

# Croatian-Italian Bilingualism: Language Portrait

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**SVEUČILIŠTE U ZAGREBU**

**UČITELJSKI FAKULTET**

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**Ana Luk**

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**Ime mentorice:**

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## **ABSTRACT**

In today's world, numerous factors contribute to shaping one's identity. Be it through something visible or invisible, important or less important, an identity is something that follows people throughout their entire lives. One should not forget the power of language and how knowing different languages can help in discovering the world outside, but also in finding one's inside world, an identity, through those languages.

This thesis aimed to research how bilinguals in the region of Istria, more specifically from the western coast of Istria, perceive and interpret their language identities by using a language portrait as a main research tool. In total, there were ten participants in this study, five of them were 4th-grade students from a local primary school in the City of Novigrad, and five of them were adults who live in the City of Novigrad and the Municipality of Tar-Vabriga. All participants are bilingual, and even multilingual speakers. First, we tried to determine how bilingual/multilingual speakers perceive their language identity. Furthermore, as the participants are not the same age, we wanted to see if there are any differences in self-conception of language identity between adults and children. The third question we tackled was whether bilingual/multilingual speakers perceive vertical and horizontal multilingualism. Finally, the last question that we tried to answer was if bilingual/multilingual speakers perceive music as an independent language.

Before doing the main part of the research, which involved filling out language portraits, the participants were supposed to answer a few questions about themselves and the languages that they actively use as this would help us gain a more detailed insight into their language biography and multilingualism. The participants were supposed to create their language identities by filling out their language portraits. The idea was to mark each language with a certain colour and place it on any part of the body on a piece of paper that contained an empty body silhouette (a language portrait). While creating their language portraits, each step was followed by an explanation of their choices and decisions.

The results were not conclusive, as the research was done on a small sample of participants. However, we managed to get an insight into how one creates and perceives their own language identity – how the thought process of choosing colours and body placement was made, as well as managing to find differences in self-conception on language identity between

adults and children. Moreover, we did determine why participants did or did not perceive vertical and horizontal multilingualism, and under which conditions the participants decided that music was an independent language for them. These findings might help future teachers and language teachers who work in bilingual communities to help them understand their students, as they offer a small insight into forming and perceiving one's language identity.

Keywords: bilingualism, bilingualism in Istria, vertical and horizontal multilingualism, language identity, language portrait, self-conception

## SAŽETAK

U današnjem svijetu postoje brojni faktori koji utječu na izgradnju nečijeg identiteta. Bilo to kroz nešto vidljivo ili nevidljivo, važno ili manje važno, identitet je nešto što ljude prati kroz cijeli život. U moru svega, ne smije se zaboraviti moć jezika i kako poznavanje različitih jezika uvelike može pomoći prilikom istraživanja vanjskog svijeta, ali ujedno i u istraživanju vlastitog unutarnjeg svijeta, identiteta, putem tih jezika.

Cilj ovoga rada bio je istražiti kako dvojezični govornici iz Istarske županije, točnije preciznije rečeno sa zapadne obale Istre, poimaju i interpretiraju vlastite jezične identitete s pomoću upotrebe jezičnog portreta kao glavnog instrumenta istraživanja. Sveukupno, u istraživanju je sudjelovalo deset ispitanika, petero učenika četvrtog razreda iz osnovne škole grada Novigrada te petero odraslih osoba koji žive na području grada Novigrada i općine Tar-Vabriga. Svi ispitanici su dvojezični, čak i višejezični govornici. Ponajprije, pokušali smo istražiti na koji način dvojezični/višejezični govornici poimaju svoje jezične identitete. Nadalje, kako su ispitanici u različitim godinama, htjeli smo istražiti postoje li razlike u samopoimanju jezičnog identiteta u djece i odraslih. Treće istraživačko pitanje koje smo pokušali odgonetnuti jest poimaju li dvojezični, odnosno višejezični govornici vertikalnu i horizontalnu višejezičnost. Na samome kraju, posljednje pitanje na koje smo pokušali dati odgovor je poimaju li dvojezični, tj. višejezični govornici glazbu kao samostalan jezik.

Prije provođenja glavnog dijela istraživanja, koji je bio ispunjavanje jezičnog portreta, ispitanici su morali odgovoriti na nekoliko pitanja vezana o sebi te o jezicima kojima raspolazu i koje aktivno koriste, kako bismo imali bolji uvid u njihovu jezičnu biografiju i okolnosti višejezičnosti. Zatim, ispitanici su imali zadatak ispuniti i stvoriti vlastiti jezični identitet ispunjavanjem jezičnog portreta. Zamisao je bila označiti svaki jezik određenom bojom te označiti taj jezik na bilo kojem dijelu tijela u kojem ispitanik osjeća taj jezik, ispunjavajući pritom papir na kojem se nalazila prazna silueta čovjeka, tzv. jezični portret. Prilikom ispunjavanja jezičnog portreta, ispitanici su usmeno objašnjavali svaki korak, tj. nadopunu na svojem jezičnom portretu.

S obzirom na to da je istraživanje napravljeno na malom uzorku, rezultati nisu definitivni. Međutim, uspjeli smo dobiti uvid u kreiranje i poimanje nečijeg jezičnog identiteta – koji je misaoni proces biranja boja i mjesta na tijelu prilikom označavanja jezika, isto kao što



smo uspjeli pronaći razlike u samopoimanju jezičnog identiteta u odraslih i djece. Nadalje, uspjeli smo odrediti razloge zbog kojih ispitanici (ne) poimaju vertikalnu i horizontalnu višejezičnost te koji su uvjeti potrebni da bi ispitanici odlučili da je glazba samostalan jezik za njih. Ova otkrića mogu biti korisna budućim učiteljima razredne nastave i učiteljima stranih jezika koji rade u školama koje spadaju u dvojezične sredine jer će na taj način barem djelomično razumjeti svoje učenike, jer otkrića nude barem djelić uvida u formiranje i poimanje jezičnog identiteta.

Ključne riječi: dvojezičnost, dvojezičnost u Istri, vertikalna i horizontalna višejezičnost, jezični identitet, jezični portret, samopoimanje



## 1 Introduction

Forming an identity is a lifelong process, prone to change at all times, and influenced by various factors. One of the strongest influences on one's identity is language. Imagine the effect on one's personality when one actively uses more than one language. How does one create an identity while being bilingual, with various identities present in different worlds and languages?

Bilingualism is a thread that has encompassed human life most likely since forever. However, it is constantly creating havoc in the linguistic world as linguists have been having issues in deciding what is the ideal and most realistic definition of bilingualism. Having someone decide on what makes someone a bilingual person might influence perceiving one's identity because, in reality, no one likes it when people make decisions for them. Nevertheless, bilingual and multilingual speakers are aware of their abilities which therefore leads to creating a multi-layered language identity.

However, each person is an individual, and the things that are true for one person might not be the same for someone else. That alone creates an endless list of possibilities and ways to express oneself. The same goes for the answers that were a part of this study.

In this thesis, we focused on discovering how bilingual speakers express their identity by using different colours and placing languages on various body parts, filling out all the information in the form of a language portrait, an empty body silhouette used to visualize one's language identity. The participants in this study were ten residents of the region of Istria, five 4th-grade students, and five adults from the area of Novigrad and Vabriga. All participants are bilinguals, in fact, even multilingual speakers. We focused on finding the differences between self-conception of language identity between adults and children by analysing ten different language portraits. Not only that, but we also wanted to see if the participants perceived vertical and horizontal multilingualism, and music as an independent language.

## 2 Bilingualism

Bilingualism is a phenomenon known to people in nearly every country, regardless of whether their country has more than one official language (Hržica et al., 2011). Filipović (1986), as stated in Stolac (1993), describes bilinguals as people who often switch between their two languages. For years, linguists around the world disagreed on one definition of bilingualism, as much as disagreeing on what makes a person a bilingual speaker. There are two opposite definitions. In one, a person is bilingual only if they can use both languages completely at all levels. Alternatively, a person is bilingual if they can use both languages at one language level (Pavličević-Franić, 2005).

On the contrary, from the etymological point of view, the definition of bilingualism is clear. One can see this by looking at the words that form it, as stated in the Online etymology dictionary: “bi” meaning two, plus “lingual”, from Latin “of the tongue”. The literal meaning is translated from Latin as “two-tongued”, figuratively described as “speaking a jumble of languages”. The oldest combination of these two words originates from 1818, describing bilingualism as “*speaking two languages*”, which later evolved into “*expressing in two languages*” (Harper, 2023).

Many previously made studies show that being bilingual has a positive impact, including the advantages that are related to linguistic awareness, mastering reading and writing competencies, and various linguistic exercises (such as naming, describing, and narration) (Hržica et al., 2011). However, being bilingual also offers a variety of different advantages that are not just about knowing two languages. As stated in Hržica’s article, Baker & Prys Jones (1998), divided these advantages into three different categories which explain the complexity of bilingualism, and these are as it follows: *1 Communicative advantages*, *2 Cultural advantages*, and *3 Cognitive advantages*.

*Communicative advantages:* Mostly relate to the fact that bilingual speakers can communicate effectively in both languages. Communicating in two languages, allows bilingual speakers to be immersed in a wider society with different kinds of people, which is rarely possible for monolingual speakers. Bilingual speakers are also a communicative link between different groups of people, as they can transfer the message in both languages. By constantly switching between two different language codes, they tend to be very attentive towards their

interlocutors. It also makes them more empathetic and patient than monolingual speakers. (Hržica et al., 2011).

*Cultural advantages:* The main cultural advantage is, as the name suggests, being directly involved in both cultures. Even if monolinguals can be a part of a different culture, they can only truly be part of it if they speak the same language, which allows them to actively participate in those circles. (ibid.).

*Cognitive advantages:* Different studies done throughout the years point to the conclusion that being bilingual can enrich one's cognitive processes and competencies (developing creative thinking, language awareness, and fluency). As previously mentioned, bilingual speakers master reading and writing more quickly, as well as producing success in describing a picture, narrating a story, etc. (ibid.).

In addition to these, scientists found many other advantages simply by studying the brains of bilingual/multilingual speakers. Bilingual speakers' brains are more plastic, which means that they are liable to change, making it easier to acquire a new language. In addition to that, bilinguals have great attention flexibility, memory, reaction control. They have better efficiency in data analysis and error detection. Another interesting discovery led to the conclusion that bilinguals with Alzheimer's were at least five years older than monolinguals with the same disease (Ivanović, 2020). Ivanović (2020) also explains that, unlike monolingual children, who lose the sensitivity to phonetic changes in different languages by turning 7 months, bilingual children are naturally more likely to develop a deeper sensitivity towards that.

As stated in the article written by Hržica et al. (2011), despite different studies showing enormous positive impacts in different spectrums, not all bilingual speakers provided the same results/success in the mentioned advantages. Another important question is: what factors might influence the final results? Researchers claim that some factors that might have an impact are the typology, as well as the similarity of the two languages, the graphic system of the languages, and the types of exercises used to test the competencies and knowledge. However, the biggest cause of inequality in results is in the bilingual community's social and economic characteristics.

### *2.1. Types of bilingualism*

In order to be able to understand the complexity of bilingualism itself, it is necessary to distinguish different types of bilingualism, all based on different criteria. As mentioned in the

article written by Hržica et al. (2011), various authors (e.g. Hamers, Blanc 2000, Jelaska 2005) define five different criteria: language proficiency, the age of acquiring the second language, the presence of language in a wider society, the position of language in a bilingual community, and belonging to two different societies, better described as cultural identity.

*Language proficiency* explains how bilingual speakers can have different levels of knowledge and skill in both languages, whereas this can be due to not using them in the same context or functions, or using one as much. Consequently, bilingual speakers might be more fluent in one language than the other, and that type of bilingualism is called functional bilingualism. In addition to that, inside of the bilingual theory, there is a phenomenon called *dominant (unbalanced) bilingualism*, that describes the level of knowledge between the two languages confronted in a certain bilingual community. This phenomenon explains that the level of knowledge in one language, be it the mother tongue or the second foreign language, will always be more dominant (Pavličević-Franić, 2006). On the other hand, as stated in Pavličević-Franić's (2006) article, each learning of a new language is like learning the whole language system again. But, experts like Vilke (1991), Vrhovec (1999), and Pavličević-Franić (2006) herself, have proven the opposite: one language system does not harm the other. In fact, the systems help each other while acquiring and learning a new language. However, that functions only if both languages are constantly being developed.

