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SOUTH EAST EUROPEAN UNIVERSITY



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OPENING SPEECHES

Prof. Dr. Lulzim Tafa

AAB Rector

Dear Participants,

On behalf of AAB College, I would like to express my gratitude and welcome you to the opening ceremony of the International Scientific Conference on “Linguistics, Literature and Culture”, organized by the Faculty of English Language, AAB College in partnership with the Faculty of Foreign Languages, University of Tirana; “Aleksander Moisiu” University, Faculty of English Language and Literature, South-Eastern European University; the U.S Embassy to Prishtina; English Language Teachers Association (ELTA); KETNET, etc.

Dear Participants,

Since its establishment, a decade and a half ago, AAB College has turned into an important academic center in Kosovo and abroad. AAB College annually organizes scientific conferences with the aim of tackling issues that lay ahead of us in an integrated Europe. Scientific work is very important in our path towards Europe, where our society and our state aspires to earn membership. Acknowledging the importance of science, AAB College puts a great emphasis on scientific advancement of its interior human resources, thus improving the academic quality.

In order to fulfill the scientific objectives, AAB College has founded the AAB Scientific Institute which consists of 8 research centers:

- Research Centre for Justice, Criminology and Security Studies
- Centre for Development and Economic Prognosis
- Centre for Public Opinion Research
- Centre for Social and Language Research
- Centre for Research in Sports
- Centre for Architecture and Art
- Centre for Cultural Issues
- Centre for Human Rights

The primary objective of these centers is the fulfillment of scientific research and academic prosperity.

Dear Participants,

The topic of today's conference is of significant importance, taking into consideration that the year 2016 marks the 400th anniversary of William Shakespeare's death and his legacy. Shakespeare's works represents one of the main pillars in creating a new identity for Europe. Thus, the conference sessions will focus on his masterpieces in order to pay tribute to his life and works.

Allow me to congratulate you all on today's conference and wish you every success in promoting your scientific advancement in the future.

Thank you for your contribution!

Dr.Sc. Venera Lljunji

Dean of Faculty of English Language
AAB College

Your Excellencies, our distinguished guests, colleagues and students,
Good morning.

AAB College is committed to academic excellence at the highest standards in order to graduate leaders, scholars, teachers who are able to make positive changes in our society. It prides itself on offering a collection of diverse academic programs which provide unique opportunities for young and adult education in Kosovo.

Like other units at our college, the English Language Department, which is an important part of the College, has been in existence for 10 years, and has graduated generations of English teachers, translators and interpreters, even journalists to name but a few of the careers our graduates undertake.

As a Department of a foreign language, we are keen on enriching the field of language and literature studies and enhancing opportunities for cultural dialogue and communication among cultures.

The year 2016 marks the 400th anniversary of Shakespeare's death, the 400th anniversary of Cervantes's death, the 75th anniversary of Virginia Woolf's death, the 25th anniversary of Graham Greene's death, but also the centenary of James Joyce's publication of *A Portrait of the Artist as a Young Man*, Ernest Hemingway's novel *The Sun Also Rises* published in a first edition 90 years ago, and many, many more to be remembered and glorified.

This is the reason we are proud to welcome you all to the International Conference on Language, Literature and Culture on the year of commemorating these great minds, great writers.

Our international conference on "Language, Literature and Culture", will focus not just on the disciplines of Linguistics, Literature, and Culture, but also Translation and Methodology as important parts of the whole picture. In an intellectual setting which is stimulating and challenging, and in which diversity of approach and opinion is highly valued, the Department is determined, to offer to this community of scholars an interesting experience during this day.

So, to all of you, thank you for coming, and I hope you will find this event valuable and enjoyable.

Standardization of legal terminology during the translation process: a necessity for a better law enforcement

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Abstract:

It is evident that the translation of legal documents falls within two disciplines, that of language and linguistics on one hand, and that of a juridical nature on the other. This allows us to speak of this process as a 'multidisciplinary operation'. In this respect, it is generally accepted that the translator of a legal text should have the ability to comprehend the intention and message of the ST as fully as possible and have general knowledge of law. International law needs to be translated accurately in order to fit every country's national political and cultural mentality. In order to reduce the number of international disputes, especially in the field of legal documents, there should be some sort of standard form of legal concepts' equivalents, which is not based on the mechanical choice of the meaning but involves a comprehensive and contextual choice. This study aims to analyze the discrepancies identified during the editing process of the translated version into Albanian of the International Convention on Cluster Munitions and raise the need for standardization of legal concepts in order to minimize the misinterpretation and of the law which, in turn, results in a better law enforcement.

