of the findings was the significance of the school environment as a constant and diachronic factor for the promotion of inclusive education for all students. The school environment influences the attitudes and perceptions of otherness, both for the teachers and administrators of the school unit and for the students as well (McMaster, 2015).

The second research question, which concerned the inclusive education techniques and their effectiveness, indicated the significance of techniques that focus on the social and emotional development of the students. The participants evaluated as more effective the inclusive education techniques that do not focus on learning and pure cognitive achievements. Thus, prior research findings are confirmed; a qualitative research by Murniati et al. (2018) that was conducted with the participation of teachers in 17 nursery schools with the use of interview, observation, and documented study, indicated that the knowledge-oriented nursery school limits the personal development of students by imposing on everyone the same dominant learning model, without taking into account the all-round development, the different possibilities and the innate inclinations of each student. According to the above perception, the model student is the student of "excellence" – i.e., the student who responds to specific cognitive demands. Students who fail to fulfill this role are separated from the rest and are often disabled. As a natural consequence, students form stereotypes and prejudices about success, failure, diversity and disability. The prevailing perception in the public school and its existing structure reinforces discrimination and makes integration difficult for all students. Thus, the school, instead of acting as a system that recognizes diversity as a source of experience enrichment for students, poses an inhibitory factor of their cognitive and emotional development. This means that the knowledge-based school fails as a

socializing mechanism to prepare students for their integration into the wider societal whole, and coaches them for predetermined social roles in specific social structures. Consequently, instead of preparing the students for active school participation, the school invites them to participate passively in the school daily life, without providing any chances for communicating, planning, organizing, and making suggestions, both on an individual level and in a group. Therefore, a competitive school does not prioritize the balanced emotional development of students, neither does it facilitate collaborative forms of learning, nor promote each student's creativity. The nursery school that is not open to society does not enhance mutual acceptance and equal participation in the school and wider social processes of the neighborhood and the local community (Jelas & Mohd, 2014).

Additionally, the findings of this research agree with the findings of other diachronic researches. A quantitative research with the participation of 1,872 students in Ontario, Canada, among other findings, concludes that the school that is oriented towards human communication and contact, promotes more the interaction and the authentic relations of the students compared to the school that is oriented towards performance and has mainly academic goals.

Furthermore, the school environment of inclusive education is linked to the organization and internal discipline of both students and adults involved. It is also a process of personality formation and an effort to conquer a higher consciousness, while this process makes it possible for all individuals to understand their personal historical value, their function in life and their duties. In addition, the philosophy of inclusive education perceives schools as communities (Santilli et al., 2019), where students' individual and school experiences come together in a function of multiple factors. Based on this approach, the school is a framework with specific policies and practices that provide security, demarcation and coherence by ensuring routines that facilitate its social role. In times of intense events or crises, the school recognizes the need for support from agencies and services with specialized knowledge. The members of the school community are diverse and unique, have their own history, specific values and their own patterns of interaction. This approach to schools as communities shifts the scope of intervention for issues of coexistence and acceptance from individual impasses to group management within the classroom through the interaction of community members. Members are not limited to students and teachers but also include parents, social scientists, school administrators, members of the local community (Vasileiadis et al., 2021b).

Therefore, when designing integration programs, the current situation should be taken into account: the prevailing social perceptions, the real needs of the children, the use of relevant experiences, the administrative structure of educational services, the ideology of institutions. The analysis of the strategies that refer to the organization of the structures and the study of the relations that develop between the students and the school context contribute to the understanding of the requirements of the involved, to the prediction and evaluation of the influences and the reactions of the students, as well as to the appropriate programming (Ginevra et al., 2020).

As regards the responsibilities of the school psychologist in the

classroom, the findings related to the third research question show that the school psychologist plays an important role in accompanying all those involved in the inclusive education processes and the management of problems in the classroom. The services offered by the school that promote the integration of students, presuppose the active and stable participation of the school psychologist, which will allow them to solve the resulting problems internally, without constantly resorting to out-of-school services and structures. In other words, the school unit needs to have sufficient autonomy to be able to make corrections and re-definitions without requiring the intervention of third parties and external bodies, which usually ignore the philosophy and principles that govern the school (Zaniolo, 2021).

Finally, the findings of this research outline the appropriate implementation framework for school psychological support aiming at the development of inclusive education, as determined by the fourth research question. Modern research data that resulted from the evaluation of school psychological support programs that were implemented in school units for 3-5 academic years (Hatzichristou & Lianos, 2016), claim the significance of systematic planning of intervention programs for the enhancement of emotional and social development of all students. A school unit with decentralized competencies and jurisdictions can design, organize and implement more successful integration programs as well as redefine its programming based on the methodological principles of inclusive education (Williams et al., 2005). With these processes and with the educational and psychological support services provided in this framework, the school operates more effectively in terms of: the comprehensive development of the students; their active social participation and the questioning of the one-sided hypertension of cognitive development; the activation of the possibilities, the imagination and sensitivity of all involved (students, teachers, parents); the personal responsibility of every party involved; the cultivation of an environment of co-responsibility in matters of daily cooperation as well as the coordination of the interdisciplinary team; and the specialization of the general goals of the educational process into individual goals, easily adaptable, depending on the needs of each student (Gibbs & Miller, 2014).

Finally, the reports of the respondents confirmed that the traditional role of the psychologist does not facilitate the management of school daily life when the philosophy of inclusive education is followed. More specifically, the traditional role of the school psychologist is linked to learning performance. Therefore, there is no time and space for the promotion of interventions, and for the preparation of action plans for the purpose of social and emotional empowerment of the school population. Also, the role of the psychologist is based on a rigid finding that students with adjustment difficulties are associated with specific deviations. For the above formulation, the prevailing perception is that this gives some form of role and value to the psychologist's professional status (Hatzichristou et al., 2020). Still further, professional knowledge is based on the authority of the scientist, it is considered of utmost importance, and, thus, the perspective of the parents cannot be taken into account. The adoption of special professional knowledge (authority) leads the psychologist to isolation and not to interdisciplinary collaboration,

or to the process of sharing the issues concerning the student with teachers and parents. The concept of the psychologist as a special and exclusive body of knowledge, is based on the medical model that promotes the bureaucratic and fully limited participation of parents as an educated and passive recipient of school everyday life (Bartolo, 2010).

Limitations and suggestions for further research

In the present research there are also methodological limitations that must be taken into account when interpreting the results. To begin with, there are limitations due to the choice of qualitative research. The lack of representation does not allow the generalization of the findings, thus no causal links for the findings of our research can emerge. Moreover, the sample of the research was overly focused and only included teachers. The exploration and comparison of the views of school psychologist would present great interest. Also, a disadvantage of this research was the lack of systematic verification of reliability. The absence of triangulation with the extraction of data from another source of research, e.g. observation in the classroom, did not allow for the possibility of cross-checking, confirming or enhancing the findings of this research. In addition, as regards reliability, there was also the absence of the method of negative case analysis. This concerns the process of revising the conclusions after the research completion. According to this, the researcher examines the obtained data for elements that prove wrong the research conclusions. Furthermore, the application of a multidisciplinary approach would enable the extraction of quantitative data and therefore safer conclusions.

Regarding reflexivity, the participating researchers were asked the following questions: In what other manners could research questions be explored? To which extent would this differentiated exploring lead to a varied perception of the phenomena in question? The answers were documented in a reflection diary, from which it seems that the professional status of the main researcher (psychologist) has influenced the interview guide, as to the emphasis placed on the psychologist's role during the guide's composition. The various aspects of school psychological support have been also accentuated.

From the mentioned limitations, but also based on the conclusions that emerged from the present research, prospects for further research activity with special theoretical and research interest emerge. Initially, it would be interesting to apply the research to a larger sample of teachers, as well as to investigate the specific phenomena over the time frame of an academic year in order to compare and draw safer conclusions regarding the participants' assessments. It would also be helpful for the parents of the students to participate in a new research effort, in order to explore the views of those also directly involved that objectively influence and shape the respective school culture.

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ISABELLA D'ASPENO OR GUSTAV'S DISGUISES: AN UNKNOWN PROTOTYPE OF *UN BALLO IN MASCHERA*?

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Abstract

The present article focuses on an opera forgotten today, but popular in its time: *Isabella d'Aspeno*, a work by the Ionian composer Paolo Carrer and the unknown Italian librettist hidden behind the initials R. G. S. The opera *Isabella d'Aspeno* was performed in April 1855 at the Milanese theatre Carcano and was considered one of the *grands succès* of the season, a fact confirmed by the numerous repetitions of the production during that year and the next. The special interest of this work lies is its obvious thematic similarity to the libretto of the celebrated Italian opera *Un Ballo in Maschera* by Giuseppe Verdi and Antonio Somma. Taking into consideration that Carrer's *Isabella* is chronologically anterior to Verdi's *Ballo* (1859), it would be reasonable to wonder whether the work of the young composer from Zante served as one of the models for one of the major operatic creations of the king of Italian opera. Since *Isabella d'Aspeno* was such a major operatic hit at the time when Verdi and his librettist, Somma, were working on the dramatic plot of *Un Ballo in Maschera*, the possibility that they were aware of it cannot be ruled out. We will attempt to investigate this issue by offering a comparison of the two librettos as well as those of the other known models of *Un Ballo in Maschera*.

Keywords: opera, Ionian islands, modern Greece, performing arts, nineteenth century studies.

Introduction

The present article focuses on an opera forgotten today, but popular in its time: *Isabella d'Aspeno* a work by the Ionian composer Paolo Carrer and the unknown Italian librettist hidden behind the initials R. G. S. The opera *Isabella d'Aspeno* was performed in April 1855 at the Milanese theatre Carcano and was considered one of the *grands succès* of the season, a fact confirmed by the numerous repetitions of the production during that year and the next. The special interest of this work lies is its obvious thematic similarity to the libretto of the celebrated Italian opera *Un Ballo in Maschera* by Giuseppe Verdi and Antonio Somma.

Taking into consideration that Carrer's *Isabella* is chronologically anterior to Verdi's *Ballo* (1859), it would be reasonable to wonder whether the work of the young composer from Zante served as one of the models for one of the major operatic creations of the king of

Italian opera. Since *Isabella d'Aspeno* was such a major operatic hit at the time when Verdi and his librettist Somma were working on the dramatic plot of *Un Ballo in Maschera*, the possibility that they were aware of it cannot be ruled out. We will attempt to investigate this issue by offering a comparison of the two librettos, as well as those of the other known models of *Un Ballo in Maschera.*

Paolo Carrer

Before embarking on this endeavour, a few preliminary details on the man behind *Isabella d'Aspeno* are in order. Pavlos Karreris or Paolo Carrer (1829-1896) from Zante was perhaps the most successful Greek opera composer of the 19th century.[1] He was one of the leaders of the Ionian art music school, and the first to create "national" operas and national songs on Greek themes, Greek librettos and verses as well as melodies inspired by the folk and the urban popular musical tradition of modern Greece.[2]

Carrer was a descendant of a noble family of Zante. He studied music in his birthplace with the Italian teachers Giuseppe Cricca, Francesco Marangoni, and possibly in Corfu with the distinguished Ionian composer Nikolaos Mantzaros. A natural musical talent, but also in harmony with the cultural *milieu* of the Ionian Islands of the time, which was dominated by Italian opera and western European culture, he composed his first small-scale musical pieces in the late 1840s.

One should point out here that the Ionian Islands are the only area of southeastern Europe and in particular of the Greek-speaking world that escaped ottoman rule.[3] Their direct contact with the West created a unique cultural landscape, in which local traditions and western models co-existed. Emigrants from Venetian Crete and Italian musicians initiated the natives to western harmony and laid the foundations of Ionian music institutions and habits.

The city of Corfu was the first to develop urban structures and from early on acquired a cultural life centering around opera performances at the San Giacomo theatre since 1733. Corfu was considered an Italian music centre, a part of the Italian opera *piazza*. During the nineteenth century, the cities of Zante and Argostoli in Cephallonia followed in the footsteps of Corfu and built their own opera houses, thus securing autonomous cultural activity. Italian opera troupes visited the three islands throughout the nineteenth century and became favourites with all social classes. At the same time, local musical, operatic and dramatic production flourished in the Ionian Islands, making them the backbone of Greek theatre and Greek art music (Xepapadakou, 2022, pp. 17-19).

The experiential relationship of the Ionian Islands with Italian music is a unique historical and social phenomenon in the Greek-speaking area. Since the mid-18th century, the offspring of the upper classes studied music in Italian Conservatoires (Xepapadakou, 2017, p. 8). It is this habit of music studies that is associated with the first creative period of Paolo Carrer. In 1850, during the peak of the *Risorgimento*, the Italian unification struggle, the young Pavlos Carrer, who was in the twenty-first year of his life, moved from Zante to Milan – the operatic capital of Europe (then under Austrian occupation) – in order to pursue advanced music studies.

1. For a detailed biography see Xepapadakou (2013) and Xepapadakou (2014).

2. Carrer composed five "national" operas: *Marco Bozzari* (1858-1860); *Kyra Frossini* [Lady Frossini] (1868); *Despo* (1875); *Lambros* (beginning of composition in 1879 – unfinished work); *Marathon-Salamis* (1886); and the *couleur-locale* operetta, *Contes Spourgitis* [Count Sparrow] (beginning of composition in 1888 –unfinished work). For the national element in Carrer's operas see: Xepapadakou (2010).

3. The Ionian Islands (Heptanese) became successively the possession of Venice (1836-1797), France (1797-1799 & 1807-1815), Russia (1800-1807) and Great Britain (1815-1864) and were never under Ottoman occupation. Therefore, Italian cultural influence was very strong, and it was customary for the members of the local aristocracy to study in Italian cities or to pursue a career of affairs there. Also, Ionian noblemen and bourgeois were fluent in the Italian language, which was the official language of the state until its union with Greece (1864). For further historical details see Potts (2010).

In the 1850s, the heart of Italian opera beats in the city of Milan to the rhythms of *Rigoletto* (1851), *Il Trovatore* (1853), and *La Traviata* (1853). In the shadow of Verdi there move composers such as Giovanni Pacini, Luigi and Federico Ricci, Errico Petrella and Filippo Marchetti, all almost forgotten today (Grout and Williams, 1914/1988, p. 419). The competition faced by every composer who aspired to be recognized in the operatic arena was fierce, especially if he was not of Italian origin. It is no coincidence that Milan in the 1850s did not produce any foreign composers out of the many who struggled for a place in the sun (Kimbell, 1991, pp. 536-537).

Furthermore, the rejuvenation of Italian opera with new blood was hindered even more by the spread of the French *grand opéra* on the theatrical stages. Its historical and political themes made it a good conduit of anti-tyrannical messages, at the same time acting as a shield against censorship. Thus, the stakeholders of the Italian operatic market invested in Meyerbeer, an action which was welcomed by the pioneers of the *Risorgimento* and was rewarded by the preference of the public (Staffieri, 2009). Finally, fierce competition was not limited to composers vying for second place, but extended to the theatre houses of Milan, to *impressarios*, art agents, and rival music publishers, who shaped cultural life by engaging in merciless war (Rosselli, 1984, p. 160).

This intricate setting would frame Carrer for about eight years as he adapted to the Milan operatic universe. Upon his arrival in the city, he took private courses with the music teacher Raimondo Boucheron, *per perfezionarsi*, that is, to perfect his musical education (Schmidle, 1929). He also appears to have taken classes with two prominent maestri, Pietro Tassistro and Giuseppe Winter (Xepapadakou, 2013, p. 33). In the same year, he presented a concert at the Carcano theatre with his first instrumental works.[4] He also composed the music score for Tomaso Casati's *ballo eroico* entitled *Bianca di Belmonte*.[5] Mentored by Francesco Lucca, the powerful Italian music publisher, Carrer made his debut as an opera composer in August 1852 at the Carcano, with *Dante e Bice*, an opera in three parts to a libretto by Serafino Torelli.[6]

In the next year, Carrer cooperated with the choreographer Andrea Palladino for the production of a comic ballet entitled *Cadet, il barbiere*, which was staged at La Canobbiana theatre with mediocre success.[7] However, the same year would bring a great success to the young composer: the three-act opera *Isabella d'Aspeno*, which opened at the San Giacomo theatre of Corfu, followed by a triumphant series of performances at the Milanese Carcano (April 1854 and March 1856).

Carrer's success in the Milanese stages was crowned by the production of the grand opéra *La Rediviva* ('risen from the dead' or 'the resurrected'), *Tragedia Lirica in un Prologo e Tre Atti* to a libretto by Giuseppe Sapio.[8] The work was received with enthusiasm when it premiered at the Carcano (January 1856), a success that continued at the Teatro Comunale of Como (January 1857) and at the San Giacomo of Corfu (December 1857). Throughout his sojourn in Italy, Carrer also composed salon music, especially opera adaptations for piano and flute, dances and *solfège* exercises.

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4. Carrer's debut at the Carcano Theatre took place on September 9, 1850, when two of his works, a *Canto Greco* and *Sinfonia* were performed, along with excerpts from Donizetti's *L'elisir d'amore* and Auber's *La muette de Portici*, in an evening concert. See Anon. (1850, September 4). *L'Italia Musicale*, 249.

5. *Bianca di Belmonte*, Azione coreografica divisa in cinque atti Di Tomaso Casati. Milano con tipi di P. Ripamonti Caprano 1850, 15 pages. For the staging of the work: Anon. (1851, January 1 and 8). *L'Italia musicale*.

6. *Dante e Bice*, Melodramma storico-fantastico in tre atti, premiere at the 'Teatro Carcano' on 24.08.1852. See Anon. (1852, August 25). *L'Italia Musicale*; Anon. (1852, August 26). *Gazzetta dei Teatri*; C. (1852, August 29). Teatro Carcano. *La Gazzetta Musicale di Milano*.

7. *Cadet, il Barbiere*, Balletto comico in tre atti, premiere at the 'Teatro alla Canobbiana' on 04.06.1853. See Anon. (1853, May 1 & 1853, May 21). *L'Italia musicale*, Anon. (1853, June 6). *Gazzetta dei Teatri*.

8. *La Rediviva. Tragedia Lirica in un Prologo e Ttre Atti* premiere at Teatro Carcano on January 19th, 1856.

Isabella d'Aspeno

Isabella d'Aspeno is the second opera of Paolo Carrer and the first to achieve notable commercial success in Italy. The work, to a libretto by an unknown author signing with the initials R. G. S., occupies an important position in the Italian operatic creation of *mezzo ottocento*, as it seems to have been one of the many prototypes of Verdi's famous opera, *Un Ballo in Maschera*. It has been assumed that the initials of "modesto signor R. G. S." (Gutierrez, 1914/1984) might hide the name of Giuseppe Sapio, the librettist of the third Italian opera by Carrer, *La Rediviva*. This hypothesis is also supported by the fact that Sapio's name is given as *autore* (author) of the libretto in the catalogues of the Biblioteca Nazionale Braidense[9] and the Biblioteca del Conservatorio di musica Giuseppe Verdi[10], both in Milan. However, Carrer himself mentions instead the name "Guidi" – without a first name – in his correspondence with the poet and librettist, Ioannis Tsakasianos (Kokla-Papadatou, 2008, pp. 330-332). The issue, therefore, remains obscure, at least as obscure as the reason behind the decision of the "modesto signor R. G. S." (Gutierrez, 1914/1984, p. 120) to sign his work with these enigmatic initials.

In 1853, Carrer signed a contract with the Municipal theatre of Corfu San Giacomo to perform *Isabella d'Aspeno* in the coming year.[11] The opening of the new opera was planned for the carnival season, which traditionally corresponded with the height of theatrical activity.[12] However, the production was full of snags, to judge from several contemporary accounts that the members of the Italian opera company decided to go on strike in 1854 protesting against delays in their payment.[13] According to reports in the Italian press, *Isabella d'Aspeno* opened on February 7, 1854, starring the Italian primadonna Teresa Truffi-Benedetti.[14]

The production was repeated at least three more times with great success and high applause; the staging, so say the reports, was considered *fortunatissimo*.

> We cannot but speak of fanatism, enthusiasm, repeated encores, innumerable calls to the stage, swarms of handkerchiefs, flowers, fondants, garlands, sonnets, serenades, and, as if that were not sufficient, a turnover of 2,700 pounds for the composer, plus two golden rings.[15]

The musicians of the Philharmonic Company of Corfu, together with the cheering crowd, accompanied Carrer to his house playing triumphant music. He lost no time to compose a new cavatina for the *beneficiata* of the prima donna.[16]

The positive reception of the performances in Corfu ensured an auspicious future for *Isabella* in Milan. On the 9th of April of the following year (1855), the opera premiered at the Carcano (Gutierrez, 1914/1984, p. 120). This was Carrer's first taste of success on the Italian operatic stage. The performance conquered the Milanese public and was repeated several times, more and more triumphantly.[17] The composer and the actors received deafening applause and were recalled on stage again and again.[18] "There is no doubt; the spectacle is very well liked", claim the reports, which called the performance "this year's triumph at the Carcano".[19]

According to the reviews, the highlights of the opera were the overture – with the magnificent solo of the first violin; the scene at

9. Racc. Dramm. 6162/21.

10. Libretti L.6.

11. Anon. (1853, October 22 & 1854, January 28). *L'Italia musicale*.

12. The carnival period was the high season of theatre activity. Its duration was from Saint Stephen's Day (26 December) until Forgiveness Sunday. See Xepapadakou (2022, p. 22).

13. Anon. (1853, January 21). *L'Italia Musicale*.

14. Cast: Arnolfo: Ranieri Bettazzi(t), Rainoldo: Luigi Ruiz (bs), Rudigero: Massimiliano Severi (br), Isabella: Truffi-Benedetti (s), Ebba: Adelaide Ferlotti (ms). See Anon. (1854, February 19). *Gazzetta Musicale di Milano*.

15. Anon. (1854, February 19). *Gazzetta Musicale di Milano*, Anon. (1854, February 25 & March 04). *L'Italia Musicale*.

16. Anon. (1854, March 08). *L'Italia Musicale*.

17. Impresarios: Casati & Simoni, Scenography: Carlo Sala, Orchestra conductor: Nicola Bassi. Cast: Arnolfo: Giacinto Ghislanzoni (t), Rainoldo: Bartolomeo Gandini (bs), Rudigero: Antonio Ghislanzoni (br), Isabella: Adelaide Dall'Argine (s), Ebba: Lucia Viale (ca), Ugo: Alessandro Trabattoni (br). See Anon. (1855, April 18). *Il Trovarore*.

18. Anon. (1854, April 18). *L'Italia Musicale*.

19. Anon. (1855, April 16). *Gazzetta dei Teatri*.

20. Anon. (1855, April 16). *Gazzetta dei Teatri.*

21. Antonio Ghislanzoni was a remarkable personality of the heyday of Italian opera. He first appeared as a baritone, but then took up writing librettos and musical criticism in the newspapers *Gazzetta Musicale di Milano* and *Rivista Minima.* His most celebrated librettos are those of the opera *Aida* (1871-1872) by Giuseppe Verdi and of the *I promessi sposi*, that was set to music by Errico Petrella and performed in 1869. He was responsible for the revision of the libretto of the opera *La forza del destino* by Giuseppe Verdi, that premiered at the Scala of Milan on 27 February 1869 and also of *Don Carlos*, that was presented in 1872. He was also the author of *Gli artisti di Teatro* (Milan, 1865) and *Storia di Milano dal 1836 al 1848* (Milan, 1882), both illustrating the atmosphere of the artistic circles of mid nineteenth-century Milan. See also Black (1997, p. 402). In *Storia di Milano* Ghislanzoni comments upon the fashion trends of the 1850s, according to which the trend of a full beard and mustache were launched by the hot-blooded Milanese students, to the horror of the decent bourgeois and family men (Weaver, 1980, p. 108).

22. Musical review of Giuseppe Rovani in the *Gazzetta Musicale di Milano*, as mentioned in Gutierrez (1914/1984, p. 120).

23. Anon. (1855, April 24). *La Musica* and Anon. (1855, April 15). *La Gazzetta Musicale.*

24. Anon. (1855, April 16). *Gazzetta dei Teatri.*

25. Seremeti, A. N. (1890). To melodrama en Elladi [Opera in Greece], *Parnassos*, *13*, 94 & Herodus Atticus (1886, August 17), Hellines moussourgi [Greek Composers], *To Asty*, 8.

26. Cast: Arnolfo: Giorgio Stigelli (t), Rainoldo: Giovanni-Battista Antonucci (bs), Rudigero: Luigi Spellini (br), Isabella: Silvia Della Valle (s), Ebba: Lucia Viale (ca), Ugo: [Alessandro Trabattoni (br)]. Cf. Anon (1856, March 8). *L'Italia Musicale.*

the dwelling of the witch; Rainoldo's cavatina masterfully performed by the bass Bartolomeo Gandini; the main aria of the tenor Arnolfo; the romanza of Isabella; and the duet between the tenor and the baritone, sung with great virtuosity by the Ghislanzoni brothers.[20] It is worth noting that the role of Rudigero was interpreted by the baritone, and later librettist and critic, Antonio Ghislanzoni, a notorious *enfant terrible* of mid nineteenth-century Milan.[21]

All the Italian music critics recognized Carrer's talent, but a few censured him for "excessive memory", as they judged that several passages of Isabella reflected echoes from earlier operas.[22] The young composer was praised for his vivid and spontaneous handling of the orchestra, and his ease in creating popular tunes which stick to the mind of the audience, and even for his flashy inventiveness.[23] However, the more severe ones advised him not to rely on "easy" musical solutions and popular success, but to attempt a more in-depth approach to music, so as to set himself apart from the mass.[24]

In any case, the reviews in the Italian music press of the time should not always be taken at face value, since some publications acted as instruments of well-known music houses. The rivalry between the music newspapers *L'Italia Musicale* and *La Gazzetta Musicale di Milano* is proverbial: the former belonged to the music publishing house, Lucca, which was launching the young composer Paul Carrer at the time; and the latter, to the rival Ricordi. The contradictory comments that the first work of Carrer received must therefore be viewed through this prism. Lucca's newspaper obviously backed a work whose success the Ricordi newspaper sought to diminish. The *Gazzetta dei Teatri* can be considered the most moderate of all, as its comments lie somewhere in the middle (Xepapadakou, 2013, 47-48).

Next stop after the success in Milan was the performance at the small Italian town of Castiglione delle Stiviere in spring 1856 (Carrer, 1887). At the same time, the direction of the Carcano theatre decided to repeat the performances of *Isabella d'Aspeno* next spring, along with a commissioned new opera by Carrer, *La Rediviva*.[25] With a new and better cast, *Isabella* was staged for a second time at the Milanese theatre in March 1856.[26] But its success was overshadowed by the veritable triumph of the grand opéra, *La Rediviva*, with its sensational plot.

A Closer Look at the Libretto
The synopsis of *Isabella d'Aspeno* is as follows:

Synopsis[27]
Isabella d'Aspeno [Isabella of Aspen]
Tragic Opera in Four Parts and Three Acts

Music: Paolo Carrer

Libretto: R. G. S.

Year of Composition: 1853

Premiere: Corfu, San Giacomo, Municipal Theatre, February 7, 1854

Characters
Arnolfo, the count of Ebersdorf (tenor)
Rainoldo, his cousin (bass)
Rudigero, baron of Aspen (baritone)
Isabella, his wife (soprano)
Ugo, Arnolfo's squire (baritone)
Ebba, sorceress (contralto)

Time: Fourteenth-fifteenth century[28]

Location: Rhine area, fiefs of Ebersdorf and Aspen, ruins of Griefen castle.