Further on, if a child acquires a second language before the *age* of eleven, that is identified as early bilingualism. If a second language is acquired after the age of eleven, that type of bilingualism is considered as late bilingualism. Other than that, bilingualism can be classified as simultaneous or asynchronous (Hržica et al., 2011). Some research showed that certain bilingual individuals are less fluent in their mother tongue than in their second language. Consequently, they scored higher on cognitive tests than other bilingual people who are more fluent in their mother tongue. That is due to the amount of effort put into learning and acquiring the second language (Ivanović, 2020). This type of bilingualism has been identified within the participants of this study as well.

When a wider community has official minority groups in which people communicate in a different language than the official one, bilingualism is incorporated. When there are no official minority groups, bilingualism is often rare and isolated.

*Cultural identity* is also quite significant when one talks about bilingualism, whether it is bicultural (identifying within both cultures), monocultural (identifying with just one culture),

incorporated (adapting to a new culture), or non-cultural (unclear or ambiguous cultural and linguistic belonging), it shapes the individual in different ways.

Another type of bilingualism crucial for this study is *official bilingualism*. Official bilingualism, according to Lalli Pačelat et al. (2020), includes all the written texts that are always written in both languages that comprise the same bilingual community. So, all the official texts are written in the official language and simultaneously translated into the second language. Such bilingualism is present in a part of the Republic of Croatia which is the focus of this study – Istria.

### **3 Italian influence in Istria**

According to Stolac (1993), Croatian speakers are usually regarded as monolinguals or unilinguals. However, that is not the case with certain regions in the Republic of Croatia, which were heavily influenced throughout the past by several nations, which consequently led to the creation of bilingual communities. One of those regions is the region of Istria.

Throughout history, the Istrian peninsula has been under many different rulers and empires. Therefore, different parts of the region kept several influences from all the nations in their lifestyles - from outlines of the cities to variations of languages as well. The focus of this study is on the western coast of Istria, as all the participants live in that part of the region.

Historically, the coast of Istria was always linked to Italy, starting from the Roman Empire, to being a dominion of the Republic of Venice. The Venetian influence was so strong, that even centuries after their reign, their influence was evident. Especially in the language, as today the western part of Istria has an official dialect called Istrian Veneto (Buršić Giudici, 2013). Being influenced so much by Italy, it is no wonder that only in the 19<sup>th</sup> century did Istria have a member of the parliament who was in fact Croatian, since before that all the chosen ones were Italians. Back in the 19<sup>th</sup> century, there were magazines and newspapers written only in Italian. The conclusion of the Imperial Council from 1883 gives Italian and Croatian equal relevance in the courts in Istria and Dalmatia (Hržica et al., 2011).

As Hržica et al. (2011) state, in between the two World Wars, the Italian domination did not stop. In fact, during that period, Croatian was completely banished, as Italian became (the only) official language in the whole region. The situation stayed more or less the same up until the 90s, more specifically, until December 1991, when the Constitutional Law on Human Rights and the Rights of Ethnic and National Minorities stated that the members of the minority

community have the right to education in their native languages. Since then, Croatian-Italian bilingualism has become official in the region of Istria, meaning that all the texts, place names, etc. are written both in Croatian and Italian (Lalli Pačelat et al., 2020).

Today, in the 21<sup>st</sup> century, the Istrian peninsula officially has 39 Italian communities, with quite a few educational, cultural, and scientific communities for the above-mentioned minority. To be even more specific, according to the population census of Croatia from 2021, the region of Istria (<https://www.istra-istria.hr/hr/>) had 195,237 inhabitants, of which 9,784 declared themselves as Italians. This means that Italians form the second most numerous nationality (5 % of the population). On top of that, there are officially 7 bilingual cities and 13 bilingual municipalities in the county of Istria.

### *3.1. Multilingualism in Istria*

The Istrian peninsula is one of many geographical regions in Croatia, but it is also a county in the Republic of Croatia. As previously mentioned, the history of the Istrian peninsula is quite complicated, as it has always been a subject of interest throughout history because of its strategic position. However, even if the region is quite small, it has been influenced by different nations throughout history and, therefore, languages or idiolects. Consequently, linguistically speaking, this region is like a mosaic, full of different idiolects and stories behind each pebble. Before diving into a more detailed description of multilingualism in Istria, it is important to distinguish the difference between a language, an idiolect, and a dialect.

A language is, according to the Cambridge Dictionary, *a system of communication consisting of sounds, words, and grammar*; an idiolect is described as *the form of a language that a particular person speaks*, whereas a dialect is explained as *a form of a language that people speak in a particular part of a country, containing some different words and grammar, etc.* If one investigates these definitions, one can conclude that a language is the highest-ranking concept out of these three, immediately followed by a dialect, whose subgroup is an idiolect. In the case of the region of Istria, the languages are Croatian, Italian, and Slovenian, the dialect is Čakavian (highly influenced by the Venetian dialect) and there are many idiolects. Čakavian is one of three main dialects in the Croatian language, whose name derives from the pronoun *ča*, which translates into “what” (Buršić Giudici, 2013).



The languages, idiolects, and dialects of this region have been explored in depth and described in a book entitled *Istromletački lingvistički atlas (ImLA) = Atlante Linguistico Istroveneto (ALIV) = Istrobeneški lingvistični atlas (IbLA)*. The authors behind this atlas are Goran Filipi and Barbara Buršić Giudici, and the book was published in 2016, after collecting data for almost 30 years. The main idea behind publishing this atlas was to uncover each layer of linguistic complexity of this region. The author himself, Filipi (2020), explained that the atlas has been published in several volumes and that the instruments used for collecting data were questionnaires that contained 1898 questions, divided into 14 semantic groups and 12 sub-groups, which all covered important everyday topics in the community (from weather, agriculture, animals, food, and drinks, to emotions and impressions). The study encompassed the following idiolects: 18 Istrian Veneto, 2 Istrian Croatian, and 1 Istrian Slovenian, all belonging to 3 aforementioned languages: Croatian, Italian, and Slovenian.

As previously mentioned, the influence of the Venetian Republic has been the most dominant one. Around the year 1420, the majority of the Istrian Peninsula was under the rule of the Venetian Republic, so it is no wonder that today's idiolect in Istria, Istrian Veneto, is quite like the Venetian dialect (Buršić Giudici, 2013). The process of incorporating the Venetian dialect into the Istrian region started in the early 11<sup>th</sup> century, and it intensified during the 14<sup>th</sup> century because then the larger part of the Istrian peninsula was under the Venetian Republic. The Venetian dialect being the only mean of communication lasted up until the 20<sup>th</sup> century when that function was officially taken over by Croatian (Buršić Giudici, 2013). For the purpose of this study, the focus will be on Istrian Veneto as an idiolect, Italian and Croatian as languages, and generally, the Italian part of the Istrian peninsula.

#### **4 Vertical and horizontal multilingualism**

Stolac (1993) mentioned in her article that Croatian speakers were usually regarded as monolinguals or unilinguals. However, that statement is no longer entirely valid, as newer studies concluded the opposite. For instance, Pavličević-Franić (2006) states that communicative practice in the early phase of language acquisition indicates that almost all Croatian speakers of that age are at least vertically bilingual, whereas a large number of children become multilingual upon starting their primary school education.

Even before starting school, a child is technically bilingual, since very often the languages spoken at home or at a certain society in which a child is growing up, is a different variant (idiolect) of the standard Croatian language that is being taught at schools. Seeing this

as a fact, one touches upon *vertical multilingualism*, which implies, according to Pavličević-Franić (2006), a multilingual discourse of language units, a parallel usage of an individual idiolect and the standard Croatian language, both being parts of the same native language. Pavličević-Franić did a research in 2011, in which she proved that the vertical correlation between two language codes within the same mother tongue, in this case Croatian, commonly occurs in Croatian primary schools (also Aladrović-Slovaček & Pavličević-Franić, 2018). As mentioned before, there are many different idiolects in the region of Istria, and, therefore, one can conclude that vertical multilingualism is also a part of the primary schools on the Istrian peninsula, which are of interest in this thesis.

On the opposite side, there is also *horizontal multilingualism*, which exists due to the introduction of a foreign language in the first grade of primary schools and it represents the relations between diverse foreign languages that happen to be in contact, e.g. the relations between Croatian as a first (native) language, and foreign languages such as English, Italian, German, etc. (ibid.).

Even if vertical and horizontal multilingualism are two opposite terms, there is one thing that connects them in a meaningful way - the condition in which the mother tongue (the standard Croatian language) and other foreign languages are being taught in schools. The organic idiolect a child has from their home is being learned naturally, through different, spontaneous situations, whereas the standard variant of the Croatian language is being taught in controlled learning situations inside of a classroom, by identifying different ways to communicate depending on places, topics, participants, purposes, etc. (Mikić Čolić, Gašparević, 2021).

Upon starting primary school, a child is not familiar with all the norms of the standard language since all they know up until this point is their own, well-developed individual idiolect that they learned at home. Consequently, a child will most likely start mixing their idiolects with the standard variant, as they still have not finished the process of language socialization. That is because young children are still trying to figure out which language usage is appropriate in certain situations (Mikić Čolić, Gašparević, 2021).

Children at their early primary school age start acquiring a foreign language and the standard Croatian language through the position of multilingual communication, which is based on four different language levels:

- Well-developed individual idiolect learned at home

- standard Croatian language that is being used in all the official institutions (a child first encounters that variant upon starting school)
- a substandard subsystem of the Croatian language (mostly dialects, sociolects, and jargon, determined by age and the environment)
- norms of a foreign language.

To conclude, a child in their primary school age is familiar with several language codes, and, by considering the above-mentioned language levels, one can conclude that bilingual (multilingual) speakers have a few, so to say, versions of themselves depending on the variant of the language that they use in certain situations, which shapes a strongly developed identity, or more likely identities, from a very young age, all thanks to multilingual communication.

## **5 Language identity**

In the world where we live in, there are seven continents, several thousands of nations, and a great number of individuals living in different areas. Every one of those individuals wants to be seen in their society, to be unique and different, by finding numerous ways to be remembered for something special by creating a memorable identity. There are many different ways to express one's identity, be it through the visible, physical traits such as clothing style, hair colour, and different hairstyles; to less visible and tangible, yet strong ways of expression, such as one's nationality, beliefs, religion, sexual orientation, etc. The conclusion is quite simple, an identity is a multi-layered reflection of a person, as it consists of various features. Only when one looks into all of the layers of their entirety and symbiosis, can one make an assumption about the person and determine various parts of their identity (Stolac, 2014). However, people sometimes may not immediately think of another expressive way of creating a unique identity – through the language or languages they speak.

If one has to think of at least one function of a language, their minds would immediately be drawn to say communication, but a language is so much more than that. There are plenty of languages in the world and the exact number of languages spoken in the world is unknown. Consequently, communication might be difficult if someone is not a speaker of a certain language. That could make people ask themselves why is there not a smaller number of languages? In that way, a greater number of people would be able to communicate efficiently in an easier way. Language is a basic part of someone's culture, a key symbol of one's national and cultural identity (Stolac, 2014).

Combined with sounds, letters, and words, a language can also be perceived as a manifestation of belonging to a certain community or group, which is another crucial factor in shaping one's language identity. The social aspect of language identity is highly influenced by families, friends, church, etc. (Mikić Čolić, Gašparević, 2021). As explained by Edwards (1985, in Hoyt, 1996), it is completely normal for a group of individuals to create ways of distinguishing themselves from other groups, by doing or using something different and unique. Followed by this need, language turns out to be a powerful weapon for protecting a group's distinctiveness and for preserving their uniqueness. "Language plays an important role in the identification of groups. Groups of various sizes - ranging from a clique of high school students to the inhabitants of a city, to a whole nation - all use language to exhibit the fact that they differ from other groups" (Hoyt, 1996). Consequently, others recognize them by hearing the language of the groups, immediately creating an idea about their identities.