Keywords: *standardization, legal terminology, translator's competence, legal systems, editing*

Introduction

English is the *lingua franca* in most of the international gatherings, be them political, economical, social, artistic, literary etc. Similarly, in this framework, diplomatic and political interaction among nations is rapidly increasing, thus, rising the need for professionalism in translation. Albania is a member of several prestigious international organizations like United Nations Organization (UN), North Atlantic Treaty Organization (NATO), Organization for Security and Cooperation in Europe (OSCE), etc. and it has applied for European Union membership. As a Member State of such

international organizations, Albania has ratified a great number of treaties which in order to be fulfilled successfully need to be translated correctly. One of the UN treaties that Albania has ratified is of the Convention on Cluster Munitions. The Convention on Cluster Munitions, CCM, prohibits all use, stockpiling, production and transfer of Cluster Munitions. Separate articles in the Convention concern assistance to victims, clearance of contaminated areas and destruction of stockpiles. Albania's Membership to CCM came as a result of the Kosovo conflict, during which cluster munitions were used by both the armed forces of Serbia and NATO allied forces, contaminating a considerable area in northeast Albania.

I have decided to analyze this treaty for two reasons: a) it is a typical example of structural, syntactical and terminological complexity; b) I had the chance to work for the project which coordinated and monitored the activities and operations in the framework of the convention's obligations, and as such I was commissioned to edit the translated version of CCM. During the editing process, many discrepancies were observed in terms of terminology which might have led to misinterpretation on the part of the implementers of this treaty.

As far as the methods of analysis are concerned, the statistical method and key-wording has been applied. Statistical method investigates the density and distribution of a styleme or other stylistic indicators of a given text and then compares the data with another text which functions as a norm or etalon. (Ristani, 2010: 50) Its main objectives are finding patterns of repetition, the importance they have in the overall style and tone of the text as well as studying the way they are adapted in the target text.

Differences in the Legal Systems

Problems facing the translator of legal texts, apart from those of a terminological nature, includes the process which takes place not only between two languages but also between two or more legal systems. Therefore, the use of bilingual and multilingual law dictionaries is not sufficient for the process to succeed. The translator must have a good knowledge of both systems and consequently s/he should be skilled in the analytical and empirical methods of comparative law.

This idea is also supported by Carballal, who refers to comparative law as the 'more powerful ally', which we resort to in cases when dictionaries fail to satisfy us. (Carballal 1988: 448) He explains that comparative law

provides a good source of guidelines for a scientific treatment of the text to be translated and this is achieved through it being a method of comparison between legal systems. (Carballal 1988: 448) "Comparative law' is the comparison of different legal systems of the world."

However, understanding the legal concepts does not always prove easy. In many cases it is hard to achieve due to many reasons, among which is the permanent shift of concepts. Lehto explains this process of permanent shift of concepts. She says: As we well know, legal concepts are based on a long historical development, and where that development differs, so do often the concepts. Furthermore, legal concepts are abstract: we cannot take the 'object' in our hands in order to examine it or draw a picture of it; we can only understand it as part of the system of concepts that it belongs to. (Lehto 1988: 432)

In other words, there is no universal language when it comes to law, unlike other technical languages such as physics or mathematics. Weisflog suggests that although formal correspondence is achieved to a certain extent, it does not necessarily mean that the concept equivalent is achieved. Weisflog cites an example: In 'English' law, «theft» is defined in accordance with section 1 of the Theft Act 1968, as «the dishonest appropriation of the property belonging to someone else with the intention of keeping it permanently». In German law, on the other hand, «Diebstahl» is defined, in accordance with paragraph 242 of the (West) German Criminal Code (STGB) as follows: A person is guilty of theft if he takes away movable property belonging to another with the intention of appropriating it unlawfully. (Weisflog 1987: 210-211)

However, cases of differences in concepts appear less in translating universal legal material such as treaties. There is usually less difficulty on the conceptual and terminological levels because these are usually governed by international institutions (e.g. the UN), and therefore there is less difference on the systemic level, and more chance of standardizing them. International treaties are hybrids and therefore they are not restricted by a particular legal system. It is safe to assume that treaties are restricted by an international code rather than a legal system. Thus, in the act of translation the translator is not restricted by a particular legal system but by the norms established by the international code.

