

**INTEGRATED LANGUAGE AND LITERARY APPROACH TO  
LSP TEACHING  
(ON THE EXAMPLES OF THE *MERCHANT OF VENICE* BY  
WILLIAM SHAKESPEARE AND *DEATH OF A SALESMAN* BY  
ARTHUR MILLER)**

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**Abstract** Literature can be a great source of creativity in the process of LSP teaching, motivating both instructors and students to explore and ignite their imagination, while also widening the scope of the instruments and methods of language practice. This paper aims to explore the possibilities of incorporating certain elements of literary analysis into LSP classes, using the example of material from two plays that have the common topics of money, gaining or losing capital, and the moral aspects of wealth. They are *The Merchant of Venice* by William Shakespeare and *Death of a Salesman* by Arthur Miller. As is shown, an integrated approach not only offers learners opportunities to develop their linguistic competence and communicative skills, but also enhances their cultural awareness, which is becoming even more important in contemporary multicultural classrooms. These three major aspects of the integrated approach to LSP teaching – language, speech and cultural – are given special attention in the paper. Both *The Merchant of Venice* and *Death of a Salesman* are abundant in business idiomatic expressions and culture-specific issues. Therefore, by analyzing the semantics of these idiomatic expressions in literary, authentic texts, learners can adopt and explore real language in context. The wide scope of topics developed in the *The Merchant of Venice* and *Death of a Salesman* offers an excellent opportunity for various speech exercises that can be organized in class and presuppose the students' use of the active lexical items from the field of Business English. As is stated in the paper, by reading and discussing literary texts in language classes, students learn to understand other cultures and societies, which is of paramount importance in the multicultural milieu of the modern world.

**Keywords:** Business English, idioms, literature, integrated approach, cultural awareness, language competence.

### Introduction

It is not rare these days that teachers of LSP use literary texts in language class thus acknowledging the effectiveness of integrated – language-literature-related – approach to LSP studies. It allows LSP instructors to pursue various tasks and goals in their work: with the help of authentic texts they diversify language activities in class, expose students to the practical use of language, offer students important and exciting topics for discussion, help them to understand and appreciate other cultures and ideologies, preparing students for the world outside class-rooms and other.

The use of literature in a language class has been justified and substantiated in a great number of articles and monographs published in the recent decades. In our research we rely on observations about the use of literary texts in language class by C. J. Brumfit and R. A. Carter (1999), about the advantages of work with authentic literary texts by A. M. Barnett (1989), reasons for using literary texts in foreign language classes by J. L. Collie and S. Slater (1990), peculiarities of integrated – literature and language – teaching by G. Lazer (1993), models in the use of literature for language studies offered by R. Carter and M. Long (1991). In this paper, theoretical statements about the use of literature in language classes, formulated in these and other studies, are testified with reference to the Business English class. On the material of *The Merchant of Venice* by William Shakespeare and *Death of a Salesman* by Arthur Miller it is demonstrated that a LSP instructor can achieve various goals in their work. Literary texts can be a great instrument in teaching various aspects of language, such as developing linguistic intuition, explaining collocations through synonymic expressions, learning idioms and others. They also help in developing communicative skills with our students. By exposing them to meaningful contexts literature evokes their responses to what they read about. And finally, literary texts enhance students' cultural awareness and encourage their critical thinking about themes, plots, characters as well as socio-political context of the literary text.

In such a way emotive and socio-cultural competences of students are developed in the process of ESP learning. It is known that contemporary ESP classrooms are characterized by the increasing diversity in learner population, which has become one of the unique challenges for language instructors to face in their work (Işık-Taş, Kenny 2). The need to get adapted to the changing classroom environment makes a teacher look for new ways of creating “a common base of interaction and resources for students” (Rocha-Antotin 15).

To achieve the above mentioned tasks in the development of language, speech and cultural competencies, it is suggested that an instructor should use in their work such methods as the reader-response approach and the language-based approach as well as the “close reading” technique.

The two plays that became the object of analysis in this joint research could hardly come together under one title in a comparative literary studies

paper. They are too different in terms of the historical and socio-cultural contexts in which they were created, the national literary traditions to which they belong, or the genre and stylistic peculiarities that the two texts are marked with. However, both *The Merchant of Venice* by William Shakespeare and *Death of a Salesman* by Arthur Miller have the common topic of money and ways of earning it, which LSP learners study in their Business English courses. Both literary texts offer rich and inspiring material that can be used in class to make the study process more dynamic and rewarding for learners as well as for teachers.