Language is primarily used to understand received messages and to send them, but, it can also have the opposite effect. By having their languages, other individuals who do not belong in that group cannot understand them, which immediately shuts them out of the group. In that case, the language is used as a form of secrecy and concealment (Hoyt, 1996). Nevertheless, by excluding others from their groups, the identity remains untouched and unique, all supported by the help of the language.

As mentioned before, society and environment greatly influence one's language identity. But, it also has an individual aspect to it, which makes it unique for every person. One's language identity is constantly being developed and prone to change at all times. It is never fully fixated, it is seen, according to Hall (2013) as stated in an article by Mikić Čolić, Gašparević (2021), as a biologically and socially shaped, reflexive, and dynamic product of social, historical, and political context and individual experiences of a person.

### *5.1. Self-conception of identity*

As explained in more detail above, an identity can be expressed in different ways. It is a manifestation of one's individual personality by belonging to a certain social group. This type of thinking can be classified as, according to Giddens as stated in Kalanj (2003), an entirety of one's dispositions to belong to a certain group in the society. In order to understand which group one can be a part of, one has to be able to identify certain personality traits, having in mind that those traits are prone to change depending on different time, place or situation. One builds its identity based on the conception of the circumstances of the current situation and how they

might change in the future. Others' expectations and assumptions easily disturb one's self-identity. But, in reality, a social identity is being created in this way. To sum it all up – self-identity is everything one thinks about oneself (Kalanj, 2003).

The manifestation of one's identity heavily depends on three key components: the existence and continuity of the subject regardless of the time, determination of that subject in comparison to others, and the capability of self-recognition and being recognized by the others (Melucci, 1994, as stated in Kalanj 2003). The issue with forming an individual identity is the fact that identities are often preceded by the society, as if the belonging to a certain group is innate and no one can change it. However, it is important to keep in mind that an identity is dynamic, always prone to change. Therefore, it is important for individuals to be able to think carefully and deeply about themselves, as they are the ones that know themselves best.

## **6 Different theories of language development**

When one dives into different theories that describe how humans, or to be more precise - how a language develops, be it physically or psychologically, one can see how diverse and contradictory the theories are in relationship with each other. Is a language inherited and programmed in the brain or learned with the help of the society, are the phases in language development happening in chronological order only or is jumping from one phase to the other also possible, is the development of the language an individual phase or is it related and growing together with other aspects of development, while exploring language development, should one focus on the language structure or language usage in different situations (Kovačević, 1996)? In today's world, some theories have been partially debunked or rejected completely. But, each can offer a bit that makes sense, and, when you put all the bits together, a logical conclusion can be made.

In the 17<sup>th</sup> century, John Locke claimed that children are born as blank slates. This idea was questioned in the next century by Jean-Jacques Rousseau. He highlighted the importance of nature and society and declared that nature caused all human development. Eventually, both theories have been proved wrong, but, they had some aspects and ideas that were on the right track to finding the truth (Kovačević, 1996). Locke emphasized the importance of experience and forming a relationship with nature. In contrast, Rousseau pointed out the importance of the innate, and both claims are the ones on which the newer theories on language development have

been formed. Thanks to Locke, Rousseau, and many other linguists and psychologists, nowadays it is possible to divide different language learning theories into three categories: 1 nativists, 2 empiricists-behaviourists, and 3 cognitivists (Adžija & Sindik, 2014).

Nativists quite simply believed that a child has an innate ability to acquire and understand languages just by hearing a language, as if certain parts of their brains were programmed to acquire language automatically (Adžija & Sindik, 2014). One of the most influential representatives of this theory was Noam Chomsky, who was, in a way, the first person to produce a legitimate psycholinguistic theory. He introduced the idea of a Language Acquisition Device, a mentally, naturally prepared language acquisition and learning part of the brain, which later became the basis of nativism (Kovačević, 1996). Another term introduced by the supporters of this theory is the critical period theory, which explains that there is a critical period for acquiring a language – puberty. To support this idea, many studies proved the exact point which Chomsky proposed, that is, if a child is not exposed to a certain language up until the age of twelve, they are likely to experience problems in acquiring the language itself (Ivanović, 2020). A specific case proved that this idea was right – the case of Genie. Genie was a girl who was deprived of human contact as a child; born with physical difficulties, she was often abused, poorly fed, kept in an isolated space without any human contact and interaction. As a result of those horrible circumstances, Genie was barely able to acquire any language. She often did not understand what was said to her, as she was not exposed to language in her early years (Ivanović, 2020). Chomsky also claimed that a child acquires a language way before being capable of overcoming other intellectual competencies (Adžija & Sindik, 2014).

Empiricists and behaviourists can be put into the same category, as their theories are based on a very similar idea – learning a language through communicative situations, by imitating adults or other children. Nowadays one knows that this idea is only partly true, as one has to look at other factors like time spent with a language, how it is used, and so on. (Ivanović, 2020). The most influential person who represents these theories is Skinner, who is the mind behind the nurture theory. “He believed that we can explain language development with familiar learning principles, such as association, imitation, and reinforcement” (Adžija & Sindik, 2014).

The remaining group of language learning theories comprises one of the most influential names who helped to shape today’s knowledge of human development in general, but language development as well – cognitivist theory. The theory itself can be described as a combination of the two previously mentioned theories, and the main idea behind it is that cognition and

cognitive abilities determine language development. Some of the supporters of this theory are Piaget, Vygotsky, Brunner, and Sapir-Whorf (Adžija & Sindik, 2014). Brunner thought that children go through three modes of representation in their development: action-based, image-based, and language-based representation, highlighting the importance of social interaction while acquiring and going through these stages; whereas Sapir-Whorf proposed two different principles in language learning: one's thinking is determined by the language structure, and people who speak different language perceive and think about the world differently (Adžija & Sindik, 2014).

### *6.1. The influence of Jean Piaget and Lev Vygotsky*

As briefly mentioned in the paragraph above, Jean Piaget and Lev Vygotsky were two of many who supported the cognitivist theory. Some of their ideas are now the main starting points in understanding how humans develop cognitively.

Even when one is not directly involved with psychology or fields that are closely related to it, one knows about Jean Piaget and his most famous theory – the developmental stage theory. This theory explains how humans and their knowledge of themselves and the world evolve and they do so through certain phases in life. These phases are the following: 1 the sensorimotor stage (birth to 2 years), 2 the preoperational stage (2 to 7 years), 3 the concrete operational stage (7 to 11 years), and the 4 the formal operational stage (11 years and beyond).

Since the participants in this study belong to the third stage (the concrete operational stage) and the last stage (the formal operational stage), there will be a brief explanation of key traits and development for each of those two.

The main goal of the third stage, called the concrete operational stage, is to reach a certain level of logical thought. This can happen by creating logical rules, managing to decentre and be able to put themselves in different positions, mentally reversing things, understanding conservation, or thinking logically about concrete events. The reason why Piaget named this stage the concrete operational stage is because he thought that this stage was the turning point in human cognitive development, as it marks the beginning of logical thinking (McLeod, 2024). However, children are still unable to think abstractly or to consider hypothetical problems.

In the last stage, better known as the formal operational stage, the key is to reach abstract thinking and logical, scientific reasoning. This period starts to form right after the concrete

operational stage, at the beginning of early adolescent age, where children, and later on adults, start to scientifically reason their choices, think abstractly, reflectively and systematically by easily manipulating the ideas without needing to have concrete examples. The cognitive development reaches its peak during this stage (ibid.).

Piaget often highlighted the importance of the early stages in a child's life, pointing out that the crucial period for mental development lasts until the first year of a child's life. This statement is somewhat true, as many neurolinguistic studies confirm, but the period is shifted. "During early childhood, the brain is more plastic, i.e. susceptible to change, and it is therefore much easier to learn new languages and differentiate between sounds or phonemic differences between languages, which adults find difficult to learn or can never learn" (Ivanović, 2020). It has also been shown that newborns react to certain phonetic changes, which proves that children have the innate ability to recognize and categorize phonemes, as well as recognize the shift in languages (Ivanović, 2020).

On the other hand, Piaget considered children egocentric (having a problem with putting themselves in different perspectives), claiming that it was hard to determine the level of cognitive development without language being present in the child's life (Adžija & Sindik, 2014). Adžija & Sindik (2014) go on to explain how Piaget thinks of language as a means of thinking about life, that mere thought drives language development (Mcleod, 2024). According to him, a child acquires a language when they start producing the language. Therefore, during the first 18 months of a child's life, if the sensorimotor intelligence was developing as it was supposed to, the acquisition of a language would appear faster. However, the phases might differ if one talks about multilingual children, especially if their home language differs from their school language. "Cultural idioms and metaphors can shape a child's understanding of concepts and their ability to use symbolic representation, especially in the pre-operational stage" (Mcleod, 2024). Nevertheless, more recent research proves that this was indeed wrong, as the phase itself happens earlier, and it is not possible to compare a child's language (or at least a version of a language) with an adult's language.

On the contrary, Vygotsky often disagrees with Piaget, even if they both belonged to the same group regarding language learning. First of all, he disagrees regarding egocentrism, highlighting the importance of the impact of society on language acquisition (Kovačević, 1996). Unlike Piaget, Vygotsky defines internal thoughts as an individual type of language, but, contrary to the usual role of language in communication, internal thoughts are not directed



towards other people. Followed by this, for Vygotsky, language has the opposite role – language drives cognitive development. And, as for the stages of cognitive development, Vygotsky states that cognitive development is dependent on social context, meaning, there are no stages involved (Mcleod, 2021).

What both Piaget and Vygotsky have in common is the fact that they both view children as subjects who actively construct their knowledge, that they are not just seen as subjects who passively absorb knowledge without being a part of it. Moreover, they both agree that cognitive development involves qualitative changes in thinking (ibid.).

## **7 Language portrait and language biography**

Different types of linguistic research require different instruments used for measuring various data that are considered valid for a certain study. One of the instruments that can be classified as relatively new is the language portrait. There is a specific quote made by Coffey (2015), as stated in Kusters & Meulder (2019) that brilliantly describes the idea behind using this as an instrument in research: “The human body can be viewed as a container and/or channel for languages.”

Language portrait as such has been used during the last 25 years or so, and one can describe it as a graphic visualization of the linguistic repertoire by using the outline of a body silhouette which is represented, schematically - with no gender-specific details, no clothing, no details on the face (e.g. eyes, nose, lips), which opens up the possibility of completing the portrait (Busch, 2018). A language portrait is a powerful tool for initiating the process of one’s language reflection, used for promoting sensitivity while dealing with multilingualism and for gaining an insight into one’s everyday linguistic practices, attitudes and emotions related to those same languages. Busch describes language portrait as “a hypothetical structure, which evolves by experiencing language in interaction on a cognitive and on an emotional level and is inscribed into corporal memory.” (Busch, 2017 in Kusters & Meulder, 2019).

Using body silhouettes as a research tool has been present in other disciplines way before it was introduced in linguistics. For example, in disciplines connected with health, trauma, social inequality, political advocacy, migration, community development and, education, mostly as a means of stimulating processes of reflection. The main idea of using body-mapping was to highlight different perspectives based on participants’ experiences, and to emphasize self-empowerment (Busch, 2018). The first time that a body silhouette was used

as a research method in linguistics was back in 2001 by Krumm and Jenkins, to explore language awareness in multilingual children, as Kusters & Meulder (2019) state. As Busch (2018) explains, Krumm & Jenkins proved that languages and language-learning are connected with emotions, belonging and biographical experience. The author herself (Busch, 2018) and (Busch, 2012), following their example, used language portraits in her work. She frequently used language portraits in different multilingual schools, but she also introduced this instrument in e.g. psychotherapy, teacher training, and with students and participants of foreign language classes (Kusters & Meulder, 2019). Further on, it was also introduced in the European Language Portfolio.