First Act, First Part: The Homecoming

Cottages by the banks of the river Rhine. The castles of Ebersdorf and Aspen are in sight. Peasants in boats go about their everyday work. Soldiers and officers are sitting and drinking, celebrating the unexpected return of count Arnolfo of Ebersdorf from the crusades. [Coro d'introduzione: "Versa tocca"]. The single dissonance in the general atmosphere of joy is the macabre song of a strange witch about two corpses which the break of dawn will bring [Canzone: "Bello al pari d'una rosa"]. Rainoldo, Arnolfo's cousin, is acting as regent during the latter's absence and is now furious by his return and planning to overthrow him. His devoted followers proclaim their readiness to assassinate Arnolfo at the first opportunity [Recitativo e cavatina: "Ah, se a ridar la vittima"].

In his private apartments at the castle of Ebersdorf, count Arnolfo alone plays a sad tune in his harp and sings for the lady of his thoughts [Recitativo e cavatina: "Arpa mia tu come allora"]. Ugo, his loyal groom informs him that the people are hailing him for the victory he has brought to his domain. However, he, melancholy and distracted, is thinking of his unknown beloved. It seems that the lady is the wife of his friend Rudigero, baron of Aspen. After a while, Rudigero visits Arnolfo to tell him that a political conspiracy is being forged against him [Recitativo e duetto: "Or nel sen di vostra casa"]. In their conversation they mention a sorceress that Arnolfo wishes to meet.

First Act, Second Part: The Prophecy

In the ruins of Griefen castle there lives a sorceress, Ebba. Her abode is full of old grimoires, astrological instruments, magical herbs and

27. Based on the librettos: a) *Isabella d'Aspeno*. Melodramma tragico in quattro parti diviso in tre atti. Da rappresentarsi Nel Teatro Comunale di Corfu' il Carnovale 1853-54. Posto in Musica dal Maestro Paolo Carrer, Socio Onorario della Filarmonica Corcirese. Parte prima e seconda – Il ritorno, La predizione. Parte terza – La sorpresa. Parte quarta – La vendetta. Corfu: dalla Tipografia del Governo; and b) *Isabella d'Aspeno*. Melodramma tragico in quattro parti, diviso in tre atti. Poesia di R. G. S. Posto in Musica dal Maestro Paolo Carrer. Da Rappresentarsi nel Teatro Carcano la primavera 1855, Milano: Tipografia di Alesandro Lombardi.

28. Fourteenth century, according to the Italian libretto, fifteenth century, according the Corfiot libretto.

potions and other magical paraphernalia. A large cauldron dominates the scene. As it gets dark, Ebba calls upon Satan [Aria: "Signor dei regni"] when a knock on the door interrupts her: a servant of Isabella, the countess of Aspen, hands Ebba a note. At the same moment Arnolfo, disguised as a peasant, sneaks into the witch's room and hides behind a door to overhear. After a while Isabella comes in terror. She confides to Ebba that an illicit love is torturing her, from which she cannot free herself despite her struggles [Scena e aria: "M'arde il cor per un mortale"]. Ebba assures her that she can liberate her from the bonds of her passion with a strong magic philter. To obtain it, she needs to visit a terrifying place infested with phantoms and spirits. Isabella, although frightened, is determined to look for it.

Behind the door Arnolfo watches the whole scene. Suddenly the voice of a man, attempting to enter the sorceress's house is heard. Isabella, alarmed, recognizes her husband's voice. Rudigero breaks down the door and bursts in, also in disguise. Rainoldo and other aristocrats follow him, all disguised as peasants. Arnolfo joins the company incognito. Rudigero demands to know why his wife is visiting the sorceress. Isabella responds that she needed a medicine for heartache. Then Arnolfo reveals himself and asks the witch to foresee the future by reading his palm. Ebba tells him that he is brave, but refuses to foretell his future. As he insists, she reveals that very soon he is doomed to be assassinated by a friendly hand. This prophecy causes great distress to all present. The five main heroes express *a parte* their inner thoughts in a quintet: Arnolfo is concerned about Isabella, Isabella prays that her beloved be saved from the traitor's crime, Rudigero declares his devotion to the count, Rainoldo is shaking in fear of discovery, and Ebba guesses but does not reveal the identity of the assassin.

Second Act, Third Part: The Surprise

In a wild and dark forest, Isabella appears, covered in a long black cloak. She is exhausted, but still determined to discover the magic herb. In the background a temple, resonating with chants, can be discerned [Gran scena e cavatina: "Tu che sai quanto io penai"]. Arnolfo is following Isabella from a short distance. Eventually he stops her and declares his love. She repels him, saying that she is married to his closest friend. When he threatens to kills himself, she confesses that she too is in love with him [Recitativo e duetto: "T'amo d'amore immense, eterno"]. Suddenly they realize that they have been followed. It is Rudigero, who has been pursuing Arnolfo to warn him that a murder trap is being set for him. Rudigero offers his friend his cloak and encourages him to follow a secret path, in order to avoid the conspirators. He fails to recognize his wife, covered by her cloak [Recitativo e terzetto: "Egli è là… (dicean sommesso)"]. Arnolfo escapes, and after a while the conspirators encircle the couple threatening to harm the unknown woman. Rudigero draws his sword to defend her. Then Isabella reveals herself and everybody exclaims: *La contessa*!

Third Act, Fourth Part: The Revenge

Rudigero returns to Aspen castle supporting Isabella. She collapses exhausted in an armchair. Rudigero is livid with rage about his friend's betrayal. Isabella tries to appease him, assuring him that she is innocent and that nothing inappropriate has happened between

Arnolfo and her. Rudigero does not believe her and forces her to confess her love, a confession which drives him mad with anger and makes him attempt to kill her. Isabella averts her death by telling him that she is pregnant [Recitativo e duetto: "Il tuo delitto, o perfida"].

After a while Rudigero calls Rainoldo and pledges himself to his cause, so that they may take revenge on Arnolfo together [Duetto: "La mano stringimi"]. At that very moment the loyal squire of Arnolfo, Ugo, appears with two official invitations for Rudigero and Rainoldo to a masked ball at the count's castle.

In a grand hall in Arnolfo's castle costumed couples dance and drink merrily [Coro e ballabile: "Dei piacer quest'è la reggia"]. Rudigero and Rainoldo are wearing armour and helmets hiding their faces. Arnolfo is also in armour with his face concealed. Isabella appears *in maschera* and approaches Arnolfo to warn him that during tonight's event the conspirators are planning his assassination, but he pays no attention [Romanza e duettino: "Una sol volta ancor"]. Then Rudigero and Rainoldo bar his way with their swords. In the ensuing combat Arnolfo is fatally wounded. All the guests gather to see what has happened [Quartetto: "Non ti diceva, o perfido"]. The count dies and Isabella implores Rudigero to kill her. He answers that her punishment will be to be left alive.

Analysis

At first glance, the plot of *Isabella d'Aspeno* seems unexpectedly familiar. A closer reading leads to the realization that with a mental leap from the medieval castles of the Rhine to seventeenth-century Boston, one cannot fail to meet that famous opera, the *Ballo in Maschera* by Giuseppe Verdi and Antonio Somma,[29] as the two works share the same central theme. However, *Isabella's* libretto is not the only model of *Un ballo in Maschera*, as, long before Carrer and R.G.S, several others had elaborated on the same subject-matter.

One hardly needs to be reminded of the French libretto by Eugène Scribe, *Gustave III ou Le Bal Masqu*é (Scribe, 1841, pp. 3-28) which formed the basis of the homonymous *grand opéra* by Auber.[30] The libretto dramatizes a true historical event that shocked Europe in 1792, the assassination of the king of Sweden by his political rivals during a masked ball given in Stockholm's Royal Opera. History depicts Gustav the Third as a charismatic, complicated and controversial character, a lover of the arts and an ardent supporter of Enlightenment ideas. But when this enlightened ruler expressed his opposition to the methods of the Jacobins during the French Revolution, he was considered dangerous by a group of disgruntled noblemen and military officers, who conspired against him and finally murdered him during a masked ball, through the hand of Jacob Johan Anckarström (Svanstrom, 2007, pp. 252-293).

For censorship reasons, Scribe tried to mitigate the dangerous political undertones of the work, and so attributed the crime to erotic rivalry. Ignoring the rumoured indifference of the King to the female sex, Scribe introduced a love story of his own invention, between Gustave and the wife of his murderer, Mme Amélie Ankastrom.[31] At the same time, however, he also added a young esquire, Oscar, who adores his master and follows him faithfully everywhere. This is a part written for a female voice, through which, as many scholars claim, the author perhaps hints at Gustav's sexual preferences.[32]

29. The three-act opera *Un ballo in Maschera* by Giuseppe Verdi (music) and Antonio Somma (libretto), based on Eugène Scribe's libretto *Gustave III ou Le Bal Masqu*é, opened on 17 February 1859, at the Teatro Apollo of Rome Parker (1997, p. 295).

30. The opera opened on February 27, 1833 in Paris, at the theatre hall of the Académie Royale de Music (Scribe, 1841, p. 3).

31. The name was simplified by Scribe (1841). The author draws his material from the French translation of a book by John Brown (1820), *Les Cours du Nord, ou Mémoires originaux sur les souverains de la Suède et du Danemark depuis 1766,* Bertrand. In his libretto, he frequently refers to this text in footnotes. A detailed contrastive analysis of the two works can be found in Schneider (2003).

32. On the subject of the conscious heterosexualization of Gustav III in the operas that dramatize his life (or rather his spectacular death), see Texter (2002) and Jellinek (1994).

33. The three-act opera by Vincenzo Gabussi *Clemenza di Valois* opened at the theatre La Fenice in Venice on 20 February 1841. See *Clemenza di Valois.* Melodramma in tre Atti. Parole di Gaetano Rossi, Musica del Maestro Cavaliere Vincenzo Gabussi. Da Rappresentarsi Nel Gran Teatro la Fenice il Carnovale e Quadragesima 1840-41, Venezia: Giuseppe Molinari.

Before Paolo Carrer, two renowned musicians of the previous generation had worked on the same story. Obviously drawing on Scribe and Auber, composer Vincenzo Gabussi in collaboration with librettist Gaetano Rossi and composer Saverio Mercadante in collaboration with librettist Salvadore Cammarano, created and staged, around 1840, the operas *Clemenza di Valois*[33] and *Il Reggente*.[34] Gabussi's opera met with only moderate success in 1841, and was soon forgotten.[35] On the contrary, Mercadante's piece became established in the operatic repertoire until the 1870s (Verschaffel, 2000, p. 231). In order to avoid the censorship that the representation of a recent regicide on stage would certainly cause, both works transposed the action to the far past: *Clemenza* takes place in medieval France and *Reggente* in sixteenth-century Scotland.

Mercadante's opera, which must have served as Carrer's model, deserves a closer inspection. In this play, King Gustav is transformed into the vice-regent Murray, and the conspirators become supporters of Mary, Queen of Scots. Scribe's plot is retained, with Amelia's part somewhat enhanced, while the soprano part of Oscar remains almost unchanged (Jellinek, 1994, p. 304).

Next in line are Carrer and R.G.S., followed by Verdi and Somma,[36] about whom it can be surmised that they watched the performance of *Il Reggente* staged at the Teatro Re in Milan, in April 1851.[37] Both artistic teams attempt to rework the, by then not so new, dramatic material at their disposal. Carrer and R.G.S. are the first to do so, finishing their adaptation in 1853, while Verdi and Somma begin working on the libretto in 1857, as can be established on the basis of their correspondence (Ricciardi, 2003, pp. 16-18).[38]

It would be reasonable to suppose that Carrer borrowed Mercadante's plot at the direction of his patron, the well-known Milanese musical publisher Francesco Lucca, who owned the rights of both composers (Rosselli, 1984, p. 174). However, Carrer's acquaintance with *Reggente* may have begun even earlier, as this opera was performed in 1849 in Corfu, at the San Giacomo theatre.[39] It is more than likely that Carrer was among the audience.

The following table offers a comparative overview of the four operas and their main features, bringing especially to the fore several similarities and few differences among them.

34. Saverio Mercadante's three-act opera *Il Reggente*, based on a libretto by Salvadore Cammarano, premiered in Turin, at the Teatro Regio on 2 February 1843. See *Il Reggente. Tragedia lirica in 3 atti di S. Cammarano. Posta in musica dal Maestro S. Mercadante e rappresentata per la prima volta in Torino nel Carnevale del 1843. Napoli Stabilimento Musicale Partenopeo Successore di B. Girard e C.*

35. For the performance in Venice, see the report in Anon. (1841, March 1). Il Felsineo, Giornaletto sentimentale. The opera was performed in the spring of 1842 at the Milanese Teatro alla Scala without much success (Romani, 1862, p. 100; Ambìveri, 1998, p. 73).

36. It must be mentioned that between Mercadante and Verdi and Carrer two more stage works on the same topic were produced. One is the 'Azione Coreografica in Cinque Atti' *Gustavo III, Re di Svezia* by Augusto Huss, performed on 3 March 1846 at the Teatro alla Scala (See Romani, 1862, p. 107; Toscanini, 1962, pp. 94-97). The second, the opera *Una notte di festa* by Angelo Villanis, based on a libretto by Temistocle Solera, opened on 16 February 1859 at the theatre La Fenice of Venice, one day before the premiere of the verdian *Un Ballo in Maschera*. The similarities between this work and the other four works are rather vague (See Rosen & Pigozzi, 2002, p. 28).

37. Anon. (1851, April, 23). *L'Italia Musicale*.

38. See also the numerous *carteggi*. It must also be noted that the opera is successively called *Una Vendetta in Domino, Adelia degli Adimari* and finally *Un Ballo in Maschera*.

39. *Il Reggente. Tragedia lirica di Saverio Mercadante. Da rappresentarsi al teatro di San Giacomo in Corfù. Milano coi tipi di Francesco Lucca 1849.* The libretto is kept in Corfu Reading Society, Pierris Collection, no 363.

Table 1
A COMPARATIVE OVERVIEW OF THE FOUR OPERAS AND THEIR MAIN FEATURES

CREATORS	SCRIBE/AUBER	ROSSI/GABUSSI	CAMMARANO/ MERCADANTE	R.G.S./CARRER	SOMMA/VERDI
TITLE	*Gustave III ou le bal masqué*	*Clemenza di Valois*	*Il Reggente*	*Isabella d'Aspeno*	*Un ballo in maschera*
PREMIERE	1833	1841	1843	1854	1859
DRAMATIS PERSONAE	Gustave III (t)	Renato Conte di Arles (t)	Conte Murray (t)	Arnolfo (t)	Riccardo (t)
	Warting or Ribbing (t)	Enrico (t)	Lord Howe (t)	—	Samuel (bs)
	Dehorn (bs)	—	Kilkardy (bs)	Rainoldo (bs)	Tom (bs)
	Ankastrom (bs)	Giulio di Valois (bs)	Duca di Hamilton (br)	Rudigero (br)	Renato (br)
	Amélie (s)	Clemenza di Valois (s)	Amelia (s)	Isabella (s)	Amelia (s)
	Oscar (s)	—	Oscar (ms)	Ugo (br)	Oscar (s)
	Arvedson (ms)	Neala (ms)	Meg (s)	Ebba (ca)	Ulrica (ca)
	Christian (t)	Ferrante (bs)	Scottish soldier (t)	—	Silvano (bs)
TITLE	Gustave III ou le bal masqué	Clemenza di Valois	Il Reggente	Isabella d'Aspeno	Un ballo in maschera
LOCATION	Stockholm, Sweden	Arles, France	Scotland	Ebersdorf and Aspen, Germany	Boston, New England
TIME	March 15 & 16, 1792	Thirteenth century	1570	Fourteenth-fifteenth century	The end of seventeenth century
STRUCTURE	Five Acts	Three Acts	Three Acts	Three Acts, Four Parts	Three Acts
First Act	The Royal Palace in Stockholm	i: Countryside in the outskirts of Arles ii: Court of Justice iii: The abode of the sorceress	*The sorcery* i: Room in the count's castle ii: The abode of the sorceress	**Part One:** *The Return* i: Farms by the Rhine ii: Room in Ebersdorf's Castle **Part Two:** *The Prophecy* Ruins, the abode of the sorceress	i: Room in the count's mansion ii: The abode of the sorceress
Second Act	The abode of the sorceress	Countryside in the outskirts of Arles	*The veiled lady* i: Room in Hamilton's house ii: Countryside in the outskirts of Edinburgh	**Part Three:** *The Surprise* Wilderness	Countryside in the outskirts of Boston

Third Act	Countryside in the outskirts of Stockholm (the place of execution)	i: Room at the Valois castle ii: Grand Ballroom	***The Masked Ball*** i: Room in Hamilton's house ii: Secret room in Hamilton's house iii: Grand Ballroom	Part Four: ***The Revenge*** i: Room in Aspen Castle ii: Grand Ballroom	i: Room in Renato's house ii: Room in the count's mansion iii: Grand Ballroom
Fourth Act	Room in Ankastrom's house				
Fifth Act	Ballroom at Stockholm's Opera House				

All four Italian operas follow Scribe's and Auber's dramatic conceptualization to the letter, and reproduce faithfully the plot of the French *Gustave III*. It is obvious that this work was the main thematic canvass on which the next librettists added their own personal touches (Flora, 1962, pp. 44-72). Focussing on Carrer's *Isabella d'Aspeno*, one easily notes that the composer retained the three main dramatic characters, that is, the leading soprano and the two male rival lovers, a tenor and a baritone, who were also adopted by Mercadante and later by Verdi. But, in contrast to the French original and to these two composers, Carrer followed in the steps of Gabussi and gave the heroine a more central role, a fact reflected in the title of the opera (*Clemenza*/*Isabella*). But in all five plays the heroine is slow to appear on scene: the composers have a *grande entrée* reserved for her, when the action is transferred to the witch's dark dwelling.

Additionally, Carrer and R. G. S. make two more modifications: for reasons of dramatic economy, the roles of the two conspirators are merged into one, the bass Rainoldo; and they introduce quite early on the character of the sorceress Ebba, who, in the guise of a Shakespearean – or rather Verdian[40]– witch, predicts the ominous future.[41] This dramatic choice strengthens the cohesion of the plot and enhances verisimilitude, as the disturbing presence of the witch during the initial celebration scenes prefigures the impending episode at her ruined refuge. The scene with Ebba and the chorus at the start of the opera is absent from the first libretto of *Isabella*, as performed in Corfu in 1854; it was added to the second libretto, for the performance at the Teatro Carcano (1855 and 1856) in Milan, where the role of the witch was interpreted by the debutante (*comprimaria*) contralto Lucia Viale. It may be surmised that the addition of the scene was motivated by production necessities.

Another point of differentiation concerns once again the role of the sinister sorceress, as well as that of her counterweight, the airy and frivolous esquire. Carrer makes two modifications: firstly, he changes the tradition which requires this part to be played by a fe-

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40. See *Macbeth* by Verdi, who was one of the first to introduce Shakespearean drama to Italian opera (Kimbell, 1991, 491-492).

41. First Act, Part One, Second Scene.

42. The voice of Ugo can only be surmised through the fact that Alessandro Trabattoni, the performer of the part in Milan, had distinguished himself in baritone parts, such as the Count of Toulouse in the Italian version of Verdi's opera *Jérusalem* presented as *Gerusaleme* at the theatre Alla Scala on 26 December 1850 (See Romani, 1862, p. 111).

43. The huge success of *Isabella d'Aspeno* is mentioned in the music reviews of Carrer's next opera, *La Rediviva*. There it is frequently mentioned that *Isabella* was last year's great success. See Anon. (1856, January 23). *Gazzetta dei Teatri*.

44. Ulrica is the only part that Verdi ever wrote for a real contralto and not for a mezzo-soprano. (See Jander, Steane & Forbes, 1997, pp. 933-935).

45. See the previously mentioned relevant bibliography, as well as the correspondence between Verdi and Somma, as published by Ricciardi (2003) and Abbiati (1962, pp. 1-27).

46. Anon. (1892, January 31). *Theatēs*.

47. Although Carrer borrows the characters from Sir Walter Scott's drama *The House of Aspen: A Tragedy*, the plot is completely different. See Xepapadakou (2018, pp. 1030-1032).

48. See Ugo, V. (1836). *Hernani*. E. Renduel: First Act: 'The King', Second Act: 'The Bandit', Third Act: 'The Old Man', Fourth Act: 'The Grave', Fifth Act: 'The marriage'.

49. See the comparative table.

male singer dressed in a boy's outfit. His esquire is called not Oscar but Ugo, and is played by a baritone.[42] Secondly, he creates the terrifying role of Ebba not for a soprano or a mezzosoprano, but for a contralto; this is an idea further developed by Verdi, and constitutes a common feature of the two operas, which allows one to assume that Verdi was probably not unaware of Carrer's work, a terrific hit in Milan during 1855-1856.[43]

The above evidence leads us to the conclusion that there are several strands of influence between the five masked ball operas. However, it is not possible to establish with certainty direct borrowings from Carrer to Verdi. Verdi seems to have assimilated features from all his predecessors, without relying exclusively on one model or prototype. Nevertheless, the rarity of parts for contralto in the Italian opera of the mid-nineteenth century lends credibility to the assumption that Verdi knew *Isabella d'Aspeno*.[44] In any case, a few years later, Carrer's opera ceases to be talked about, both in the publications of the period and in the scholarly literature concerning the genealogy of Verdi's *Ballo*.[45] Another curious point is that Carrer (1887) never mentions *Isabella's* relations to the other four operas in his *Memoirs*. The truth is of course that the section of the manuscript referring to this period of Carrer's activity is missing. An article in the newspaper *Theatēs* of Zante, in 1892, which, when discussing Verdi's opera, points out that the same plot has been used also in Auber's *Gustave III ou Le bal masqué* and in *Isabella d'Aspeno* by Pavlos Carrer, is perhaps the only relevant reference.[46] It is not impossible that the author of the piece may have belonged to Carrer's circle or may even have been the aged composer himself.

To return to Carrer's productive years, and his second operatic attempt: faithful to the spirit of romanticism, the composer endeavored to cloak the ideas of the *Risorgimento* with the mantle of gothic novels.[47] In an effort to mislead the harsh censorship of the period, which forbade even the slightest political allusion on stage, he placed the action of *Isabella d'Aspeno* under the shadows of the castles of the Rhine and the mists of the Black Forest. These were the days when Scotland and Germany were the prime champions of medievalist literature and opera. The cold and dark background added the element of gothic horror to the political intricacies of the erotic triangle of the story (Dahlhaus, 1989, p. 121).

Isabella d'Aspeno is developed on the basis of a purely romantic libretto, which borrows its subject from romantic drama, and its structure from romantic novels (Portinari, 1977, pp. 545-566). The four parts of the opera, entitled "The Return", "The Prophecy", "The Surprise", and "The Revenge" evoke the chapters of a romantic novel, and follow the practice, hallowed by Victor Hugo, of imaging dramatic actions through the use of cryptic titles.[48] Carrer adopts this well-known in Italian opera technique, not directly from Hugo, but probably from Mercadante's *Reggente*.[49]

Finally, a short overview of the history of *Isabella's* music score is also necessary. The work was considered lost, until quite recently. The manuscript score was discovered in the late 1990s in Milan, and was brought to Zakynthos and thence to Athens. It still has not been transcribed, published or studied. From a simple examination one can see the care with which Carrer has surrounded his score, which he wrote with his own handwriting. It is a legible and very detailed

manuscript with several notes and information regarding the work and its stagings.

However, there does exist a short recorded section of this opera, the "Preludio".[50] It is an introduction in two parts, portending the dark and terrifying atmosphere which dominates the opera. The first part is stately and powerful, and is built on a dialogue of the whole orchestra with the string instruments. An ironic dance motif, like a hollow creak, evokes the grotesque murder scene during the masked ball and forms a bridge to the second, more lyrical part. This is dominated by the English horn, which probably echoes the sad melody of a romantic aria or duet.

The most exciting part of the opera must have been the last, where the dramatic action reaches a peak, against the backdrop of dance music. Carrer's long and successful career as a composer of salon music allows one to assume a *contrapunto* game between soloists and orchestra, during which the latter acquires greater dramatic importance. As in the case of Auber's *Gustave III*, in *Isabella d'Aspeno* the ballroom scenes are complemented by an onstage band performing a mazurka militaria. This dance music is a permanent accompaniment, which comes, goes and comes back during the dramatic scenes, causing a contradictory atmosphere between the agony of the heroes and the merry background.[51] Correspondingly, Verdi builds the main scenes of *Un ballo* around the dance melody of a mazurka, performed by a banda interna.

To conclude, the previous attempt to compare Carrer's opera *Isabella d'Aspeno* with earlier and later works exhibiting a common thematic canvass, revealed several and important affinities and ramifications. Elements of literature and fiction are manifest in the structure of the majority of the lyrical works under discussion, especially in the case of allusions to chapters of Romantic novels and adherence to the practice of visualizing the dramatic actions or in the case of acts with cryptic titles, a practice common since the time of Victor Hugo. The tragedy of the doomed passions is often enhanced by an admixture with comical elements and in some instances the combination of tragedy and comic is accomplished through the grotesque (masked balls, misshapen malefactors, Shakespearian furies). Another common romantic element is the flashback to the medieval past; in this case, the spooky atmosphere of gloomy forests and gothic castles of the North constitutes the ideal Romantic setting for all the related operas.

Of particular interest is the composers' bold choice and handling of historical and political issues. The political plots, interwoven with love triangles, form the diptych of 'passion and death' that rules these works. Both the vivid acting and the music express the unadulterated sentimentality, the erotic psychopathology, the impassioned personal conflicts, the shading of adversative amorous rivals. In all the operas under consideration, fatal romantic love is prominent, even if this is not dictated by historical accuracy. In this context, one may observe a common management in the distribution of voices, in the succession of musical styles per scene and in the use of dance music as the background of a dark affair. It is a pity that we are not yet able to compare the music of *Isabella d'Aspeno* with that of the other operas sharing the same theme; with the wish that this may soon become possible, I would like to open the subject for further research and analysis.

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50. The 'Preludio' of *Isabella d'Aspeno*, conducted by Byron Fidetzis is included in the digital disk: Pavlos Carrer, *Despo,* CD 0792, Eteria Genikon Ekdoseon Lyra, 2002.

51. Atto Terzo, no 3b.

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SCHOOL AND PATERNAL COLLABORATION IN GREEK EARLY CHILDHOOD SETTINGS: PILOT UTILISATION OF THE SYN-EDUCATIONAL MODEL

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Abstract

The aim of this project was to investigate common educational experiences of fathers and children in an early childhood setting by means of the model of *Syneducation* as a collaborative action study (Kekes, 2000; Mylonakou-Keke, 2019). A total of 10 sessions of fathers' visits in a Greek early childhood centre (4- to 6-year-old children) during a four-month period were implemented and evaluated. The fathers participated and contributed in the development of various *syneducational* actions that ranged from the simple *syneducation* of parents with children, to the systematic participation of children and adults in research and projects' development. *Syneducational* actions were created, constructed and supported by digital tools (email communication between the teachers and the parents, the use of Padlet as a diary and a communication platform during the implementation and a Google folder for sharing photos and videos from the project). The creative exploitation of technology led to the development of new ideas in an interactive learning environment for children and fathers. The study contributes generally to the field of school and family cooperation as interdependent systems.

Keywords: model of syneducation, early childhood, young children, school-paternal collaboration, kindergarten, father-child relationship

Introduction

One of the most popular research themes for early childhood education researchers is school-family collaboration. It is generally stated that the success of the educational process depends on the reciprocal collaboration of school and family, focusing on parental involvement in their child's education (Epstein, 1994; Epstein et al., 2009; Clinton & Hattie, 2013; Henderson & Mapp, 2002; Hill & Taylor 2004). Some of the positive implications of this collaboration are increased achievement levels as well as different educational opportunities (LaRocque et al., 2011; Hiatt-Michael, 2001; Hampden-Thompson & Galindo, 2017). A recent meta-analysis revealed the positive associations of multiple forms of parents' involvement with multiple dimensions of adjustment among children across development (Barger et al., 2019).