The Translator's Legal Competence

Assuming that the translator is competent on the language level, a new issue arises, the translator's competence on the legal level. Weisflog

suggests that the process of translation involves first the translator's comprehension of the author's message. Then the second stage involves transferring this message by way of restructuring. (Weisflog 1987: 190-191) He suggests that the comprehension stage entails analysis and interpretation of the text. He states, "Each analysis involves to a certain degree an *interpretation* of the original, i.e. the authors' message- his train of thoughts crystallized into words- since the latter (and sometimes also the former!) are rarely absolutely clear-cut, unambiguous". (Weisflog 1987: 190)

However, the translator is not allowed complete liberty in producing her/his own legal interpretation unless s/he has adequate legal training of the two legal realities which enables her/him to judge the required meaning of the legal text. Therefore, Weisflog suggests that translators have similar role to that of the jurist who has to interpret the words or intentions of the legislator in one way or another. (Weisflog 1987: 190) It is still controversial whether a legal translator should be legally trained. It is quite an accepted fact that the legal translator should have minimum specific legal translation training.

A person who has good command of two or more languages and an adequate background in law should also be aware of his/her ethical responsibilities and duties. In translating sensitive texts such as legal documents, the translator must be aware of her/his role as the carrier of truth. A translator should be impartial; s/he should be able to convey the true meaning without any personal interference or bias, whether linguistically or otherwise.

Mistakes in legal translation are usually related with insufficient knowledge of the linguistic systems of the SL and the TL, unawareness of the legal systems, and most importantly ignorance of the background of the text. Experienced translators are expected to be able to avoid such errors or breaches. Those who reach the stage of being labelled legal translators would have gained or acquired the skills and experience required for performing such sensitive tasks. In his introduction to the French Civil Code, Crabb borrows an expression from Italian which says '*tradurre e tradire*' which means "to translate is to betray", and by this it is suggested, that "translation has analogies to that of the traitor, though hopefully its worst potential consequences are less serious". (Crabb: 1995)

The process of translation editing

The same aspects that were mentioned above appeal to the editing process of translated texts as well. The only difference is that the editor should compare and contrast both versions with the view of drawing similarities and differences. After translation is compared to the original (source) text, and the translated text is reviewed as a whole, the editor should check for things like consistency, clarity, word choice, jargon, style and tone, uniformity of terms, etc. Additionally, the editor should be objective during the editing process.

There is little theoretical literature on the editing process and methodology, partly because translation editor follows the same methodology as the professional translator. Campbell has identified six dimensions of editing (strategy, purpose, level, frequency, economy and effectiveness), each of which has its own sub-dimensions. The purpose of editing seems to be either that of correction or revision, the former being concerned with structural errors and the latter with choosing among alternative semantic solutions to achieve more appropriateness, although it is not always possible to fix a boundary between them. Editing applies to various levels, i.e., clause, phrase, word, but also text. (Campbell, 1998: 132) All these analytic instruments make it possible to better define the ability of editing and, consequently, some aspects of translation competence.

The first stage that the editor should follow is to read the target text and to see if it is logical, understandable and smooth. At this stage, there is no need for comparison of the translation with the source text. It helps to investigate and pinpoint sentences with the awkward syntax structure and unclear meaning. The editor then proceeds to an intensive, analytical reading between the source and target texts with the aim of comparing both texts.

Comparative analysis of inconsistent terms within the convention

Comparing both ST and TT involves a number of activities: maintenance of the same visual structure (punctuation, paragraph division, etc.); During the application of this method, first, key words have been taken into consideration and how they were translated into Albanian. Some of the key words are: state parties, munition victims, remnants, etc.

Translation of the same term in two or more different ways within a single document can bring about confusion which in turn might lead to failure in reaching agreements between the implementing partners of the treaty.

Consequently, the standardization of legal terminology is necessary for a better enforcement of law.