The task and the idea behind using language portraits in this study was to quite simply allocate a colour to a certain language, as well as place the same language on some part of the body. As this process is multi-layered, it is thought that the language portrait is seen as a multimodal research tool, as it combines drawing and colouring with narrative explanations by the participants themselves. If one or the other part was missing, the data would be incomplete and, therefore, the researcher would not be able to analyse the data and draw up conclusions. As explained by Mitchell (1987, in Busch, 2018) explains how image and explanations function reciprocally, where one mode is not a translation for the other. “In the language portraits the image functions as a means of opening a conversation and as a point of reference within the conversation, and thus furthers the elicitation of (biographical) narratives” (Busch, 2018). So, when one combines the image, the caption, and the interpretation directly from the participant, meaning is created.

However, when trying to connect the logic of collected data from the language portraits to the participants themselves, one thing is missing – language biography. By introducing language biography, the researcher has an insight on their participants, their history, and essential information that shape up the multilingual participant. Without knowing key facts about the participants, one cannot know what the participant is capable of and what is their backstory.

## **8 Aim and research questions**

The aim of this research is to determine and analyse how bilingual/multilingual speakers from the western coast of Istria re-create their language identities by using language portraits. There are four research questions that this research tries to answer. How bilingual/multilingual speakers perceive their language identity. Secondly, we tried to determine if there is a difference

in self-conception of language identity between adults and children. Moreover, it was our goal to research if bilingual/multilingual speakers perceive vertical and horizontal languages (dialects). And the final research question was to detect if bilingual/multilingual speakers perceive music as an independent language.

## **9 Methodology**

### *9.1. Participants*

The participants of this study were five 4<sup>th</sup> grade students from a school in the western coast of the region of Istria, three of whom are boys, and two girls, all at the age of ten. Also, the other five participants are adults, three of whom identify as female, and two as male, coming from the same region as the students. The adults are between 24 and 55 years old. I will refer to the participants as: S1, S2, S3, S4, and S5 to refer to the students, and A1, A2, A3, A4, and A5 to refer to adults. All the participants, students and adults, are bilingual and even multilingual speakers.

S1 and S3 simultaneously learned Italian and Croatian at home, since one of the parents speaks Italian, and the other speaks Croatian. The type of bilingualism present within these is simultaneous bilingualism. Both students use both Italian and Croatian in communication with their friends and family. S2, as well as S5 are Croatian-Italian bilinguals, as they first learned Croatian and then Italian, and they mostly use Croatian in communication. There is only one student who learned Italian before learning Croatian, and that is S4. S4 also uses Italian more frequently than Croatian, as their father is Italian, and they mostly speak only Italian at home. The case of S4 is reversed from the others, as they identify themselves as an Italian-Croatian bilingual. All five students are also familiar with and occasionally use English, and all the students, except S1, also started learning German at school. When it comes to everyday activities, all the students listen to music, watch TV either in Italian, English or, rarely, Croatian, but mostly while watching TV with e.g. subtitles. Only S3 occasionally attends additional, private lessons of English.

When it comes to adult participants, the situation is a bit different. All participants, except for A5, first learned Italian then Croatian. So, A1, A2, A3 and A4 are Italian-Croatian bilinguals, as A5 is the only one who is Croatian-Italian bilingual. A1 considers themselves an Italian-Croatian bilingual, although they technically learned Italian and Croatian at the same

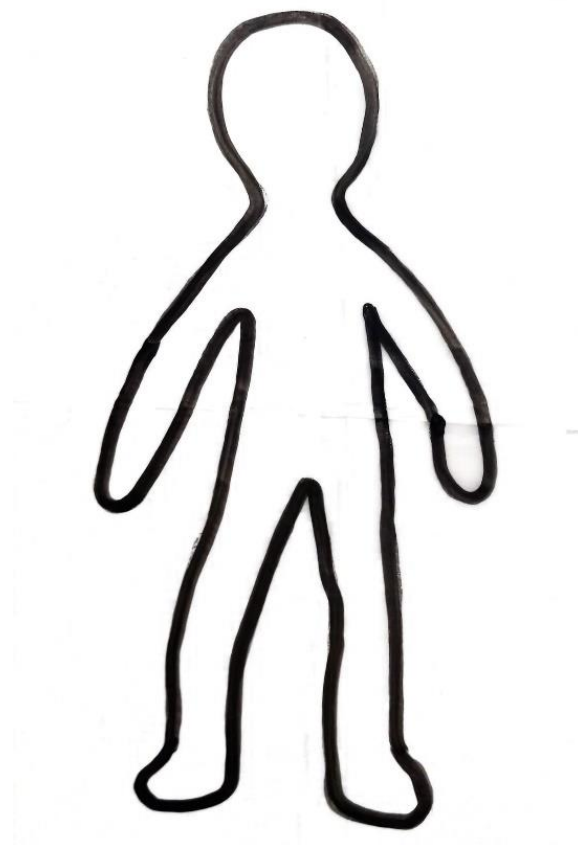
time while growing up. A1 equally uses Italian and Croatian in everyday communication, as A2, A3, and A4 use Italian more frequently in everyday communication with their friends and family, whereas A5 is the only adult participant who mostly uses Croatian in everyday communication. A1 listens to music mostly in Italian and English, reads books and newspapers in Croatian, watches TV both in Italian and Croatian, depending on the activity or the mood. A2, A3 and A4 mostly read and listen to music in Italian, when they watch movies, they tend to put Italian subtitles as well, whereas A5 mostly reads, listens to music and watches TV in English, sometimes in Croatian and Spanish.

## *9.2. Instruments and procedure*

Prior to starting the research, the consent of the school principal was obtained. Since S1, S2, S3, S4, and S5 are students who are minors, the parents signed proxy consent to allow their children to participate in the study. The consent consisted of two different parts – a description of the study along with the consent form, and language biography. Language biography was introduced in order to obtain data about the participants. The questions encompassed information such as age, place of birth, and numerous factors that contribute to participant's relationship with languages that shape their multilingual identity. This data was needed to get a more detailed insight into student's everyday activities and relationship with languages that they are in contact with. The adults were also given a consent form, but the language biography was collected orally during the interview.

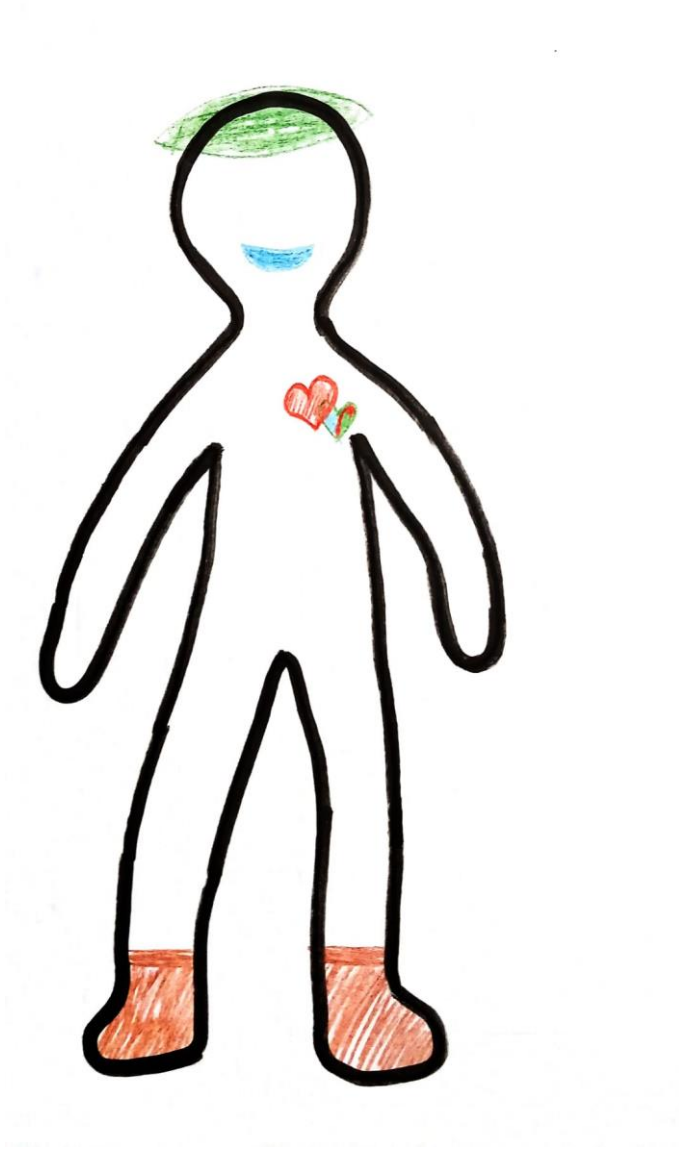
After filling in the needed data for language biography, the completion of the language portrait took place. Each interview was done individually, one by one, in the same circumstances – the participants were alone with the researcher and were given same instructions, had the same amount of time and same coloured pencils available. The instructions were the following, given in the Croatian language: “As you already know, and if you do not, I will tell you now, I am studying to become a teacher one day. Becoming a teacher requires completing lots of exams, and to be able to officially become a teacher I have to write a very long essay accompanied with a research that I am working on. I decided that you were a great candidate for my research. Can you please tell me, which language do you use, and/or know how to speak? In front of you, there is a body silhouette. Try to imagine that this is you. What I would like you to do is to mark these languages that you just mentioned on a certain body part, try to imagine where do you feel this language in your body when you speak it. In addition

to that, I would like you to choose a colour for each language, you have coloured pencils here and feel free to choose any of them. You do not have to worry about the answers you are about to give me as they will stay between the two of us, so, not even your parents, teacher or friends will know what you told me. Also, keep in mind that there are no right or wrong answers, whatever you feel like it is the truth for you is the answer you are supposed to give me.” After the participants took their time to think about the body parts and colours for marking their languages, the researcher would ask for an explanation on the body placement and the colour. After that, the researcher asked the participants if they use a different “type” of language at home to communicate with their family or friends and if they consider it a language that they know how to speak as well. The entire process repeats after marking the dialect. The final question of the interview is connected to perceiving music as an individual language. If the answer was positive, the process of marking music on the body and assigning it a colour would be repeated.