### **Integration of language and literature**

One of the most important principles of using a literary text in a language class (or ESP class for our purpose) is acknowledgement of the fact that there is no such thing as literary language. Literature is “just the way in which the language is used” (Brumfit and Carter 6); “literature is not a language variety [...] literary text is almost the only ‘context’ where different varieties of language can be mixed and still admitted” (Brumfit and Carter 8). Accordingly, literary means and devices can be seen in legal language, newspaper headlines, texts about banking and finance and more. It is evident that business communication abounds in figures of speech that used to be considered typically literary. One of the strongest examples in this respect would be metaphorical expressions which are so widely used in business discourse that this topic is represented in many contemporary Business English textbooks. One can also consider phonological patterns; such as assonance, alliteration, and rhyming that were believed to be a distinguishing mark of poetic language but have now become common in advertisements, company mottos, media titles and texts, etc. Thus, exploring how language is used in different contexts – including a literary context, allows students to better understand language resources and learn how to use them for various communication purposes.

### **Practical criticism as a method**

Looking for methods of applying literary analysis in LSP class an instructor can find practical criticism useful enough as it presupposes profound and detailed language work on a literary text (language-based approach and “close reading” technique) as well as emphasizes the importance of a reader’s role in the process of reading and interpreting meaning (reader-response approach). There exists a clear distinction between “practical criticism” and “stylistic analysis” of literary text (Brumfit and Carter 2). Tasks that deal with the stylistic analysis of fiction are set and accomplished in literature classes, while practical criticism is rather an intuitive approach to text that can be undertaken at a language class. It is a method of reading fiction that does not imply systematic reasoning on a text on all levels of its structure.

As a method of reading literature, practical criticism was introduced by the English educator I. A. Richards in his programming work *Practical Criticism: a Study of Literary Judgment* (1929) and became a precursor of “close reading” method popularized by Richards’ former students in the following decades. This method of reading literary texts does not presuppose knowledge of the historical context in which this text was created or acquaintance with its author’s life context. Thus students are encouraged to pronounce their judgments about a text on the basis of their personal understanding and appreciated of it using some basic literary conventions in the process of reading and interpretation. The plurality of possible readings that is characteristic of this method makes it so popular for use in language classes and LSP classes in particular.

As C. J. Brumfit and R. A. Carter observe, practical criticism “attempts to locate intuitive responses to the meanings and effects released by the text in the structure of the language used”. The scholars explain that the basic difference between practical criticism and stylistic analysis is “in the degree of detailed systematic attention given to the analysis of language” (3). In such a way, practical criticism encompasses the language-based approach as it involves more language analysis in the process of reading, with special attention given to unusual collocations and phraseological units. For non-speakers, such linguistic investigation of what a text means and how a meaning is expressed is essential for familiarizing oneself with a literary text, its subject matter, themes and ideas. At the same time, such language activities contribute to learners’ advancement in mastering a foreign language.

The method of practical criticism used in a language class can help students learn to form intuitive responses to texts by developing their reading and interpretative skills. According to S. Choudhary (2), literary texts used at language classes do arouse students’ evocative responses to a text, which enhances their empathy for others and makes them more creative. From our teaching experience we know that students, who learn to produce their own subjective reaction to a text instead of repeating what a teacher said or what is written in critical materials, are more likely to develop well-rounded personalities endowed with high emotional intelligence and be more successful in their future career.

### **Literary texts versus “informational” texts**

Obviously, a literary text used at a language class may allow learners to see some concept in a new or original way, which seems to be useful and advantageous enough in the process of ESP teaching. When reading an “informational” text that deals with some object or phenomenon we expect it to give us a clear and direct description of the specific features of the object under consideration. The reality represented in such texts is static and unquestionable; meaning is expressed in neat, simple and conventional formulas.

Unlike “informational” texts, literary texts depict reality as fluid and dynamic, inspiring exploration of some questionable issues that an author deals with in his work. As McRae states it, “literary texts are representational rather than referential” (quoted after: Choudhary 2). Referential texts are mainly informational while literary texts involve the working of imagination. Bringing strong images to learners’ minds they evoke bright emotions and invite students to respond to the material, themes and topics under discussion.

That is why, after reading *The Merchant of Venice*, students are not expected to give a canonical definition of *usury* containing all the characteristic features of this concept, but they will have a very bright and memorable impression of what usury is, of its nature and intrinsic qualities.