According to Fishel and Ramirez (2005, p. 371), "*parent involvement is the participation of significant caregivers, including parents, grandparents, stepparents, foster parents, etc., in activities promoting*

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the educational process of their children in order to promote their academic and social well-being". Grolnick and Slowiaczek (1994) have classified parental involvement into three major types: behavioural involvement, cognitive-intellectual involvement, and personal involvement. Behavioural involvement covers two aspects. Firstly, the school-related activities that take place at school and parents contribute by taking part in them merely as visitors, e.g. parent-teacher meetings. Secondly, the activities that take place at home and focus on parental contributions in the completion of homework. Cognitive-intellectual involvement refers to the exposure to intellectually stimulating activities that parents engage in with their children such as reading together or discussing current events. Finally, the third type of parental involvement focuses on the parents' keeping informed of their child's behaviour at school or projects that the child is working on at school. The most usual type is behavioural involvement and one of the most important factors that generally supports this type of involvement are the school practices designed to organise it (Overstreet et al., 2005). A vast amount of prior research on parental involvement focused on the family participation in school-based activities, as well as the communication type between educators and parents and the homework monitoring or tutoring (El Nokali et al., 2010; Fishel & Ramirez, 2005; Lareau, 1987; Larocque et al., 2011; Rimm-Kaufman & Pianta, 2005). Practically, family involvement may be implemented by taking part in a plethora of activities such as:

> *(a) volunteering at school; (b) helping children with their homework; (c) attending school functions; (d) visiting the child's classroom; (e) sharing expertise or experience with the class through guest speaking and finally; (f) taking on leadership roles in the school and participating in the decision-making process.* (Larocque et al., 2011, p. 116; emphasis added)

However, Epstein (2001, 2002, 2010) and Sanders (2002, p. 31) introduced the "*school, family, and community partnership*" as an emerging paradigm and framework with a broader scope and a more holistic perspective. The school-family partnership models examined the relations between families, educators, and children and the ways that these factors support the children's learning (Downer & Meyers, 2009; Epstein et al., 2009; Epstein & Sheldon, 2006; Jeynes, 2014; Moorman et al., 2012). This holistic paradigm forced the educators, as well as the researchers, to rethink their contribution in the enhancement of parental involvement using the broad school-family partnership approach. The structure of school and family relationships based on activities taking place into school area was shifted focusing on the socialisation among all the members of the school community.

Educators' attitudes towards parental involvement have been studied by various research (Epstein & Dauber, 1991; Flakes, 2007; Walker et al., 2010) and their findings revealed that most of the teachers have a positive attitude towards parental involvement, emphasizing the important role of their communication with the parents. Other research has shown that, in most cases, school-family relations operate unidirectionally, namely, from school to parents (Blândul, 2012; Llamas & Tuazon, 2016); even though parents tend to seek guidance from the teachers with their children's schoolwork (Flakes, 2007).

Thus, in order to reach out to families, educators make efforts to provide them with the support they need to feel welcome and confident to become more active in school decision making (Sanders & Epstein, 2005; Sapungan & Sapungan, 2014).

The school is responsible for conducting programmes that involve parents in order not only to optimize the educational partnership between school and family, but in general, to cooperate with the entire community (Blândul, 2012; Nicola, 2000). Prior research showed that intervention programs that increased parents' involvement so as to enhance children's learning in some subjects (e.g., math), achieved simultaneously children's adjustment in a variety of contexts (Berkowitz et al., 2015; Reynolds & Ou, 2011; Sheridan et al., 2017; Sheridan et al., 2019). Moreover, the enhancement of parental knowledge about school's teaching methods and children's learning outcomes encourages the parents' perception about their contribution in their child's education at home following the school's paradigm (Nitecki, 2015). Recent research revealed that when parents are guided during preschool, they can help their children and feel satisfied by their interaction and cooperation (Mas et al., 2020; Rentzou & Ekine, 2017).

Given that schools aim to devise ways to increase parental involvement, the model of "*Syneducation (synergy + education)*" (Mylonakou & Kekes, 2005) seems a promising scientific field. Based on the socio-pedagogical approach, syneducation is defined as "*the acquisition of a common educational experience, simultaneously and in cooperation, of persons differing in age and cognitive infrastructure and often in social and cultural level*" (Mylonakou & Kekes, 2005, p. 74)(see Figure 1).

Figure 1

Syneducation: A new emerging scientific field (Mylonakou & Kekes, 2005, 74).
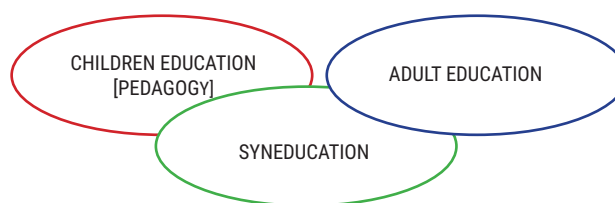
The socio-pedagogical approach seeks a "shift" from the usual isolated activities of individuals or groups towards organised synergies, which form strong collaborative networks and which in addition produce social capital (Bourdieu, 1986; Cohen & Prusak, 2001). Family-school communication and cooperation, as any other social relationship, depends on the larger social context. According to Lareau (1987), "*[a]cceptance of a particular type of family-school relationship emerges as the result of social processes*" (p. 74; emphasis added).

Thus, school, family and community relations emphasize organised and effective cooperation with each other (Mylonakou-Keke, 2015, 2019). All participants are treated as interactive systems, creating a strong and collaborative network between them, which functions as a "learning organisation" (Senge, 2006) and "learn" by using the *syneducational* model. Children and adults, even though they are individuals of different ages, should be exposed to situations that demand participation in a common educational experience and a collaborative action. These *syneducational* actions take place

in conditions of mutual understanding, negotiation, and "are facilitated through mutual mentoring" (Kekes & Mylonakou, 2006, p. 40). Parents and children can be trained simultaneously in fields that are new and unknown and this can be facilitated in an interactive learning environment. In this cooperative network, participants (adults and children) are constantly expanding their capabilities and create the results they really want.

The utilisation of the *syneducational* model materialised through projects that contained a variety of actions that took place among students, parents, teachers, representatives of the community and policy makers (Mylonakou & Kekes, 2005, 2007). Within these *syneducational* projects, the starting point was the exploration of several issues through the collaboration of school, family, and the community. Thus, every *syneducational* programme involves a thematic unit which is decided and planned among the participants according to their interests and needs (Kekes & Mylonakou, 2007; Mylonakou-Keke, 2012). The application of this model aims to change participants' attitudes or behaviours towards the specific matters that the thematic unit explores. The starting point may be an initial state of possible disinterest in school involvement and the final state would be an active participation in common syneducational actions that results in facing and exploring specific issues.

The research results from the existing *syneducational* programmes supported positive perspectives of school and family cooperation in the most optimistic manner. Parents experienced the educational process from their child's perspective, modifying their views for it. Some of the final conclusions focused on the parents' improved relationships with their children and their increased empathy of their children's need (Mylonakou & Kekes, 2007; Mylonakou-Keke, 2012, 2019). Parents realized that actions which took place during the programmes could be incorporated within their family life, supporting the emotional and social development of their children as well as their school success (Mylonakou & Kekes, 2007). As for the educators who played a crucial role in the development of the programmes, they stated that these experiences enriched their relationships with the parents (Mylonakou & Kekes, 2007). It is important to clarify that *syneducational* programmes have only been implemented in high schools, therefore, the results concern high school children and their families.

Many different factors affect the kind and degree of parental involvement such as: parents' social, academical, and psychological resources; their personal sense of efficacy and socialisation practices; their cultural, ethnic and religious identities, etc. (Eccles & Harold, 1996; Dusi, 2012). Generally, parental involvement in Greece is restricted to a more formal type of contribution. Parents' participation is limited to the indirect support of the pedagogical purposes of the educational system and focuses on the communication with the school mainly through individual meetings with the teacher (Lazaridou & Gravani-Kassida, 2015). Other pieces of research showed that parents are interested to know more about kindergarten's operation to offer their help and to cooperate with the teachers in various ways (Vassi et al., 2016). However, there is a reluctance on their part to participate in the educational process and favor their participation as

supporters or "partners" in activities organised by the kindergarten (Vassi et al., 2016; Samourkasidou, 2020).

Generally, Greek mothers, especially highly educated ones, are more actively involved in their children's education compared both to less educated mothers and to the fathers (Mousourou, 2012; Styla & Michalopoulou, 2016; Vassi et al., 2016). Recent Greek research concerning the parents' perceptions of their involvement in the school context pointed out the absence of active involvement of the fathers in the educational process (Samurkasidou, 2020). However, many of the fathers indirectly supported the involvement of their spouses, shouldering the responsibility of their children at home during the meeting hours (Samurkasidou, 2020). These findings are in line with other international studies surrounding school-focused parenting practices and greater maternal involvement compared to paternal (Muscott et al., 2008; Ricco et al., 2003; Roopnarine et al., 2006; Stright & Yeo, 2014).

Even though fathers are less involved than mothers in the education and caretaking of their young children, it is well documented that children are more likely to be successful in school if their fathers are involved (Amato & Rivera, 1999; Winquist-Nord, 1998). Paternal involvement in their children's education related significantly to student achievement beyond that accounted for concerning mother involvement (McBride et al., 2005). In other words, it is indicated that the positive impact of father involvement on the child's academic success is independent of and additional to the impact of mother involvement (Kadar-Satat et al., 2017).

Another important finding is the fact that in Greece, parental involvement is a less researched area compared to other foreign countries. This observed research gap could be argued to stem from the slow corresponding developments in the educational sector (Sakellariou & Rentzou, 2007; Samourkasidou, 2020). The limited and unclear legal framework combined with the lack of relevant research are two key factors in shaping a more formal school-family relationship (Penteri, 2012; Penteri & Petrogiannis, 2013).

Generally, parental involvement depends highly on the existing educational framework and laws that formally express each country's educational policy. One of the ways to involve parents in an early childhood educational setting is by encouraging them to participate in decision-making. In Greece, as in many other European countries, there is no obligation according to top-level regulations to have parental involvement within governing bodies of pre-school centers.[1] Thus, in Greece, there is no any formal regulation in place that directly encourages parental involvement in the life of their child's kindergarten. On the contrary, in some education systems (France, Slovenia), the top-level authority provides the actual frame of parents' roles as representatives in the school board listing the areas of their obligations (EACEA, 2019).

In Greece, parental involvement in the educational process was introduced relatively late (Law 1566/85), making mandatory the establishment and operation of associations of parents and guardians. However, parental involvement in Greek schools, is still limited and rather focused on its "official" form (Gogola & Katsis, 2017; Zachos & Papapostolou, 2016). According to prior research, school

1. See the 2019 edition of the "Eurydice Report" published by the European Education, Audiovisual and Culture Executive Agency (EACEA).

teachers seem to resist parents' and guardians' involvement in school management, restricting their contribution to seasonal school events such as bazaars, parties etc. (Riga & Souliara, 2016).

Moreover, the most recent early childhood framework, developed in 2014, lacks in providing specific guidelines for the promotion of school and family cooperation through school-based activities. Even though school-family collaboration is highly appreciated, the existing early childhood framework focuses strictly on the educator's role to guide parents in performing home-based learning practices. The early childhood educator is obliged to: (a) examine and utilise pedagogically the pre-existing knowledge and socio-cultural background that children carry from their families; (b) guide parents in order to find certain circumstances that could affect their children's home learning; and (c) provide parents with specific ideas for activities or strategies in supporting their children's home learning (Οδηγός Εκπαιδευτικού 2014, p. 89).

An initiative which applies the *Syneducational* model as the methodological context of a school-based project, drawing on school and father collaboration, seems quite promising and innovative not only for Greek early childhood education, but also for European early childhood research. This study is the first and as yet the only one carried out in Greece with a specific focus on paternal involvement in an early childhood setting by means of *syneducational* practices.

Research design

Based on the aforementioned findings, the present research investigated the acquisition of common educational experiences of fathers and children in a kindergarten class. The *syneducational* model was applied as a theoretical and conceptual framework and was implemented in collaborative action research (Kekes, 2000). Collaborative action research was chosen as the project's method due to the active nature of the initiative, and the multiple ways that this method can contribute to the development of the teacher's own profession and students' learning (Atweh et al., 1998; Sagor, 1992).

Specifically, this methodology of qualitative research was implemented in the syneducational programmes that have been conducted in Greece (Mylonakou & Kekes, 2007; Mylonakou-Keke, 2009, 2012, 2019). Collaborative action research "*is a systematic learning process which takes place among groups of participants, who, through their collaboration, utilise the study of their own behaviours and practices and subsequently cultivate their critical thinking on the results of those behaviours and practices*" (Mylonakou-Keke, 2012, p. 171; emphasis added). Its basic aim is the improvement or change of a practice, a procedure, a situation and the development of knowledge related to the practices of the participants (Kekes, 2000). During the research process, it was aimed to cultivate the development of group experiential activities, which favoured collaborative learning environments. The experiential activities were based on the formation of an environmental project in which the adult participants (fathers) contributed with their knowledge, experiences, and interests.

Participants

The study was conducted in a public kindergarten in Thessaloniki

that functions under the scientific supervision of the Aristotle University of Thessaloniki. Convenience sampling was used in this study. This type of sampling does not allow for generalisations, but ensures efficiency of data collection and is suitable for projects with no funding (Cohen et al., 2017, p. 105). An early childhood class with 19 children participated in this programme (15 boys and 4 girls) and their mean age was 5.2 years (*SD* = 0.78). Out of these 19 families, 10 fathers (mean age 41 years and *SD* = 0.70) volunteered to actively participate in the project. None of them had a prior experience of involvement in the kindergarten routine and they all had sufficient digital competence.

Methods and analysis

This study describes a four-months pilot intervention which lasted from January 2019 till May 2019, consisting 10 father's sessions in the form of visits. The research follows the adopted theoretical model that was utilised in the project and presents its procedure in order to show the engagement and understanding of the proposed pilot implementation.

The *syneducational* model was the research method of this intervention and simultaneously operated as the learning framework for all the participants, children and adults (fathers). The research methods included teachers' documentation of the project's implementation such as photos, videos, and children's creations that provided an assessment of their learning outcomes. These data acted as the digital diary of the implementation that was shared with the families. Every session was organised following the *syneducational* practice and the steps were explained to the fathers during the preparations of each session.

One teacher acted as a moderator during the implementation of the project and the second teacher acted as a researcher who observed and conducted the post-implementation evaluation. The 10 fathers were interviewed by the same teacher, in order to examine their experience of involvement in the class and the project. Their emotional reactions and newly gained knowledge about their children's learning needs and school behaviour were assessed by the end of each implementation, aiming to reveal their vivid personal reflection.

Specifically, based on the *syneducational* model (Mylonakou & Kekes, 2007), the semi-structured questionnaire which was used during the interviews examined three parameters: (a) information about "inner" satisfaction which served as an interpersonal evaluation; (b) information about the change of attitude towards the programme, the pedagogical procedures and their children's learning; and (c) information about the creation of new ideas either during the planning of the current *syneducational* action or for a future programme (see Appendix).

Content analysis was implemented on the participants' responses. The responses were carefully read and coded twice by two analysts to ensure validity and consistency (Roberts, 1997; Weber, 1990). In order to ensure intercoder reliability, Krippendorff's *alpha* (α) was performed. The measure address chance correction and systematic coding error problem (Hughes & Garrett, 1990). The Krippendorff's (α) for the present study was .78.

The analysts identified the coding units of the responses for each question and, finally, the data was deductively analysed by applying the coding units. Tallies were made for the number of times (frequencies) every coding unit appeared in each question. Through the process of coding, the categories derived and then related and interconnected to their subcategories (Corbin & Strauss, 1990). The results are presented in percentages interpreting the participants' responses followed with a few examples of quotes.

In the discussion section, the findings are explained gradually in line with the results of the semi-structured questionnaire. This presentation aims to show the deep engagement and understanding of the theory. Thus, the findings are entangled with the theory and the planning of the project with a reflective tone together with an evaluation of the adopted theory and recommendations for future studies.

This paper will address the following research questions:

1. In what ways can the *syneducational* programme enhance fathers' involvement in early childhood education setting?
2. Does the *syneducational* programme promote fathers' understanding of their children's learning needs and school behaviour?

Procedure

According to prior research, *syneducational* actions seem to be appropriate in the creative development of new ideas and the creative exploitation of technology (Mylonakou & Kekes, 2007). The holistic approach of learning in early childhood education in addition to the intellectual potential of the fathers, resulted in the idea of a *syneducational* programme with the title "Daddies in Action". This involved an organised project with topics surrounding natural sciences and environmental education. The opportunity to utilise the fathers' intellectual backgrounds in a *syneducational* thematic unit as well as their chance to get involved in the school's routine, were the main reasons for this research methodology. Digital tools were used as communication means during the planning of the project and the design of the actions, as cognitive and educational means, and finally, for the distribution of the programme to the other parents.

The starting point was the construction of a science and environmental project focusing on planet earth. The topics that were discussed over email communication were: Planet earth and the solar system; natural laws; climate; basic human needs (food, shelter, transportation); human activities and planet problems (earth pollution, volunteer activity); and human laws. These topics were to be presented interactively during specific sessions at the kindergarten.

Each father had to prepare a power point presentation with videos, photos and digital games along with an activity focused on arts and creativity. The criteria for the selection of these materials were based on the fathers' skills and interests, and aimed to reveal the consequences of human behaviours to the person itself and his environment. The materials were utilised creatively and throughout the project. Every session started with the study of previous knowledge, concepts, experiences, and emotions concerning the depicted topic.

During the project's implementation it was highlighted the uniqueness of every person, the differentiation of approaches,

knowledge and skills, as well as, the coherence of every different aspect in forming the present environmental situation for all humans. Children traveled inside the project's scenario, not as ordinary 'pupils' or audience, but as 'actively interactive' participants. The nature and organisation of the project, the intensely experiential nature of the activities as well as their fathers' presence in the class helped preserve the interest and enabled the active participation of children in the process.

The teachers supported the activities, prepared the necessary electronic equipment (computer, interactive board, and projector), encouraged the fathers, and also observed photographed and video-recorded parts of the *syneducational* activities. A Google folder was created for sharing photos and videos from the project, and a Padlet page[2] that was used as the programme's diary and communication platform with the families. All the educational materials that the fathers used (photos, power point presentations, and videos) were shared on Padlet after their visits, and the teachers shared the photos and videos of the sessions. These data (photos, videos, children's artworks that supported their brief interviews by the fathers) were educational materials; thus, they were not analysed.

All the fathers who participated in the development of the *syneducational* actions were not only visitors but also "educators". Children showed and explained the school's routine to the visiting fathers who took vividly part in the class activities before their presentation. Fathers observed and helped the teachers during the preparations for the *syneducational* action.

The teachers explained the teaching method used for the introduction of a new topic, which involved firstly detecting children's prior knowledge and false ideas about the topic. According to the *syneducational* practice it was very important to review children's prior knowledge and experience about the topic in order to facilitate the materials in the most meaningful way. Children were asked to draw everything they knew about the subject and then they were asked to explain their drawings to the father who was in charge of the activity. The fathers participated energetically in the completion of the first phase. They took brief interviews from the children and noted their answers, asking them to describe their ideas, experiences and emotions about the topic based on their drawings (see Figure 2).

After this the fathers had an idea of what the children already knew and believed about the topic which they were about to introduce and engaged themselves with the learning procedure. Moreover, they had attended the teachers discussing with the children during the morning routine and they had understood the school's teaching framework. Thus, they were able during their presentation to address children's questions and to focus on their basic cognitive needs or misunderstandings following school's teaching routine and rules. The *syneducational* activities usually ended with an arts activity (motor, crafts, and game playing) (see Figures 3-9) and the evaluation of the programme by the father.

2. See https://padlet.com/sisichatzi/ldchejjw7uqv

Figure 2
Participating in the school routine.

Figure 3
Taking interviews.

Figure 4
The presentation of the solar system.

Figure 5
Playing with magnets.

Figure 6
How to make a waterspout.

Figure 7
The game of happy and sad Earth.

Figure 8
Making our own cement Easter figures.

Figure 9
Playing with tools and tubes.

Ethics

The research was approved by the scientific committee of Early Childhood Education of Aristotle University of Thessaloniki, which supervises the kindergarten. The early childhood coordinator was also informed about the purpose and the methodology of the study. Details on ethics are provided in the text and abide by the Aristotle University Ethical Guidelines. A scheduled school – family meeting was organised before the implementation of the programme during which the parents were informed about the aim, rationale and content of the research. During that meeting all relevant consent forms were completed. The parents gave permission for photographic and video observation during the *syneducational* activities accompanied by their children.

Results

Ten fathers contributed in the development of the programme's thematic unit. They decided on the theme "Nature and Human Activity" according to their interests and their academic backgrounds. It should be mentioned that most of them (80%) held a university degree.

According to their answers, all the participants' first impressions were mainly positive. As Example 1 demonstrates, some of them were excited (40%), but others were at the same time scared (30%) or stressed (20%).

Example 1:
"I never thought that presenting a topic and discussing with young children would make me feel stressed. They are young children, but I wanted them to participate and to understand what I was talking about. It was a great experience." (D.)

"Being in front of an audience is not the easiest challenge for me, it is frightening. But I wanted to participate for the sake of K because she was anticipating my visit. Everything went fine." (A.)

All of them enjoyed the activity and the interaction with the children, and a few participants (30%) pointed out the joy they experienced during their activity preparations. All of them evaluated their child's participation as quite energetic and they were satisfied to see the happiness which their participation brought to themselves and their children.

The majority of the participants (80%) stressed that the most important thing during their session was the knowledge they gained of their child's behaviour towards classmates, and a few (30%) were surprised positively (see Example 2).

Example 2:
"N. is behaving particularly good to his friends here compared to their behaviour at home with his little brother. I couldn't imagine that." (S.)

"I knew that I. is having a great time at school, she says so all the time. Now I saw it with my own eyes, and I understand why she feels so comfortable here." (G.)

Most of them (80%) were very pleased to see that their children enjoyed the experience and only two realised jealousy that their children showed towards their classmates. No father expected that their children would have trouble with them interacting with their classmates.

All the fathers were impressed by the way that the children collaborated vividly. A few of them (40%) realised that the children knew more things about the natural environment and the environmental effect of human activity than they expected (see Example 3). They also mentioned that children could understand and discuss the proposed new topic without any difficulty (30%).

Example 3:
"I never thought that children can discuss so many topics, and they know many things. K. never says what you talk about at home. I did not know what to expect but she answered to my question. That pleased me very much." (A.)

A great proportion (80%) stressed the great responsibility and

difficulty of the early childhood educators' job (see Example 4), pointing out the following issues: (a) taking care of many children at the same time; (b) giving time to them to respond; and (c) having patience and keeping an organised class schedule despite the differences in every child's individual needs.

Example 4:

"Children are a very demanding and cruel audience, if they are not interested, they turn their back on you. I wonder how the teachers manage to remember what everybody wants and keep all of them satisfied." (K.)

"Now I see that your job is exceedingly difficult, you act calmly even though you are responsible for them every minute of the day, and they outnumber you." (A.)

All of them characterised the structure of the *syneducational* programme and the cooperation with the teachers as excellent. Finally, all of them evaluated the programme very highly and most of them proposed its continuation for the next year (80%). As Example 5 shows, one third of them (30%) even proposed that "Daddies in action" should be presented to the Greek Ministry of Education and Religious Affairs and should be implemented in every early childhood centre in Greece.

Example 5:

"You should write a paper describing the procedure and you should send it to the Pedagogical Institute or directly to the Ministry of Education. It is a programme that should not be forgotten or kept a secret." (T.)

Discussion

The vivid interaction of fathers and children was pointed out during the evaluation of the programme. All the participants expressed their anticipation to take part in the daily routine of the school due to their limited experience. They also expressed their satisfaction and enthusiasm after their participation along with their very positive impressions.

According to our results a vast majority of the fathers were highly educated. This supports prior research that reveals the tendency of highly educated families, especially mothers, to participate energetically in school issues (Kim, 2004; Mousourou, 2012; Phtiaka, 1996; Styla & Michalopoulou, 2016; Vassi et al., 2016). However, based on our findings highly educated fathers may also be interested in contributing in their children's learning activities.

According to the participants' responses they experienced great "inner" satisfaction even though some of them had negative feelings, such as stress or fear before their session. They overcame all the negative thoughts and feelings and adapted to their role among the children very quickly. Most of them showed interest in focusing not only on the feelings they were experiencing and the topics they were introducing, but also in the feelings of all the children during their visit. They observed their behaviours during the sessions and they empathised with the young participants. After their presentations, they reported that they were satisfied in terms of the children's interactions, participation and emotional expressions during their sessions. The aforementioned results are in line with previous re-

search generally on the parents' satisfaction after the interaction with their children mediated by the teachers' guidance (Mas et al., 2020; Rentzou & Ekine, 2017); and specifically, the implementation of *syneducational* programmes describe the positive effects on the development of the emotional and social skills of the adult participants (Mylonakou-Keke, 2009, 2012, 2019).

The fathers' responses showed a clear change of attitude towards the school, the educational procedure and their children's learning. In line to previous research, all the participants reported only positive elements from their collaboration with the kindergarten teachers, thus highlighting the social skills that should primarily distinguish the teacher who is interested in the socio-pedagogical orientation of the school (Rentzou & Ekine, 2017; Samourkasidou, 2020). The unexpected positive comments about the difficulty of the early childhood educator's occupation were clearly stressed at two different critical points.

Firstly, the fathers noted the difficulty in the caretaking of a large number of children at the same time, based on the fact that the class had 19 young students. Caretaking of young children is a particularly important parental responsibility. As it was mentioned before, many of the fathers usually support indirectly the involvement of the mothers, taking care of their children at home during the school collaboration hours (Samurkasidou, 2020).

Therefore, it was particularly important for the success of the programme to give them the opportunity to observe closely and participate in the school's routine, which combines physical and psychological assistance of the young children during the school schedule. The fathers' *syneducational* experience began by letting the teachers train them in the pedagogical method which they applied to the introduction of a new topic, and secondly, by accepting their role in the class group and letting the children guide them through the school's routine. These two distinct situations gave them the chance to view and experience the communicative interactions between the teachers and the children, switching between the roles of "trainee" and "trainer- teacher". In line with prior research, the enhancement of parental knowledge about school's teaching methods seemed to encourage the parents' perception about their contribution in their child's education (Nitecki, 2015). It seems that their participation enhanced their understanding towards the needs of their children as well as the needs of all the children in the class (Mylonakou & Kekes, 2007; Mylonakou-Keke, 2012).

Secondly, they pointed out the difficulty in keeping an organised class schedule despite the differences in every child's individual needs. The fathers focused on the differentiated instruction that is needed in order to keep the class organised. Even though they ignored the pedagogical terminology, their responses described the educator's teaching methods in few and simple words. They seemed to focus on the teachers' strategy for taking into account what standards of performance are required for each age group, by giving the children the time needed to express their knowledge and feelings. It is obvious that they observed and evaluated the teaching strategies that the educators applied during their visit, pointing out the main positive characteristics. They were able to identify and understand

the inclusive nature of the early childhood education system with the implementation of differentiated instruction during the school schedule. This finding was in line with previous finding concerning the teachers' guidance to parents especially during preschool (Mas et al., 2020; Nitecki, 2015; Rentzou & Elkin, 2017).

Furthermore, their positive comments on their children's behaviour, participation and knowledge revealed their active involvement in the group and also their energetic observation of their encounters with all the children. These remarks revealed the utilisation of socio-pedagogical practices in social and emotional education (Mylonakou-Keke, 2012). The majority of the fathers evaluated highly the picture they gained of their children's behaviour towards their classmates and the teachers. It was the first time for many of them to have had the chance to mix with their children in an educational situation as active participants of a group. Thus, it was no surprise that they evaluated the programme very highly and proposed its continuation for the next year.

