CHILDREN'S LITERATURE AND READING IN AN ERA OF DEVELOPING TECHNOLOGY

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Abstract

This paper explores the children's literature in an era of developing technology. The research relies on several studies of children's literature and reading development since 2005. Four main dilemmas are addressed: the language of literature, the contents of the literature, the production of the books, and the act of reading. Creating good literature for print or for the media is a great responsibility. Our aspiration as authors, parents, educators, and change agents is to present the child with an artistic story that includes rich language, connotations and style, worldly knowledge, art, an aesthetic experience, and an emotional and pleasurable experience.

Introduction

This paper relies on my many years of experience in teaching children's literature to the future educators and teachers, who work with early childhood through to those working with adolescents in high schools. This experience is supplemented by my academic knowledge, my experience concerning the development of literature for children in Israel and other countries in recent decades, including works in Arabic from Israel and from the Arab world, and practical guidance of the publication of children's books in Arabic, both the original source literature and also translated works.

The paper also relies on several research studies in which I participated over the last decade, in the field of children's literature and development of reading. The presentation describes these studies and their themes, in an attempt to trace the more positive and less positive aspects of influence of computerization and technology on the reading of literature among school students. In this presentation, I will relate to four main dilemmas:

- The language of the literature and the Arabic language
- The contents
- The production of the books
- The act of reading.

I would like to ignite sparks in the minds of researchers, authors and educators in an era challenged by 21st century technology and many dilemmas. And so, as I present the dilemmas, I shall also discuss the challenges posed by this rapid technological development.

My presentation will integrate consideration of literature (Da'eem, 2004) with the consideration of technology in general (Mansour, 2000; Mansour, 2001), because materials that were once presented with audiovisual means now use

computerization and sophisticated communications, whose development seems unlimited or infinite.

Many reviews (The Galilee Society, 2004, 2007, 2010) of the use of communication technology have shown that there has been a significant increase in the amount of use and type of means, from traditional means such as radio and television through to smartphones and post-modernist communications and including all that lies between, among different populations, including school students. Each technology is characterized by its own advantages and disadvantages. This phenomenon is on the upsurge and will only continue to rise.

Two examples that I have experienced as a teacher and educator highlight changes in my instruction methods as a result of developing technologies. In 1990, I taught Arabic language and literature in a vocational high school. One of the compositions that I asked my students to write then was "The world in the year 2000." The subjects and ideas that emerged then – when the technology that we spoke about had only reached television, video and the inception of the era of the computer - swept the students forwards to worlds that seemed different and strange. Today, if I had to ask my students to write a composition, I would not approach such a subject.

This also happened when I taught different courses in teaching and education at a college. At the beginning of the 1990s I was developing a course that would relate to the question: who is the 21st century teacher? Or, what is the teacher's role in the technological era? These are questions that I would not raise today, because changes occur from one group to another and from one day to another, which the students know about before I do.

Before I begin to discuss my topic, I think it appropriate to note that the use of the male pronoun throughout this presentation refers here to both sexes.

The presentation will relate to children's literature and its reading in an age of technological development, so before presenting the dilemmas I think it fitting to clarify: why children's literature?

Literature is an art form that stimulates an aesthetic experience. Its medium is the spoken and literary word, both illustrated and written. Children's literature is literature that is appropriate in its substance, contents, language style, and external format to the world perception and intellectual and linguistic abilities of children (Abu-Alsa'd, 1994).

Literature transmits culture and social messages; it constitutes a way of attaining knowledge. Literature is also a tool to broaden vocabulary, to respond to mental needs, and to present a small world before the child. Literature fosters the child's expressive ability, broadens horizons to understand things in a different way, allows recognition of other people's cultures, improves the child's ability to read literature critically, helps to develop imagination, steers the child onto the path to creativity and contributes to personality shaping and the acquisition of values.

First Dilemma: Language –The Medium of Literature

In addition to acting as a tool for communication, expression and thinking, language sustains cultures and values. It is therefore an important element in the shaping of a child's personal, social and national identity.