Due to the powerfully-portrayed character of Shylock, a money lender who signed an agreement with his borrower, merchant Antonio, that in case the loan is not repaid on time Antonio will owe him a pound of his own flesh, a reader comes to see the figure of a usurer in quite a specific way. Many students will react emotionally to the play’s subject matter, which may allow a language instructor to organize a constructive discussion on why there is so much hatred towards Shylock, why his story results in devastation at the end; or to discuss the moral aspects of Shylock’s demand, students’ attitude to the loaner or his opponents in the play, etc. Exploration of such issues in class will make the discussion of *usury* more stimulating for all participants of the study process.

### **Inferring meanings in *The Merchant of Venice***

One of the essential features of a literary text that can be used in the process of LSP learning is that it “can encourage in students an ability to infer meanings by interacting with the text” (Brumfit and Carter 14). Such training in deciphering meanings of words, collocations and phraseological units is believed to be a crucial factor in the development of language learning abilities. And William Shakespeare’s play offers us precious material for language exercises with the task to work out the meaning of some phrase or idiom from the context. In a few cases, the Renaissance author makes use of paraphrase to talk about the same thing or notion, providing various synonymic expressions for this purpose. In *The Merchant of Venice*, when talking about *usury* from the creditor’s point of view, the playwright uses such collocations as: “lend money upon advantage” (1.3.11.76), “take interest” (1.3.11.83), “take usance”, “lend out money gratis and bring down the rate of usance” (1.3.11.44-45), “take no doit of usance for my money” (1.3.11.150) and others; while Antonio’s need to collect the amount of three thousand ducats is talked about in such expressions, as “raise up the gross” (1.3.11.56) or “raise a present sum” (1.1.11.186) and others.

In such a way, working through the play’s text, students can see the clues that will help them work out the meaning of a given collocation. Though taken

from the late sixteenth century text, the majority of the key terms dealing with the money operations or court procedures depicted in the play are still relevant in present-day legal and business communication. Words and expressions from the play such as *bond*, *be bound*, *lend out money gratis*, *bring down the rate of usance*, *exact the penalty*, *squander ventures*, *proceed to judgment* and many others can be found in contemporary financial and law dictionaries.

Some collocations used in the play can be useful for developing language intuition, while associations they create in a learner's mind help to retain the meaning of a term. For instance, there is a clear association between the notions "credit" and "trust" in the following passage in which Antonio is meditating on his chances to get a loan in Venice:

Try what my credit can in Venice do;  
 [...]Where money is, and I no question make  
 To have it of my trust, or for my sake (I.1.II.187...-192)

Or when Shylock talks about the risks threatening the merchant's ventures and mentions Antonio's argosies sent to the Indies, Mexico, England and the "peril of waters, wind, and rocks" (I.3.II.25), "...land / rats and water rats, water thieves and land / thieves – I mean pirates..." (I.3.II.22-24), there is the phrase "Yet his means are in supposition" (I.3.II.17). The context may help students to work out its meaning and conclude that "supposition" means a venture the money is put into.

### **Interpreting idioms and proverbs from *Death of a Salesman***

As we intend to indicate in this paper, literary texts demonstrate a writer's mastery of language and can be used for linguistic and stylistic analysis in LSP class. Arthur Miller's play *Death of a Salesman* is noteworthy for its use of time and depiction of the decline of the American dream through the lens of a family patriarch Willy Loman. Willy and many other Americans in the mid-20<sup>th</sup> C share the same belief in the American dream and what it endorses: hard work, self-reliance, success, economic prosperity, competition, reputation and recognition by the family members and society as well. Thus, a working man, a salesman in this particular case, in America is set between two polarizing discourses: either of success or failure. At the end of his career, Willy Loman is a defeated old man, a washout, a man who can atone for his sins and business failings only by committing a suicide. If he dies, his family will get insurance and a new lease on life.

Accordingly, the narrative is expressed through the language connoting accomplishment or debacle. Willy falling from grace and begging his boss for money is depicted through vivid and distinctive language patterns. As Matthew C. Roudané points out "the regressive monetary requests parallel his downward spiral" (67). In that manner, when analyzing the play, students should pay close

attention to recognizing the language equivalents for the main character's tormented inner self. Another of Roudané's observations that Miller's language is "wrested from the American idiolect of clichés" (75) prompts us to examine the abundance of idioms used in the play.