The fathers also showed an increased interest in the needs of the kindergarten during a period after their visits. This result is in line with prior research (Samourkasidou, 2020). They gave assistance to the teachers for the resolution of practical issues, such as repairing electronic devices or furniture. They better realised the needs of the kindergarten after the *syneducational* activities and they helped not only when they were asked but they continued offering their help by volunteering. They seemed to feel more welcome in the school and more capable of understanding the early childhood educator's work with their children. As for the mothers, they were relaxed and quite curious about the results of their husbands' participation. Their involvement was mostly supportive; some of them gave ideas, while others helped during the preparation and in using Padlet. These remarks were not assessed systematically but they were based on the teachers' dairy with their observations and self-assessment on the nature of their relationships with the participants. Thus, they should be positively considered.

In line with previous pieces of research, the creative exploitation of technology led to the development of new ideas in an interactive learning environment for children and parents (Mylonakou & Kekes, 2007). The use of the computer, the interactive board and Padlet as cognitive tools, helped facilitate the scaffolding between fathers and children during the activities.

The children experienced a unique learning process with their parents and the parents of their schoolmates, taking part in common "productive" activities (Mylonakou & Kekes, 2005, 2007). They were filled with enthusiasm due to the shift of the traditional roles; teacher-parent-child. In agreement with prior studies, during and after the *syneducational* programme the children's participation in the classroom schedule as well as other school activities was significantly higher (Mylonakou & Kekes, 2005). Each child eagerly anticipated his/her father's session, discussing the details of the activity preparations and revealing them to others.

The teachers showed more interest in the needs of their students due to the better understanding of each family dynamic (Mylonakou & Kekes, 2007; Mylonakou-Keke, 2012, 2019). They realised the way

that their work can be facilitated to organise the vivid participation of parents in the school and the impact that these activities have on their relationships with families. They overcame all the fears and second thoughts they had prior to the programme regarding the important issue of relationships with parents.

However, there were certain challenges that the teachers had to face during the implementation of the *syneducational* programme in everyday practice. The first one concerned the teaching interaction with the curriculum and the connection with its content to the interests and desires of the parents and the children. The second one focused on the early childhood schools' set of processes or tools and specifically on the interactions around learning as well as the shape of school's philosophy. These challenges were addressed at a team level, with the early childhood teachers and the parents driving the process. Discussions and communicative interactions between parents and children before every session played an important role in the success of the programme. The teachers became the moderators of the programme, and experienced a new challenging professional role enriched their educational strategies and practices (Mylonakou-Keke, 2012).

The aforementioned results support the findings of previous projects in which *syneducational* activities were fruitful for every stakeholder in school (Mylonakou-Keke, 2012, 2017, 2019; Mylonakou & Kekes, 2005). The study contributes to the field of school and family cooperation as interdependent systems. There is a necessity to shift towards a more cooperative action between them. The results of the programme's evaluation were very positive and encourage a new model of family and school collaboration. The current programme seems to be a great opportunity to facilitate a successful plan for paternal involvement in the early childhood setting. The most positive characteristic of the *Syneducational* model is that projects and actions are created by the participants depending on their interests and background. They have the opportunity to discuss and work together on a thematic unit that could be of interest to them and could become a prosperous learning experience for all of them (Mylonakou-Keke, 2012).

These findings are useful to teachers, school communities, and in educational policy planning, which aims to support the social pedagogical role of the school. A future aim would be to encourage all the fathers to participate, with cooperation from their families and the school. It would be interesting to explore and facilitate the collaboration of the two early childhood classes and the construction of a common *syneducational* programme. A more ambitious plan would involve the active collaboration on the programme with the municipality which financially supports the kindergarten. Digital tools would play an important role in the attempt, supporting communication between the participants and the *syneducational* activities.

Limitations

The present research was a pilot implementation of the *Syneducational* model in early childhood settings, thus every stage of research process and especially methods and the analysis of the collected data (videos, photos ect.) should be carefully reconsidered for future

study. As mentioned before, the small sample size and the convenience type of sampling limit the generalisability of this study's findings. However, this is a common limitation in small case studies with no funding. There is an important interest of research around parental involvement as well as *syneducational* programmes but there are limited data on very young children so exploratory studies could offer useful insights and recommendations in this field. Another limitation that should be mentioned is that the participating fathers had a better than average standard of academical knowledge and skills that surely contributed to completing this project successfully. Results might be different in more disadvantaged or deprived areas. Finally, another limitation of the study is the lack of evaluations from the children and the mothers regarding the project and its outcomes. These parameters should be taken into consideration during future implementation. This could offer a great opportunity to observe and evaluate the interactions between all the educators and the families as well as the shift in their cooperation.

Conclusion

Educational process primarily needs to set a target on new thinking and creativity to make education have the real effect on the society (Shaheen, 2010). Schools are places for the encouragement of creativity, collaboration, and empathy. All the participants (adults and children) exceeded their goals, they enriched their emotional and social skills, they learned how to manage knowledge collaboratively and how to co-create and generate new knowledge. In addition, they jointly realised the collective expectation, utilising the human and social capital that was created in each phase of the programme. Most of the parents together with their children are motivated and eager to find out anything new, to experiment and to play without worrying about definitions and theoretical models. Kindergartens can provide them the place and time to experiment and collaborate in a learning environment with teachers who are open-minded and not reluctant to change.

Author's note

Data from questionnaires and video recorded observations are available for review. The authors will retain data for five years as per University guidelines. Permission to access the data can be provided by emailing the corresponding author. Photos (figures) have been included with permission and participants' faces covered. No conflict of interest to disclose.

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Appendix
Questionnaire

(a) What was your first impression of the *syneducational* programme; what did you feel about it?

(b) What is your impression after the implementation of the *syneducational* action; what do you feel now?

(c) How was your child's participation and behaviour during the *syneducational* action?

(d) What did you learn during the implementation of the action in terms of:
   - Your child's behaviour
   - Your child's feelings
   - Your child's participation
   - The school's routine and procedures
   - The school's curriculum

(e) What is your impression of the children's participation in the *syneducational* action you planned and implemented?

(f) Any comments on the structure of the *syneducational* programme and the cooperation with the teacher?

(g) Any future proposals?

A PETRIFIED UNION: ELIS'S SEARCH FOR FAMILY IN "THE MINES OF FALUN"

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Abstract

E. T. A. Hoffmann's (1819/1982) "The Mines of Falun" (hereafter "Mines") closes with an arresting image of union: the protagonist's petrified body turns to dust as his beloved embraces him after a 50-year separation. Elis, who died in a mine accident on his wedding day, reunites with his would-have-been wife Ulla. Her love for Elis seems to symbolize their eternal bond that lasts beyond the fragility of corporeal existence. But this reading places too much emphasis on these final, albeit striking, paragraphs. By focusing on Elis's reunion with Ulla, one could overlook the youth's interactions with other women for the preceding 25 pages of the story. Surprisingly, few scholars have discussed Elis's multiple love interests in a comprehensive manner. For this reason, none has considered how Elis tries to regain a family similar to the one he lost, first above ground with Ulla and her father, Pehrson Dahlsjö, and then below ground with two almost mythical figures, the so-called Earth Queen and miner Torbern. Comparing Elis's longing to enter these two realms reveals the youth's hope for reintegration into a familial structure. Indeed, Elis's petrification represents his liminal state between the two families. Therefore, the closing episode draws attention away from the fact that Ulla's desires lie beyond the surface world. The prospect of family, rather than any one woman, allures him most. This essay interprets Elis as a character longing for domestic unity. It conducts a close reading of two scenes of Elis's ascent and descent from the mines, showing how the attraction of both families changes his mental state. To conclude, this article will consider Elis's petrification as a marriage between the underground and the above, life and death, the human and the nonhuman.

Keywords: E. T. A. Hoffmann, "The Mines of Falun", German studies

Beginning with the end

E. T. A. Hoffmann's (1819/1982) "The Mines of Falun" (hereafter "Mines") closes with an arresting image of union: the protagonist Elis's petrified body turns to dust as his beloved, Ulla, caresses him. Notably, this embrace doubles as a reunion because Elis perished in a mine accident on their wedding day. After a 50-year separation from her would-have-been husband, Ulla's heart burns "like a holy naphtha flame" (p. 187) against his inert flesh. Upon first glance, this scene signifies that the pair's bond transcends the fragility of

corporeal existence. But this reading places too much emphasis on these final, albeit striking, paragraphs. By focusing on this conclusion, one could overlook the youth's interactions with other women for the preceding 25 pages of the story. Surprisingly few scholars have discussed Elis's multiple romantic interests in a comprehensive manner. For this reason, none has considered how Elis tries to regain a family redolent of his own, first above ground with Ulla and her father, Pehrson Dahlsjö, and then below ground with two near mythical characters, the so-called Earth Queen, an enigmatic yet tempting figure, and Torbern, a miner.[1] Indeed, Elis's petrification represents his liminal, unresolved position between the two families. Though preserved for Ulla, Elis is also a stone of sorts, part of the Queen's realm. Therefore, even as Elis's corpse disintegrates, he remains in a convoluted petrified union.

This essay interprets Elis's journey as an ongoing search for domestic unity. After supplying background on the legend of Falun and then Hoffmann's writing of the tale, I review the literature on "Mines" and situates myself within wider academic conversations. Next, this article explores how the passing of Elis's mother spurs his yearnings for familial wholeness. Then, I conduct a close reading of two scenes of Elis's ascent and descent from the mines, evincing how he shifts alliances between the families. To conclude, this piece considers Elis's petrification as a marriage between the above and below ground, life and death, human and nonhuman.

Surveying the territory: context and a brief literature review

In 1719, a miner's fossilized body was discovered in Falun, Sweden. Although buried alive during an explosion, the laborer's figure did not decompose; instead, he suspended in a solution much like a prehistoric creature in amber (Wegraeus, 2001). Making this already spectacular incident verge closer toward fantasy, an elderly woman rushed to the spot and claimed him as her long-lost love. This sensational episode spurred Hoffmann to expand it into fiction in 1818/1819. Due to its psychological nuance and rich rendering of the fantastic, Hoffmann's story has attracted a host of scholarly conversations.[2] Though by no means exhaustive, the following survey endeavors to chart the ways critics have interpreted this short story. In overviewing the existing debates, I distinguish my approach to the motif of family in "Mines".

Katherine Arens and Sandra Ballif Straubhaar (2014) argued that "Mines" allegorizes the geopolitical panorama of early nineteenth century Europe. Through an inspection of key historical plot details, Arens and Straubhaar contended that Elis's journey doubles as a political commentary on contemporary events. Admittedly, the authors acknowledged how "family-like this culture of miners had seemed to Elis" (p. 336). That being said, they primarily explored how these personal dynamics symbolized Baltic geopolitical tensions in the wake of Napoleon's Russian invasion. Historicizing "Mines" remains valuable, but Arens and Straubhaar underappreciated the weight of these family structures in Elis's psychological maturation.

Moreover, Ronald M. James (1992) labelled Elis as the embodiment of mining spirits present in the folkloric tradition. The author classified Elis as an "expert miner and uncanny personification of

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1. Torbern straddles between the living and the dead. Torbern died in a mining accident 100 years ago, a collapse that resembles Elis's, but still looms around Falun like a ghost. Elis, in a certain sense, seems to be Torbern's son-in-law – not by blood but by their connection to the ground. Unsurprisingly, Elis appears to be the human who has the most direct contact with Torbern, an intermediary between the two worlds, Ulla and the Queen.

2. Scholars have investigated the topic of alchemy in this work. To name one, Angela Ann Chi Chung (2013) read "Mines" alongside T*he Golden Pot* and Tieck's *Der Runenberg*. Chung (2013) suggested that Hoffmann (1819/1982) fits within this literary tradition of the alchemical. In her estimation, "Elis not only sees but that he fully understands the most fundamental maxim and doctrine of the alchemists" (p. 130).

the underground" (p. 155). James was correct to interpret that Elis's attachment to the mines extends beyond his profession. However, James did not adequately explain the fluidity of Elis's bonds to the surface and subterranean worlds. Thus, James's analysis overlooked how Elis's interlaced impulses above ground and below stem from his hopes for domestic stability.

In addition, John T. Hamilton (2014) used Elis's petrification as a springboard for reflections on the hazy boundary between life and death (p. 190). At base, Hamilton (2014) contended that Hoffmann "resists the fatal reassertion of the difference between the organic and the inorganic" (p. 189). For Hamilton, the final scenes of "Mines" epitomize this fusion of the animate and the inanimate (p. 196). Thus, Elis and Ulla "have triumphed over death" (p. 198) even if they never wed. Notably, Hamilton ruminated further on Elis's complex emotional ties. In fact, Hamilton (2014) reached, but did not develop, an insight that undergirds my paper: "Both the queen, who offers untold secrets, and Ulla, who offers untold marital bliss, are replicated in the figure of the once living and now dead mother" (p. 196). Like other scholars, Hamilton (2014) mentioned Elis's companionship with his mother and other women in passing. Hamilton, thus, discounted an alternative way to interpret Elis's petrification.[3]

In his article, "The Downward Transcendence: Hoffmann's 'Bergwerke zu Falun'", Lee B. Jennings (1985) examined Elis's loves through a psychological lens, reflecting particularly on the association between the abnormal psychology of Elis and Hoffmann. Even though Jennings (1985) centered his essay around the nexus of the normal and the supernormal, he interrupted this examination with a fleeting remark on the women in Elis's life. Jennings took it as a "fact that the Earth Queen (with whom Elis now tends to identify) is to some extent paired off against Ulla as a love-object" (p. 287). Unfortunately, Jennings did not delve further into the meaning of this pairing, thus failing to expound upon this astute observation.

To my knowledge, no one has fully explored Elis's intent to regain his original family through surrogates in Falun. As this section has shown, scholars usually take these ties among characters as fact or neglect them. Thus, instrumental as other academics' writings have been to my own approach to "Mines", lacunae exist in the scholarship. This essay seeks to expand upon the observations others have made about Elis's yearning for a new home. But this is not simply an extended commentary on a point others have taken for granted. Instead, by emphasizing the family as a key theme, it promotes a novel interpretation of Elis and "Mines".

Losing a mother and finding a mine: Elis's transition from sea to land

Growing up with a father in the Swedish East India Company, Elis was near the ocean since his childhood. Once mature, Elis followed his father into the East Indies. However, tragedy brought them apart; a storm ravaged a ship the two traveled on and drowned Elis's father. Although this calamity left a scarred Elis remorseful for not rescuing others, he kept his job. Elis continued assisting these remunerative journeys to support his mother, his last living family member. With little affinity for his shipmates or the sea, Elis felt an obligation to his kin above all. Beyond repenting – and repaying – for the loss of his

3. Like Hamilton (2014), Luis Montiel (2014) recognized the apparent unity among these three figures in this oneiric scene but did not go beyond mentioning it to the reader. Montiel (2014) just observed that the characters hold a particular unity but did not expound upon it. For instance, Montiel claimed that "[f]or the moment we have already discovered in the depth of the 'mine' – or rather, in the underworld of dream – three images of the feminine: the mother, the girlfriend and the Queen; the first two being protective, while all three are possessive, each in their own way. Two of them offer the security of life in the outside, while the other exhibits the dangerous riches that hide in the depth" (pp. 171-172).

father, Elis developed a complete devotion to his mother through this work. Interestingly, their interdependence became more and more reciprocal; Elis received emotional value commensurate with the checks he gave his mother. In fact, the pair helped each other find meaning in their work and life through storytelling. Recounting adventures allowed both to share memories and rekindle the familial atmosphere they once enjoyed. For this reason, when Elis loses his mother while out at sea, he, broken again, Elis seeks a similar relationship on land. As a result, he turns to a prostitute and then a miner for consolation, taking his initial steps in his quest for a new replacement family.

Elis's nostalgic descriptions of his homecomings exhibit that he enjoyed sailing because it allowed him to relive the experience with his mother afterward. When on deck, Elis finds solace in the "thought of the return home and of my good, old mother" (Hoffmann, 1819/1982, p. 166), anticipating their exchange of tales. Recounting undertakings allows Elis to relive them with his mother and thus imbue value in them. Elis and his mother trade stories: Elis from his trips and his mother from her spouse's, creating the ambiance of a familial gathering. Interestingly, Elis conflates his descriptions of the "marvelous things" and "strange objects from foreign lands" (p. 167). This fusion demonstrates how the young sailor required the warm environment that his mother offered to find his far-flung travels.

Elis's mother's death leaves him stranded once again, now alienated and without any family to commiserate with; for this reason, he seeks a prostitute to help fill the space of his loved ones. Elis enters this story as a lonely, melancholic outsider because he missed his mother's final days. Arriving on land too late, Elis could not greet his mother as he was accustomed, much less share stories. For this reason, he feels "alone as if shipwrecked on a desolate reef – helpless, wretched" (Hoffmann, 1819/1982, p. 166). This language of nautical disaster juxtaposes the East India Company ship's safe arrival and Elis's internal torment. Moreover, the phrase "shipwrecked on a desolate reef" conjures the image of a solitary, floundering sailor abandoned by his crew to perish. Interestingly, this portrayal echoes Elis's father's death, displaying how the sea swallowed his family and happiness again. Although not literally stranded on open waters, Elis, if safely on land, feels as if he were marooned. As festivities abound after this successful landing, the young man grieves by himself. In a space of a few paragraphs, adjectives such as "gloomy", "melancholy", and "alone" depict the protagonist (pp. 164-165). Desperate for the same comfort he found in his former arrival celebrations, he shuns the boisterous public feast and cavorting around him. Instead, Elis befriends a young prostitute, entering a quiet, private discussion. As with his mother, Elis seeks platonic conversation, not carnal pleasure. After all, she speaks to Elis not with sensuality, but instead in "a soft, gentle" (p. 165) voice, providing comfort rather than libidinal excitement.

Viewed in relief, Elis's interaction with the prostitute marks his first attempt to replace his lost family.[4] Eager to fill the space his now parted family has left, he speaks with the escort about "the terrible dangers of the treacherous ocean" (Hoffmann, 1819/1982, p.

4. Elis seeks not simply a group of individuals to fill the roles that his dead family members previously occupied. The group of sailors, although offer a form of union, offer not what Elis desires. The sailors enter a carnivalesque scene of revelry. They share drinks, prostitutes, and raunchy conversations. But they are a family of sons, a brotherhood similar to the *Serapion Brethren* or even the monks and fraternities in *Tomcat Murr*. Without a parental figure who brings order and tranquility, the sailors' band no longer appeals to the youth.

165), a truth he has learned all too well. Notably, this phrase revives Elis's previous conversations with his mother on the "frightening sailors' legends" (p. 167). In bonding over the ocean's dangers, the two replay, if not fully recapture, Elis's talks with his mother. For this reason, "the girl's sweet whisperings had found an echo in his heart" (p. 165). Interestingly, her whisperings take on an agency of their own in this syntactical construction; the woman's words, rather than her being, strike a chord in Elis. Unfortunately, the reader cannot eavesdrop on those consoling phrases. That being said, one can only guess that her words offered to Elis a semblance of the joy his mother brought him before. She offers the possibility of companionship, a potential that he finds later with more intensity in Ulla and the Queen. For this reason, Elis gives her a parting gift of two ducats and an East Indian scarf, reminiscent of his earlier gifts to his mother. If not maternal, the prostitute seems to fill in Elis's need for a sister, a sibling that could soothe him after a long journey.

After recovering a glimmer of his lost family through the prostitute, Elis meets Torbern, an old miner who offers himself as a paternal figure for Elis. Indeed, Torbern listens to Elis's complaints like a patient father. Similar to Elis's biological father, Torbern implores that the young man follows him into his own profession of mining. According to Torbern, this work would lift his despondent temperament. Interestingly, words associated with the German verb "treiben," drift, appear often in these sections, capturing Elis's personality as well as Torbern's appeal. Before long, Torbern "opened up to him an unknown world … revealed to him in his earliest boyhood" (Hoffmann, 1819/1982, p. 168). This prospect of ventures into the Earth's extremes – much like his trips to the depths of the ocean – intrigues Elis. In this sense, Torbern's proposal allures Elis for its mysteriousness and familiarity. Although not yet articulated as a union with the Queen, the miner implicitly offers Elis a return to the familial structure he craves. The Queen, only referred to by this noble title, offers a return to motherly protection. Notably, she resides in the dark, damp underground, a setting akin to a womb. Thus, even if vague, Torbern's promise of a familial structure tempts Elis enough to lead him to the mines.

A x of two entrances: Elis's first encounters with falun

When Elis first visits the mine, he encounters a hellish pit that exceeds the sea in its inhospitality. Language of darkness and decay fill Elis's account, conveying his unease in this vacuum of time and life. Petrified animals, poisonous fumes, and jagged rocks abound, exuding a menacing appearance. At first, this veritable graveyard makes Elis regret leaving the ocean – the locus of his troubles – and consider returning to Göteburg. Upon peering into the abyss, Elis ascribes malignant, quasi-supernatural powers to the rocks: "the black minerals and the bluish-red metallic slag seemed like revolting monsters that were stretching out their tentacles toward him" (Hoffmann, 1819/1982, pp. 172-173). However, Elis committed a volte-face upon discovering that these once diabolical mines offered a potential pathway to domestic bliss.

Even if the mines first appear infernal to Elis, he ultimately signs up as an apprentice because he glimpses the possibility of finding fa-

milial surrogates in Falun. Indeed, Pehrson Dahlsjö, the mine owner, literally turns Elis's head. Just as Elis prepared to return to Göteburg, he ran into Dahlsjö and found an arresting relief in his blue eyes. Entranced by his soothing gaze, Elis forgot about his previous ordeal. Unable to resist this man's fatherly bearing, Elis even drifted into a party Dahlsjö was hosting in his home at that time (Hoffmann, 1819/1982, p. 173). Upon stepping inside Dahlsjö's residence, Elis also symbolically reentered the patriarch's other property, the mines. In doing so, Elis opened himself to finding a family in Falun. Elis's expectations grow as he mingles through the congenial domestic scene. The miners' refined manners and convivial conversation stand in stark contrast to the rude Swedish East India Company sailors; pleasantly surprised, Elis begins to feel more at ease within this milieu. As a consequence, Elis slips into a form of amnesia; "no longer able to recall those earthworms at the great entrance" (p. 174), he viewed the mines in much amenable terms.

So enamored by the event – and especially Dahlsjö's daughter Ulla – Elis convinces himself that the mine will provide him a household and by extension happiness. In an instance of love at first sight, Elis cannot draw himself away from the radiant Ulla. Mesmerized by Ulla's beauty, Elis feels like he has entered "a blissful dream" (Hoffmann, 1819/1982, p. 175). Drunk on the euphoric atmosphere, Elis acts as if he were sleepwalking. He drinks a glass of ale that Ulla hands him "mechanically" (p. 175) and without a second thought. Once inebriated/drunk, Elis sheds any lingering sober inhibitions; in doing so, his subliminal wants for a family to surface even more directly. Thus, and despite their mechanical diction, Elis's intoxicated movements are deliberate. For this reason, Elis exclaims that he will become a miner for Dahlsjö so he can fulfill this familial fantasy. Even if this was "just the opposite of everything he had decided to do a few minutes before, [it] came out quite automatically" (p. 175) because he had found a new home.

Elis's characterization of the mines as heavenly indicates his anticipation of entering the Dahlsjö household. If the mines at first appeared to be an inferno, then the Dahlsjö's house transformed it into a paradise. Without doubt, Elis's ascent from the mines to the party facilitates his dramatic shift. Rather than the gloom and shadows of before, Elis sees only brightness and life above ground. In particular, Elis waxes lyrical about the angelic Ulla. Ulla, "this lovely, innocent child of heaven" (Hoffmann, 1819/1982, p. 174) is "glowing" (p. 174), "her charming face [is] aglow with the radiant innocence of heaven" (p. 174), and she floats "like a shining angel above him" (p. 177). Ulla is Elis's celestial savior, his guiding love and light. Words like "glowing", "aglow", "radiant", and "shining" ascribe to Ulla a heavenly quality. Although Elis does not describe Pehrson with as angelic language, Elis nonetheless ascribes a divine aura to her father as well, portraying Pehrson as a noble patriarchal protector. He singles out Pehrson's inviting demeanor to elevate his noble aspects; his "gentle smile", "easy manners", and "open expression" complement Pehrson's "cordial" and "friendly" gestures (p. 173). These compassionate qualities insinuate Pehrson's suitability as a mentor and father. For this reason, Elis judges not only the surface, but also the underground "paradise" (p. 175). Transported into a reverie, Elis dispels his fears

of the mines because they will grant him access to his beloved. Forgetting "the horrors of that frightful hellish abyss" (p. 176), Elis now fuses the two in this rosy lens. The "great entrance" of the mines and the house have merged into a single entryway to union with Pehrson and Ulla.

From one house to another: Elis's descent

After becoming a miner to gain favor with the Dahlsjös, Elis grows accustomed to working underground while courting Ulla in his free time. All progresses smoothly for the new laborer until he hears that Pehrson offered Ulla's hand to another man. In truth, Pehrson only pretends to give Ulla to another man to test Elis's devotion. But Elis, not privy to the scheme, believes that he lost his chance. Not content to simply be the adopted son in this family, Elis allies himself with the Queen and Torbern. This shift indicates how Elis's wish to obtain a new family overrides his bonds to any individual, even Ulla.

Assuming that Ulla found another bachelor, Elis returns to the mines; this physical descent represents his reversed mental state and submission to Torbern and the Queen as his guardians. When Elis sees Ulla with a supposed suitor, he falls into a fit of madness. Convinced that he has lost a spot in the Dahlsjö household, Elis feels depressed, so distraught that he returns to the "huge entrance" (Hoffmann, 1819/1982, p. 180), the mine. In a reversal of the earlier scene where Elis flees from the mine to the house, he now moves from the surface to the underground. Unlike before, he welcomes the vile creatures lurking below as well as the perilous drop. Calling out to Torbern, Elis offers himself to the darkness in a Faustian tenor: "My treasure, my life, my all lies below" (p. 181). Goes far beyond monetary value. He gives his identity over. This repetition of the adjective "my" accentuates his devotion to the underground. Interestingly, as the youth weasels his way down the rocky path, he sees not the netherworld of before but instead "fields of paradise" replete with "maidens", "gems flashing fire", and "the lofty face of the majestic Queen" (p. 181). Notably, this language of light and beauty recalls Elis's descriptions of the party. With the "flashing" colors, the beautiful "maidens", and the heavenly Queen, this hell becomes a "paradise" to Elis.[5] The Queen meets Elis with a matched passion as he burrows into the ground. In an erotic moment, she presses against his body, shooting "through his soul a glowing ray" (p. 181). Phallic in its connotation, this represents Elis's entryway into the familial structure of the mines. If not a formal consummation, it serves as a potent emblem of his sexual and emotional tie to the underworld. In this sense, the Queen serves as a replacement mother and lover and Torbern as a father.

Albeit brief, Elis's rendezvous with the Queen evinces his hope to find a home regardless of its location. Of course, Elis still loves Ulla and feels relieved upon learning that Pehrson staged Ulla's engagement. Yet that realization comes after his underground foray. Though committed to Ulla, Elis "surrendered himself" (Hoffmann, 1819/1982, p. 183) to the Queen before. Therefore, when Elis gains Ulla's hand in marriage he does not extricate himself from the Queen.