Picture 1: A template used as a language portrait

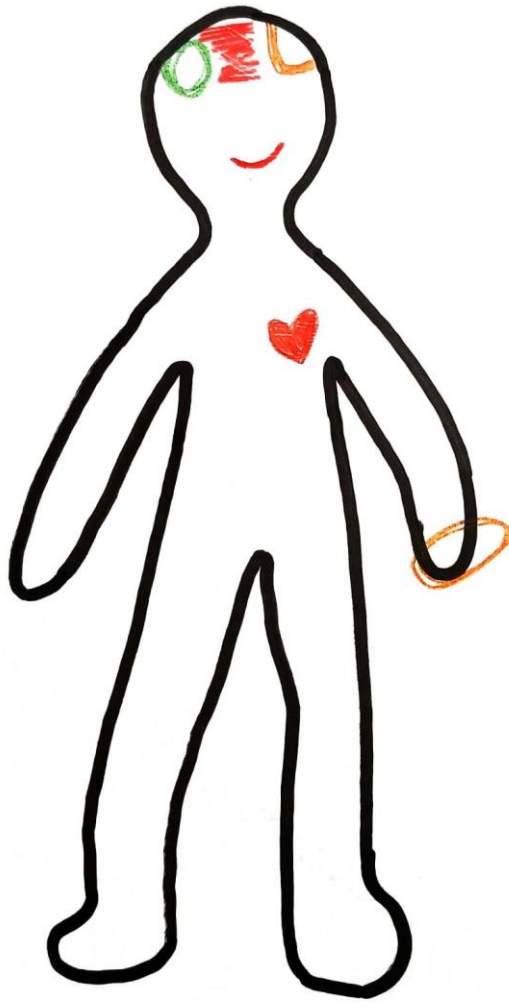
10 Results and discussion



Picture 2: Language portrait A1



Picture 3: Language portrait A2

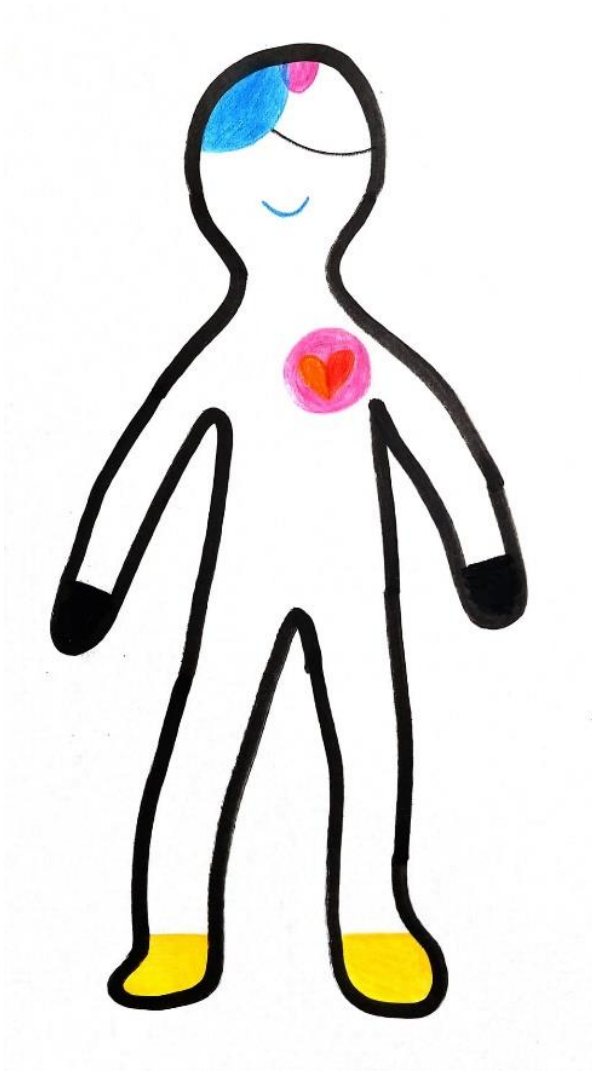


Picture 4: Language portrait A3

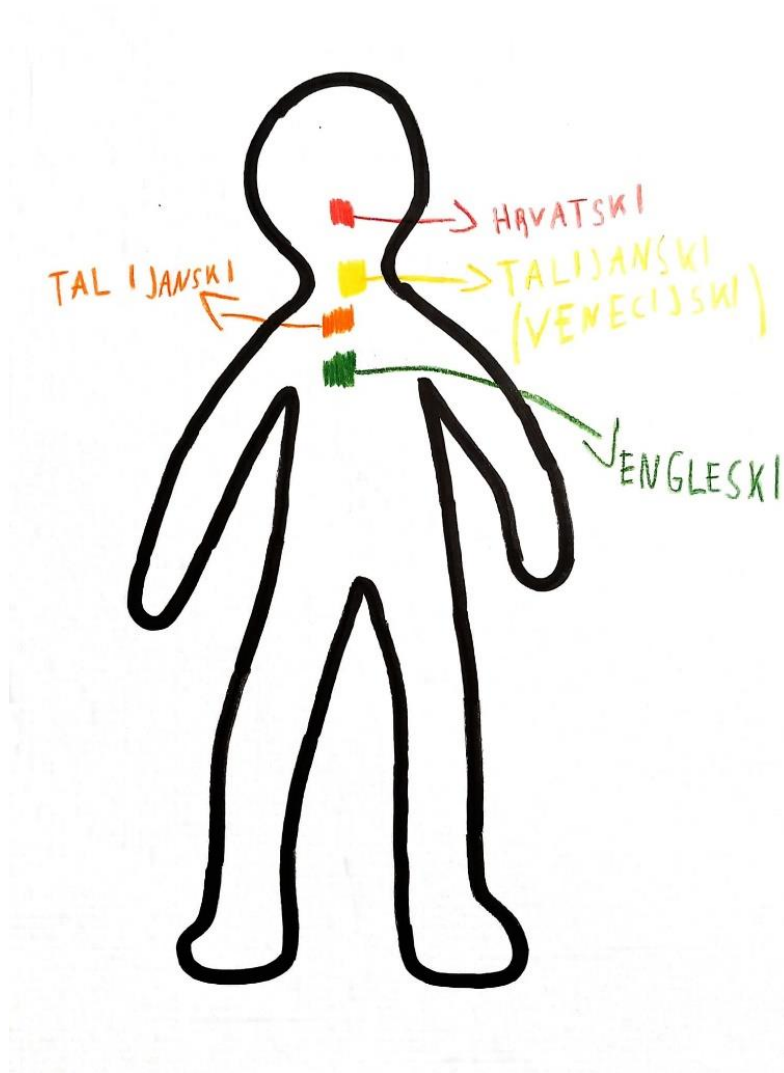




Picture 5: Language portrait A4



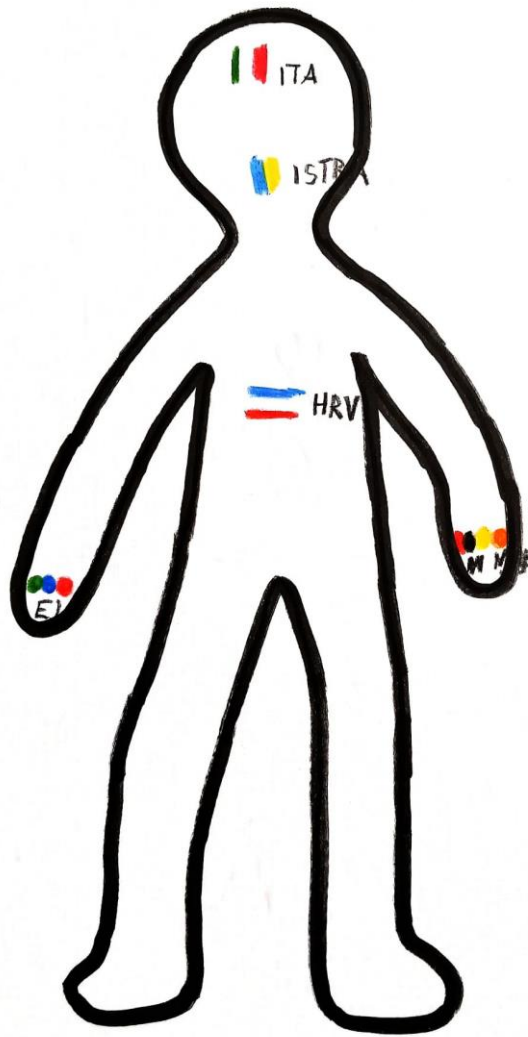
Picture 6: Language portrait A5



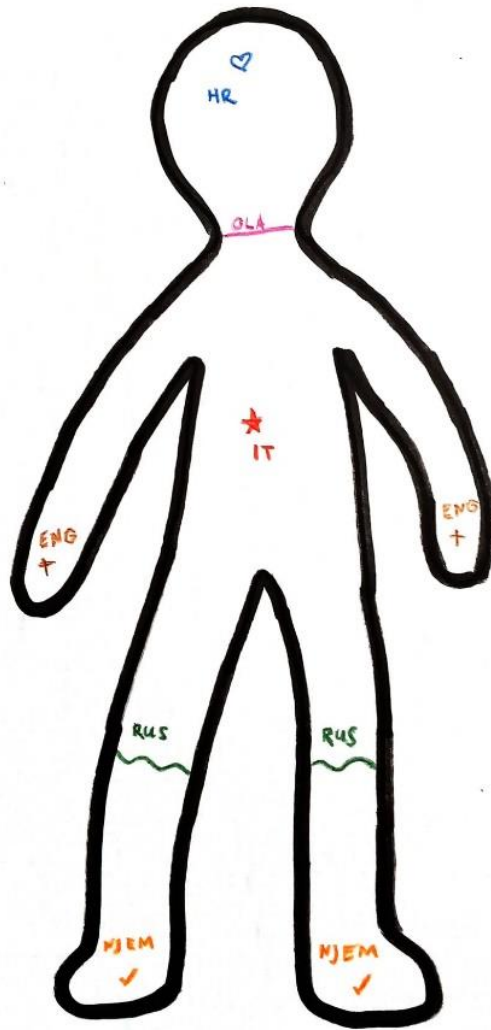
Picture 7: Language portrait S1



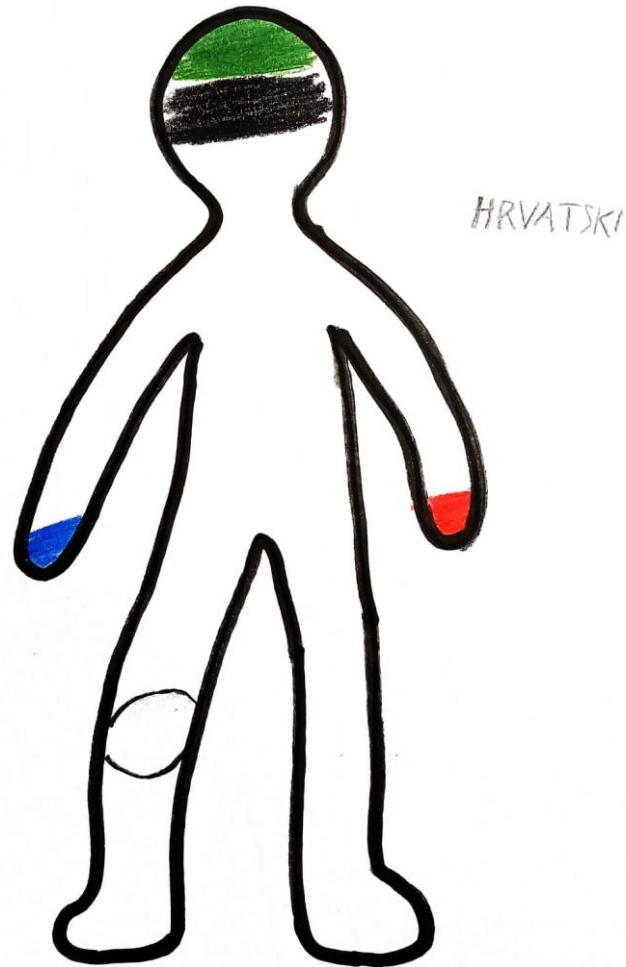
Picture 8: Language portrait S2



Picture 9: Language portrait S3



Picture 10: Language portrait S4



Picture 11: Language portrait S5

The language portraits done for this study are presented in pictures 2 to 11. The first five pictures represent language portraits done by adult participants (Pictures 2, 3, 4, 5, and 6) and the last five pictures represent language portraits done by student participants (Pictures 7, 8, 9, 10, and 11).

### *10.1. How do bilingual/multilingual speakers perceive their language identity?*

Various factors contribute to forming one's identity, and, as previously mentioned, one of those factors is language. As stated in Cohen (2008), "It is through language that an individual negotiates a sense of self within and across different contexts at different points of time. In other words, languages are utilized to legitimize, challenge, and negotiate particular identities". The connection between language and identity is complex, and it has been researched for the past few decades in linguistics. Generally speaking, two aspects in such research are being observed – linguistic resources (language choice, accent, lexical choice and morpho-syntax), and semiotic resources (body movements, gaze, clothing and space) (Block, 2010). However, language portrait as an instrument is relatively new, and, as Lujic (2019) states, it highlights the possibility to understand the way a language is associated with body, emotions, language imagery and social context. As such, it is mostly used in case studies, such as in ones done by Lujic (2019), Kusters & Meulder (2019), Busch (2018), Busch (2012) or Hamman-Ortiz (2021).