I would like to adopt the definition proposed by the British poet, philosopher, and critic Samuel Taylor Coleridge (1772-1834) (Coleridge, 1984, p. 7-8) [1], who claimed that literature consists of "the best words in the best order." This definition is rooted in Arab culture in the work of the critic Abd al-Qahir al-Jurjani (1009-1078), a philosopher of Persian origin who lived during the golden period of Arab culture, and was considered the founder of the theory of rhetoric in the Arabic language in his book *The Secrets of Rhetoric*. [2] Al-Jurjani (1991) did not consider the single isolated word in poetic creation. Instead he related to the choice of the word and its positioning within a context. His rhetorical principle is based on the fact that the beauty of a metaphor stems from a proper order of the words. A single word has no meaning in poetical creation without its context. He enlisted syntactic meanings within a context in order to serve the general meaning of the text. The meaning of the word in a context and the meaning of the meaning is what grants the word its position, its uniqueness and specific meaning and even its semantic field within the creative literary work. In addition, it is also this positioning which provides a word with specific meaning embodying various types of messages.

The Arabic language in Israel faces two main challenges:

Diglossia. This is a linguistic phenomenon that characterizes the Arabic language in general, creating a gap between the spoken language, which is the mother tongue, and the literary language, which is the language of reading and writing. This phenomenon widens the gap between the readers' real world perception - which is usually rich and varied, both because of their natural cognitive abilities development and also because of their technology-rich environment, which increases and feeds their imaginative world and virtual world - and their linguistic ability. Diglossia and the gap in linguistic ability restrict the child from flowing fluently in the reading world, while he has to exert effort to use his linguistic knowledge. This means that children's literature in Arabic stands on the edge between pleasure, knowledge and understanding (Da'eem & Younis, 2007).

Bi-lingualism. In addition to diglossia, the Arab child in the State of Israel lives in a bi-lingual reality. Arabic is anyway complex and Hebrew is the State's first language. The double linguistic complexity in which the Arab student lives in Israel, both diglossic and bilingual complexity, increases children's difficulty in absorbing and understanding written literature in a language that is relatively far from their mother tongue.

It is actually at this point that the development of technological communication comes to assist children's literature, even if sometimes this is

at the cost of the reading itself. If at one time the story was the *entry point* for the child to get to know a wider world, today the story simply constitutes one of the available tools to get to know the world, in the broad, developed communications technology era.

Exposure to Technological Communications
 In this evolving technological era, children are more and more exposed to programs such as series, stories, films and cartoons, games, surfing through different Internet sites, etc. This brings them in touch with an expansive domain of world experience and connects them to it (Masalha, 2005).

And if I look for the value-added of the development of technological communications and their influence on the child's language, then the child is exposed to many more languages than in the past and develops the ability to use them – especially those with which he is familiar from his home or school. Thus, the Arab child is exposed to literary Arabic, the Arabic spoken language; irrespective of whether this exposure occurs while travelling in a car and listening to the radio (an old communications technology tool) or by studying the smartphone in his hand, the result is the same. This continual exposure to language reduces the gap between the student's *first language*[3] or *literary language*[4] and the disturbing factor that overshadowed the student's use of language takes on another facet; he is able to use the language or languages better and in a broader manner.

Exposure to technological communications often includes the students' watching different types of series or films, which challenge them – if they receive the correct mediation – to search for the underlying story (even in a digital book or broadcast story) of the film. Additionally, as the child's ability to use the literary language to which he is exposed in the technological communication increases, the child has a growing ability to understand new literary works and reading material of all sorts. This reduces the gap between the student's linguistic ability and the written language that he consumes whether this is in a regular book or on the Internet. So, technological communications' contribution for the development and fostering of the student's language is clear and irrefutable. But, here another challenging question arises for consideration: to what extent is the language presented in the different channels of communication correct and proper? Who ensures the accuracy? Because listening to incorrect language can detrimentally influence the student's language, especially at an early age. It is at this point that the mediator's role is empowered–especially the role of educators–as they can offer suitable programs for children and encourage them to consume them; what we used to call *guided television viewing*.

Communications technology that relies mainly on audio skills as in reading comprehension contributes in part to the development of the child's concentration ability and understanding of the spoken word, on the condition that it is produced at an appropriate level, and the benefit is greater in the case of audio-visual material that accompanies the written material (book, story, digital material). For example, many books are sold with a CD on which the story is recorded. Thus, the student can read what he hears to develop his

language and expand his linguistic knowledge. Often literary works are accompanied by challenging thinking games; in this case, the story becomes a positive factor that stimulates the child's thinking.