5. It is worth noting the connection between E. T. A. Hoffmann and Richard Wagner. In his youth, Wagner grew fond of Hoffmann's literary forays into the fantastic. As Marc A. Weiner (1982) related, Wagner felt a particular connection with "Mines". Although not published until the 20th century, Wagner even wrote a prose sketch in 1842 that adapted "Mines". For Weiner (1982), "Wagner, in writing the prose sketch, experimented here with some major ideas – utterly new for him at the time – which he incorporated in his later operas" (p. 202). For this reason, the similarities among the plot of "Mines" and operas such as the "Flying Dutchman", "Parsifal", and "Tannhäuser" are not coincidental. Wagner's interest in "Mines" suggests its literary-historical importance in Hoffmann's oeuvre.

Between families and petrified in one union

Even on his wedding day, Elis wavers between his loyalty to his bride-to-be and the Queen on his wedding day. In fact, Elis's nominally unambiguous expression of devotion to Ulla betrays his ambivalence. On one side, his decision to obtain almandine as a token of his love is sincere. But at the same time, Elis must return to the mines to retrieve this stone. Therefore, this deed for Ulla brings him closer to the Queen as well. Whether consciously or unconsciously, Elis's action reveals his liminal position between the above ground and below.

Elis's fixation on fetching a stone for Ulla implies his difficulty in choosing between his two possible homes. When Elis reenters the mines on his wedding day, he straddles between pleasing his two amorous interests, the Queen and Ulla. In fact, he even wonders about binding them all together through the almandine. As Elis remarks, this object would allow them to be "intertwined with the marvelous branch that is growing from the Queen's heart" (Hoffmann, 1819/1982, p. 185). As this image connotes, Elis melds his affinities to the women and the futures they offer. Understood in this manner, it is almost fitting that Elis ends up petrified, confined in a moment before definitively choosing either fate. This physical restriction traps Elis in time and space, embodying his inability to decide between the two women.

But perhaps Elis finds a form of unity between the two families by the end.[6] Granted, Elis never recaptures the same familial environment he once cherished. That being said, the miner satisfies both women's wishes to a certain extent. Through his transformation into an inanimate object outside of human time, Elis becomes part of the Queen's domain, similar to one of her jewels. If ironic, Elis becomes an artifact alongside the "cherry red sparkling almandine" (Hoffmann, 1819/1982, p. 185) that he failed to reach; questing for Ulla's gift turned him into one of the Queen's treasures. But of course, Elis was not solely under the Queen's control. After all, the story ends above ground and with Elis's reunion with Ulla. Although Elis remains unaware of his return to the site of his aborted marriage, it signals his return to Ulla. Therefore, Ulla's embrace with Elis represents a long-delayed fulfillment of their love as well as a confirmation of his connection to the Queen. In a tangential way, this instance also links Elis back to his mother. Once set on providing his mother jewels, he became one himself for his beloved. In this sense, he achieves his aims for a conjoined family, forming a petrified union not of two, but four.

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6. The specifics of Elis's "union" remains an ambiguous one. This essay has framed Elis's relationships both as an instance of divided loyalties between two competing families and also as a love triangle. This hesitancy to choose between the two might stem from the intricacy of the story itself. In one sense, the Queen serves as a reincarnation of Elis's mother. But she remains a unique, not quite human character. After all, she is the Earth Queen. At times, she seems more like a force that guides the plot, an embodiment of immortal Nature that triumphs over human actors.

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ΤΟ ΦΑΙΝΟΜΕΝΟ ΤΗΣ ΕΠΑΓΓΕΛΜΑΤΙΚΗΣ ΕΞΟΥΘΕΝΩΣΗΣ ΣΕ ΕΚΠΑΙΔΕΥΤΙΚΟΥΣ ΔΕΥΤΕΡΟΒΑΘΜΙΑΣ ΕΚΠΑΙΔΕΥΣΗΣ

Μια Ψυχομετρική και Συγκριτική Ανάλυση του Συνδρόμου «Burnout» σε Εκπαιδευτικούς Δευτεροβάθμιας Εκπαίδευσης Ειδικών και Γενικών Σχολείων και η Σύνδεση αυτού με τον Ιό COVID-19

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Περίληψη

Σκοπός της μελέτης είναι η διερεύνηση του φαινομένου της επαγγελματικής εξουθένωσης σε εκπαιδευτικούς Δευτεροβάθμιας εκπαίδευσης και η πιθανή σύνδεση αυτού με τον διδακτικό ρόλο των εκπαιδευτικών ενόψει της πανδημίας COVID-19. Για την επίτευξη αυτών συλλέχθηκαν δύο ερωτηματολόγια από 186 εκπαιδευτικούς Δευτεροβάθμιας εκπαίδευσης γενικών και ειδικών σχολείων της Περιφέρειας Αττικής. Η ανάλυση δεδομένων πραγματοποιήθηκε με τη χρήση του στατιστικού πακέτου SPSS. Τα ευρήματα έδειξαν ότι η επαγγελματική εξουθένωση κυμάνθηκε από μέτρια έως χαμηλά επίπεδα στους εκπαιδευτικούς Δευτεροβάθμιας εκπαίδευσης. Επίσης, δεν υπήρξαν σημαντικές διακυμάνσεις στις διαστάσεις του οικείου φαινομένου όσον αφορά τις κοινωνικοδημογραφικές μεταβλητές με εξαίρεση τη μεταβλητή «Σχολείο». Τέλος, βρέθηκε συσχέτιση ανάμεσα στους παράγοντες που απαρτίζουν το διδακτικό ρόλο με τις διαστάσεις της επαγγελματικής εξουθένωσης.

Λέξεις-κλειδιά: σύνδρομο επαγγελματικής εξουθένωσης, εκπαιδευτικοί γενικής και ειδικής αγωγής, διδακτικός ρόλος εκπαιδευτικού, πανδημία COVID-19

Εισαγωγή

Ο κόσμος της εκπαίδευσης νοείται ως ένα σύνθετο πλαίσιο, το οποίο απαιτεί δυναμική δραστηριότητα από το εκπαιδευτικό προσωπικό. Ο εκπαιδευτικός στο σχολείο της νέας εποχής καλείται να ανταποκριθεί σε μια πληθώρα μεταβολών, οι οποίες επιτάσσουν την ανάγκη εφαρμογής ρηξικέλευθων μεθόδων διδασκαλίας και επίλυσης προβλημάτων που αναδύονται καθημερινά στο σχολείο (Florian, 2015; Φύκαρης, 2009). Η πολυρολική αποστολή του εκπαιδευτικού σε συνάρτηση με τις συνθήκες εργασίας, το εκπαιδευτικό αποτέλεσμα και τις σχέσεις με τους συναδέλφους επηρεάζει τα επίπεδα επαγγελματικής ικανοποίησης, η οποία και αποτελεί απώτερο στόχο ενός εκπαιδευτικού (Osbourne, 2015). Η αλληλεπίδραση των παραπάνω παραγόντων σε συνδυασμό με τη διαμεσολάβηση δημογραφικών

στοιχείων δημιουργεί ένα σύνθετο εργασιακό πλαίσιο που μπορεί να οδηγήσει τον εκπαιδευτικό σε βίωση εργασιακού άγχους με αποκορύφωμα την εκδήλωση επαγγελματικής εξάντλησης (Antoniou, et al., 2006).

Το κοινωνικό φαινόμενο της επαγγελματικής εξουθένωσης συγκαταλέγεται μεταξύ των πλέον σοβαρών προβλημάτων στη σημερινή εποχή και αποτελεί φλέγον αντικείμενο διερεύνησης στους επιστημονικούς κόλπους. Το οικείο σύνδρομο μέσα από το φακό της εκπαίδευσης συνιστά διεθνή επιδημία σύμφωνα με την Rankin (2016) περιγράφοντας ένα αμάλγαμα συναισθηματικού και σωματικού κορεσμού που οδηγεί τον εκπαιδευτικό σε μαρασμό και αδράνεια.

Οι εκπαιδευτικοί καθ' όλη την επαγγελματική τους διαδρομή έρχονται αντιμέτωποι με διαφόρων ειδών και διακυμάνσεων κρίσεις. Εστιάζοντας στην τρέχουσα πραγματικότητα η έκρηξη της πανδημίας του ιού COVID-19 αποτέλεσε μια επιπρόσθετη κρίση που κλήθηκαν οι εκπαιδευτικοί να αντιμετωπίσουν. Η ξαφνική αλλαγή στον τρόπο με τον οποίο έπρεπε να σχεδιαστεί και να πραγματοποιηθεί η διδασκαλία με την άμεση αξιοποίηση τεχνολογικού εξοπλισμού έφερε στην επιφάνεια συμπτώματα συναισθηματικής εξάντλησης και αισθήματα απογοήτευσης για εκείνους (Weißenfels et al., 2022).

Σκοπός της έρευνας

Η εμφάνιση άγχους λόγω ενός κράματος εξωγενών και ενδογενών παραγόντων μπορεί να οδηγήσει σε εξουθένωση για τους εκπαιδευτικούς. Με γνώμονα τη διαπίστωση αυτή, πρωταρχικός σκοπός της έρευνας είναι να διερευνηθούν οι δείκτες του συνδρόμου σε εκπαιδευτικούς Δευτεροβάθμιας Εκπαίδευσης που εργάζονται σε γενικές και ειδικές σχολικές δομές. Ακόμα, επιδιώκεται να εξεταστούν ο βαθμός επίδρασης δημογραφικών μεταβλητών (φύλο, ηλικία, σπουδές, χρόνια προϋπηρεσίας, ειδίκευση) και ορισμένων παραγόντων που συγκροτούν τον διδακτικό ρόλο του εκπαιδευτικού στην ανάδυση εξουθένωσης κατά τη διάρκεια του πρώτου κύματος πανδημίας COVID-19.

Τα ερευνητικά ερωτήματα που απασχόλησαν την έρευνα ήταν τα εξής:

1. «Σε ποιο βαθμό βιώνουν οι εκπαιδευτικοί Δευτεροβάθμιας εκπαίδευσης το σύνδρομο της επαγγελματικής εξουθένωσης;»

2. «Υπάρχει συσχέτιση μεταξύ των παραγόντων που απαρτίζουν το διδακτικό ρόλο των εκπαιδευτικών;»

3. «Σε ποιο βαθμό επηρεάζει ο διδακτικός ρόλος του σύγχρονου εκπαιδευτικού (ευελιξία, άγχος, απόδοση) την ανάδυση επαγγελματικής εξουθένωσης λόγω της πανδημίας του ιού COVID-19;»

4. «Σε ποιο βαθμό διαφοροποιούνται τα χαρακτηριστικά των εκπαιδευτικών (φύλο, σχολείο, σπουδές, χρόνια προϋπηρεσίας) με την επαγγελματική εξουθένωση;»

5. «Σε ποιο βαθμό εμφανίζεται το σύνδρομο επαγγελματικής εξουθένωσης στους εκπαιδευτικούς γενικών σχολείων συγκριτικά με εκείνους ειδικών σχολείων;»

6. «Υπάρχει διαφοροποίηση στις κλίμακες του διδακτικού ρόλου σε σχέση με τους εκπαιδευτικούς γενικής/ειδικής αγωγής;»

Το θεωρητικό πλαίσιο

Το φαινόμενο της επαγγελματικής εξουθένωσης

Η επαγγελματική εξουθένωση ή αλλιώς burnout χαρακτηρίζεται από πολυπλοκότητα και ετερογένεια στον κάτοχό του εξαιτίας των εκάστοτε κοινωνικών συνθηκών που συντελούνται σε κάθε εποχή. Κατά καιρούς έχουν αναπτυχθεί διάφορα μοντέλα για την εξήγηση του οικείου συνδρόμου, όπως αυτά των Pines και Aronson (1988) και της Κοπεγχάγης (Kristensen et al., 2005). Ωστόσο προτιμάται από την πλειοψηφία της επιστημονικής κοινότητας η χρήση του πολυπρόσωπου μοντέλου που ανέπτυξαν οι Maslach και Jackson (1986), το οποίο ενσωματώνει τρεις βασικές διαστάσεις: τη συναισθηματική εξάντληση, την αποπροσωποίηση, και το αίσθημα μειωμένης προσωπικής επίτευξης (Maslach et al., 2001). Η συναισθηματική εξάντληση ως το πλέον κύριο και σταθερό σύμπτωμα του burnout (Schaufeli & Enzmann, 1998) χαρακτηρίζεται από ένταση, πίεση, και έλλειψη συναισθηματικής ενέργειας που οφείλεται σε καθημερινές συγκρούσεις στο εργασιακό περιβάλλον (Jamaludin & You, 2019).

Η δεύτερη διάσταση, η αποπροσωποποίηση ("depersonalization"), υποδηλώνει την αρνητική στάση των εκπαιδευτικών απέναντι σε άτομα που σχετίζονται με το επάγγελμα, όπως μαθητές και γονείς (Keerthy Kumar, 2019) ενώ μπορεί να λειτουργήσει υποσυνείδητα ως ένας μηχανισμός άμυνας απέναντι στη συναισθηματική εξάντληση (Κάντας, 1996). Η δεύτερη αυτή διάσταση του φαινομένου μεταφράζεται συχνά ως έλλειψη ενσυναίσθησης, αγενή συμπεριφορά και αποστασιοποίηση τόσο από τους μαθητές όσο και τους άλλους εμπλεκόμενους του σχολείου αντιμετωπίζοντάς τους ως «αντικείμενα». Από την άλλη η μειωμένη αίσθηση επαγγελματικής επιτυχίας αποτελεί την τρίτη διάσταση του burnout και αφορά την αρνητική αξιολόγηση του εκπαιδευτικού για τον εαυτό του. Αποτελεί συνέχεια της αποπροσωποίησης, καθώς όσο αυξάνεται ο βαθμός κυνισμού απέναντι στους άλλους τόσο ο εκπαιδευτικός απογοητεύεται από την προσφορά του στο σχολικό συγκείμενο με αποτέλεσμα τα επίπεδα αυτοαντίληψης και αυτοεκτίμησης να σημειώνουν κατηφορική κλίση (Κάμτσιος & Λώλης, 2016).

Αν και οι παραπάνω διαστάσεις συνδέονται μεταξύ τους με μια αόρατη αλυσίδα, εντούτοις οι Lee και Ashforth (1996) έδειξαν ότι η τρίτη διάσταση του οικείου συνδρόμου διαδραματίζει αποκλίνοντα ρόλο σε σύγκριση με τις άλλες δύο διαστάσεις που αποτελούν τον κεντρικό κορμό του burnout. Για τη διερεύνηση του οικείου φαινομένου στον εκπαιδευτικό κλάδο δημιουργήθηκε από την Maslach και τους συνεργάτες της η κλίμακα MBI-ES (Maslach et. al., 1996), η οποία κατατάσσεται μεταξύ των πρώτων επικυρωμένων οργάνων μέτρησης του οικείου συνδρόμου με υψηλούς βαθμούς εγκυρότητας και αξιοπιστίας (Cronbach's α 0,858, 0,910 0,890 για τις υποκλίμακες EX, CY και rPE αντίστοιχα με p < 0,001).

Δημογραφικοί/Ατομικοί παράγοντες

Ο τρόπος με τον οποίο η επαγγελματική εξουθένωση παρουσιάζει διακυμάνσεις βάσει δημογραφικών παραγόντων όπως το φύλο, τα χρόνια προϋπηρεσίας, η ειδίκευση και το επίπεδο σπουδών έχει γίνει αντικείμενο μελέτης από την επιστημονική κοινότητα (Shaheen & Mahmood, 2016). Ωστόσο, το τοπίο για το βαθμό διαφοροποίησης του οικείου συνδρόμου βάσει αυτών των παραγόντων παραμένει

ακόμα θολό σύμφωνα με τους Κάμτσιο και Λώλη (2016), καθώς εξακολουθούν να υπάρχουν αντικρουόμενες απόψεις. Πιο αναλυτικά, για το «φύλο» οι Ayuso και Guillén (2008) έδειξαν ότι οι γυναίκες βιώνουν εντονότερα το οικείο σύνδρομο στη προσπάθειά τους να βρουν τη χρυσή τομή ανάμεσα σε οικογένεια και εργασία ενώ οι Shaheen και Mahmood (2016) εντόπισαν υψηλότερο βαθμό εξουθένωσης στον ανδρικό πληθυσμό. Αντικρουόμενες απόψεις σημειώνονται και για την «ειδίκευση» με τη Μόττη-Στεφανίδη (2000) να φανερώνει μέτρια επίπεδα burnout σε εκπαιδευτικούς ειδικής αγωγής, ενώ αντίθετα σε έρευνες των Soini et al. (2019) και των Sun et al. (2019) βρέθηκαν υψηλότερα επίπεδα εξάντλησης για τους εκπαιδευτικούς ειδικής αγωγής εξαιτίας του απαιτητικού φόρτου εργασίας και των ακατάλληλων εργασιακών συνθηκών.

Για τη μεταβλητή «ενηλικιότητα» που αφορά τα χρόνια εργασιακής εμπειρίας και συνδέεται άμεσα με την ηλικία, η βιβλιογραφική ανασκόπηση έδειξε ότι οι μεγαλύτεροι σε ηλικία εκπαιδευτικοί σημειώνουν υψηλότερα σκορ στον παράγοντα «Αποπροσωποίηση» εξαιτίας της πολυετούς εργασίας (Κάμτσιος & Λώλης, 2016, Gil-Monte, 2005). Τέλος, ο παράγοντας «επιστημονική κατάρτιση» ή αλλιώς «σπουδές» συνδέεται άμεσα με την επαγγελματική εξουθένωση σύμφωνα με τους Pines (1993), Maslach et al. (2001), και Sezer (2012) καθώς οι εκπαιδευτικοί που έχουν αποκτήσει εξειδικευμένες γνώσεις και αποτυγχάνουν να ανταποκριθούν στις απαιτήσεις τους νιώθουν έντονο άγχος ελλοχεύοντας ο κίνδυνος για ανάδυση burnout.

Εργασιακοί παράγοντες

Με τον όρο «διδακτικός ρόλος» νοείται ένα κράμα απαιτήσεων που καλούνται οι εκπαιδευτικοί να φέρουν εις πέρας συμπεριλαμβανομένων του καθορισμού διδακτικών στόχων, της ευελιξίας στην αξιοποίηση μεθόδων διδασκαλίας και της αξιολόγησης τόσο του ίδιου όσο και των μαθητών. Ενώ η τηλεκπαίδευση δεν θεωρείται νέο φαινόμενο, εντούτοις η ξαφνική μετάβαση σε αυτόν τον τύπο διδασκαλίας ως αποτέλεσμα του COVID-19 αποτέλεσε δύσκολη συνθήκη που απαιτούσε ειδικούς χειρισμούς από τους εκπαιδευτικούς με χρήση τεχνολογικών εργαλείων και οπτικοποιημένου υλικού. Παράλληλα βγήκαν στο προσκήνιο ανησυχίες που αφορούσαν την αποτελεσματικότητα ενός τέτοιου εγχειρήματος και την προστασία προσωπικών δεδομένων (Ma et al., 2021).

Στην παρούσα μελέτη ο διδακτικός ρόλος των εκπαιδευτικών Δευτεροβάθμιας εκπαίδευσης ενόψει της τρέχουσας πανδημίας διερευνήθηκε ως προς τρεις διαστάσεις: την «Ευελιξία», το «Άγχος», και την «Απόδοση». Η επιλογή αυτών των παραγόντων έγινε με στόχο να βρεθεί ο βαθμός στον οποίο οι εκπαιδευτικοί γενικής και ειδικής αγωγής έδειξαν ευελιξία και αποτελεσματικότητα ή αντίθετα άγχος προς την «ηλεκτρονική μάθηση» κατά τη περίοδο του πρώτου *lockdown* στη χώρα μας.

Επαγγελματικό ή Εργασιακό Άγχος. Το επαγγελματικό άγχος ("occupational stress") αφορά ένα σύνηθες φαινόμενο του εργασιακού περιβάλλοντος που λαμβάνει τη μορφή οξείας κατάστασης με μικρή διάρκεια (Arias et al., 2019). Οι εκπαιδευτικοί στην προσπάθειά τους να ανταποκριθούν σε καθημερινά ζητήματα εντός και εκτός σχολικής τάξης έρχονται αντιμέτωποι με εργασιακό άγχος. Το στρες ωστόσο εμφανίζεται με διαφορετική μορφή σε κάθε εκπαιδευτικό ανάλογα τη βαθμίδα εκπαίδευσης και τις ανάγκες των μαθητών

(Πολυχρόνη και Αντωνίου, 2006) ενώ δρα ως παράγοντας επικινδυνότητας στην εμφάνιση *burnout*.

Ευελιξία. Η ευελιξία ("adaptability") θεωρείται ένα από τα πλέον βασικά συστατικά στοιχεία για την αποτελεσματικότητα των εκπαιδευτικών. Ο όρος ευελιξία στους κόλπους του σχολείου μεταφράζεται ως προσαρμογή των εκπαιδευτικών σε νέους ρόλους, αποδοχή των αλλαγών και ύπαρξη εφεδρικών ρυθμίσεων σε καταστάσεις έκτακτης ανάγκης (Collie & Martin, 2017). Εν ολίγοις, η προσαρμοστικότητα είναι μια σημαντική ικανότητα για τους εκπαιδευτικούς που τους βοηθά να πλοηγηθούν στην αλλαγή, τη δημιουργία, και την καινοτομία εντός και εκτός τάξης (Collie et al., 2020). Για τους Zeichner και Liston (2015) οι εκπαιδευτικοί οφείλουν να εφευρίσκουν διαρκώς τρόπους για την αποτελεσματική λειτουργικότητα της τάξης ανταποκρινόμενοι σε διαφορετικούς τύπους μάθησης των μαθητών ("learning styles"). Συνοψίζοντας, στο πρόσωπο ενός ευπροσάρμοστου εκπαιδευτικού σύμφωνα με τους Parsons et al. (2016) θα πρέπει να εμπεριικλείονται εκτεταμένη γνώση, διαρκής κατάρτιση σε εκπαιδευτικά ζητήματα και εις βάθος κατανόηση της αποτελεσματικής παιδαγωγικής. Στη πράξη ωστόσο η ευελιξία συνιστά δύσκολο εγχείρημα με τον Parsons (2012) να αναφέρει ότι το ποσοστό εκπαιδευτικών που δείχνει ευελιξία εντός και εκτός σχολικής τάξης δεν αποτελεί νόρμα αλλά εξαίρεση.

Απόδοση. Η απόδοση ή αλλιώς αποτελεσματικότητα συνδέεται άμεσα με την ευελιξία, καθώς σύμφωνα με τους Kaya, Borgerding, και Ferdous (2020) η ικανότητα ευελιξίας επηρεάζει θετικά την αίσθηση αυτό-αποτελεσματικότητας. Η αυτο-*αποτελεσματικότητα* θεωρείται προστατευτικός παράγοντας που εμποδίζει την εμφάνιση εργασιακού άγχους. Η διαπίστωση αυτή μάλιστα επιβεβαιώθηκε σε πρόσφατη έρευνα των Karabatak και Alanoğlu (2019) αποκαλύπτοντας αρνητική συσχέτιση μεταξύ της αίσθησης αποτελεσματικότητας και του άγχους.

Με γνώμονα, λοιπόν, τους βασικούς σκοπούς της έρευνας, οι «δημογραφικές μεταβλητές» και ο «διδακτικός ρόλος» συνοψίζουν τους εξωγενείς παράγοντες που οδηγούν στην εμφάνιση άγχους, το οποίο με τη σειρά του δρα ως διαμεσολαβητής στην ανάδυση επαγγελματικής εξουθένωσης με επιπτώσεις στην ψυχοσυναισθηματική ισορροπία του ατόμου. Το πλαίσιο των μεταβλητών της έρευνας παρουσιάζεται και στο ακόλουθο γράφημα (Γράφημα 1).

Γράφημα 1
Θεωρητικό πλαίσιο για τους παράγοντες επικινδυνότητας που οδηγούν σε εργασιακό άγχος και εξουθένωση

ΕΠΑΓΓΕΛΜΑΤΙΚΗ ΕΞΟΥΘΕΝΩΣΗ	
Επαγγελματικό άγχος	
Ατομικοί/Δημογραφικοί παράγοντες • Φύλο • Σπουδές • Χρόνια προϋπηρεσίας • Ειδίκευση (γενική/ ειδική κατεύθυνση)	**Εργασιακοί παράγοντες** • Ευελιξία (Σχεδιασμός, Διεξαγωγή, Αξιολόγηση Διδασκαλίας) • Απόδοση

Μεθοδολογία
Επιλογή μεθόδου έρευνας

Η έρευνα βασίστηκε στην αναλυτική ή εμπειρική μέθοδο, η οποία χρησιμοποιεί την υποθετικο-παραγωγική διαδικασία με την αξιο-ποίηση ερευνητικών εργαλείων για τον έλεγχο δεδομένων ως προς τους βαθμούς εγκυρότητας και αξιοπιστίας (Σαλβαράς, 2020). Στην παρούσα έρευνα αξιοποιήθηκε επίσης το τριπολικό-γνωσιακό σχήμα, σύμφωνα με το οποίο οι δημογραφικές και εργασιακές μεταβλητές λειτουργούν ως εξωγενείς παράγοντες που σε συνδυασμό με το ερ-γασιακό άγχος επιδρούν αρνητικά στην ανάδυση επαγγελματικής εξουθένωσης (Πίνακας 1).

Πίνακας 1
ΤΟ ΤΡΙΠΟΛΙΚΟ-ΓΝΩΣΙΑΚΟ ΣΧΗΜΑ ΤΗΣ ΕΡΕΥΝΑΣ

ΕΙΣΙΟΝ	ΔΙΑΜΕΣΟΛΑΒΗΣΗ	ΕΞΙΟΝ	
Επαγγελματική εξουθένωση εκπαιδευτικών		**Ατομικοί-Εργασιακοί Παράγοντες**	
Συναισθηματική εξάντληση	**Εργασιακό άγχος εκπαιδευτικών**	Φύλο	Ενηλικιότητα
Αποπροσωποποίηση		Ειδίκευση	Σπουδές
Προσωπική επίτευξη		Διδακτικό έργο	

Εκτέλεση έρευνας και συλλογή δεδομένων

Η έρευνα πραγματοποιήθηκε κατά το χειμερινό-εαρινό εξάμηνο 2020-2021. Το ερωτηματολόγιο απεστάλη σε ηλεκτρονική μορφή μέσω της εφαρμογής *Google Forms* σε γενικά και ειδικά σχολεία του νομού Αττικής. Η επιλογή του δείγματος έγινε τυχαία αφού προηγουμένως αναζητήθηκαν οι επίσημες ηλεκτρονικές ιστοσελί-δες των σχολείων Δευτεροβάθμιας εκπαίδευσης που εντάσσονταν στον νομό Αττικής. Η επεξεργασία των αποτελεσμάτων πραγματο-

ποιήθηκε μέσω του στατιστικού πακέτου SPSS. Στην περιγραφική ανάλυση του δείγματος υπολογίστηκαν οι μέσοι όροι και οι τυπικές αποκλίσεις για το σύνδρομο. Για την επαγωγική στατιστική πραγματοποιήθηκαν παραμετρικοί έλεγχοι με στόχο να βρεθεί η γενικότερη τάση του δείγματος. Έγινε χρήση ανεξάρτητων δειγμάτων t-Test και συντελεστή συσχέτισης Pearson r. Το κριτήριο για τη στατιστική σημαντικότητα ήταν p-value= 0.05 και σε ορισμένες περιπτώσεις 0.01 επιβεβαιώνοντας την ύπαρξη ισχυρής σχέσης μεταξύ των παραγόντων. Ο έλεγχος εσωτερικής συνέπειας κάθε παράγοντα υπολογίστηκε με το συντελεστή αξιοπιστίας Cronbach's alpha. βρεθεί η γενικότερη τάση του δείγματος. Έγινε χρήση ανεξάρτητων δειγμάτων t-Test και συντελεστή συσχέτισης Pearson r. Το κριτήριο για τη στατιστική σημαντικότητα ήταν p-value= 0.05 και σε ορισμένες περιπτώσεις 0.01 επιβεβαιώνοντας την ύπαρξη ισχυρής σχέσης μεταξύ των παραγόντων. Ο έλεγχος εσωτερικής συνέπειας κάθε παράγοντα υπολογίστηκε με το συντελεστή αξιοπιστίας Cronbach's alpha.