Looking at picture 2, which is a language portrait made by A1, one could say that the main traits of this participant's identity are located around the heart. A1 placed his mother tongue there – Croatian, in the shape of a bigger heart, because they feel a strong love and connection towards this language, as it is used daily to communicate with their family members and friends. The colour red is associated with love because red is a colour of love. Another strong emotion towards two other languages is placed right next to Croatian, a combination of Italian – which is marked with blue, as a symbol of calmness and the colour of sea, reminding them of hanging out with friends by the sea; and the Istrian Veneto dialect, which is overlapping with both Italian and Croatian – therefore the mix of colours red and blue, with a touch of green, which represents the green nature in the region of Istria. Italian is also partially placed on the lips with a happy smile as A1 also sees Italian as a fluent language that simply rolls down their tongue, they often sing in Italian with friends at different parties, and sometimes it is easier for them to express themselves in Italian. All three (Croatian, Italian, and Istrian Veneto) hold a special place in the participant's heart. There are two other languages present on A1's language portrait – English and Slovenian. English is placed in the brain, as they have to think a lot harder when they use English for communication, in contrast to Italian or Croatian which come more naturally. English is marked with green as they are still learning the language, a reference to a Croatian saying "to be green", which can roughly be explained as being new, inexperienced at



something, as their English still requires a lot of work and learning. Finally, Slovenian is marked on the feet as A1 considers Slovenian people/friends as happy hikers or skiers who love to spend a lot of time in the beautiful nature, and mountains, that surround the Republic of Slovenia. Consequently, they used the colour brown to highlight their connection with nature.

Picture 3 depicts the language portrait done by A2. A2 predominantly highlighted their language identity on the upper part of the body silhouette. Even if A2 first learned Italian, and then Croatian, they still consider Croatian as their mother tongue, and as such, they marked it all over the chest, to symbolize the pride they feel in their chest to be Croatian. They decided to mark Croatian with yellow, to mark the tingling feeling of pride with a bright colour. Moreover, A2 marked Italian in their left hand – as they are left-handed, they always greet their Italian friends with a handshake. The colour of choice for Italian was green, as A2 associates Italy with a lot of green nature. The other hand, the right hand, was used to mark German. The reason behind it is that A2 often has to use German in his business, and, therefore, feels like his knowledge of German is his “right hand”, the biggest helper in setting up business with their clients. A2 decided to mark German with purple, to emphasize the seriousness of knowing language to help them run their business successfully. The final language marked on this language portrait is the Istrian Veneto dialect. The reason behind placing this dialect inside of the brain is to highlight the amount of time spent thinking in the dialect and using it in communication at home with the family. A2 dedicated their favourite colour to mark the importance of the Istrian Veneto dialect in their life – blue.

Moving on to picture number 4, which depicts the language portrait done by A3. A3 also decided to use the position of heart to highlight the language, or better said, languages that mean the most to them. In the beginning, the red heart was only meant to represent Italian – showing love towards it by placing it in the heart and by using the colour red, which is thought to be a colour of love, but, by the end, A3 decided to put Italian and the Istrian Veneto dialect on the same place, marked with the same colour. A3 agrees that there are differences between the two, but they still decided to put the same colour as they also have lots of similarities. The only addition is placing the Istrian Veneto dialect on the bigger part of the brain and on the lips, to emphasize the fact that they use it more in everyday communication and that they think more frequently in the Istrian Veneto dialect as opposed to the standard Italian. Another language marked on the language portrait is Croatian, which is on the hand to point out the fact that they write a lot in Croatian at work, on the computer or on paper, and in the brain, as they have to think a lot while using it. The colour dedicated to Croatian is orange, simply because it is “less

red” than Italian and Istrian Veneto, as they use it a bit less than the two mentioned languages. The final language marked on this language portrait is English, which is marked in a smaller part of the brain – does not use it a lot, has to think about it when they use it since they are not using it as often as they would like to. English is marked with green, to emphasize the importance of knowing and using English in today’s world. A3 thinks that everyone should be using the language much more and it should be more active, and the colour green was just to emphasize the desired active usage of English.

The next language portrait belongs to A4, as shown in picture number 5. Since A4 identifies as an Italian-Croatian bilingual, they dedicated the importance of the Italian language by placing it in their heart. A4 feels a strong and unique connection and love towards Italian, as they use it more frequently than Croatian, for instance. The colour used to mark Italian is red, as they see red as a symbol of love. Furthermore, another heart is drawn around the Italian heart, and that bigger heart represents the Istrian Veneto dialect. A4 realizes that this “version” of Italian is different from the standard variant of Italian, and they use Istrian Veneto more frequently in communication with their family and friends. The Istrian Veneto is also marked with red, but a much stronger shade of red since the love towards this dialect is a bit stronger than the love towards Italian. Next up is Croatian, which is placed in the brain, as A4 must think a lot before communicating in Croatian, how to make a sentence or how to use it properly. The colour used to depict Croatian is blue as we must use this language a lot since it is the official language of the Republic of Croatia and they feel that blue is a colour that is also often used everywhere. Finally, the last marked language is English, positioned in the brain right above Croatian, because they have to think even harder to communicate in English. As they rarely use English in everyday life, they decided to mark it with orange - a random colour since they rarely use English and it does not represent a language that is important to them.

The last adult participant is A5 and their language portrait can be seen in picture number 6. A5 also unknowingly followed the trend of marking their mother tongue in the heart, as all the participants so far have done the same thing. One part of the heart belongs to Croatian, A5’s mother tongue, to resemble a strong love towards it. Once again, red is used as a symbol of love. The other part of the heart belongs to a dialect, as A5 describes, a unique way of communication they have within their family. They would not classify it as the Istrian Veneto dialect, but more as an organic idiom they speak in their home. Since this idiolect is connected to family and strong connections within the family, it is marked with orange, which is, according to A5, the closest colour to red, to emphasize the importance of this language as well. Since A5

is a Croatian-Italian bilingual, Italian is placed on the right side of the brain, as that part of the brain is used in logical thinking, rather than creative thinking, and they have to think a bit more while communicating in Italian. The colour used to mark Italian is white, as A5 and their family used to go quite often to Italy during winter break skiing and Italian reminds them of the snow. Another language occupying the brain is English, marked on the left side of the brain and on the lips as well, to emphasize the creative thought process of verbalizing emotions and creative thinking. A5 used blue to mark English, as they consider blue a colour of calmness. The language marked on the hands belongs to German, as A5 uses German mostly at work to write down data and to communicate with guests. The colour used to mark German is black, as A5 considers German to be extremely strict and particular in its language forms. The last language marked on this language portrait is Spanish, positioned on the legs, as A5 is a dancer and likes to dance to Spanish music or Spanish dances in general. The colour dedicated to Spanish is yellow, to mark the almost constant sunny weather in Spain.

Moving on to language portraits done by the students, the first one is marked as picture number 7, belonging to S1. S1 is the only student, and, in fact, the only participant who decided to mark the languages they speak according to the chronological order and the level of knowledge they have in each language. They started by marking Croatian as the first learned and most used language. Croatian, as their mother tongue, is marked with red, as red represents love and the student loves to communicate in his mother tongue, even if they emphasized the fact that they love communicating in Istrian Veneto and Italian as well, but Croatian is still number one as they mostly use it. Croatian is immediately followed by Italian-Veneto (officially called Istrian Veneto, as mentioned in Buršić Giudici 2013), which is spoken in the city of Novigrad, and the student uses this language while communicating with family. This dialect is marked with yellow because in their hometown it is often sunny, and they identified that with yellow. Next up is Italian, which is marked with orange, as the student had an orange classbook for Italian lessons. The final marked language is English which is marked with green, as the student had a green classbook for English.

The next participant is S2, whose language portrait is shown in picture 8. S2 started out by marking their mother tongue – Croatian. They marked it in the heart, as it is the language of the country they live in, wanting to point out the love they feel towards their country and communication in their mother tongue. Consequently, S2 marked Croatian with red, as they associate this colour with love. Even if S2 belongs to a bilingual family, they decided to mark Italian in the legs as they feel most insecure with it, as if they feel pressured to know more since

their family is bilingual, so they placed the language in the lowest position of the body, because they keep on “falling” over their knowledge in Italian. S2 also used orange to mark Italian, to refer to the colour of their classbook used during Italian lessons. The next language that the participant marked was English, and they placed it in the brain, as they have to think a lot while using English, processing the use of the language correctly. The colour dedicated to English is blue, as it is the colour that dominates the UK flag. Lastly, S5 decided to place German in their hands, as students write a lot during German lessons, and they marked it with black, as the heaviness of the colour black reminds them of the difficulty of the language.

The following language portrait belongs to S3, as indicated under picture number 9. S3 started filling out their language portrait by marking the language that they consider as their mother tongue – Croatian. They placed their mother tongue all over their heart, as they love the Croatian language and communicating in it. S3 is the first participant who decided to assign colours to the languages according to the flag colours, which is exactly how they marked Croatian – using white, blue, and red. Further on, S3 placed their second language, Italian, inside of their brain, as they have to think a lot while using Italian to create grammatically correct sentences. Followed by the example of Croatian, S3 also decided to mark Italian by using the colours of the Italian flag – green, white, and red. The Istrian Veneto dialect is also a part of this language portrait, as S3 uses it frequently. The Istrian Veneto dialect is placed on the lips, as S3 uses it in communication mostly with her mother. The colours that they have chosen are light blue and yellow, representing the sea and the sun in the region of Istria. As S3 thinks that they write a lot during English and German lessons, they decided to dedicate each hand for those languages. In this case, English is marked with red, blue, and green, as those are the colours of the three classbooks they have had during the first three grades in primary school, and German is marked with black, red, orange, and yellow, to represent the German flag, but since S3 was not sure if there was yellow or orange in the German flag, they decided to put both just in case.

Moving on to the language portrait done by S4, which is marked under picture number 10. S4 considers themselves as Italian-Croatian bilingual, as the first language that they have learned is Italian. So, they started filling out their language portrait by marking Italian, which is marked in the stomach because they like to eat a lot of pizza and pizza is an Italian product. Followed by that thought, Italian is marked with red to match the colour of tomato sauce on pizzas. As Croatian is their second language and they feel like they know Italian way better than Croatian, the placement for Croatian is in the brain, as they must think a lot when speaking

in Croatian as they only speak Italian at home. S4 decided to mark Croatian with a blue heart because they love the Croatian language and they use it to communicate with her friends and teachers in the school, loves it because it is the language of the Republic of Croatia. The reason why they chose a blue colour was to connect it with the colour of the sea. As S3 thinks that they write a lot during English lessons at school, they decided to place English in their hands, using the colour brown as they do not really like English and they think they struggle with it at school so they used a colour they do not really like, which is brown. Next up is German, which is placed on the feet as they just started learning it at school and they do not use it much - feels insecure while using it, that is why it is placed at the lowest point of the body – the feet. The colour for marking German is orange, as S4 claims that Germans mostly have ginger hair. The final language that S4 mentioned was Russian, even if they know just a couple of phrases in Russian. The placement on the knees has no reason behind it, and colour used to mark it is green because their father has some Russian friends and they sometimes visit them and they have a lot of green furniture in their home.

The final participant of the study is S5, whose language portrait is shown under picture number 11. The mother tongue is the first one which is being marked on this language portrait and it is marked inside of the hand, in the brain. Since Croatian has a lot of rules – grammar, spelling, etc. they have to think a lot while communicating if they want to communicate in the right way by following all the mentioned rules. The colour assigned for Croatian is black, to emphasize the strictness and numerous rules Croatian has. Italian is also marked in the brain, right above Croatian, because they feel like they need to make even more effort to communicate in the right way in Italian. Italian is marked with green, as when they think of Italy, they immediately think about the green forests in Italy. The next language on the language portrait is English, and S5 marked it on both hands, as they think that they write a lot during English lessons at school. S5 decided to mark English by using the colours that appear on the UK flag – white, blue, and red. The final marked language is German, which is placed in the legs, to emphasize the fact that they just started learning it and that they know German the least, so it is placed on the lower part of the body. The assigned colour to German is white, as they have no specific opinion of the language yet, it is still blank.