The text of the play is rich with Business English idioms and proverbs. Some of them will be analyzed in the following paragraphs: "When the deposit bottle is broken, you don't get your nickel back" (Miller 30), "Didn't I work like a coolie to meet every premium on the nose?" (Miller 100), "weren't brought up to grub for money" (Miller 13), "the man who makes an appearance in the business world, the man who creates personal interest, is the man who gets ahead" (Miller 21).

Just as the world of business is cruel and aggressive, so is the language. The following idioms illustrate this: "When the deposit bottle is broken, you don't get your nickel back" (Miller 30). Even though the students are familiar with all the words in the phrase, they might not quite understand the meaning of it due to its old-fashioned nature. To motivate students, the instructor should provide the necessary background information. In American culture at the beginning of the 20<sup>th</sup> century, when you bought a drink, you had to pay 5 cents extra for the bottle. When you returned the bottle to the store, they would pay you five cents back. With this contextual knowledge, students should now understand that the phrase means that when one invests in business or plans that do not pan out, one should not expect a reward.

Another phrase referring to the world of American business is interesting for its usage of slang and might also necessitate background explanation. When Willy contemplates suicide in order to leave his family twenty thousand dollars in insurance, his brother tells him that his plan might not work out and that company might not pay that amount. Willy, still clinging to the ideal reputation of a salesman that the American dream entails, is unable to understand that and says: "Didn't I work like a coolie to meet every premium on the nose?" (Miller 100). Firstly, the word *coolie* should be defined. Again, the instructor should explain to the students that slang coolie means hired laborer who works for a low wage. In American history, this word is associated with Asian immigrants who came to the USA in the mid-nineteenth century in order to find work, and it became a "derogatory code for 'Asian' (both East and South) in the United States. "The workers were a prime target for criticism by labor leaders, politicians and ordinary citizens, who believed the foreign laborers were depressing wages and unfairly taking jobs" (Gandhi). The second part of the phrase - *on the nose* means an exact amount of time or money. Therefore, the students should conclude that the phrase describes Willy's understanding of the business policy in a way that he invested his hard work and time in the company and deserves the insurance policy of the amount he proposes.

In order to understand target discourse, students should be aware of “the assertive or even violent vocabulary all the characters have” (Roudané 75.) In a dialogue between Willy’s two sons, we learn that they “weren’t brought up to grub for money” (Miller 13). This suggests that they do not share their father’s aspiration to *obtain money at every opportunity*. Nevertheless, his older son Biff who once had a bright future in professional athletics in front of him is now a high school dropout and unreliable young man. In his own words, he’s *a dime a dozen*, meaning very common and of no particular value.

Arthur Miller’s play is as much about the demise of the American dream as it is about what it means to be a salesman and what it takes to succeed in this profession. Along with the imagistic vocabulary, Miller also uses a lot of commonly known proverbs to emphasize this. One of them is “if at first you don’t succeed [...]” It is left unfinished and for source language audience/readers it is not difficult to assume the rest (try, and try again). This might be a good task for students to try to be creative and come up with the ending of a proverb.

Another interesting proverb that serves as a piece of advice about business is coined by Willy, based on his own personal experience and cultural expectations of the time. He tells his son Biff that “the man who makes an appearance in the business world, the man who creates personal interest, is the man who gets ahead” (Miller 21). The historical context and the evolution of salesmanship may help students understand what making an appearance and evoking personal interest in sales exactly mean. Brenda Murphy summarizes the myth of a traveling salesman at the beginning of 20th century: “it was a character that was considered to be the paramount factor in sales success. Aspiring salesmen were urged to develop the qualities of character that would make customers respect and want to buy from them” (Murphy 109). Therefore, students should understand that Willy’s greatest advantage in business was not the product he tried to sell, but his personality and ability to make friends with customers. Selling himself was part of the business deal.

Similarly to *The Merchant of Venice*, the majority of the key terms dealing with business and economy depicted in this play are still relevant in present-day business communication, for example: do the road business, working on a big deal, wind up a deal, to tramp around and take a lot of different jobs, to sell a bill, keep up the good work, etc.