Συμμετέχοντες και δείγμα

Η πληθυσμιακή ομάδα που συμμετείχε στην έρευνα αποτελείτο από 186 εκπαιδευτικούς γενικών και ειδικών σχολείων Δευτεροβάθμιας Εκπαίδευσης από την περιφέρεια Αττικής. Συνολικά συμμετείχαν 126 γυναίκες (67,7%) και 60 Άνδρες (32,3%), όπως παρουσιάζονται στον Πίνακα 2.

Πίνακας 2
ΤΟ ΦΥΛΟ ΤΩΝ ΕΚΠΑΙΔΕΥΤΙΚΩΝ

ΦΥΛΟ	ΠΛΗΘΟΣ (Ν)	ΠΟΣΟΣΤΟ	ΕΓΚΥΡΟ ΠΟΣΟΣΤΟ
Άνδρας	60	32,3	32,3
Γυναίκα	126	67,7	67,7
Σύνολο	186	100,0	100,0

Τα ερευνητικά εργαλεία της έρευνας

Το ερωτηματολόγιο αποτελείτο συνολικά από 39 ερωτήσεις και διαιρέθηκε σε τρία μέρη βάσει των ερευνητικών ερωτημάτων. Στο πρώτο μέρος δόθηκαν δημογραφικές πληροφορίες για το φύλο, την ειδίκευση των εκπαιδευτικών (γενική ή ειδική), την ενηλικιότητα, και το επίπεδο σπουδών.

Maslach Burnout Inventory–Educators Survey (MBI-ES)
Για το δεύτερο μέρος του ερωτηματολογίου χρησιμοποιήθηκε η προσαρμοσμένη στην ελληνική γλώσσα έκδοση της MBI-ES από τον Kokkinos (2006) που απευθύνεται σε εκπαιδευτικούς. Για τις ανάγκες της έρευνας έγινε αντικατάσταση της διαβαθμισμένης κλίμακας 7 σημείων τύπου Likert με κλίμακα 5 σημείων (1=Ποτέ έως 5=Κάθε μέρα) για τη μέτρηση των τριών παραγόντων του *burnout*.

Λόγω χρονικού περιορισμού δεν πραγματοποιήθηκε πιλοτική χρήση σε μικρότερο πληθυσμιακό δείγμα για τη διερεύνηση των βαθμών αξιοπιστίας και εγκυρότητας του αναθεωρημένου ερωτηματολογίου.

Αυτοσχέδιο ερωτηματολόγιο για τον διδακτικό ρόλο του εκπαιδευτικού
Για το τρίτο και τελευταίο μέρος του ερωτηματολογίου κατασκευάστηκε από την ερευνήτρια ένα αυτοσχέδιο ερωτηματολόγιο με σκοπό τη διερεύνηση του βαθμού επίδρασης του διδακτικού ρόλου του εκπαιδευτικού ενόψει της πανδημίας COVID-19 στην εμφάνιση επαγγελματικού άγχους ή και *burnout*. Χρησιμοποιήθηκε διαβαθμισμένη κλίμακα Likert 5 σημείων (1=Καθόλου έως 5=Πάρα πολύ), ενώ οι δηλώσεις κατηγοριοποιήθηκαν σε τρεις κλίμακες («Ευελιξία», «Άγχος» και «Απόδοση»). Λόγω του χρονικού περιορισμού για τη συγγραφή μεταπτυχιακής εργασίας δεν πραγματοποιήθηκε προηγουμένως πιλοτικός έλεγχος.

Αποτελέσματα της έρευνας
Εστιάζοντας στο δημογραφικό προφίλ των εκπαιδευτικών, η πλειοψηφία των εκπαιδευτικών εργαζόταν σε γενικά σχολεία (72%), ενώ μόλις το 28% σε ειδικές σχολικές δομές (Πίνακας 3).

Πίνακας 3
 Η ΕΙΔΙΚΕΥΣΗ ΤΩΝ ΕΚΠΑΙΔΕΥΤΙΚΩΝ

ΕΡΓΑΖΕΣΤΕ ΣΕ	ΠΛΗΘΟΣ (Ν)	ΠΟΣΟΣΤΟ	ΕΓΚΥΡΟ ΠΟΣΟΣΤΟ
Γενικό Σχολείο	134	72,0	72,0
Ειδικό Σχολείο	126	28,0	28,0
Σύνολο	186	100,0	100,0

Στη συνέχεια, στο Γράφημα 2 αποτυπώνεται η κατανομή δείγματος των εκπαιδευτικών βάσει της μεταβλητής «Ενηλικιότητα», με το 38,7% των ερωτηθέντων να δηλώνει ότι είχε προϋπηρεσία 21-30 έτη, το 33,9% 12-20 έτη, το 9,1% 1-3 έτη ενώ ένα 6,5% των εκπαιδευτικών δήλωσε ότι έχει εργαστεί 4-6 έτη.

Για τη μεταβλητή «Σπουδές» η πλειοψηφία των εκπαιδευτικών δήλωσε ότι κατέχει μεταπτυχιακό τίτλο (54,8%), το 36,0% των ερωτηθέντων ολοκλήρωσε το βασικό πτυχίο ενώ μόνο το 9,1% δήλωσε ότι έχει λάβει διδακτορικό τίτλο (Γράφημα 3).

Αξιοπιστία των εργαλείων συλλογής δεδομένων
Για τον υπολογισμό εσωτερικής συνέπειας των παραγόντων που απαρτίζουν το *burnout* και τον διδακτικό ρόλο αξιοποιήθηκε ο συντελεστής του Cronbach's alpha (α). Τα αποτελέσματα έδειξαν ότι οι δείκτες αξιοπιστίας κυμάνθηκαν σε σχετικά υψηλά επίπεδα. Ο

Γράφημα 2
Η Ενηλικιότητα των Εκπαιδευτικών

ΕΝΗΛΙΚΙΟΤΗΤΑ ΕΚΠΑΙΔΕΥΤΙΚΟΥ

12-20 έτη 33,9%
1-3 έτη 9,1%
21-30 έτη 38,7%
4-6 έτη 6,5%
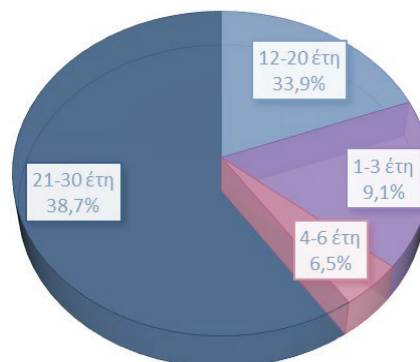
Γράφημα 3
Σπουδές εκπαιδευτικών

ΣΠΟΥΔΕΣ

Βασικό πτυχίο 36,00%
Μεταπτυχιακό 54,80%
Διδακτορικό 9,10%
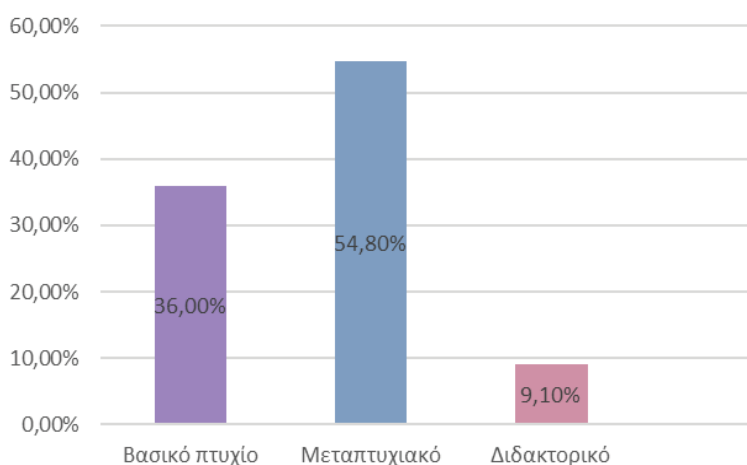
Πίνακας 4 παρουσιάζει τις δηλώσεις που απαρτίζουν τον παράγοντα «Συναισθηματική Εξάντληση» καθώς και τον βαθμό αξιοπιστίας. Με γνώμονα ότι αποδεκτό κριτήριο για τη συνοχή ενός παράγοντα είναι το r= 60 ο εν λόγω παράγοντας εμφανίζει υψηλή εσωτερική συνέπεια (r= .855). Υψηλοί βαθμοί αξιοπιστίας βρέθηκαν και για τους παράγοντες «Αποπροσωποίηση» και «Προσωπική επίτευξη» με r = .720 και r = .869 αντίστοιχα (Πίνακες 5 και 6).

Ακολούθως έγινε μέτρηση του βαθμού αξιοπιστίας για τους τρεις παράγοντες που συνοψίζουν τον διδακτικό ρόλο του εκπαιδευτικού.

Πίνακας 4
ΔΕΙΚΤΗΣ ΕΣΩΤΕΡΙΚΗΣ ΣΥΝΕΠΕΙΑΣ – ΣΥΝΑΙΣΘΗΜΑΤΙΚΗ ΕΞΑΝΤΛΗΣΗ

	ΣΥΝΑΙΣΘΗΜΑΤΙΚΗ ΕΞΑΝΤΛΗΣΗ	CRONBACH'S ALPHA
	Νιώθω ψυχικά εξαντλημένος/η από τη δουλειά μου	
	Νιώθω άδειος/α μετά από τη δουλειά μου	
	Νιώθω κουρασμένος/η όταν ξυπνάω το πρωί και έχω να αντιμετωπίσω άλλη μια μέρα δουλειάς	.855
	Είναι πολύ κουραστικό για μένα να δουλεύω με ανθρώπους όλη μέρα	
Δηλώσεις	Νιώθω εξουθενωμένος/η από τη δουλειά μου	
	Νιώθω απογοητευμένος/η από τη δουλειά μου.	
	Νιώθω ότι εργάζομαι πολύ σκληρά στη δουλειά μου.	
	Μου δημιουργεί πολύ στρες το ότι στη δουλειά μου έχω άμεση επαφή με ανθρώπους	
	Νιώθω ότι βρίσκομαι στα όρια της αντοχής μου	

Πίνακας 5
ΔΕΙΚΤΗΣ ΕΣΩΤΕΡΙΚΗΣ ΣΥΝΕΠΕΙΑΣ – ΑΠΟΠΡΟΣΩΠΟΠΟΙΗΣΗ

	ΠΡΟΣΩΠΙΚΗ ΕΠΙΤΕΥΞΗ	CRONBACH'S ALPHA
	Μπορώ εύκολα να καταλάβω πως αισθάνονται οι μαθητές μου	
	Αντιμετωπίζω τα προβλήματα των μαθητών μου πολύ αποτελεσματικά	
	Νιώθω ότι με την εργασία μου επηρεάζω θετικά τις ζωές των άλλων ανθρώπων	.869
	Νιώθω γεμάτος/η ενεργητικότητα	
Δηλώσεις	Μπορώ να δημιουργήσω μια άνετη ατμόσφαιρα με τους μαθητές μου	
	Νιώθω αναζωογονημένος/η, όταν δουλεύω σε στενή επαφή με τους μαθητές μου	
	Έχω καταφέρει πολλά αξιόλογα πράγματα σε αυτή τη δουλειά	
	Αντιμετωπίζω ήρεμα τις συναισθηματικές φορτίσεις που προκύπτουν από τη δουλειά μου	

Πίνακας 6
ΔΕΙΚΤΗΣ ΕΣΩΤΕΡΙΚΗΣ ΣΥΝΕΠΕΙΑΣ – ΠΡΟΣΩΠΙΚΗ ΕΠΙΤΕΥΞΗ

	ΑΠΟΠΡΟΣΩΠΟΠΟΙΗΣΗ	CRONBACH'S ALPHA
Δηλώσεις	Νιώθω ότι συμπεριφέρομαι στους μαθητές μου απρόσωπα, σαν να είναι αντικείμενα	
	Έχω γίνει περισσότερο σκληρός/ή με τους ανθρώπους από τότε που άρχισα αυτή τη δουλειά	.720
	Ανησυχώ μήπως αυτή η δουλειά με κάνει περισσότερο σκληρό/ή	
	Στην πραγματικότητα δε με ενδιαφέρει τι συμβαίνει στους μαθητές μου	
	Αισθάνομαι ότι οι μαθητές μου, κατηγορούν εμένα για μερικά από τα προβλήματά τους	

Τα αποτελέσματα έδειξαν υψηλές τιμές για τον παράγοντα «Ευελιξία» με το r = .832 (Πίνακας 7). Για τους παράγοντες «Άγχος» και «Απόδοση» οι βαθμοί αξιοπιστίας βρέθηκαν ελαφρώς πιο κάτω από το όριο, με το r = .574 και r =.597 αντίστοιχα (Πίνακες 8 και 9).

Επαγωγική στατιστική
Στη συνέχεια πραγματοποιήθηκαν παραμετρικοί έλεγχοι για κάθε ερευνητικό ερώτημα με στόχο να βρεθεί η γενικότερη τάση του δείγματος.

Πίνακας 7
ΔΕΙΚΤΗΣ ΕΣΩΤΕΡΙΚΗΣ ΣΥΝΕΠΕΙΑΣ – ΕΥΕΛΙΞΙΑ

	ΕΥΕΛΙΞΙΑ	CRONBACH'S ALPHA
Δηλώσεις	Επαναπροσδιόρισα με ευκολία τους διδακτικούς στόχους για να ανταποκρίνονται στα διαδικτυακά μαθήματα	.832
	Έδειξα ευελιξία στην αναπροσαρμογή της διδασκαλίας	
	Είχα εξοικείωση με τα τεχνολογικά μέσα	
	Ανταποκρίθηκα στην αξιοποίηση τεχνολογικών εργαλείων (π.χ. Power-Point/Google Hangouts Meet/ Microsoft Office/ MS Teams/ Movie Maker) για τη διδακτική πρακτική	

Πίνακας 8
ΔΕΙΚΤΗΣ ΕΣΩΤΕΡΙΚΗΣ ΣΥΝΕΠΕΙΑΣ – ΑΓΧΟΣ

	ΑΓΧΟΣ	CRONBACH'S ALPHA
Δηλώσεις	Ήμουν επιφυλακτικός/ή απέναντι στην αποτελεσματικότητα των διαδικτυακών μαθημάτων	.574
	Δεν ένιωθα έτοιμος/η κατά την έναρξη διαδικτυακών μαθημάτων	
	Τα τεχνολογικά ζητήματα που προέκυψαν μου δημιούργησαν άγχος	
	Η έλλειψη τεχνολογικού εξοπλισμού των μαθητών μου δημιούργησε επιπρόσθετο άγχος	

Πίνακας 9
ΔΕΙΚΤΗΣ ΕΣΩΤΕΡΙΚΗΣ ΣΥΝΕΠΕΙΑΣ – ΑΠΟΔΟΣΗ

	ΑΠΟΔΟΣΗ	CRONBACH'S ALPHA
Δηλώσεις	Ένιωθα ότι δεν μπορούσα να συνεισφέρω στις μαθησιακές ανάγκες μαθητών/-τριών με ειδικές εκπαιδευτικές ανάγκες μέσω της τηλεκπαίδευσης	.597
	Δεν μπορούσα να ανταποκριθώ στο σύνολο των μαθητών	
	Ένιωθα ότι είχα μειωμένη απόδοση ως προς το έργο μου μέσα από την τηλεκπαίδευση	
	Η τηλεκπαίδευση μου δημιούργησε αισθήματα ανεπάρκειας ως προς το διδακτικό μου έργο	

1ο ερευνητικό ερώτημα: «Σε ποιο βαθμό βιώνουν οι εκπαιδευτικοί Δευτεροβάθμιας εκπαίδευσης το σύνδρομο της επαγγελματικής εξουθένωσης;»

Για τη διερεύνηση αυτού του ερωτήματος αξιοποιήθηκε το ερωτηματολόγιο «Maslach Burnout Inventory» (MBI). Σύμφωνα με το κλειδί βαθμολόγησης (Maslach et al., 1996) ο βαθμός του *burnout* προκύπτει από τον υπολογισμό της κάθε διάστασης χωριστά (Πίνακας 10). Όσο υψηλότερες είναι οι βαθμολογίες στη «Συναισθηματική εξάντληση» και «Αποπροσωποποίηση» τόσο υψηλότερος είναι και ο δείκτης επαγγελματικής εξουθένωσης. Αντίθετα η «Προσωπική επίτευξη» ερμηνεύεται αντίστροφα, δηλαδή ένα σκορ από 37 και άνω δηλώνει μειωμένο βαθμό προσωπικής επίτευξης ενώ από 0-30 υψηλό βαθμό.

Τα αποτελέσματα έρευνας, όπως παρουσιάζονται στον Πίνακα 11, έδειξαν ότι η «Συναισθηματική εξάντληση» και η «Αποπροσωποποίηση» κυμάνθηκαν σε μέτρια επίπεδα, με μέσο όρο 24,23 (Τ.Α.= 6,20) και 11,73 (Τ.Α.= 2,32) αντίστοιχα. Αντίθετα ο παράγοντας «Προσωπική επίτευξη» σημείωσε υψηλές τιμές, με μέσο όρο 28,78 (Τ.Α.= 5,01), γεγονός που έδειξε ότι στον ελληνικό εκπαιδευτικό χώρο εξακολουθούν να παρατηρούνται μέτρια προς χαμηλά επίπεδα επαγγελματικής εξουθένωσης.

2ο ερευνητικό ερώτημα: «Υπάρχει συσχέτιση μεταξύ των παραγόντων που απαρτίζουν τον διδακτικό ρόλο των εκπαιδευτικών;»

Πίνακας 10
ΚΛΕΙΔΙ ΒΑΘΜΟΛΟΓΗΣΗΣ ΤΟΥ ΦΑΙΝΟΜΕΝΟΥ ΤΗΣ ΕΠΑΓΓΕΛΜΑΤΙΚΗΣ ΕΞΟΥΘΕΝΩΣΗΣ ΣΥΜΦΩΝΑ ΜΕ ΤΟΥΣ MASLACH Κ.Α. (1996)

	ΥΨΗΛΗ	ΜΕΤΡΙΑ	ΧΑΜΗΛΗ
Συναισθηματική εξάντληση	27 και άνω	17-26	0-16
Αποπροσωποποίηση	14 και άνω	9-13	0-8
Προσωπική επίτευξη	0-30	31-36	37 και άνω

Πίνακας 11
ΔΙΕΡΕΥΝΗΣΗ ΒΑΘΜΟΥ ΕΠΑΓΓΕΛΜΑΤΙΚΗΣ ΕΞΟΥΘΕΝΩΣΗΣ

	ΠΛΗΘΟΣ (Ν)	ΕΛΑΧΙΣΤΗ ΤΙΜΗ	ΜΕΓΙΣΤΗ ΤΙΜΗ	ΜΕΣΟΣ ΟΡΟΣ	ΤΥΠΙΚΗ ΑΠΟΚΛΙΣΗ
Συναισθηματική εξάντληση	181	9,00	40,00	24,23	6,20
Αποπροσωποποίηση	175	8,00	21,00	11,73	2,32
Προσωπική επίτευξη	179	15,00	40,00	28,78	5,01

Προκειμένου να διερευνηθεί πιθανή συσχέτιση μεταξύ των τριών παραγόντων που απαρτίζουν τον διδακτικό ρόλο του εκπαιδευτικού αξιοποιήθηκε η στατιστική τεχνική Pearson Correlation r. (Πίνακας 12). Ο στατιστικός έλεγχος έδειξε ότι όσο αυξανόταν η «Ευελιξία» τόσο μειωνόταν το «Άγχος», με το r= -,364 (αντιστρόφως ανάλογη σχέση). Ο παράγοντας «Απόδοση» εμφάνισε ευθέως ανάλογη και στατιστικά σημαντική συσχέτιση με τον παράγοντα «Άγχος» (r=,365 / p <0,01).

3ο ερευνητικό ερώτημα: «Σε ποιο βαθμό επηρεάζει ο διδακτικός ρόλος του σύγχρονου εκπαιδευτικού (ευελιξία, άγχος, απόδοση) την ανάδυση επαγγελματικής εξουθένωσης λόγω της πανδημίας του ιού COVID-19;»

Για τον υπολογισμό συνάφειας των παραγόντων που απαρτίζουν τον διδακτικό ρόλο αξιοποιήθηκε η στατιστική τεχνική Pearson Correlation r (Πίνακας 13).

Πίνακας 12
ΣΥΣΧΕΤΙΣΗ ΜΕΤΑΞΥ ΤΩΝ ΤΡΙΩΝ ΠΑΡΑΓΟΝΤΩΝ ΤΟΥ ΔΙΔΑΚΤΙΚΟΥ ΡΟΛΟΥ

		ΕΥΕΛΙΞΙΑ	ΑΓΧΟΣ	ΑΠΟΔΟΣΗ
ΕΥΕΛΙΞΙΑ	Pearson Correlation	1	-,364**	-,120
	Sig. (2-tailed)		,000	,116
	N	183	179	173
ΑΓΧΟΣ	Pearson Correlation	-,364	1	,365**
	Sig. (2-tailed)	,000		,000
	N	179	180	170
ΑΠΟΔΟΣΗ	Pearson Correlation	-,120	,365**	1
	Sig. (2-tailed)	,116	,000	
	N	173	170	174

**Correlation is significant at the 0.01 level (2-tailed)

Πίνακας 13
ΣΥΣΧΕΤΙΣΗ ΔΙΔΑΚΤΙΚΟΥ ΡΟΛΟΥ ΜΕ ΤΟ BURNOUT

		ΣΥΝΑΙΣΘΗ-ΜΑΤΙΚΗ ΕΞΑΝΤΛΗΣΗ	ΑΠΟΠΡΟΣΩ-ΠΟΠΟΙΗΣΗ	ΠΡΟΣΩΠΙΚΗ ΕΠΙΤΕΥΞΗ	ΕΥΕΛΙΞΙΑ	ΑΓΧΟΣ	ΑΠΟΔΟΣΗ
ΣΥΝΑΙΣΘΗ-ΜΑΤΙΚΗ ΕΞΑΝΤΛΗΣΗ	Pearson Correlation	1	,483**	-,376**	-,240**	,383**	,131
	Sig. (2-tailed)		,000	,000	,001	,000	,091
	N	181	172	175	178	175	169
ΑΠΟΠΡΟΣΩ-ΠΟΙΗΣΗ	Pearson Correlation	,483**	1	-,209**	-,155*	,144	,054
	Sig. (2-tailed)	,000		,006	,042	,060	,493
	N	172	175	169	172	170	163
ΠΡΟΣΩΠΙΚΗ ΕΠΙΤΕΥΞΗ	Pearson Correlation	-,376**	-,209**	1	,471**	-,209**	-,063
	Sig. (2-tailed)	,000	,006		,000	,000	,415
	N	175	169	179	176	173	169
ΕΥΕΛΙΞΙΑ	Pearson Correlation	-,240**	-,155*	,471**	1	-,364**	-,120
	Sig. (2-tailed)	,001	,042	,000		,000	,116
	N	178	172	176	183	179	173
ΑΓΧΟΣ	Pearson Correlation	,383**	,144	-,209**	-,364**	1	,365**
	Sig. (2-tailed)	,000	,060	,006	,000		,000
	N	175	170	173	179	180	170
ΑΠΟΔΟΣΗ	Pearson Correlation	,131	,054	-,063	-,120	,365**	1
	Sig. (2-tailed)	,091	,493	,415	,116	,000	
	N	169	163	169	173	170	174

**Correlation is significant at the 0.01 level (2-tailed)
*Correlation is significant at the 0.05 level (2-tailed)

Σύμφωνα με τον Πίνακα 13, η «Συναισθηματική εξάντληση» έχει ευθέως ανάλογη σχέση και ισχυρώς στατιστικά σημαντική με την «Αποπροσωποίηση» και το «Άγχος» (r =.483/.383, p < 0,01). Αντίθετα αντιστρόφως ανάλογη συσχέτιση και ισχυρώς στατιστικά σημαντική παρουσιάζει με την «Προσωπική επίτευξη» και «Ευελιξία» (r = -.376/ -.240, p < 0,01). Η «Αποπροσωποίηση» εμφανίζει μετρίου βαθμού αντιστρόφως ανάλογη σχέση με την «Προσωπική επίτευξη» και την «Ευελιξία» (r = -.209/ -.155). Η «Προσωπική επίτευξη» παρουσιάζει μετρίου βαθμού αντιστρόφως ανάλογη σχέση με το «Άγχος» (r= -.209, p= 0,06), και ευθέως ανάλογη στατιστικά σημαντική σχέση με την «Ευελιξία» (r = .471, p < 0,01).

4ο ερευνητικό ερώτημα: «Σε ποιο βαθμό διαφοροποιούνται τα χαρακτηριστικά των εκπαιδευτικών (φύλο, σχολείο, σπουδές, χρόνια προϋπηρεσίας) με την επαγγελματική εξουθένωση;»

1ος παράγοντας: Συναισθηματική εξάντληση
Σύμφωνα με τον Πίνακα 14, από την ανάλυση διασποράς (ANOVA) ως προς δύο παράγοντες δεν προέκυψε σημαντική αλληλεπίδραση μεταξύ των μεταβλητών «φύλο» και «σχολείο» για τον παράγοντα «Συναισθηματική εξάντληση» (F= 0,060, p= .806). Ωστόσο στη μεταβλητή «Σχολείο» σημειώθηκαν διαφοροποιήσεις ως προς τις υποκατηγορίες της (γενικά/ειδικά σχολεία), με F=10,264, p= .002.

Πίνακας 14
ΑΝΑΛΥΣΗ ΔΙΑΣΠΟΡΑΣ ΩΣ ΠΡΟΣ ΔΥΟ ΜΕΤΑΒΛΗΤΕΣ (ΦΥΛΟ, ΣΧΟΛΕΙΟ) ΓΙΑ ΤΗΝ «ΣΥΝΑΙΣΘΗΜΑΤΙΚΗ ΕΞΑΝΤΛΗΣΗ»

SOURCE	TYPE III SUM OF SQUARES	df	MEAN SQUARE	F	SIG.
Corrected Model	393,763	3	131,254	3,557	,016
Intercept	84243,180	1	84243,180	2283,296	,000
Σχολείο	378,703	1	378,703	10,264	,002
Φύλο	5,675	1	5,675	,154	,695
Σχολείο* Φύλο	2,231	1	2,231	,060	,806
Error	6530,491	177	36,895		
Total	113206,000	181			
Corrected Total	6924,254	180			

a. R Squared = ,057 (Adjusted R Squared = ,041)

Αντίθετα για τη μεταβλητή «Φύλο» δεν παρατηρήθηκαν διαφορές στις υποκατηγορίες της (F= ,154, p= .695) Τα αποτελέσματα αποτυπώνονται και σε διαγραμματική μορφή στο Γράφημα 4.

Για τις δημογραφικές μεταβλητές «Ενηλικιότητα» και «Σπουδές» δεν προέκυψε καμία αλληλεπίδραση (F= 0,921, p= .492), όπως αντίστοιχα και στις αντίστοιχες υποκατηγορίες αυτών (F=1,091, p = .363/ F = 0,432, p = 650). Τα αποτελέσματα αποτυπώνονται και σε διαγραμματική μορφή μέσα από το Γράφημα 5.