One of the things that attract the child today to enjoy technological communications – apart from the accessibility that grows with each new day – is the exposure to a broad world of languages, stories, materials and cultures, while the student is a passive consumer. He is not pressed to invest effort, watching comfortably and enjoyably and this has cathartic benefits and produces maximum pleasure. However, this passive consumer does not enjoy the activation of his imagination as occurs when it is activated in a massive way during reading. Often it is even difficult to develop strategies for first order thinking or creative thinking while watching a story solely on these media, unless the story is constructed in a manner that stimulates thinking and imagination.

There are many sites (Internet, websites, TV channels) for children's literature in technological communications. The student can read varied stories on these channels and connect with the world, so that the child can exploit valuable time at the computer, tablet or smartphone in a positive manner. He can read, learn, gain benefits, communicate and enjoy himself. He can update information, think and choose. This activity is an opportunity that challenges agents of change and mediation to identify these sites and to write on them, to enrich them and even to refer children to use them. In this context, technological communications allow us, the educators and researchers, to know what is new in the field, both in digital books and in international magazines published the world over, that just two decades we could only know through conferences and agents who decided to import them to Israel. All the above lead to the conclusion that technological communications are effective and available on a daily basis. Yet the question remains: Are the different kinds of literary materials that are uploaded on the networks written in a suitable language?

Relevant Research
To answer this question, three researchers, Nadira Younis and Zahi Salama and I, conducted a study for the Arab Cultural Association in 2008-2009 that examined 324 books, at the general level of children's literature in Arabic, and published in Israel from 1948 - 2007. The language was one of the components tested, and this included three categories: correctness of the language, simplicity of the language, and literariness of the language.

- Out of 324 books that were tested, that constituted 90% of the children's books that were published in Arabic in Israel from 1948-2007, it was found that 293 books (90%) were written in an incorrect language.
- The language of 185 books (57 %) was literary and artistic.
- 203 books (62 %) had simple language suitable for the children's age.
- Only 77 stories (23 %) used language that was reasonable, readable, correct, literary and easily understandable.

- It is worth noticing that every book can fall under more than one category. For example, the language of a certain book can be incorrect, not literary and also inappropriate for the age group it is intended to.

Table 1

Description of the Language Used in the Books

Language	Average %	Books
Incorrect language	90 %	293
Artistic and literary language	57 %	185
Simple and suitable language for the children's age	62 %	203
Reasonable, readable, correct, literary and easy understandable language	23 %	77
Total amount of books N=324		324

Thus, although the development of technology allows the publication of more and more books, to use these books in some technological form and gain the expected literary-linguistic benefit from them, the books, or more accurately the material and knowledge in the books must be correct and reliable, as with any other materials transmitted through technological means.

Second Dilemma: What Literature Themes Reflect the Everyday Life for the Arab Student in Israel?

The second dilemma is to what extent do the subjects presented to the students reflect their regular life, at the age of kindergarten or school? To what extent do the subjects contribute to the development of their imagination or the development of identity; to what extent are these subjects relevant today? The Arab-Israeli dispute has for many years influenced children's literature in Arabic in Israel, because political detachment from Arab countries has led to serious cultural and literary separation between Arabic literature in Israel and literature in other Arab countries. Thus, Arab authors in Israel have been impeded in getting to know the literature of the Arab world and to develop accordingly, while the publication of literature written in Arabic in Israel to Arab countries has been blocked. This political detachment has also influenced and limited the areas of creativity.

In the 1980s the commercial connection with Arab countries was reopened, enabling contact with the annual international book fairs in Cairo, in which publishers and authors from all over the world participate, including Arab authors and publishers from Israel. Subsequently, in the 1990s, approximately forty years after the establishment of the State of Israel a new Arabic literature for children began to grow in Israel.

Despite this openness, the enlistment of resources, the courage of publishers and the courage of authors to write and publish for children, the subjects remained very limited, and did not attain international literary standards (Da'eem, Salama, & Younis, 2008-2009). The shaping of an identity that is considered a substantive issue in all cultures and literature has not been

awarded a response in children's literature in Arabic, written in Israel, and this is especially notable when the children involved cope on a daily basis with different national, ethnic, gender, social, linguistic, and religious identities and circles of affiliation.