Illustrations regarding inconsistencies in uniformity of translated terms can be found as follows:

Term in English	Number of Repetition	Versions given by the translator	Final translated version after editing
<i>State Parties</i>	127 times	29 times as “ <i>Shtet Anëtare</i> ” and 98 times as “ <i>Shtetet Palë</i> ”	<i>Shtetet Palë</i>
<i>Munition remnants</i>	41 times	10 times as “ <i>mbeturina të municioneve</i> ” and 31 times as “ <i>mbetje të municioneve</i> ”	<i>Mbetje të municioneve</i>
<i>Risk Reduction Education</i>	6 times	2 times as “ <i>edukim për reduktimin e rrezikut</i> ” and 4 times as “ <i>edukim për reduktimin e riskut</i> ”	“ <i>edukim për reduktimin e rrezikut</i> ”
<i>Each State Party</i>	25 times	11 times as <u><i>Secili Shtet Palë</i></u> , 14 times as “ <u><i>Çdo Shtet Anëtar</i></u> ”	<i>Çdo Shtet Palë</i>

“*State parties*” is a very frequently used term in many texts, especially now as it is the status that Albania might gain if accepted membership to the EU. In all the textbooks that I consulted I found it in both versions as: “*Shtet Anëtare*” and “*Shtetet Palë*”. Then I relied mostly on previous translations of the related treaties such as the Anti-Personnel Mine Convention and the Convention on Certain Conventional Weapons. The reason why I chose to consult these two materials is that the implementing actors of the previous conventions in Albania were the same as the ones

that were implementing the convention under study. So, it meant that there would be a consistency and a standardization the of term between these homogeneous documents which would be put in practice by the same partners and actors. Secondly, to my logic, “*Shtetet Palë*” would imply a more binding force than “*Shtetet Anëtare*”. “*Palë*” in Albanian is more binding than “*Anëtar*”, meaning that you are there to contribute and fulfill the obligations rather than just be a member.

“*Munition remnants*” is not rubbish thrown away by the military. According to the Oxford Advanced Dictionary “remnant” is a part of something that is left after the other parts have been used, removed, destroyed, etc. 2-) a small piece of fabric that is left when the rest has been sold or used. In the military context, remnants refer to surplus munitions that are no longer needed. Thus, the translated equivalence would be “mbetje”.

“*Risk*” is another term that has been misused by the translator due to failure to consider the importance of uniformity of terms within a text. “*Risk*” is a borrowed word that has recently gained terrain in Albanian language especially in the field of economy. However, this does not imply that we can use it interchangeably in all aspects.

The following examples are mistakes made by the translator due to the lack of knowledge that words of Standard English can acquire a shift in meaning in the legal context:

Legal Term in English	Number of repetitions	Versions given by the translator	Final translated version after editing
<i>Shall</i>	90 times	90 times “ <i>Do të</i> ”	<i>Duhet të</i>
<i>Victim assistance</i>	18 times	<i>Ndihmë për viktimat</i>	<i>Asistencë për të aksidentuarit</i>
<i>Assistance</i>	29 times	<i>Ndihmë</i>	<i>Asistencë</i>

The translator ignored the fact that “shall” in the legal context has got an imperative effect and connotation. The wrong equivalence in Albanian would result in change in of the tone of the ST. “Shall” is a very important linguistic tool throughout the text to convey the force of law. As such, it needs to render the same tone in the target text as well.

The word “*asistencë*” in Albanian has an institutionalized character, meaning that it is offered through programmes and organized schemes, e.g. “*asistencë sociale*”, whereas “*ndihmë*” has a more individual and pragmatic meaning, e.g. “*ndihma e parë*”. In the CCM’s context, it refers to the programme that the State Parties should carry out. Thus, “*asistencë*” is part of the system of terms in the framework of the convention. Lack of this piece of information led to the translator’s wrong choice.

Conclusions:

To conclude, while translating legal documents, there is no room for speculation and freedom; the translator must render the form and meaning as faithfully as possible within the norms allowed by the target language. With regards to international treaties, they are often conventionalized; these conventions appear at the lexical, syntactic and even structural levels. As for the loyalty of the translator to the source text, he/she should produce a text in the target language in the way that it serves a purpose similar to that of the original, while taking into consideration that it will be produced within a different linguistic and cultural readership.

Lack of standardization and uniformity in legal terms as well as failure to understand the legal concepts might lead to misinterpretation of legal documents. The final version of the translation must be accurate; it should avoid ambiguities, omissions, additions; it must have the same visual structure as the original one; the style and register must be preserved, bearing in mind the cultural and pragmatic adaptation.

The study stresses the fact that the editing process should result in the following:

- The meaning of the source text must not be mistranslated.
- Avoidance of ambiguities, omissions, additions.
- Grammar, syntax, punctuation, spelling must be correct.
- Style and register must be maintained.
- Cultural and functional adaptation must be acknowledged.