Γράφημα 4
Στατιστική Σημαντικότητα ως προς δύο Μεταβλητές (Φύλο, Σχολείο) για την «Συναισθηματική Εξάντληση»
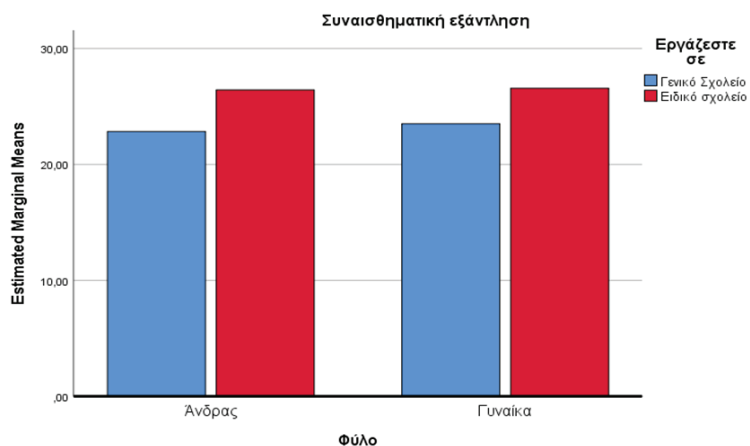
Γράφημα 5
Στατιστική σημαντικότητα ως προς δύο μεταβλητές (ενηλικιότητα εκπαιδευτικού, σπουδές) για την «Συναισθηματική εξάντληση»
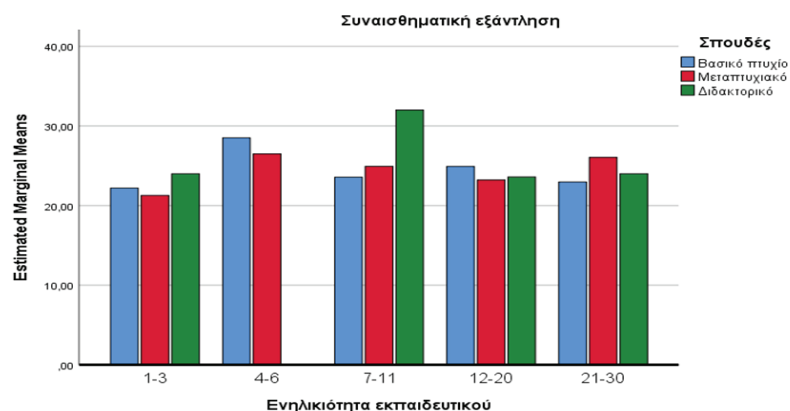
2ος παράγοντας: Αποπροσωποποίηση
Για την εξαρτημένη μεταβλητή «Αποπροσωποποίηση» δεν προέκυψε αλληλεπίδραση μεταξύ των δύο μεταβλητών «Φύλο» και «Σχολείο», με τιμές F = 0,793 και p = .374 (Πίνακας 15). Εξετάζοντας ενδεχόμενες διαφοροποιήσεις στις υποκατηγορίες των ανεξάρτητων μεταβλητών τα αποτελέσματα δεν έδειξαν κάποια σημαντική διαφοροποίηση για τις μεταβλητές «Φύλο» (F =1,169 και p = .281) και «Σχολείο» (F = 1,612 και p = .206).

Πίνακας 15
ΑΝΑΛΥΣΗ ΔΙΑΣΠΟΡΑΣ ΩΣ ΠΡΟΣ ΔΥΟ ΜΕΤΑΒΛΗΤΕΣ (ΦΥΛΟ, ΣΧΟΛΕΙΟ) ΓΙΑ ΤΗΝ «ΑΠΟΠΡΟΣΩΠΟΠΟΙΗΣΗ»

SOURCE	TYPE III SUM OF SQUARES	df	MEAN SQUARE	F	SIG.
Corrected Model	15,321	3	5,107	,945	,420
Intercept	18973,806	1	18973,806	3509,155	,000
Φύλο	6,322	1	6,322	1,169	,281
Σχολείο	8,714	1	8,714	1,612	,206
Φύλο* Σχολείο	4,287	1	4,287	,793	,374
Error	924,588	171	5,407		
Total	25048,000	175			
Corrected Total	939,909	174			

Παράλληλα, στη διερεύνηση του βαθμού αλληλεπίδρασης μεταξύ των ανεξάρτητων μεταβλητών «Ενηλικιότητα εκπαιδευτικού» και «Σπουδές» ως προς την εξαρτημένη μεταβλητή «Αποπροσωποίηση» τα αποτελέσματα δεν έδειξαν επίσης σημαντική διαφορά, με το F = 1,221 και p = .294 (Πίνακας 16). Διαφοροποίηση δεν σημειώθηκε ούτε για τις υποκατηγορίες των δύο αυτών μεταβλητών (F= 1,131, p= .344. και F = 0,074, p = .929 αντίστοιχα).

3ος παράγοντας: Προσωπική επίτευξη
Για τις ανεξάρτητες μεταβλητές «Φύλο» και «Σχολείο» δεν προέκυψε κάποια αλληλεπίδραση (F= 0,793, p=.374) στη διάσταση της «Προσωπικής επίτευξης». Ωστόσο βρέθηκε διαφοροποίηση μεταξύ των υποκατηγοριών της μεταβλητής «Σχολείο», με τιμές F= 5,394 και p=.021 (Πίνακας 17 και Γράφημα 6).
Για τις ανεξάρτητες μεταβλητές «Ενηλικιότητα» και «Σπουδές» τα αποτελέσματα δεν έδειξαν σημαντική αλληλεπίδραση (F= 1,386, p= .214). Διαφοροποιήσεις βρέθηκαν μόνο στις υποκατηγορίες της μεταβλητής «Ενηλικιότητα» (F= 2,952, p= .022), όπως φαίνεται και στο Γράφημα 7.

Πίνακας 16
ΑΝΑΛΥΣΗ ΔΙΑΣΠΟΡΑΣ ΩΣ ΠΡΟΣ ΔΥΟ ΜΕΤΑΒΛΗΤΕΣ (ΕΝΗΛΙΚΙΟΤΗΤΑ, ΣΠΟΥΔΕΣ) ΓΙΑ ΤΗΝ «ΑΠΟΠΡΟΣΩΠΟΠΟΙΗΣΗ»

SOURCE	TYPE III SUM OF SQUARES	df	MEAN SQUARE	F	SIG.
Corrected Model	91,368	13	7,028	1,334	,198
Intercept	6044,674	1	6044,674	1146,902	,000
Ενηλικιότητα	23,847	4	5,962	1,131	,344
Σπουδές	,781	2	,391	,074	,929
Ενηλικιότητα* Σπουδές	45,034	7	6,433	1,221	,294
Error	848,540	161	5,270		
Total	25048,000	175174			
Corrected Total	939,909				

a. R Squared = ,097 (Adjusted R Squared = ,024)

Γράφημα 6
Στατιστική Σημαντικότητα ως προς δύο Μεταβλητές (Φύλο, Σχολείο) για την «Προσωπική Επίτευξη»
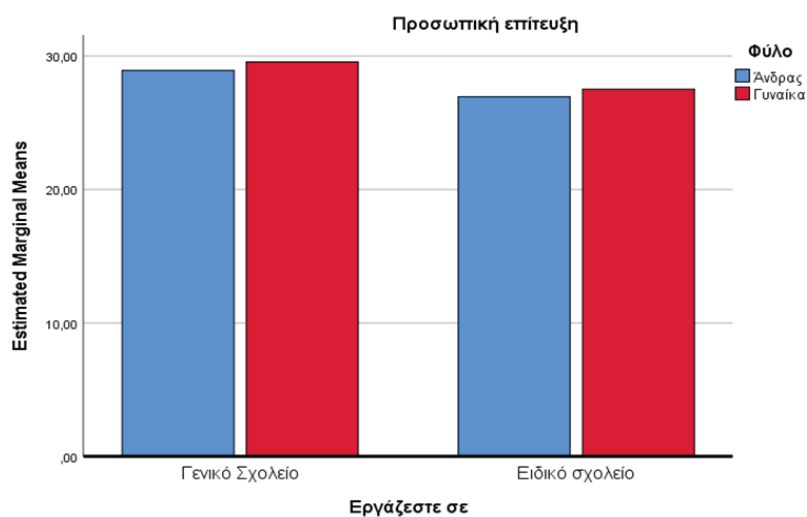
Πίνακας 17
ΑΝΑΛΥΣΗ ΔΙΑΣΠΟΡΑΣ ΩΣ ΠΡΟΣ ΔΥΟ ΜΕΤΑΒΛΗΤΕΣ (ΦΥΛΟ, ΣΧΟΛΕΙΟ) ΓΙΑ ΤΗΝ «ΠΡΟΣΩΠΙΚΗ ΕΠΙΤΕΥΞΗ»

SOURCE	TYPE III SUM OF SQUARES	df	MEAN SQUARE	F	SIG.
Corrected Model	172,333	3	57,444	2,336	,076
Intercept	105494,028	1	105494,028	4289,202	,000
Φύλο	11,986	1	11,986	,487	,486
Σχολείο	132,658	1	132,658	5,394	,021
Φύλο* Σχολείο	,042	1	,042	,002	,967
Error	4304,170	175	24,595		
Total	152762,000	179			
Corrected Total	4476,503	178			

Γράφημα 7
Στατιστική Σημαντικότητα ως προς δύο Μεταβλητές (Ενηλικιότητα Εκπαιδευτικού, Σπουδές) για την «Προσωπική Επίτευξη»
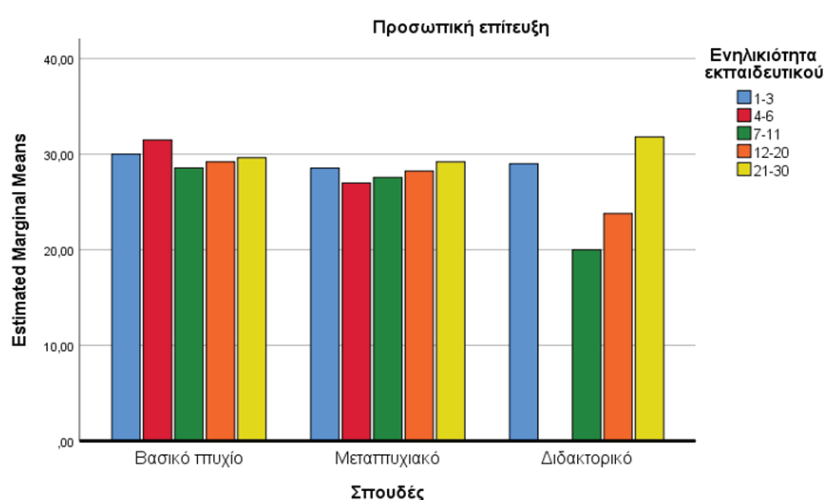
5ο *ερευνητικό ερώτημα:* «Σε ποιο βαθμό εμφανίζεται το σύνδρομο επαγγελματικής εξουθένωσης στους εκπαιδευτικούς γενικών σχολείων συγκριτικά με εκείνους ειδικών σχολείων;»

Για τη διερεύνηση ενδεχόμενης διαφοροποίησης μεταξύ των εκπαιδευτικών γενικής και ειδικής αγωγής έγινε έλεγχος t-Test για ανεξάρτητα δείγματα (Independent Samples t-Test).

Σύμφωνα με τον Πίνακα 18 οι παράγοντες «Συναισθηματική εξάντληση», «Αποπροσωποίηση» και «Άγχος» κυμάνθηκαν σε υψηλότερα επίπεδα για τους εκπαιδευτικούς ειδικής αγωγής (Μ.Ο.= 26,5192/ 12,0588/ 12,3800, Τ.Α.= 5,36689/ 2,09200/ 2,32897). Αντίθετα οι τιμές για την «Προσωπική επίτευξη» και «Ευελιξία» ήταν υψηλότερες στους εκπαιδευτικούς γενικής αγωγής (Μ.Ο.= 29,3750/ 14,1278, Τ.Α.= 5,14208/ 3,25766). Στον παράγοντα «Απόδοση» δεν παρατηρήθηκαν σημαντικές διαφορές μεταξύ των δύο αυτών ομάδων.

Στη συνέχεια πραγματοποιήθηκε ανάλυση ανεξάρτητων δειγμάτων t-Test με στόχο να ελεγχθεί κατά πόσο οι διαφορές μεταξύ των εκπαιδευτικών γενικής και ειδικής αγωγής είναι στατιστικά σημαντικές (Πίνακας 19). Για τον παράγοντα «Συναισθηματική εξάντληση» βρέθηκαν διαφορές μεταξύ των εκπαιδευτικών γενικής και ειδικής αγωγής, με $F(179) = 2,110$ και $p = .001$. Για τους παράγοντες «Αποπροσωποίηση», «Προσωπική επίτευξη», «Ευελιξία» και «Απόδοση» τα αποτελέσματα δεν έδειξαν σημαντική στατιστική διαφορά μεταξύ των δύο αυτών ομάδων, με το $F(173) = 1,835 /p = .241$, $F(177) = 1,994 /p = .012$, $F(181) = 10,382/ p = .009$ και $F(172) = 6,641/p = .614$ αντίστοιχα. Αντίθετα στον παράγοντα «Άγχος» τα αποτελέσματα έδειξαν ότι το $p = .000$, δηλαδή, μικρότερο από το $p-value = .005$, γεγονός που σημαίνει ότι στον συγκεκριμένο παράγοντα παρατηρούνται διαφορές μεταξύ εκπαιδευτικών γενικής και ειδικής αγωγής.

Εστιάζοντας στις στατιστικές διαφορές που εντοπίστηκαν στον παράγοντα «Συναισθηματική εξάντληση» τα Γραφήματα 8, 9, 10 και 11 παρουσιάζουν διαγραμματικά τις διαφορές μεταξύ εκπαιδευτικών γενικής και ειδικής αγωγής στις δηλώσεις «Νιώθω ψυχικά εξαντλημένος/η από τη δουλειά μου» και «Νιώθω κουρασμένος/η όταν ξυπνάω το πρωί και έχω να αντιμετωπίσω άλλη μια μέρα δουλειάς».

Γράφημα 8
Αποτελέσματα των εκπαιδευτικών γενικής αγωγής – Συναισθηματική εξάντληση»
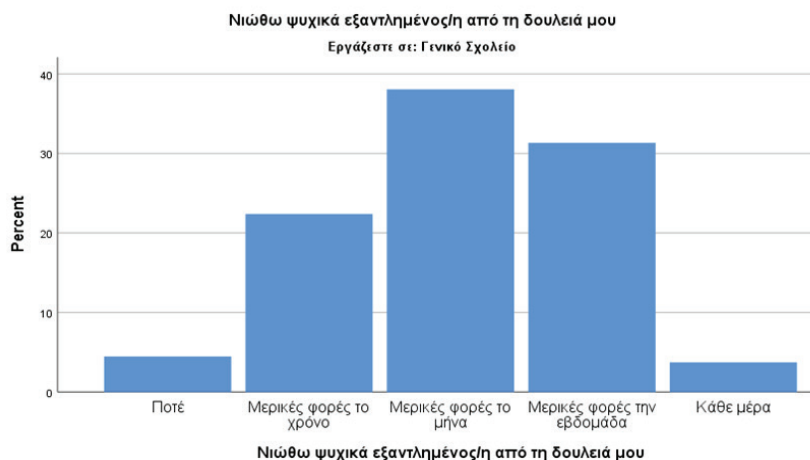
Πίνακας 18
ΑΠΟΤΕΛΕΣΜΑΤΑ ΠΕΡΙΓΡΑΦΙΚΗΣ ΣΤΑΤΙΣΤΙΚΗΣ ΑΝΑ ΕΞΕΙΔΙΚΕΥΣΗ

	ΕΡΓΑΖΕΣΤΕ ΣΕ	ΠΛΗΘΟΣ (N)	ΜΕΣΟΣ ΟΡΟΣ	ΤΥΠΙΚΗ ΑΠΟΚΛΙΣΗ	ΤΥΠΙΚΟ ΣΦΑΛΜΑ
Συναισθηματική εξάντληση	Γενικό σχολείο	129	23,3101	6,29583	,55432
	Ειδικό σχολείο	52	26,5192	5,36689	,74425
Αποπροσωποποίηση	Γενικό σχολείο	124	11,6048	2,40872	,21631
	Ειδικό σχολείο	51	12,0588	2,09200	,29294
Προσωπική επίτευξη	Γενικό σχολείο	128	29,3750	5,14208	,45450
	Ειδικό σχολείο	51	27,2941	4,38312	,61376
Ευελιξία	Γενικό σχολείο	133	14,1278	3,25766	,28247
	Ειδικό σχολείο	50	12,8000	2,30350	,32576
Άγχος	Γενικό σχολείο	130	13,2846	2,71440	,23807
	Ειδικό σχολείο	50	15,3800	2,32897	,32937
Απόδοση	Γενικό σχολείο	127	16,9764	2,35859	,20929
	Ειδικό σχολείο	47	16,7872	1,64100	,23936

Γράφημα 9
Αποτελέσματα των εκπαιδευτικών ειδικής αγωγής – Συναισθηματική εξάντληση

Πίνακας 19
ΑΠΟΤΕΛΕΣΜΑΤΑ ΤΟΥ ΤΕΣΤ LEVENE ΓΙΑ ΤΗΝ ΙΣΟΤΗΤΑ ΤΩΝ ΔΙΑΣΠΟΡΩΝ

		F	Sig.	t	df
Συναισθηματική εξάντληση	Υπόθεση ίσων διασπορών	2,110	,148	-3,231	179
	Υπόθεση ανίσων διασπορών			-3,458	109,811
Αποπροσωποποίηση	Υπόθεση ίσων διασπορών	1,835	,177	-1,176	173
	Υπόθεση ανίσων διασπορών			-1,247	106,517
Προσωπική επίτευξη	Υπόθεση ίσων διασπορών	1,994	,160	2,544	177
	Υπόθεση άνισων διασπορών			2,725	107,183
Ευελιξία	Υπόθεση ίσων διασπορών	10,382	,002	2,642	181
	Υπόθεση ανίσων διασπορών			3,080	124,301
Άγχος	Υπόθεση ίσων διασπορών	1,898	,170	-4,817	178
	Υπόθεση ανίσων διασπορών			-5,156	102,906
Απόδοση	Υπόθεση ίσων διασπορών	6,641	,011	,506	172
	Υπόθεση ανίσων διασπορών			,595	118,034

Sig. (2-tailed)	Μέση Διαφορά	Τυπικό Σφάλμα Διαφοράς	ΔΙΑΦΟΡΑ ΕΜΠΙΣΤΗ ΚΑΤΑ 95%	
			Χαμηλότερη	Υψηλότερη
,001	-3,20915	,99309	-5,16883	-1,24947
,001	-3,20915	,92800	-5,04826	-1,37004
,241	-,45398	,38620	-1,21626	,30829
,215	-,45398	,36415	-1,17590	,26793
,012	2,08088	,81794	,46672	3,69505
,008	2,08088	,76372	,56692	3,59484
,009	1,32782	,50250	,33630	2,31933
,003	1,32782	,43118	,47442	2,18122
,000	-2,09538	,43499	-2,95379	-1,23698
,000	-2,09538	,40640	-2,90139	-1,28938
,614	,18914	,37388	-,54884	,92713
,553	,18914	,31796	-,44050	,81879

Γράφημα 10
Αποτελέσματα των εκπαιδευτικών γενικής αγωγής – Συναισθηματική εξάντληση

Νιώθω κουρασμένος/η όταν ξυπνάω το πρωί και έχω να αντιμετωπίσω άλλη μια μέρα δουλειάς
Εργάζεστε σε: Γενικό Σχολείο

Νιώθω κουρασμένος/η όταν ξυπνάω το πρωί και έχω να αντιμετωπίσω άλλη μια μέρα δουλειάς
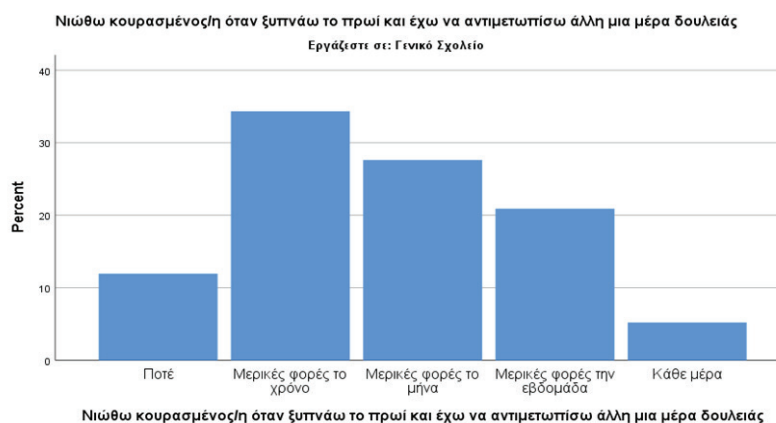
Γράφημα 11
Αποτελέσματα των εκπαιδευτικών ειδικής αγωγής – Συναισθηματική εξάντληση

Νιώθω κουρασμένος/η όταν ξυπνάω το πρωί και έχω να αντιμετωπίσω άλλη μια μέρα δουλειάς
Εργάζεστε σε: Ειδικό σχολείο

Νιώθω κουρασμένος/η όταν ξυπνάω το πρωί και έχω να αντιμετωπίσω άλλη μια μέρα δουλειάς
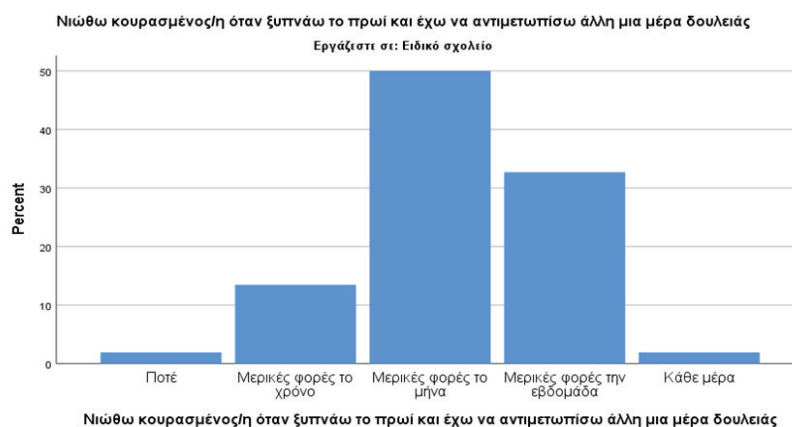
6ο ερευνητικό ερώτημα: «Υπάρχει διαφοροποίηση στις τρεις κλίμακες που απαρτίζουν τον διδακτικό ρόλο σε σχέση με τους εκπαιδευτικούς που εργάζονται σε γενικά/ειδικά σχολεία;»

Σύμφωνα με τον Πίνακα 20 οι εκπαιδευτικοί γενικής αγωγής ήταν περισσότερο ευέλικτοι στην αναπροσαρμογή του μαθήματος με τη χρήση τηλεκπαίδευσης ενόψει της πανδημίας COVID-19 με μέσο όρο 14,1278 (Τ.Α.= 3,25766), ενώ αντίθετα οι εκπαιδευτικοί ειδικής αγωγής βίωσαν περισσότερο άγχος και ήταν περισσότερο επιφυλακτικοί στην αξιοποίηση διαδικτυακών εργαλείων με μέσο όρο 15,3800 (Τ.Α.= 2,32897). Στον παράγοντα «Απόδοση» δεν σημειώθηκαν σημαντικές διαφορές μεταξύ των δύο ομάδων εκπαιδευτικών, με μέσους όρους 16,9764 (Τ.Α.= 2,35859) και 16,7872 (Τ.Α.= 1,64100). Ακολούθησε ανάλυση ανεξάρτητων δειγμάτων t-Test για τη διερεύνηση τυχόν διαφοροποιήσεων στις κλίμακες του διδακτικού ρόλου βάσει εξειδίκευσης (Πίνακας 21).

Σύμφωνα με τον Πίνακα 21, τα αποτελέσματα αναφορικά με τον πρώτο παράγοντα που απαρτίζει τον διδακτικό ρόλο («Ευελιξία») έδειξαν ότι δεν προκύπτει σημαντική διαφοροποίηση μεταξύ των εκπαιδευτικών γενικής και ειδικής αγωγής, με $F_{(167)} = 16,436$, $p = .117$. Αντίθετα για τους παράγοντες «Άγχος» και «Απόδοση» φάνηκε να υπάρχει σημαντική στατιστική διαφορά μεταξύ των εκπαιδευτικών γενικής και ειδικής αγωγής, με το $F_{(167)} = 8,038$, $p = .005$ και $F_{(167)} = .299$, $p = .004$ αντίστοιχα.

Πίνακας 20
ΑΠΟΤΕΛΕΣΜΑΤΑ ΠΕΡΙΓΡΑΦΙΚΗΣ ΣΤΑΤΙΣΤΙΚΗΣ ΑΝΑ ΕΞΕΙΔΙΚΕΥΣΗ

	ΕΡΓΑΖΕΣΤΕ ΣΕ	ΑΡΙΘΜΟΣ	ΜΕΣΟΣ ΟΡΟΣ	ΤΥΠΙΚΗ ΑΠΟΚΛΙΣΗ	ΤΥΠΙΚΟ ΣΦΑΛΜΑ
Ευελιξία	Γενικό σχολείο	133	14,1278	3,25766	,28247
	Ειδικό σχολείο	50	12,8000	2,30350	,32576
Άγχος	Γενικό σχολείο	130	13,2846	2,71440	,23807
	Ειδικό σχολείο	50	15,3800	2,32897	,32937
Απόδοση	Γενικό σχολείο	127	16,9764	2,35859	,20929
	Ειδικό σχολείο	47	16,7872	1,64100	,23936

Πίνακας 21
ΑΠΟΤΕΛΕΣΜΑΤΑ ΤΟΥ ΤΕΣΤ LEVENE ΓΙΑ ΤΗΝ ΙΣΟΤΗΤΑ ΤΩΝ ΔΙΑΣΠΟΡΩΝ

		F	Sig.	t	df
Ευελιξία	Υπόθεση ίσων διασπορών	16,436	,000	-1,575	167
	Υπόθεση άνισων διασπορών			-1,970	140,733
Άγχος	Υπόθεση ίσων διασπορών	8,038	,005	2,822	167
	Υπόθεση άνισων διασπορών			3,236	113,950
Απόδοση	Υπόθεση ίσων διασπορών	,299	,585	-2,930	167
	Υπόθεση άνισων διασπορών			-2,844	78,831

Συζήτηση και συμπεράσματα

Τα αποτελέσματα από τη στατιστική ανάλυση δεδομένων έδειξαν ότι το φαινόμενο της επαγγελματικής εξουθένωσης εξακολουθεί να κυμαίνεται σε μέτρια επίπεδα για τους Έλληνες εκπαιδευτικούς Δευτεροβάθμιας εκπαίδευσης. Αντίθετα το αίσθημα προσωπικής επίτευξης βρέθηκε σε υψηλά επίπεδα παρά τις αλλαγές που σημειώθηκαν στην εκπαίδευση την περίοδο του πρώτου *lockdown* στη χώρα μας. Τα αποτελέσματα αυτά έρχονται σε συμφωνία με προγενέστερες έρευνες (Spiromitros & Iordanidis, 2017· Στάγια και Ιορδανίδης, 2014). Σε αντίθετη διαπίστωση κατέληξαν οι Κάμτσιος και Λώλης (2016) με τα αποτελέσματα να δείχνουν υψηλές βαθμολογίες στις διαστάσεις «Συναισθηματική εξάντληση» και «Αποπροσωποίηση». Ωστόσο, είναι σημαντικό να τονιστεί η σημαντικότητα της παρούσας έρευνας καθώς το φαινόμενο της επαγγελματικής εξουθένωσης διερευνήθηκε σε περίοδο αρχής της πανδημίας που δεν είχαν πραγματοποιηθεί ακόμα έρευνες υπό τις συγκεκριμένες κοινωνικές συνθήκες σε σχολικό πλαίσιο.