Just by looking at the detailed analysis of these language portraits, one can conclude that the present identities are layered and defined by various languages. As Hamman-Ortiz (2021) states in her article, the differences in narratives behind language portraits are the ones that allow the researcher to be immersed in the diversity of linguistic and cultural experiences

of the participants. Almost all the participants (except for S1, S4, and S5) liked to identify themselves by their mother tongue, very often placing it near their hearts because of all the love that they feel towards their language and country. The participants who stated that Italian was their mother tongue are the ones who wanted to highlight their desire to maintain the language, the culture and ways of life, as their families brought these many years ago. According to Cohen (2008), a similar situation is present in America, when immigrants move out of their countries and are expected to blend into the mainstream culture. Nevertheless, they often choose to maintain their culture and language, as they feel proud to be known as different individuals whose history and tradition matters. Similar answers were given in the aforementioned articles as well. In a research carried out by Hamman-Ortiz (2021), one of the participants marked Huichol (a local indigenous language she uses to speak with her mother) onto her body core to highlight the connection to her mother, or, in the research made by Kusters & Meulder (2019), a participant marked KSL (Korean Sign Language) on her heart to emphasize the importance of the language that she has used since birth.

Other than that, when participants considered a language hard, when it requires proper thinking before talking, they liked to place it in the brain to emphasize the process behind communication – S5 and S4 for Croatian, S3 for Italian, S2 for English, A1 for English, A3 for Croatian and English, A4 for Croatian and English, and A5 for Italian. As Busch (2018) mentions, body placements are often used to observe different kinds of structuring that in the end are seen as metaphors. When it comes to delivering certain performances while using languages, participants put the languages on certain body parts that are needed to fulfil those actions, e.g. A1 marking Slovenian in the feet to show hiking or skiing, A2 marking Italian in the hand to demonstrate a handshake, A3 marking Croatian in the hand due to writing on the computer at work, A5 marking Spanish in the feet to recreate dancing, students marking languages that require a lot of writing during class on the hands because of the writing. Similar demonstration of using hands while communicating in a sign language was present in the study done by Kusters & Meulder (2019), where eight out of eleven participants put sign languages in their hands. In addition to that, some also connected hands to writing to emphasize the action of writing, as did the participants of this study as well. The same situation was present in Lujčić's (2019) research, as the participants liked to demonstrate the function that each language implies for them.

Moreover, one can conclude that the present type of bilingualism in western Istria is incorporated, as some participants use Italian daily, even in official situations (e.g. at work). To

sum it all up, very often are the placements of the languages connected to either emotions or activities that remind the participants of a certain language. In addition to that, the choice of colours is often connected with emotions, flag colours, landscape characteristics of a certain country, colours of a classbook, or the strictness of a language. Followed by that, one can easily conclude that the participants employed a connection between culture, environment, and the use of colours.

### *10.2. Is there a difference in self-conception of language identity between adults and children?*

There are a few different aspects of determining potential differences between self-conception of language identity between adults and children – colour choice, the body placement of languages, identification of one's mother tongue (first learned language), as well as perceiving horizontal and vertical multilingualism, and perceiving music as an independent language, but the last two factors will be discussed in the answers to the two final research questions.

As briefly mentioned in the previous research question, both adults and children marked the languages that they found hard, or those that require a lot of thinking, inside of their brains, to emphasize the effort and thought process in producing the language (A1 for English, A3 for Croatian and English, A4 for Croatian and English, A5 for Italian, S2 for English, S3 for Italian, S4 for Croatian, and S5 for Croatian). Another thing that both adults and children (except S1 and A4) had in common was placing a language in a certain body part to demonstrate the movement made with or the function of that language (S2 in the hands for writing a lot during German lessons, S3 in the hands for writing a lot during English and German lessons, S4 in the hands for writing a lot during English lessons, and S5 in the hands for writing a lot during English lessons; A1 in the feet for Slovenian - for hiking or skiing, A2 in the hand for Italian - a handshake, and the other hand for German – concluding business deals, A3 in the hand for Croatian - writing on the computer at work, A5 in the feet for Spanish – dancing, and in the hands for German – using it at work). As mentioned before, similar studies (Lujić, 2019), (Busch, 2012), (Busch, 2018), Hamman-Ortiz (2021), Kusters & Meulder (2019), reported similar results in their participants' answers, as they often placed certain languages in hands to demonstrate writing, signing, or similar activities.

One of the main differences in the self-conception of language identity between adults and children has to do with the choice of colours. Adults were keener on dedicating a colour to

a certain language based on the emotion that they connect with it (e.g. A1 using green for English to emphasize the level of knowledge, A2 dedicating their favourite colour for Istrian Veneto to emphasize the importance of the dialect or using yellow for Croatian to highlight the feeling of pride, A3 using green for English to highlight the desire of speaking in the language, A4 picking a random colour for English to demonstrate the non-priority, A5 deciding on blue for English as a sign of calmness), whereas the children rather thought of country flag colours (S2 for English, S3 for Croatian, Italian and German, and S5 for English) or colours of their classbooks (S1 for Italian and English, S2 for Italian and S3 for English). Only two students opted for a similar solution (S4 using brown as their least favourite colour to demonstrate the fact that they do not really like speaking in English; S5 using white for marking German to demonstrate having no emotions for that language).

Also, students were the ones who used different colours for different languages to highlight certain landscapes or weather traits more frequently than adults (S1 used yellow to demonstrate the sunny weather in their hometown, S3 used yellow and blue to talk about the two most prominent features of their hometown – the sea and the sun, S4 used blue to demonstrate the colour of the sea, and S5 using green to highlight the beautiful green nature). Similar results were visible in previously done studies, for instance, in a study made by Lujčić (2019). The participants of her study were also children who often used colours for demonstrating common cultural characteristics of a language, or to highlight their vision of a certain language. Furthermore, Kasap (2021) in his article states the following: “The colors of the flags and the colours used by the participants generally overlap (Kress and van Leeuwen 2002), on the other hand, it can be said that their geographical features are effective on colour choices”. Busch (2018) also mentions that colours in language portraits are often associated with their common connotations, for instance, using red as a colour of love, using darker colours to highlight the negative connotations. However, Busch (2018) also states: “It should be noted that there are no generally valid laws to account for the meaning of a particular colour”.

When it comes to placing language on certain body parts, some differences can be seen as well. For instance, some of the adults (A2 for Istrian Veneto, A3 for Istrian Veneto, and A5 for English) decided to place the mentioned languages in their brains to emphasize the internal thoughts that occur to them in those languages, which was never the case for students. In addition to that, all the adults placed their respective mother tongues in their hearts, whereas only two of the students decided on that option (S2 and S3). Connecting to mother tongues,



four out of five adults first learned Italian, and, therefore consider it as their mother tongue, whereas on the contrary, four out of five students perceive Croatian as their mother tongue.

However, students displayed another interesting view when it comes to determining their level of knowledge in certain languages. S1 placed the languages in a chronological order, and that was also the case with only one participant in a study made by Kusters & Meulder (2019), who placed the chronological order of learned languages from his feet and upwards. S2 put Italian in the legs as they keep on “tripping over” their knowledge of Italian, S4 placed German in the feet as well, to demonstrate the fact that they just started learning it and they do not have much language knowledge in it, and S5 placed German in their knees as they just started learning it. Nevertheless, that case is not unusual. According to Kasap (2021), important languages are often marked in the head or around the chest (in the heart). In addition to that, Lujčić (2019) mentions that her participants also dedicated certain body parts to highlight the everyday functions done with those languages, or to demonstrate their level of knowledge.

Even if this study has a small number of participants, differences in the self-conception of language identities between adults and children are visible, mostly in different reasons for colour choices and the placement on the body silhouette. It appears as if the decisions behind dedicating certain colours or choosing body placements could be connected to the level of reasoning and thought process usual for each cognitive developmental stage. As previously mentioned, the student participants of this study belong to, the third developmental stage (the concrete operational stage), and the adult participants belong to the fourth, last developmental stage (the formal operational stage). The students still did not entirely reach the last level of reasoning and that might explain why sometimes their decisions seem simple. Another visible difference is the chronological order of learning languages – most of the adults first learned Italian, whereas most of the children first learned Croatian. It seems like the Italian influence, which was prominent throughout the history, is slowly disappearing, as newer generations are rather newcomers who were never in any contact with the Italian influence. Surely, the differences would be even more evident and prominent if there were more participants.

### *10.3. Do bilingual/multilingual speakers perceive vertical and horizontal languages (dialects)?*

As mentioned in the theoretical part of this study, the region of Istria is a horizontally and vertically bilingual area, full of different dialects combined with various languages that

influenced its history. The language most spoken, alongside Croatian as the official language in the Republic of Croatia, is Italian, and the official dialect in the western coast of Istria, which is thus of specific interest to this study, is called Istrian Veneto.

The answer to this research question is also in a way a part of the answer from the previous one, as the differences between adults and children are present again. All adult participants fully perceive vertical and horizontal languages, except for A4 who agrees that the Istrian Veneto dialect is different than standard Italian, but they do not think it is an individual language. A1 described the Istrian Veneto dialect as an additional branch of Italian, explaining how learning Italian outside of schools is an integral part of the Istrian bilingual community, as that “type” of Italian is the mentioned dialect, it is not as learning a language at school, it is more a way of life. A2 states that they use the Istrian Italian dialect, similar to Istrian Veneto which they think is a different, special language, describing it as a combination of Italian and Istrian. A3 also perceives the Istrian Veneto dialect as a special language, even if their language portrait does not depict the difference between Istrian Veneto and Italian (both marked with red). They use the dialect much more than the standard Italian language and it holds a special place in the participant’s heart. A4 claims that Istrian Veneto is different from the standard Italian, but they would not classify it as a language (even if it is marked on the language portrait). A5 also considers Istrian Veneto as an independent language, but the dialect marked on their language portrait is not necessarily Istrian Veneto, it is more a mix of languages that they speak at home (Istrian/Čakavian and Croatian).

On the other hand, only two of the students perceive vertical multilingualism, and those are S1 and S3. S1 goes on to explain how the dialect differs from standard Italian language: “In standard Italian you would say Io sono” (meaning I am; emphasis on the pronunciation of the sound ‘s’ in sono, which would phonetically be transcribed as /s/), “whereas in Italian-Veneto you would say Io sono” (meaning the same, but the pronunciation of the sound ‘s’ in sono is different, transcribed as /f/). S3 stated that they use Istrian (as in the Čakavian dialect mixed with Istrian Veneto) to communicate mostly with their mother. To avoid any confusion, even if S4 clarified that their mother tongue is Italian, which might lead to the conclusion that they would also perceive vertical multilingualism, which is not the case. They do not perceive it because at home they only speak in standard Italian as their father is an *‘Italiano vero’* (= a real Italian) and he only understands proper Italian.

Given answers confirm that most of the participants do perceive vertical and horizontal multilingualism, and they do think that the Istrian Veneto idiolect, which is present in the western coast of Istria, is an independent language, but they would not necessarily mark it on their language portraits unless they use it at home. Even if vertical and horizontal multilingualism was not one of the aims of Hamman-Ortiz's paper (2021), it can be said that one of her participants also demonstrated perceiving vertical and horizontal multilingualism, by mentioning Huichol, a local indigenous language she uses to speak with her mother. Among other things, the participants of this thesis do recognize the difference between the Istrian Veneto idiolect and the standard Italian language.

#### *10.4. Do bilingual (multilingual) speakers perceive music as an independent language?*

The final research question was to determine whether participants of this study consider music as an independent language which, as such, could be included in their language portraits and identities.

This time, the condition of giving a yes or no answer was based on the fact if the participants were involved in music in any way (e.g. singing in a choir or playing an instrument). Consequently, the participants who went to the music school, or the ones who are still a part of one, perceived music as an independent language (A5, S2, and S4) and marked it on their language portraits. A5 marked music around their heart, as well as in a small part of their brain. A5 explains how music has been a crucial gear in fighting everyday problems and emotions, therefore they marked it on their heart to emphasize their love towards music, the way that music fuels their heart and emotions. The highlighted part in the brain symbolizes the way A5 visualizes and verbalizes their emotions provoked by the music. Needless to say that A5 was also a student of music school. S1 wanted to mark music on the lungs – the student goes to music school and is learning how to play the piano, associates music with lungs because each time that they have to play a song they hold their breath because they are excited to play, but also scared to make a mistake. They used yellow to mark it, to connect music with a light, happy colour. S4 on the other hand placed music on the throat, on the vocal cords, as they are a part of a choir. They used pink because it is their favourite colour, and they like to sing.