Finally, after the completion of editing, the editor sends the edited text back to the translator who makes the final decision on whether or not to accept the proposed changes. Teamwork of the editor and translator enhances the quality of the final translation.

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The influence of Albanian history, politics and economy on English language teaching

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Abstract

Learning a foreign language in Albania has been determined by many historical, political and economical factors. However, there is little written material about this important feature of foreign language learning in Albania. This paper aims at informing the reader about the main phases Albanian education in general has gone through and that have led to the present state of the Albanian schools. The history of Albanian education has not been an easy one. Albania has suffered many invasions from other countries as well as the worst of dictatorships after independence and these historical features have had a very regressive impact on the development of Albanian education. Being part of the Albanian struggling for improvement of schools and education in general, English language teaching has reflected the consequences of this historical and political background. I argue that, although Albanians worshiped knowledge and education, it was often impossible for them to obtain proper education and sometimes it was unreachable for them, as dictatorship aimed at keeping people in the dark by preventing them from reading, watching, listening to any foreign material that had not been politically controlled before. Nevertheless, Albanian democratic governments have acknowledged the importance of foreign languages, especially English, and have been making continuous efforts to improve the situation of foreign language teaching in Albania in order to modernize and bring it on the same level with other Western foreign language teaching.

Keywords: *history education teaching English Albania reforms*

Introduction

Learning a foreign language in Albania has been determined by many historical, political and economical factors. However, there is little written material about this important feature of foreign language learning in Albania. This paper aims at informing the reader about the main phases Albanian education in general has gone through and that have led to the present state of the Albanian schools. The history of Albanian education

has not been an easy one. Albania has suffered many invasions from other countries as well as the worst of dictatorships after independence and these historical features have had a very regressive impact on the development of Albanian education. Being part of the Albanian struggling for improvement of schools and education in general, English language teaching has reflected the consequences of this historical and political background. I argue that, although Albanians worshiped knowledge and education, it was often impossible for them to obtain proper education and sometimes it was unreachable for them, as dictatorship aimed at keeping people in the dark by preventing them from reading, watching, listening to any foreign material that had not been politically controlled before. Nevertheless, Albanian democratic governments have acknowledged the importance of foreign languages, especially English, and have been making continuous efforts to improve the situation of foreign language teaching in Albania in order to modernize and bring it on the same level with other Western foreign language teaching.

The Historical, Political and Economical Influence on English Teaching as a Foreign Language in Albania

The history of English teaching in Albanian schools has its origins relatively late (1960) compared to other European countries. This is due to many historical, political and economical conditions that have determined the path of the teaching of this language in Albania. These conditions have influenced the teaching methodology used and this influence can still be found in many English teachers' practices of today. In this section, I shall write about the Albanian history of English teaching in Albania to the present day, which will enable me to draw some conclusions about the present state of English language teaching methodology.

The development of Education in Albania¹

Educational traditions in Albania are closely linked to the history of the Albanian people. Comparative studies and archaeological data reveal that during the time of the ancient culture of Elyria, emerging in the 8th and 5th century BC a high level of civil culture developed in the 5th-1st centuries BC, which saw the establishment of the Illyrian cult buildings, stadiums,

¹ Because of a lack of sources, ISP, Institution of Pedagogical Studies, (1997) has been my main provider of information for this part.

theatres and porticoes, where cultural, educative and educational activities took place.

During the Middle Age, the cathedral churches and monasteries became learning places. Such schools existed in Durrës, Berat, Tivar, etc. Religious people played the teacher's role. Latin language was used in those schools in Middle and North Albania; and Greek language in the South.

At the time of the establishment of the Arbër Principality (12th-13th centuries) and other Albanian principalities, especially during the epoch of our national hero, Scanderbeg (1405-1468), the drafting of the historical chronicles and other documents was especially developed. Chancelleries were created, where the official documentation, the correspondence with the neighbouring countries, and the treaties with the foreign countries were elaborated, the language of which was Greek. At the same time, inside the principalities people spoke Albanian. The first documents of written Albanian belong to the 15th century. They are:

1. Formula e pagëzimit (The Baptising Formula) (1462),
2. Fjalori i udhëtarit gjerman, Arnold Fon Harf (The Vocabulary of the German Traveller, Arnold von Harf) (1469),
3. Perikopeja e Ungjillit të Pashkës (Easter Gospel) (by the end of the 15th century).