And to return to technological communications: there is no doubt that this dimension has benefitted children's literature. I guess that digital development has engendered the growth of book production and cheapened expenses in a significant manner. The use of computer techniques has in many cases made the expensive costs of illustration much less expensive. The Internet facilitates surfing to different sites, resulting in access by most of the world to all that is published in the Arab world. Access to the Internet also enables children to view stories as films and series from which they can enjoy and learn. Children may also internalize values and behavioral approaches. Yet again, which content does Arab children's literature impart, to feed the materials that reach the consumer through one or another technological means?

Actually, it can be determined that the content of many of the Arabic language books, published in Israel attained a good international level of children's literature. Da'eem, Salami, and Younis (2008-2009), found that out of 324 examined books, 119 stories had scientific content, and 91 stories, related to the environment, while 50 combined scientific subjects with subjects relating to the environment. They also found modern children's literature discussing contemporary world issues such as science and the environment may not comply with proper scientific standards. Thus, the scientific subject is presented in a distorted manner to the young child.

Table 2

Description of the Contents of the Stories

Contents	Average %	Books
Scientific	119	36 %
Related to environment	91	28 %
Combine scientific with environmental subjects	50	15 %
Defected subjects	95	29 %
Total amount of books N=324	324	

In general, the subjects of the stories included imagination, creativity, independence, cooperation, respect for others, friendship, good deeds, sacrifice, belonging, work, religion, environment, racism, traditional heritage, and science. However, the quality of presentation of the subjects was defective in 95 stories, or the story united several subjects and as noted not all the stories were of a good linguistic or literary quality. Technological communications – in my opinion – are not to blame for this matter, rather the financial inducement that underlies the cheapening of costs for publishers.

Certain challenging questions come to mind for consideration at this point: What creative works do the publishers choose to publish and why? Do they choose literary works that have literary characteristics? Do they publish those

that have cosmopolitan characteristics? Do publishers choose works that facilitate individual identify formation? Do they select books that reinforce critical ability and open horizons for creativity? Or are there other reasons that underlie their choice when they decide which creative work to publish or market?

Third Dilemma: The Typographic Aspect

The first two dilemmas prompt me to discuss a third dilemma tightly linked to them: the typographic aspect or the form of the story and the illustrations it contains. In accord with the language and contents, the story may also be represented in a typographic aspect; it has a cover, illustrations, colors, and writing. The illustrations are produced with a combination of professional skills and art. They constitute an inseparable part of the literary composition for the student. The story is in principle considered to be a good story when there is a correlation between the language, the content and the illustration, in addition to the specific quality of each of these elements by themselves.

The illustrations become the story's identity card in the hearts and souls of its young consumers. Illustrations contribute to the student's linguistic education, when they help the student, the beginner reader, to tell the story in his own language, or in the case of the literary genre of *picture books* where the message is largely transmitted through the illustrations and not through the wording. Illustrations contribute to education for the development of the student's aesthetic sense, as the student learns to enjoy their artistic value and to evaluate a fine work of art. Illustrations contribute to the development of the young student's imagination, when a painted world is presented to him, elucidating the imaginative contents in the book, feeding his imagination and opening new horizons to the world.

Technological communications of various types allow the creation and inclusion of illustrations through the use of different effects and techniques in order to produce an illustration of optimal quality. It is now possible to conduct a virtual tour through an international exhibition of artists and illustrators, to study picture books of all the types in the world, to study with the assistance of video-clips and other novel creative forms. This is a broad visual world available to illustrators and publishers to make publication more efficient.

In contrast to the above and despite the intrinsic potential of technological communications for the development of the illustration field, in practice, the use of technological communications by the illustrators and publishers is badly done. Instead of exploiting the technology for the benefit of the creative work, technology is used to cheapen costs. To demonstrate this, I again rely on the review that I conducted with my two colleagues under the auspices of the Arab Cultural Association (Da'eem et al., 2008-2009).

Results indicated that only 91 of the stories in 324 books were classified as having good illustrations – in terms of a high level of artistic quality and in terms of their compatibility with the story's language and content. It was also found that 178 illustrated stories were classified as suitable. The illustrations

in the rest of the stories were seriously deficient. The review found that most of the illustrators copied illustrations from Hebrew books or from world literature because the illustrations are now accessible by technological communications – and very few illustrators performed the task at a worthy artistic and professional standard.