Participants such as A2, S1, S3, and S5 simply did not think that music is an independent language, whereas participants A1, A3, and A4 consider music as a language used for expressing one's emotions, but, as they are not directly related to music in any way, they felt that music should not be a part of their language identity.

The term music itself might be a broad term including various aspects of this art form, but, nevertheless, participants reacted positively to the last question, leading the researcher to conclude that perceiving music as an independent language is highly dependent on the role that music has in one's life – just listening to music, or music being a part of one's being.

## **11 Conclusion**

To sum it all up, language portraits done by the participants have given a detailed insight into how they depict their language identities according to the languages that they use. Truly, language portraits are, as mentioned in Kusters & Meulder (2019), an interesting research tool which enables a thick description of multilingual identities because of the variety of elements that capture the entire language portrait. It can be said that multilingualism plays a big part in creating the participants' identities. It was indeed shown that, as mentioned in the theoretical part, language portraits are multimodal, as it combines drawing and colouring with narrative explanations by the participants themselves. If there were no explanations given by the participants, the image and the identity would be confusing and unclear, left out for an individual interpretation. However, one must keep in mind that judging one's identity cannot be based only on the interpretation of the language repertoire, as Busch (2012) mentions. The language ideologies and metalinguistic interpretations of speakers also give a good insight into one's identity. Nevertheless, all the language identities interpreted in this study have shown that a great number of people in the western coast of the region of Istria are at least bilingual, if not even multilingual. This conclusion itself debunks what Stolac (1993) mentioned in her article – that Croatians are usually regarded as unilinguals, which cannot be said for this part of Croatia. Moreover, by being influenced by such a great number of languages, their identities are layered, and each language kind of provokes and sparks a different emotion connected with the language itself. The analysis showed that the participants often linked parts of their language identities with emotions or activities that remind the participants of a certain language, as mentioned in previously made studies, e.g. done by Hamman-Ortiz (2021) – using English in

class and thinking in English; in Kusters & Meulder (2019) – putting a language in the right hand to symbolize writing in that language. In addition to that, participants linked the difficulty of learning and producing each language with certain body parts, as seen in a similar research done by Lujčić (2019) or, mentioned in Busch (2018), in a workshop made at a bilingual school in Carinthia, where one participant placed the languages that he learned at school on the shoulders, because they were a “burden”. Both adults and children in the study justified the choice of colours by linking them with emotions, flag colours, landscape characteristics of a certain country, colours of a classbook, or the strictness of a language. These results were also already seen in research by Lujčić (2019), Busch (2018), Hamman-Ortiz (2021) – using colors to express the emotions linked with a language, or to demonstrate certain language or landscape characteristics. As Kasap (2021) mentions in his article, the choice of colours is often connected with participant’s emotions, thoughts and understanding of culture and nature surrounding them.

However, the analysis also showed that there are differences in self-conception of language identity between adults and students chosen for this study. The differences were often linked with finding a deeper meaning connected with the colour or placement on the body choices. As seen before, adults tended to explain the choices of colours based on the emotion that they connect with it, whereas students simplified their choices by choosing country flag colours, colours of the classbook, or the most prominent landscape features of the countries. However, three students did display something different by choosing colours they did not like to address their attitudes towards some languages, whereas something similar happened in a research done by Lujčić (2019), where the participants also demonstrated connecting the choice of colours with their attitudes and emotions towards a language. Perhaps those students were on the verge of entering the fourth stage of cognitive development – the concrete operations stage, according to the cognitive development theory proposed by Jean Piaget. This once again proves that, even if Piaget had clever ideas that turned out to be close to the truth about how humans develop cognition, the timeline of going from one stage to the other might be a bit blurred, and it may be possible that those students were inching towards earlier development of creative and critical thinking. However, adults, by placing their mother tongues in their hearts and with students rarely deciding on doing so, showed the differences proposed by Piaget in terms of critical thinking.

The perception of vertical multilingualism also showed a great difference between adults and children, as all of the adults did perceive vertical multilingualism, whereas only two of the students thought the same. This could once again highlight the decline of Italian influence as the time progresses. When it comes to perceiving music as an independent language, the differences were not related to age, but to involvement with music in their everyday lives.

However, there is one possible conclusion that was not expected at the beginning of the thesis, but it was becoming clearer as the thesis progressed. Since the participants basically take up three different generations (A1, A2, A3, and A4 are all around 50 years old, and A5 is 24 years old, whereas all the students are 9 years old) it was hard not to notice how learning Italian has changed throughout those three generations. All the adults, except A5 first learned Italian, whereas A5 first learned Croatian, and the student who first learned Italian (S4) and the student who simultaneously learned Croatian and Italian (S1) are students whose parents, or parent, are or is, real Italians. Maybe, the third generation of Italians, in this case student participants, speak less fluently than their parents because of the reduced contact with native Italians, just like the participants (Italians in Flanders) in a study done by Marzo (2005). Are the new and upcoming generations upholders of a different Italian-Croatian or Croatian-Italian bilingualism in the western coast of Istria? Does it look like the Italian influence is no longer so strong? According to the data collected in this study, it might appear so.

## **12 Suggestions for further research**

Using language portraits as a research tool brought numerous productive data that needed detailed analysis and description. Even if analysing each language portrait could seem exhausting and full of information, it really does bring out the necessary data to be able to make truthful conclusions. Since this research was done with a small number of participants, it would be easier to make certain generalizations and conclusions if there was a greater number of participants involved. Perhaps by doing so, a clearer picture of bilingualism in the western coast of Istria could be made.

## APPENDIXES

Poštovani roditelji,

Moje ime je Ana Luk i studentica sam 4.godine Integriranog prediplomskog i diplomskog učiteljskog studija sa stranim jezikom – smjer engleski jezik na Učiteljskom fakultetu Sveučilišta u Zagrebu. Za potrebe mojeg diplomskog rada provodim istraživanje, čiji je naslov "Hrvatsko-talijanska dvojezičnost: jezični portret", a cilj istraživanja jest utvrditi razlike u samopoimanju jezičnog identiteta kod učenika 4.razreda i odraslih osoba koji su hrvatsko-talijanski dvojezični govornici. Mentorica mojeg diplomskog rada je izv.prof.dr.sc. Kristina Cergol.

Molila bih Vas da Vašem djetetu dopustite da sudjeluje u navedenom istraživanju. Za potrebe istoga, provela bih individualni razgovor sa svakim učenikom u zasebnoj prostoriji, pri čemu bi odgovarali na moja pitanja te ispunjavali svoj jezični portret. Svaki razgovor sa pojedinim učenikom bi se snimao diktafonom, a trajao bi oko 30 minuta. Dolasci bi se odvijali kroz mjesec rujan, kako bi se minimalno poremetio godišnji plan i program razreda. Rezultati istraživanja bili bi navedeni u diplomskom radu i eventualnom znanstvenom radu diseminiranom u akademskim krugovima. Pri diseminaciji rezultata podatci bi bili anonimizirani te se ime škole kao i ime Vašeg djeteta neće nigdje spominjati. Podatci bi bili pohranjeni u računalu sa zaporkom koje koristim samo ja te će biti dostupni samo meni i mentorici. Ne očekuje se da će itko od učenika iskusiti ikakvu neugodu tijekom istraživanja, ali ako bi se tako nešto dogodilo, Vaše dijete može u bilo kojem trenutku odustati bez ikakvog objašnjenja i posljedica. Vaš pristanak moguće je u svakom trenutku povući.

Unaprijed zahvaljujem na Vašem vremenu.

S poštovanjem,

Ana Luk

Učiteljski fakultet Sveučilišta u Zagrebu

Mail: [analuknovigrad@gmail.com](mailto:analuknovigrad@gmail.com)

### SUGLASNOST

Suglasan sam da moje dijete

\_\_\_\_\_

(prezime i ime, razred)

sudjeluje u istraživanju

(molim, zaokružite DA ukoliko ste suglasni da dijete sudjeluje  
u istraživanju, a NE ukoliko to ne želite).

DA

NE

Potpis roditelja: \_\_\_\_\_

Datum: \_\_\_\_\_

### Appendix 1. Proxy consent

JEZIČNA BIOGRAFIJA

Dob djeteta: \_\_\_\_\_

Rodno mjesto i prebivalište: \_\_\_\_\_

1. Kojim se sve jezicima koristi Vaše dijete? -

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2. Koji su jezik prvi naučili? - \_\_\_\_\_

3. Koji su jezik drugi naučili? - \_\_\_\_\_

4. Koje jezike još poznaju? - \_\_\_\_\_

5. Na koji način koriste spomenute jezike? -

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6. S kime razgovaraju na tim stranim jezicima? -

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7. Od koga su naučili te jezike? -

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8. U kojoj dobi su naučili te jezike? -

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9. Koliko koriste svoj jezik na tjednoj bazi? -

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10. Koje aktivnosti obavljaju na stranim jezicima (npr. čitanje ili slušanje glazbe na stranom jeziku)? -

---

---

11. Idu li na kakve dodatne aktivnosti na drugom (stranom) jeziku? -

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12. Ako smatrate da je još neka informacija ključna ili zanimljiva za potrebe istraživanja, molim Vas nadopišite ovdje:

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**Appendix 2. Language biography for parents (students)**



Poštovani sudionice,

moje ime je Ana Luk i studentica sam Integriranog prediplomskog i diplomskog učiteljskog studija sa stranim jezikom – smjer engleski jezik na Učiteljskom fakultetu Sveučilišta u Zagrebu. Provodim istraživanje na temu *Hrvatsko-talijanska dvojezičnost: jezični portret*. Cilj istraživanja jest utvrditi razlike u samopoimanju jezičnog identiteta kod učenika 4.razreda i odraslih osoba koji su hrvatsko-talijanski dvojezični govornici. Mentorica mojeg diplomskog rada je izv.prof.dr.sc. Kristina Cergol.

Pristanete li sudjelovati u istraživanju, navest ćete osnovne informacije o sebi radi upotpunjavanja jezične biografije, a zatim ćete tijekom razgovora odgovarati na dodatna pitanja, pri čemu ćete ispunjavati svoj jezični portret. Razgovor će se snimati diktafonom, a očekuje se da će trajati otprilike 30 minuta. Istraživanje će se provesti kroz mjesec rujan 2022. godine. Rezultati istraživanja bit će navedeni u diplomskom radu i eventualnom znanstvenom radu diseminiranom u akademskim krugovima. Pri diseminaciji rezultata podatci će biti anonimizirani te se Vaše ime nigdje neće spominjati. Podatci će biti pohranjeni u računalu sa zaporkom koje koristim samo ja te će biti dostupni samo meni i mentorici. Ne očekuje se da bi istraživanje moglo izazvati ikakvu neugodu tijekom istraživanja, ali ako bi se tako nešto dogodilo, istraživanje će se odmah prekinuti. Također, Vaš eventualni pristanak moguće je u svakom trenutku povući bez ikakvog objašnjenja ili posljedica.

Ako imate kakvih pitanja, molim Vas da me slobodno kontaktirate:

[analuknovigrad@gmail.com](mailto:analuknovigrad@gmail.com), mob. 091 9759646

Unaprijed zahvaljujem na Vašem vremenu.

S poštovanjem,

Ana Luk

#### SUGLASNOST

Suglasan sam sudjelovati u istraživanju  
(molim, zaokružite DA ukoliko ste suglasni sudjelovati  
u istraživanju, a NE ukoliko to ne želite).

DA

NE

Potpis: \_\_\_\_\_

Datum: \_\_\_\_\_

### Appendix 3. Informed consent form for adults

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## **IZJAVA O IZVORNOSTI**

Izjavljujem da je moj diplomski rad izvorni rezultat mojeg rada te da se u izradi istoga nisam koristila drugim izvorima osim onih koji su u njemu navedeni.

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(vlastoručni potpis studenta)