The politics of denationalisation and assimilation of the Ottoman invasion at the end of 15th century (1479) brought about a general economic and educational backwardness to the country. However, many intellectuals from the Catholic clergymen, made possible the opening of some elementary schools in Albanian, for example in Kurbin of Kruja (1632), in Perdhana and in Blinisht of Zadrime (1639). However, the ottoman authorities adopted stringent measures and closed them. Afterwards, the illegal teaching of Albanian began in the houses, churches, mosques, and tekkes. Education loving clergymen, such as Pjetër Budi, Frang Bardhi, Andrea Bogdani, Daut Boriçi, etc., prepared the necessary teaching material. Therefore, this and the following period of educational history have a religious nature.

In 17th-18th centuries, the building of medresses (Moslem middle schools) began, and an important place was given to the study of Islamic religion, Arabic language and culture as well as some elementary scientific lessons. Moreover, in the environs of the monasteries there existed schools, opened by Orthodox clergymen, which helped to achieve a general-level education of the population. The lessons in these monasteries were given only in

Greek. The culmination of this period was the establishment of 'Akademia e Re' ('New Academy') of Voskopoja (1750), which quickly became an important European centre for the development of cultural knowledge. It is in this institution that we have the beginning and a certain progress of didactic thinking.

The efforts made for the development of Albanian education and schools achieved notable intensification during the period of Albanian Renaissance National (1830, 40-1912). Lidhja Shqiptare e Prizrenit (Albanian League of Prizren) (1878-1881) drafted the program for the official recognition of the Albanian language and school. A common alphabet of Albanian language was established and *Alfabetarja e Gjuhës Shqipe* (The alphabet of the Albanian Language) was published around that time. In 1879, an Albanian print association called 'Shoqëria e të Shtypurit të Shkronjave Shqip' was founded with its branches in Bucharest, Sophia, Egypt, etc. Thereafter, many schoolbooks were published for the Albanian schools, as well as the work of Sami Frashëri *Shqipëria Ç'ka Qënë, Ç'është e Ç'do të Bëhet* (Albania - What it was, What it is, and What it will Become), which was the design of one of the most advanced educational system of the time. In his book, Sami Frashëri writes about a comprehensive educational system that comprised elementary education (all over the country including villages), high school education (including professional schools), and higher education (including even technical branches). These examples are proof that attempts were made to establish an Albanian national school for all, regardless of religious beliefs of the people.

In 1887, the first Albanian school was established in Korça. It was a school of completely national structure and democratic (egalitarian) nature, for both boys and girls of all social strata and different religions. With the founding of 'Normale' school in Elbasan, in 1909, the first middle school of national education was established, which helped in the training of the elementary-school teachers in Albania. In Shkodra, in 1909-1910, there existed the so-called mejteps (Islamic schools) 'Molla e Medos', 'Molla e Faslisë' (Muzeu Historik, 1999). Reforms were made for the teaching of other subjects such as arithmetic, history, geography, etc. There existed two writing systems of the Albanian language: the Arabic and Latin systems. The mejteps (Islamic schools) were very common as indicated by the Turkish salmans until 1912, for example: in Gegëri, Toskëri, Çamëri, Kosovë, Dibër, etc.

With independence in 1912, the Albanian education and schools were organised and run by the National Government, for the first time in the Albanian history. Its educational activity focused on the establishment of

the Albanian language as an official language of the new Albanian state; the establishment of a national egalitarian content of the school; the establishment of the educational directories in the main prefectures; the compulsory elementary education of 5 years in the city, 6 years in the village, and the establishment of the normal schools for the training of teachers. These decisions were published in a governmental document called *Kanuni i Përshtatshëm i Administratës Civile të Shqipërisë* (1913), which was the foundation of the Albanian educational legislation.

In January 1920, the Congress of Lushnja passed 'The fundamentals of the Albanian State', in which the Albanian Language Department was established. In the same year, the Educational Congress of Lushnja took place, which took important decisions on the nationalisation, democratisation, secularity and unification of the Albanian school. In addition, decisions on the drafting of the school documentation were taken. These efforts show that along with the difficult history of the country, Albanians have always recognized the importance of education and have always worked hard in order to position their country among the other developed European ones.