### **Fostering cultural awareness in the LSP classroom**

One of important tasks to pursue in LSP classroom is raising cross-cultural awareness among students. Cultural awareness can help attain language proficiency. One of the ways to learn a language and adopt new vocabulary is through understanding the cultural context in which it is used. B. Tomalin and S. Spempelski explain the term cultural awareness as “sensitivity to the impact

of culturally-induced behavior on language use and communication" (7). One of the main goals of cultural approach is to help learners increase their understanding and perception of the cultural connotations of words and phrases in the target language. Moreover, according to S. Nieto (4), learning emerges from social, cultural and political spaces in which it takes place, and through the interactions and relationships that occur between learners and teachers.

In the view of integrated as well as pedagogical approach it is imperative that instructors rely on students' experiences and knowledge, as B. R. Adhikari argues that "we need to value their linguistic, cultural and literary possessions by giving ample space in and beyond the classroom" (7).

Therefore, in analyzing the play *Death of a Salesman* through a socio-political and cultural lens it could be very interesting for the students to try to find ethnic clues and stereotypes in Miller's play. Whereas Shylock in Shakespeare's play is identified as Jewish, Arthur Miller, the most well-known Jewish playwright, does not overtly say that Lomans are of Jewish descent. In doing so, he poses a question to the readers in what sense are the characters Jewish, and in class students might take up the task of inspecting the play from that point of view. The instructor here should help the students with the background information about Arthur Miller and his early attempt at 17 to write about a Jewish salesman who meets his death in the story called "In Memoriam" Together, the instructor and students then could analyze American society seen as a *melting pot*, the land of opportunity and business ventures and how it shaped the immigrant experience. It should be followed by a discussion of whether the absence of ethnic and religious context proves that the play is rather universal than Jewish-American and if it affects the play's authenticity. An additional and useful resource in the class offered by the instructor could be The New York Times article by Samuel G. Freedman titled "Since the Opening Curtain, a Question: Is Willy Loman Jewish?" After reading the article, students should try to answer the writer's title question and the following set:

Did Miller create Willy devoid of ethnic or religious markings to better serve as an American Everyman broken on the wheel of capitalism? Or did he subtly intend for part of Willy's tragedy to be his estrangement from the Jewish and Judaic heritage that might have provided some ballast as his working life, and with it his very identity, falls to ruin? (Freedman).

Those and similar question could be asked to develop the discussion on the underlying cultural theme of the play and its importance as a historical and social evidence.

The same concept - the Jewish origin of the plays' central character - can be discussed in regard to *The Merchant of Venice*. In the English Renaissance comedy Shylock, the usurer lives in Venice, a city that symbolized luxury and

wealth for Englishmen in Shakespeare's time. A great variety of exotic goods were imported to the European continent via Venice thanks to its undertaking merchants. So, the city authorities were tolerant of representatives of other nations and cultures whose business activity contributed greatly to the prosperity of Venice (Karim-Cooper). However, for Shylock, his Jewish heritage seems to be the main motivation for other characters' hatred towards him. When thinking about Antonio's request to lend him money he observes:

He hates our sacred nation, and he rails  
Even there where merchants most do congregate  
On me, my bargains, and my well-won thrift,  
Which he calls "interest". Cursèd be my tribe  
If I forgive him! (1.3.II.48-52).

Shylock would like to take revenge on Antonio who  
[...]scorned my nation, thwarted  
my bargains, cooled my friends, heated my enemies –  
and what's his reason? I am a Jew. Hath not  
a Jew eyes? Hath not a Jew hands, organs, dimensions  
senses, affections, passions? (3.1.II.55-59).

So, while Shylock complains of Christians being indecent and cruel to him, Antonio and his companions emphasize the greed and cruelty of Jews in pursuing their materialistic interests. Some of these arguments about Jews are expressed in quite a comic way that is in accordance with the genre canons of Shakespeare's play. Such are, for instance, the remarks of Shylock's servant Lancelot making jokes about Shylock's daughter Jessica who is to convert to Christianity after deciding to get married to Lorenzo. When talking to his father who came to visit him in Venice, Lancelot complains that he was often hungry in his master's house, so his master, he says, does not deserve any words of gratitude from his father:

[...]My master's a very Jew.  
Give him a present! Give him a halter. I am  
famished in his service. You may tell every finger I  
have with my ribs[...](2.2.II.104-107).

In such a way, accentuating concepts through literary analysis in class and launching discussions (e.g. about the status of Jews in various periods of the history of Western societies) aims at helping students to understand different cultures and ideologies and leads to their understanding of their own society and culture.