Table 3

Description of the Illustrations in the Stories

Illustrations	Average %	Books
Good illustrations	91	28 %
Suitable illustrated books	178	54 %
Total amount of books N=324	324	

Some of the illustrators are amateurs, and some were originally painters who found easy earnings in the illustration industry. A question for thought is prompted by this state of affairs: Is the illustration with all that it embodies from a linguistic, artistic, and aesthetic point of view, not sufficiently important to be considered in a proper manner? On the other hand, does the problem stem from the publishers, who are not interested in the student's aesthetic and cognitive abilities? Or, do publishers only want to find an inexpensive illustrator?

Here a rhetoric question floats on the surface: If the illustrations are a linguistic, thinking, content-related and artistic tool, how do inappropriate illustrations influence the students' development and their consumption of good literature?

In light of the aforesaid, it seems that good children's literature is reading material for the young generation, meaning that it includes language, thinking, art and creativity and many other things. For this reason, it is significant and important for the growth of a generation of educated youth, which leads us to the fourth and last dilemma in this presentation.

Fourth Dilemma: Reading
What Does the Younger Generation Read?

Reading is a cognitive act that requires the deciphering of written codes and giving meaning for these codes. Furthermore, the act of literary reading is a process in which the readers absorb the message and the meaning of the literary work in a manner that suits their own perception.

Reading habits of young readers are acquired through exercise and imitation (Sobrino, 1994). There is no doubt that the dilemmas that accompany the reading process of the Arab reader are universal dilemmas, since they are the direct result of the post-modernist world. However, there is also no doubt that the unique nature of Arab society in Israel, as an ethnic minority in a multicultural society, with all that this entails, steers the child on the path of reading and influences the product. There is also no doubt that technological development influences the accessibility of books more than in the past, and

that the number of people that can read is also far larger. However, not all books are of a good quality, and not all those able to read do indeed read. The possibilities for reading are infinite and do not end with book reading.

Here I use data from Rikaz – the first statistical online databank about the Arab minority in Israel. Founded by the Galilee Society, Rikasz is funded by the Ford Foundation and the European Union. The study entitled The Palestinians in Israel Socio-Economic Survey is considered the broadest statistical study of the Arab population in Israel and has been conducted four times in 2004 and 2007 (when I was a member of the Galilee Society's steering committee for the survey) and again in 2010 and 2014 (when I presided as Chairman of the Galilee Society).

Table 4 highlights several findings from 2004, 2007, 2010 and 2014 related to reading among young people in the 10-19 years age group.

Table 4

Reading Practices of Arab Youth (Ages 10-19) in Israel, 2004, 2007, 2010 and 2014.

Reading Practice per Year	2004	2007	2010	2014
Total amount of families participating in the survey	3270	3270	1931	1689
Do not read newspapers	41.4%	48%	53%	60.5 %
Do not read magazines	57.5%	63%	74%	80 %
Do not read books	70.6%	74%	82.6%	75.2 %
Read one book during the month of the survey	21.1%	14.3%	8.8%	13.4 %
Read two books during the month of the survey	4.9%	6.5%	2.9%	6.2 %
Read three books during the month of the survey	3.3%	4.7%	5.7%	5.2 %
The general population (all ages) – did not read any books during the month of the survey	74.1%	80.3%	82.6%	83.1 %

It is important to mention that the accessibility of books and newspapers is today far greater than in the past and costs are reasonable, but we have no statistics about reading in the past in this particular population, for comparison.

What can we learn from these data? We can see a clear reduction in book, newspaper and magazine reading among the young people and in book reading among the general population. These data created concern regarding the younger educated generation. The results imply increased responsibility for the Ministry of Education, the educational and cultural institutions and all the agents of change to publish good quality books and to establish a program to encourage reading. Of course, we should not disregard the importance of the family in encouraging reading and visiting book fairs and public libraries.

If we are talking about technology, then the question remains what about the digital book and the digital world. Many of the world's materials and books have been scanned and can be accessed from different types of information banks. They can be downloaded for use, but the student needs guidance to search these banks and find the required material. This is especially so when searching in dictionaries or encyclopedias and source books that are hundreds of years old – something that characterizes source books in Arab culture.

With regard to book reading, digital books in Arabic are not as prevalent, and it has been impossible to obtain Arabic digital books for reading until recently, although some of the literary works have been scanned and uploaded to the Internet. A digital book allows us to read at any time and in any place, like the classic hardcopy book, but the unavailability of such digital books in Arabic means that this is a lost opportunity.