Εξετάζοντας τον βαθμό που η ευελιξία, το άγχος και η απόδοση των εκπαιδευτικών ενόψει της πανδημίας COVID-19 συσχετίζονται μεταξύ τους, ιδιαίτερο ενδιαφέρον της έρευνας αποτέλεσε το γεγονός ότι οι εκπαιδευτικοί κατάφεραν να ανταπεξέλθουν στις απαιτητικές συνθήκες σημειώνοντας υψηλά σκορ στην «Απόδοση» παρά το άγχος που ένιωθαν στη αρχή της τηλεκπαίδευσης. Αναφορικά με το 3ο ερώτημα της έρευνας που αφορούσε το βαθμό επίδρασης

Sig. (2-tailed)	Μέση Διαφορά	Τυπικό σφάλμα διαφοράς	*ΔΙΑΦΟΡΑ ΕΜΠΙΣΤΗ ΚΑΤΑ 95%*	
			Χαμηλότερη	Υψηλότερη
,117	-,26928801	,17092565	-,60674155	,06816553
,051	-,26928801	,13669307	-,53952529	,00094927
,005	,47476470	,16822632	,14264036	80688903
,002	,47476470	,14670387	,18414408	,76538531
,004	-,49197186	,16793000	-,82351118	-,16043253
,006	-,49197186	,17300870	-,83634852	-,14759519

του διδακτικού ρόλου στην ανάδυση *burnout,* τα αποτελέσματα που προέκυψαν συμφωνούν με διεθνή έρευνα των Peeters και Rutte (2005), επιβεβαιώνοντας ότι οι εκπαιδευτικοί που ανταποκρίνονταν στις απαιτήσεις μιας σχολικής τάξης σημείωναν χαμηλότερα επίπεδα συναισθηματικής εξάντλησης.

Διερευνώντας τον βαθμό επίδρασης των ατομικών παραγόντων στην εμφάνιση *burnout* η ανάλυση δεδομένων έδειξε ότι προκύπτουν διαφοροποιήσεις στον παράγοντα «Προσωπική επίτευξη» ως προς την εργασιακή εμπειρία και την ειδίκευση. Αντίθετα για τον παράγοντα «Συναισθηματική εξάντληση» προέκυψε ότι το *burnout* μπορεί να εμφανιστεί σε εκπαιδευτικούς ανεξάρτητα από τα χρόνια εργασιακής εμπειρίας, όπως επιβεβαιώνεται και σε έρευνα των Capri και Guler (2018). Όσον αφορά τη μεταβλητή «Φύλο» δεν βρέθηκαν διαφοροποιήσεις στην εμφάνιση του οικείου συνδρόμου, παρά το γεγονός ότι έρευνες έχουν καταλήξει σε αντικρουόμενα ευρήματα (Πολυχρόνη και Αντωνίου, 2006; Sastre-Morcillo, et al., 2018; Arias, et al., 2019; Jamaludin & You, 2019). Πιθανοί λόγοι που εξηγούν το εύρημα της παρούσας έρευνας θα μπορούσαν να αποδοθούν στη φύση του επαγγέλματος, την αποτελεσματική σχολική ηγεσία ή τις αρμονικές σχέσεις μεταξύ των εκπαιδευτικών (Keerthy Kumar, 2019).

Εστιάζοντας στη σύγκριση εκπαιδευτικών γενικής και ειδικής αγωγής, η ανάλυση δεδομένων επιβεβαίωσε την αρχική μας υπόθεση, ότι δηλαδή οι εκπαιδευτικοί που εργάζονταν σε ειδικές σχολικές μονάδες σημείωσαν υψηλότερους δείκτες συναισθηματικής εξά-

ντλησης σε σύγκριση με εκπαιδευτικούς γενικής αγωγής. Η παραδοχή αυτή συμφωνεί με έρευνες των Küçüksüleymanoğlu (2011), Nuri et al. (2017), και Soini et al. (2019) σύμφωνα με τους οποίους οι εκπαιδευτικοί ειδικής αγωγής βιώνουν μέτρια προς υψηλά επίπεδα *burnout* εξαιτίας περιβαλλοντικών παραγόντων (φόρτος εργασίας, έλλειψη εργασιακής αναγνώρισης του έργου που επιτελούν, συνεργασία με εκπαιδευτικούς γενικής αγωγής, γονείς μαθητών με ειδικές εκπαιδευτικές ανάγκες).

Τέλος, διερευνήθηκε η πιθανότητα διαφοροποίησης στις κλίμακες του διδακτικού ρόλου σε σχέση με τους εκπαιδευτικούς γενικής/ειδικής αγωγής. Το εύρημα ότι οι εκπαιδευτικοί ειδικής αγωγής σημείωσαν υψηλότερα σκορ άγχους συγκριτικά με τους εκπαιδευτικούς γενικής αγωγής έρχεται σε συμφωνία με προγενέστερες έρευνες (Platsidou & Agaliotis, 2008, Antoniou et al., 2009), καθώς η έλλειψη βασικού εκπαιδευτικού εξοπλισμού σε ειδικές σχολικές δομές δημιουργεί στους εκπαιδευτικούς άγχος και αίσθημα ανεπάρκειας όσον αφορά το διδακτικό τους έργο (Lazuras, 2006; Küçüksüleymanoğlu, 2011).

Για τον παράγοντα «Ευελιξία» τα αποτελέσματα έδειξαν ότι οι εκπαιδευτικοί γενικής αγωγής σημείωσαν υψηλότερες βαθμολογίες σε σχέση με τους εκπαιδευτικούς ειδικής αγωγής. Η πλειονότητα των ερευνών έχουν εστιάσει κυρίως στη σχέση αυτο-αποτελεσματικότητας των εκπαιδευτικών ("self-efficacy") με το *burnout*. Συνεπώς, όπως αναφέρουν και οι Kokkinos και Davazoglou (2009) παρατηρείται βιβλιογραφικό κενό στη διερεύνηση του βαθμού ευελιξίας/προσαρμοστικότητας σε εκπαιδευτικούς γενικής/ειδικής εκπαίδευσης. Ιδιαίτερα για τους εκπαιδευτικούς ειδικής αγωγής παρόλο που διαδραματίζουν κρίσιμο ρόλο στην υποστήριξη ενός περιβάλλοντος μάθησης χωρίς αποκλεισμούς στο σχολείο, υπάρχει έλλειψη βιβλιογραφίας σχετικά με το βαθμό ευελιξίας που επιδεικνύουν στο σχολικό πλαίσιο.

Για τον παράγοντα «Απόδοση» προέκυψε ότι και οι δύο ομάδες εκπαιδευτικών έδειξαν προθυμία για αξιοποίηση εναλλακτικού εκπαιδευτικού υλικού, γεγονός που έρχεται σε συμφωνία με έρευνες των Sarıçam και Sakız (2014) και Coladarci και Breton (1997).

Περιορισμοί έρευνας

Στα πλαίσια της έρευνας προέκυψαν ορισμένοι περιορισμοί ως προς το πληθυσμιακό δείγμα. Πιο αναλυτικά, το ερωτηματολόγιο περιορίστηκε στο Νομό Αττικής με τον αριθμό των συμμετεχόντων να κυμαίνεται σε ελαφρώς χαμηλότερα επίπεδα από το επιθυμητό (186 εκπαιδευτικοί), υποδηλώνοντας ότι τα αποτελέσματα ενδεχομένως να μην θεωρηθούν αρκετά αντιπροσωπευτικά. Ένας ακόμη περιορισμός αφορούσε το χαμηλό αριθμό συμμετοχής εκπαιδευτικών ειδικής αγωγής με αποτέλεσμα να υπάρχει σαφής υπεροχή των εκπαιδευτικών που εργάζονται σε γενικά σχολεία. Τέλος, δεν πραγματοποιήθηκε προηγουμένως πιλοτική χρήση του ερωτηματολογίου σε μικρότερο δείγμα εκπαιδευτικών με στόχο να διερευνηθούν οι βαθμοί αξιοπιστίας και εγκυρότητας εξαιτίας του χρονικού περιορισμού για την κατάθεση διπλωματικής εργασίας.

Προτάσεις για περαιτέρω διερεύνηση

Η παρούσα μελέτη επιχείρησε να «φωτίσει» ορισμένες πτυχές του φαινομένου της επαγγελματικής εξουθένωσης κατά τη περίοδο του

πρώτου *lockdown* στην Ελλάδα με την εφαρμογή της τηλεκπαίδευσης. Η σχετική έλλειψη σύγχρονων ερευνών για το *burnout* στον ελλαδικό χώρο καθιστά αναγκαία την περαιτέρω διερεύνηση του φαινομένου με στόχο την ευαισθητοποίηση, την πρόληψη και ως εκ τούτου την αντιμετώπιση αυτού.

Αν και στον ελλαδικό χώρο ο βαθμός σοβαρότητας του οικείου συνδρόμου εξακολουθεί να κυμαίνεται σε μέτρια επίπεδα είναι σημαντικό να δημιουργηθούν οι κατάλληλες συνθήκες για την καταπολέμηση του, καθώς οι συνέπειες που προκάλεσε η τωρινή πανδημία σε επίπεδο σχολείου δεν είναι άμεσα ορατές. Έτσι, σε επίπεδο σχολικών μονάδων θεωρείται απαραίτητη η παροχή ψυχοσυναισθηματικής στήριξης σε εκπαιδευτικούς καθ' όλη τη διάρκεια της επαγγελματικής τους πορείας.

Παράλληλα η τηλεκπαίδευση άνοιξε το δρόμο για νέες μορφές εκπαίδευσης. Χρήζει, λοιπόν, ανάγκης η παροχή επιμορφωτικών προγραμμάτων σε θέματα ψηφιακού κόσμου ώστε οι εκπαιδευτικοί να νιώσουν αυτοπεποίθηση και να δείξουν ευελιξία και προσαρμοστικότητα στη χρήση ψηφιακών εργαλείων σε περιόδους τηλεκπαίδευσης.

Σε επίπεδο έρευνας προτείνεται η επανάληψη της παρούσας έρευνας σε μεγαλύτερο δείγμα με στόχο να γίνει έλεγχος των δεικτών επαγγελματικής εξουθένωσης αλλά και των βαθμών ευελιξίας, άγχους και απόδοσης των εκπαιδευτικών κατά το δεύτερο κύμα πανδημίας στην Ελλάδα. Μάλιστα για την έρευνα αυτή θα μπορούσε να αξιοποιηθεί επιπρόσθετα η μεταβλητή «Μετατραυματικό στρες εκπαιδευτικών», το οποίο φαίνεται να συνδέεται άμεσα με το εργασιακό άγχος και την επαγγελματική εξουθένωση.

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Abstract

The purpose of this study is to investigate the phenomenon of burnout syndrome in secondary school teachers and a possible link between the demanding role of teachers and the syndrome in the face of COVID-19 pandemic. In order to accomplish these, two questionnaires were collected from 186 secondary school teachers from general and special schools of the region of Attica. The analysis was carried out using the statistical package SPSS. The findings showed that the burnout syndrome ranged from moderate to low levels in secondary school teachers. There were also no variations in burnout dimensions regarding the sociodemographic variables except for the variable "School". Finally, a correlation was found between the factors that constitute the role of the teacher and the dimensions of burnout syndrome.

Keywords: burnout syndrome, general and special education teachers, role of the teacher, COVID-19 pandemic.

BOOK REVIEW

Beat Feminisms: Aesthetics, Literature, Gender, Activism

Polina Mackay. (New York: Routledge, 2022), pp. 186.

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Famously, Allen Ginsberg's "Howl" opens with an angry lament: "I saw the best minds of my generation destroyed by madness, starving hysterical naked" (2015, p. 28) More pertinently when considering Mackay's *Beat Feminisms* is a later, no less angry lament for those lost to the domestic consumerism of mid-fifties America:

> who lost their loveboys to the three old shrews of fate the one eyed shrew of the heterosexual dollar the one eyed shrew that winks out of the womb and the one eyed shrew that does nothing but sit on her ass and snip the intellectual golden threads of the craftsman's loom (Ginsberg, 2015, p. 30)

Here, the inert, domestic female threatens the creativity of the non-normative male. Yet the passage is also replete with misogynistic tropes focused on an appropriation of the Classical Fates. In Greek mythology, Clotho, Lachesis and Atropos were a female trio of considerable power yet they are reduced by Ginsberg to being mere 'shrews', and rather than having the ability to form and dispense destiny, they are hopelessly restricted by their one-eyed vision. Even the metaphorical associations of the Fates are appropriated as acts of spinning, weaving and cutting human destiny are subsumed into the image of the craftsman controlling his own production if he can only escape the deadening inertia of his female partner.

It is important to start with this poet and this poem – even in a review of a book devoted to female Beats – precisely because of the male-centred mythology (in the Barthesian sense) that surrounds the movement. Indeed, that mythology encompasses the moment that 'Howl' was first performed, at the Six Gallery in San Francisco in 1955, in what was "a festival of cross-continental and cross-cultural pollination" (Raskin, 2004, p. 9). However, such apparent diversity did not include any female voices.

The opening chapter of Mackay's analysis rightly focus on the development of the Beat Generation mythology and its implications; rightly, because, as Barthes points out, "the very principle of myth [is that] it transforms history into nature" (2000, 129) and 'naturalness' is itself at the heart of the Beat mythology. One such myth circles about the violent death of a woman. Joan Vollmer-Burroughs was fatally shot by her husband, William Burroughs, at a party in Mexico City on September 6, 1951. Mackay focuses on what the textual treatment of this violent event reveals about the representation and place of the female within male Beat writing, for it "is precisely as a sensationalist piece of Beat history that Vollmer's brief life and tragic death would be passed on to other Beats and later generations of writers" (p. 12). Burroughs' broadly autobiographical novel, *Queer*, written between 1951 and 1953, does not allude to Vollmer's killing, despite the historical proximity, and, in the introduction to the novel (first published in 1985), he writes: "I am forced to the appalling conclusion that I would never have become a writer but for Joan's death" (Burroughs, 1986, p.18). It is hard not to agree with Mackay's conclusion, therefore, that "Burroughs' work strives to erase female subjectivity in order to make room for the emergence of an exclusively male authorial self" (p. 13). As the death of Vollmer is one of the foundational myths of the male Beats, the question becomes not only how women can insert themselves into this aesthetic domain but also how the notion of the authorial self might need to be revised to accommodate the female voice.

The writers focused on – Diane di Prima, ruth weiss, Kathy Acker and Anne Waldman (accompanied by an intriguing section on the performance artists such as Pattie Smith and Laurie Anderson) – are arranged in broadly chronological order and this appropriately suggests Kristeva's three phases of feminism as set out in her essay "Women's Time" (1981). Moreover, it effectively demonstrates a female lineage operating despite of, or in reaction to, the initial exclusion of the female within Beat aesthetics. The book's method is broadly intertextual, with a light Bloomian inflection, as the authors seek to clear their own creative space within a predominantly male canon.

Mackay's nuanced reading of the intertextual relation between di Prima and Keats forms a compelling paradigm of how a female poet at once identifies with and reacts against a male precursor.). So, there is a discriminatory Keats for whom the female cannot hope to gain aesthetic and spiritual transcendence; then, a kindred Keats who believes that "imagination has the power to create new worlds" (p. 36) and who "links the poet's [negative] capabili-

ty to take in uncertainty to their sense of beauty and truth" (p. 36). For di Prima what Keats "is calling a sense of beauty, what obliterates all consideration or all thinking process, is that same experience that we have *whenever* it all drops away. A kind of satori" (1979, p. 19). By linking Keats' capability with a Zen Buddhist form of enlightenment, di Prima allies herself with the Beat sensibility of spiritual *and* artistic awakening.

Given this double nature of the relation with Keats, Mackay argues that di Prima cannot only indulge in a form of feminist revision as that would be to reject the positive attributes of Keats that di Prima wishes to claim in her own emergence as a female poetic voice. Instead, di Prima makes Keats himself a subject *of* poetry, and therefore subject *to* herself as an emerging poet. Di Prima explores this Keatsian dynamic in her first book of poetry, *This Kind of Bird Flies Backward*, but the collection moves "from poems that appear as Keatsian-like meditations on beauty and truth to pieces that openly ask questions around the notion of female Beat poetics" (pp. 49-50). As Mackay recognises, the Beat vernacular employed by some of these pieces might lead one to miss the "nuanced points the author advances in the poems about ontological questions" (p. 50). Mackay certainly misses little with a series of exemplary close readings that reveal di Prima attempting to "merge the maternal with the poetic feminine" (p. 53), and modern, urban life and mores with the Romantic possibilities of aesthetic transcendence.

Mackay's strength as a close reader, combined with her broad intertextual grasp, serve her well when considering ruth weiss' *Desert Journal*; a text that "adds a spiritual dimension to the notion of the female Beat poetic consciousness" (p. 62). Mackay focuses on the image of the desert itself and draws on Biblical, Romantic and even contemporary post-Iraq war texts to elucidate the shifting possibilities that weiss exploits. For example, the imagery associated with the journeying in the desert of Moses and the Israelites allows weiss to find a personal angle within the theological at the same time as making Exodus seem contemporary to a late 20th Century readership. Whilst her use of Exodus suggests a certain sense of communal effort as it strives towards identity, her use of Christ's forty days and nights of temptation in the desert pivots towards the figure of the sole desert-wanderer as they walk a trail of "slow and reflective self-discovery" (p. 66). Again, we find that the British Romantics – especially Wordsworth and Shelley – play a key role in fashioning a discourse of personal and poetic completion through a relation with the natural world.

However, Mackay's broader intertextual analysis – encompassing Stephen Crane, Robert Frost, Yeats and others – recognises that a countervailing discourse that focuses on the desolation and threat posed by desert spaces. As such, weiss is inheriting a multifaceted and shifting poetic imagining of these wastelands, and this serves her well as Mackay argues that the "center of weiss' poetic vision of a journey through the desert is the idea of transformation through fluidity" (p. 71). This might also account for the apparent gender fluidity within the earlier sections of the book, leading one to wonder "why weiss transforms the poetic voice in *Desert Journal* from ungendered to a voice that emerges as having a female identity" (p. 73). In answer, Mackay argues that weiss finally emerges from the fluidity of gender and the desert as a clear, lucid and visionary female voice that still manages "to accommodate ambiguity and unknowingness in the identity of a speaker" thus retaining the negative capability that di Prima so prized in her reading of Keats (p. 73).

Discourses of fluidity and fixity, especially in terms of gender and associated imagery, become key to Mackay's reading of di Prima's later work, *Loba*, to which a whole chapter is devoted. Intertextually, the British Romanticism of Keats has now been joined by the female modernism of H.D. whose long poem, *Helen in Egypt*, provides di Prima with the impetus to attempt "a conscious visionary project that addressed female authorship directly" (p. 81).

Loba is a work containing approximately 200 poems coalescing around the figure of the loba, a quasi-mythological she-wolf "who is formed throughout the poems, first as an animistic woman and then as a being who contains the soul and consciousness of all women" (81). Women from Greek, Egyptian and Judeo-Christian mythology are seen as "lost moon sisters" who, along with women of flesh and blood, form a communal whole which the loba assembles. But di Prima is aware that there is a danger in forming such a community on an essentialist concept of femaleness. Therefore, she is careful to include the material conditions of a variety of women within different socio-political, cultural and economic environments lest she fall foul of the idea that white middle-class women can speak for all women. However, she still wishes to find "a common language for women in order to express female agency" (p. 83), as Mackay argues, so this inevitably leads to a delicately nuanced poetics. Initially, the volume emphasises the communal aspects of the female and, through a variety of tropes and re-imagined individuals, works to effectively merge the figures of the mother and daughter,

as if those two figures formed the bedrock of female experience. This is achieved at the end of the book as Persephone is imagined in a Hades which is now "the realm of the feminine where mother and daughter come together in one essence to share what makes them female and human" (p. 85) and the loba proclaims: "there is no knife can sever me from her/where I go down to bleed, to birth, to die" (Di Prima, 1998, p. 314). Mackay is very careful when she glosses this final stanza: "Di Prima decides, then, to end the book with an image of union, *presumably* held together by the core femaleness which all women are *supposed* to share" (p. 85. My emphasis added.) The caveats are necessary, because "alongside the pieces that strive towards constructing an essentialist female voice, there are those who challenge it" (p. 86). Partly this achieved through including hostile voices within the work, as in the section 'The Critic Reviews Loba,' but mainly through undermining traditional tropes of essential femaleness, most notably the figure of the mother, and by allying the loba with female authorship; in effect, "a poet who sets out to write her own myths" (p. 87). This suggests positing "female authorship not through consistent antipatriarchal messaging but in textuality as consisting of disparate parts, as in the diverse female identities the poet attempts to depict in the collection" (p. 89). Subtly, but convincingly, Mackay suggests that rather than identifying an essence of womanhood, the discourse of the loba reveals the "histories of the production and organization of this essence" (p. 90).

On the strength of Mackay's analysis, *Loba* makes an important contribution to female and feminist poetics of the late 20th century. It also makes an important contribution to a specifically Beat female poetics. Mackay makes the case that one section of *Loba* – 'The Loba Recovers the Memory of a Mare – is a response to Ginsberg's 'Howl'. Di Prima knowingly adopts the long breath-line and repetition patterns of 'Howl' and gives "the perspective of a female Beat [who] integrates the woman's experience of discontent into the Beat message of anti-conformity" (p. 99). However, this posits "female beatitude" as being "just out of reach" (1998, p. 125), as Di Prima puts it. Mackay makes the positive case that this might mean that there are more narratives of the loba yet to be written, but there is less positive possibility; that of falling into yet another series of pre-existing discourses surrounding the female. The female as the unknowable, the absent, the marginal, or that which is defined by lack rather than plenitude.

"Beat feminisms are […] visible in the most unlikely places" (p. 101), writes Mackay, as she analyses an academic and artistic celebration of William Burroughs; the man who shot his wife and once wrote an article for *Playgirl* entitled "women: a biological mistake?" Despite his apparent misogyny comments (which Mackay claims were often satirical or deliberately sensational [Mackay, 101]), the Nova Convention in New York in 1978 saw performances by such female artists as Laurie Anderson, Kathy Acker, Patti Smith and Anne Waldman. Mackay points out that 1978 came at the height of punk (which owed a debt to Burroughs), but also at the height of awareness of women's literature as being linked to sexual politics within patriarchal hegemony. Common ground was apparent, though, between Burroughs and the performance artists Laurie Anderson and Julie Heyward in their shared interest in technologically mediated experiments in voice, image and text. In effect, this challenges the notion of a stable, unified self and recognises that notions of self are already always mediated in some form. So, "Anderson and Heyward's electronic voices on the Nova stage express the idea of the possibility of freeing oneself from the constraints" of a consistent self (p. 106) which anticipates such issues within high post-modernism. Mackay argues that Anderson's subsequent career would re-purpose Burroughs' techniques and emphasis on the mediated self "to write a discourse of experimental, multimedia narratives of ungendering" (p. 115).

This chapter – entitled "Radical Interventions" – is particularly strong on the interventions of Anne Waldman and Kathy Acker. Waldman performed her poem "Skin Meat Bones" which, in contrast to the ungendering of Anderson, anchors both self and gender within the corporeal. Acker, argues Mackay, deploys Burroughs' cut-up techniques in a "clearly parodic" manner (p. 117) as can be seen in her novel *Don Quixote* which turns La Mancha into New York and the Don himself into a punk woman in the early seventies. However, Burroughs' contention that the self is already mediated is reflected by Acker as her novel confronts the male texts that have placed women within a passive role, including, amongst others, the works of Shaw and Wedekind. (Again, Mackay's range is impressive.) Mackay is astute, though, to recognise that the parodic use of male texts (which extends even to plagiarism) still gives credence, and a certain power, to those texts and that "Acker's actual alternative to male texts may lie outside this novel, outside language and narrative" (p. 124).

Many of the theoretical threads and arguments of Mackay's book coalesce in the final chapter, devoted to Anne Waldman. So, Waldman's *Fast Speaking Woman* offers a series of sometimes contradic-

tory representations of the female which shares di Prima's mistrust of essentialism. Yet, there is also a clear visionary aspect to the work which shares some of the hope of renewal and purpose that marked weiss' *Desert Journal*. However, Mackay detects a more "direct correlation with feminist strategies of female authorship as the book is arguably an elaborate demonstration for the need of cleansing through poetry before the female voice can begin to take shape" (p. 129).

This cathartic role of poetry was linked by Waldman to the shamanistic practices of Maria Sabina, a Mazatec woman who used magic mushrooms in her indigenous healing rituals which were then appropriated by the ethnomycologist and former banker R. Gordon Wasson and popularised by his article for *Life* magazine of 1957. A steady stream of Americans and Europeans then descended upon Sabina's remote village in search of a transcendental experience. Recently, this has been criticised as "a story of extraction, cultural appropriation, bio-prospecting, and colonization" (Geber, Flores, Ruiz, et. Al. 2021, p. 573). For Waldman, the debt to Sabina is acknowledged but some of the more troubling implications and consequences are not. This is more pressing, perhaps, as Mackay also highlights Waldman's "overt references to groups of women who are seen as oppressed, abused or generally disempowered" (p. 133). Perhaps this book was not the place to tease out some of these issues, but it remains a task very much worth undertaking.

After outlining Waldman's ability to place herself with a Beat genealogy of her own choosing, Mackay focuses on the *Iovis Trilogy,* a work which combines gender fluidity, alternative canon-making and poetic activism into the socio-political realm. The fixity/fluidity dichotomy is resolved through Waldman's commitment to transformation as the core principle of identity and poetic form. Again, H.D.'s *Helen in Egypt* provides a key intertext, joined now by the works of Sappho, which are at once fragmentary, entirely textual and yet imply some form of initial community. Waldman envisaged the *Trilogy* as making "cultural intervention into public space" (2011, p. xi) and therefore "propose[d] a transsexual literature, a transgendered literature, a hermaphroditic literature, a transvestite literature, and finally a poetics of transformation beyond gender (2001*,* p. 24). Mackay's task is to trace the literary strategies that are employed to this end, and she does so with some skill. So, H.D.'s impressionistic method in *Helen in Egypt* is re-purposed in Waldman as the individual poetic voice is seen as an amalgam of previous female voices. However, the voice is also often presented as being hermaphrodite in nature, as

"both male and female or masculine and feminine energies may exist within the writer" (p. 144). This fluidity and indeterminacy are also found in Waldman's *Trickster Feminism* which adopts discourses of mirroring, deception and inconsistency in order the challenge the fixed, and therefore restrictive and reductive, historical narratives of gender. Instead, in a telling phrase, Waldman offers "this body of difference" (2018, p. 26), which merges the corporeal, lived experience – so redolent of the Beats – with a postmodern play of transformative possibility.

Beat Feminisms: Aesthetics, Literature, Gender, Activism is an important work. It has the claim of the being the first book-length study of female Beats within a feminist perspective and, through its scope of three generations of writers, it provides a clear genealogy – one might say a canon – of female Beats who re-imagined female poetics and, thereby, Beat aesthetics. At the same time, it engages with the theoretical difficulties and debates within feminism and charts how each writer developed aesthetic approaches to those difficulties. Too often, an academic author is tempted to tackle the theoretical issues and then proceed to apply the conclusion to the texts that are ostensibly the main focus. Mackay never falls foul of this. Throughout the book, it is the literary text that provides the base through which theoretical concerns are tested and, in some cases, found wanting. It is through her skill as a close reader that Mackay achieves this as she unfurls the nuances of the texts and how they intersect, appropriate and challenge the weave of previous texts from which they emerge. No doubt there are some issues which are elided, but Mackay's book offers a clear starting point from which these issues can be addressed. Above all, Mackay's coherent, clear-eyed account makes one want to go back to the authors themselves with a new sense of the importance of their work.

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