During the period 1920-39, efforts were made for organising the state based on laws and for bringing of western European legislation into Albania. This period is characterised by stability in education, the consolidation of the elementary school and the creation of the full system of middle school. During the period 1923-1929, there were established many middle schools and dormitories. In 1933, the nationalisation of schools took place. In September 1934, the law 'Mbi Organikën e Arsimit' (On the Educational Functioning) guided the Educational Reform. During this period, there were sixty thousand students studying in elementary and middle schools. During World War II, the Albanian map changed continually, depending on the battles between the fighting troops. The local Albanian administration was established in the Kosovar, Macedonian, and Montenegrin territories. Hundreds of voluntary educators went to Kosova and other regions, where the bases of national Albanian education were established. Although Albanians appreciated education and the creation of a democratic civil society, the wars were an obstacle to the development of the Albanian education. It is common knowledge that some of the most famous Albanian educated people of that time studied abroad. Due to its historical past, Albanians saw school as linked mainly to the preservation of the Albanian language, in order to survive as a nation.

After II World War (1944), the government of proletarian dictatorship was established in Albania, which went on for 45 years. A pro-soviet Education

Reform of this period was passed on August 17, 1946, which consisted of the establishment of a new educational system based on 'democratic' and socialist principles; of the radical change of the ideological and pedagogical criteria in the learning and educational process; of the content and methods based on Marxism-Leninism. It was motivated by the Russian educational system which had patriotic characteristics and of course, like many elements of the government of the time, political influence was felt throughout the educational system.

In this reform, the structures of the general 11-year education were determined. School was reduced from 13 years to 11 years, with its basic links: 4-year elementary education, 3 year unified education, and 4-year general education. The elementary school (later the 7-year school) education became obligatory by law. Education was possible for everyone, boys or girls, from town or village. In addition, schools for working adults were established.

In 1946, the first higher education school was established in Tirana 'Instituti i Lartë Pedagogjik'. In 1951, other higher education institutions were established, which served as basis for the establishment of the State University of Tirana (1957).

With the endorsement of the law 'Mbi Riorganizimin e Sistemit Arsimor' (On the Reorganisation of the Educational System) passed by the Popular Assembly of the Popular Socialist Republic of Albania June 11, 1963, the 7 year school became an obligatory 8-year school education. Consequently, all the syllabuses and teaching programs were reformed, the content of which was considerably changed by strengthening it ideologically. New subjects were introduced to the 8-year schools, such as Civil Education and Domestic Economy, whereas *productive work*² was introduced in middle schools and importance was given to the communist education of the new generation. In 1970, Instituti i Studimeve Pedagogjike or ISP (Institution of Pedagogical Studies) was established, which is now known as Instituti i Kurrikules dhe Trajnimit or IKT (Institution of Curriculum and Training). Another characteristic phase of this period is the so-called 'Further Revolutionarisation of the School', according to the law number 4624, December 24, 1969. The entire teaching and educational work was organized based on three component:

1. Teaching

² Productive work was voluntary work done by the students of elementary or high school in different fields of production, e.g. agriculture, different factories and plants, etc. It was part of the communist education of the people to love cooperative work.

2. Productive work

3. Physical and military education

The government had absolute control over school. Consequently, school was extremely politicised. From 1980 on, efforts were made for the scientific modernisation and qualitative strengthening of the pre-university education. As a result, the work focused on the modernisation of natural sciences, and major concrete work was done to improve the teaching methodology of these subjects. Some achievements were the result of pilot projects and conclusions on a national level. However, because of the socio-economic and political situation of Albania at that time, they did not have much success.

Because of the closure of the country and because of this politicised pro-soviet education, the Russian language was established in the Albanian secondary school curricula in 1948 and it continued to be taught as a foreign language for several years until the break of the Albanian-Russian friendship in 1961. During this period, Albanians were manipulated physically and mentally by the worst of dictators. Pupils did not get any knowledge of civil society or democratic values and principles at that time. The High Pedagogical Institute in Tirana had a department of Russian language and literature, which was directed by a Russian teacher, Olga Smirnova. Russian instructors also taught Russian to workers in various industrial plants of the time. Albanian students who wanted to study abroad were allowed to go to Russia and the other pro-soviet countries (Roucek, 1958: 55-60).