I do not see the entry of the digital world into our lives as the reason for the reduction in reading. Exactly the opposite is true. The digital world can replace one product with another. In other words, it can replace a bound paper book with a digital book, if the reader prefers this and has mastered the technology to satisfy their needs. Less than ten years ago, we thought that reading a newspaper was a great delight, especially in the garden with a cup of tea … and this was not performed online through the Internet. Today, the smartphone and the tablet respond to this need, and we can read the newspapers from our smartphones even in the garden with a cup of coffee and in any other place. I also do not envisage that the digital world will constitute a threat to books, because whoever reads will do so in any case, and here the digital world can actually be beneficial by providing more possibilities for reading.

I notice the low percentage of reading – no matter what medium is used – and it is this that requires intervention and necessitates programs to encourage reading. Additionally, attention is required for the data I presented above concerning the quality of the stories or what is known in technological language as *information* that is supposed to be transmitted through technological communications.

The literature presented to the student no matter through what means, and with which technology, should be primarily good literature that contributes to the student's aesthetic, cognitive and linguistic education and enriches their life experience.

Conclusions

There is no reader without literature and no literature without a reader.

Reception Theory developed by the German literature researcher Wolfgang Iser (1926-2007) provided a conceptualization that contributed to a revolution in the critique of modern literature and the theory of literature, focusing on the reader's reaction and his interaction with the literary work. This theory argues that there a dialog takes place between the writer and the reader, who

constitutes two factors interacting outside the literary work, and the text, assumes a life of its own during the reading process (Iser, 1978).

According to this theory, the implied author writes for the implied reader, who does not exist in reality. He is a reader created at the time of reading the work that the author keeps in mind when writing, without isolating the work from other external factors that influence its creation. Moreover, when a gap is created between the implied author and the implied reader, the role of the interpreter and critic becomes evident. Often an affinity is found between the implied reader that exists in the implied author's imagination and the actual reader who reads the composition. When the reader fills in the gaps created by the author during the creative process, he is able to create the story that he has in his imagination, the story that responds to his needs, dreams, and experience.

And here a further question is posed: Do the theories that feed literary critique influence the appearance of good children's literature? Good relations between different entities such as the publisher and consumers – a school principal, teachers' mentor, mostly influence the publication of children's books. Economic factors also influence the publisher's decisions, which may lead to an act that contradicts the Reception Theory. Books that respond to the needs of a restricted population and their personal and economic preferences have led to one form or another of publication, irrespective of professional considerations and Reception Theory.

It is perversely in this situation, when technological communications facilitate access, that authors are invited to create good quality works without the auspices of publishers. When this occurs, who decides or determines that a particular artistic work is good or not? Who can guarantee that the work will be received by the audience of young readers – in line with Iser's theory – without the intervention of educators, supervisors, or salesmen? The dilemma remains unresolved. Information is freely available, but the responsibility of those who provide or use the information necessitates a thorough and precise examination.

Summary

Finally, despite the covert or declared conflict between literature from books and literature from the developing technology, having access to technology, especially the Internet, exposes children to a rich accessible world.

Despite all the different types of technological means, the era of knowledge explosion and children are flooded by rapid and strange developments, that leave us, the adults, open-mouthed and wondering *what else will we have to learn with the children.* Is it still possible to manage the preservation of reading habits among children and adolescents? Can we help students transform reading into a regular practice, maintaining an intimate relationship between the child and the book? There is no replacement for reading from a book, even if the book is a digital book.

Our optimal aspiration as authors, parents, educators, and agents of change is to present the child with an artistic story that includes rich language, a vocabulary, connotations and style, worldly knowledge, art and an aesthetic experience. Furthermore, we should not relinquish the emotional and pleasurable experience that such a story can bring. However, every story published in substandard quality constitutes a crime against humanity. It harms the student's intellectual and emotional abilities. In conclusion, with regard to technology, the infinite possibilities that it offers are welcome, as long as the literature is of high quality, appropriate and well written.

Notes

1. *Biographia Literaria*, first published in 1817.
2. Manuscript from the 11th century; First published in a book in Egypt in 1902.
3. Spoken language or mother tongue.
4. The language of academic studies and reading.

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