### Conclusion

In the article, language and literature are treated as closely related elements within the integrated approach to teaching and mastering LSP. It is pointed out that there is no such phenomenon as literary language; it is just a language functioning in a literary context. Thus, exploring literary texts familiarizes students with various linguistic forms, communicative functions and meanings. When using literature in the language classroom, an instructor should aim at developing students' skills and competencies not in an isolated but rather in an integrated way.

In the work with literary texts in LSP class the combination of the language-based approach together with the reader-response approach and "close reading" technique prove to be adequate enough since it helps to motivate students, inspire their creativity as well as stimulate their language acquisition by providing meaningful and memorable contexts in the process of LSP learning. Unlike "informational" texts, literary texts are supposed to arouse bright and memorable images in our students' minds, in such a way contributing to more effective discussions in class, which helps develop students' communicative skills and creativity.

Literary texts can enrich the language input in the LSP classroom. Students' language competencies are developed by doing exercises with the tasks to work out meaning of certain terms and collocations from the context or from synonymic expressions used in the same literary text (as it is shown on the examples from *The Merchant of Venice* in this paper) or to interpret and comment upon business idioms and proverbs (as it is demonstrated on the examples from *Death of a Salesman*). In this case language acquisition is combined with cultural enrichment as literary texts under consideration add a lot to the cultural grammar of the learners. Students get acquainted with some peculiarities of business deals in Renaissance Italy or the early 20<sup>th</sup> C America, foster their awareness of such notions as American dream, melting pot, immigration, usury and others; they may be also invited to make their observations about the position of Jews in different societies taken in different historical periods, as it is represented in W. Shakespeare's and A. Miller's plays.

From the perspective of integrated approach instructors are strongly advised to implement literary texts in LSP teaching, because "a well-written literary text is linguistically rich, culturally sensitive, cognitively challenging and effectively engaging" (Adhikari 5).

By encouraging critical thinking about moral and socio-political contexts of literary texts an instructor creates the common base of interaction in the classroom that will be supported by mutual respect and understanding. Work with literary texts in LSP class can help individuals coming from different cultural groups and backgrounds to feel their communality, thus contributing to their successful interaction in the learning space.

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### INTEGRISANI PRISTUP NASTAVI STRANIH JEZIKA STRUKE (NA PRIMJERU ŠEKSPIROVOG DJELA MLETAČKI TRGOVAC I DJELA ARTURA MILERA SMRT PUTUJUĆEG TRGOVCA)

Književnost može biti izvrstan izvor kreativnosti u procesu nastave iz jezika struke, motivišući i nastavnike i učenike da istražuju i rasplamsaju svoju maštu, proširujući opseg instrumenata i metoda jezičke prakse. Ovaj rad ima za cilj da istraži mogućnosti uključivanja pojedinih elemenata književne analize u nastavu jezika struke, na primjeru materijala iz dvije drame koje imaju zajedničke teme novca, stjecanja ili gubljenja kapitala te moralnih aspekata bogatstva. To su "Mletački trgovac" Viljema Šekspira i "Smrt putujućeg trgovca" Artura Milera. Kao što je prikazano, integrisani pristup ne samo da nudi učenicima mogućnosti da poboljšaju svoje jezičke kompetencije i komunikativne vještine, već i da razviju svoju kulturnu svijest, što postaje još važnije u savremenim multikulturalnim učionicama. Posebna pažnja posvećena je glavnim aspektima integrisanog pristupa nastavi LSP-a – jezičkom, govornom i kulturnom aspektu. I "Mletački trgovac" i "Smrt putujućeg trgovca" obiluju poslovnim idiomatskim izrazima i pitanjima specifičnim za kulturu. Stoga, analizom semantike ovih idiomatskih izraza u književnim, autentičnim tekstovima, učenici mogu usvojiti i istražiti stvarni jezik u kontekstu. Široki raspon tema razrađenih u dramama "Mletački trgovac" i "Smrt putujućeg trgovca" pruža izvrsnu priliku za različite govorne vježbe koje se mogu organizovati na času, a podrazumjevaju korištenje aktivnih leksičkih jedinica iz oblasti poslovnog engleskog jezika od strane studenata. Kako što se u radu navodi, čitanjem i razgovorom o književnim tekstovima na časovima jezika studenti uče da razumiju druge kulture i društva, što je od posebne važnosti u multikulturalnom miljeu savremenog svijeta.

**Ključne riječi:** poslovni engleski, idiomi, književnost, integrisani pristup, kulturna svijest, jezička kompetencija.