Since 1990, many changes have been made in the educational system. The political, economical and social revolution, which caused the downfall of the communist system and brought about the democratic changes, influenced greatly the educational field as well. The market economy and the new social situation in which the Albanian education found itself after 1990, required urgent transformations, for example:

- The elimination of the political and ideological dimension of the past system from the curricula of all levels of the pre-university educational system
- The inclusion of new subjects, such as social/civil education, medical education, human rights education, computer, etc., in the curricula of the pre-university education, which also required the new concept of the cross-curricular skills in school.
- The inclusion of new components in the curricula of pre-university education

- The modernisation of the teaching methodologies, taking a learner-centred approach and giving importance to the learner's independent and creative thinking
- The training of the teachers and directors in order to help them think contemporarily and manage the situations created by the transition
- The reduction from six to five days of lesson a week, well-suited with the new socio-economic conditions
- The improvement of the quality of the higher education curricula, through continuous study work and fundamental transformation of the content, study system, quality evaluation and the strengthening of institutional capacities

Shisalbania (2010)

The above transformations have been and continue to be important elements of the reform of the educational system in Albania.

In addition to the positive effects, such as the liberation of the school from the wardship, idealization, etc., there appeared also negative effects, a characteristic of the transition period. The dissatisfaction caused by the past regime, which pursued a completely ideological educational policy, was often demonstrated by acts of vandalism and destruction of the school buildings, which symbolised the state.

In the period 1990-1992, 5330 school institutions of different levels were burnt and damaged. 55% and 30% of the 8 year education and the pre-elementary institutions were badly damaged (ISP, 1997). Others were taken by force. This phenomenon was noticed in dormitories, production-work buildings (e.g. factories, plants, etc.), kindergartens and schools. In northern cities, many school and other state institution yards were arbitrarily seized by the ex-owners (during communist regime the real estate of the rich people was taken by the government: the buildings were turned into state institutions, e.g. schools, kindergartens, etc.; and the land was used to build other state buildings, e.g. flats, plants, etc.)

About 35% of the school buildings were constructed before 1960 and with an inappropriate building plan. Major damage was caused to the equipment of kindergartens and schools, and consequently, the achievement of general educational aims became very difficult. A great number of school textbooks could not be published in time. As a result, 70% of the 8-year school equipment and furniture is very old or is missing. This figure is 50%

for the middle schools, whereas 80% of the schools lack laboratories (ISP 1997).

The interconnection of these consequences with the other social and economic phenomena of the transition, as well as with the problems accumulated from the past, brought about the following consequences:

- In pre-elementary education, attendance was remarkably reduced because of the lack of materials and the increased unemployment of the country. During the transition years from dictatorship to democracy, its level fell from 60% to 38% of kindergarten children.
- In the obligatory 8-year education, the attendance decreased to 94% of the children of this age group, because of the very old and damaged school buildings especially in the mountainous areas, as well as various social reasons.
- In the general or professional middle education, the old content of the school curricula as well as the considerable lack of teaching material that was a characteristic of professional education made attendance fall to 42%.

The establishment of the market economy and the opening of the borders caused a massive departure of teachers for abroad. Among them, there were also very good teachers. There were difficulties also in the universities and other higher education institutions.

Higher education in Albania began in 1946, although a university is supposed to have existed in the 14th century (Engjëll Sedaj, 1999). After this year, it developed very quickly. Many higher education institutions were established in different cities, but until 1989, the University of Tirana was the only university in Albania. During the 1990-s many changes took place in higher education. The higher education institutions in the cities of Shkodër, Elbasan, Gjirokastër, which before were of a pedagogical nature, after dictatorship were given university status. Today, there exist the following state universities: the University of Tirana, the Agricultural University of Tirana, the Polytechnic University of Tirana, the University of Shkodra, the University of Korça, the University of Elbasan, the University of Gjirokaster, the University of Vlora, the Academy of Arts and the Physical Education Institution in Tirana.

Recently, efforts are being made concrete to establish new branches of study in these universities and improve the existing ones. Higher education, as well as education at other levels, was free of charge for

students until 2000. Nowadays, there is an annual fee of about 12 thousand Lekë (or about 100 Euros) for university students. Along with other European universities, Albanian Universities are going through the Bologna process, and are making fast progress towards this improved system of studies, although there is a need for quality improvement, in general, in order to meet the educational standards required by the European Union, 'the main requirement of all is an academic autonomous space free from political or state powers,' (Agenda Institute 2007).

Higher education has been the beginning of all the democratic changes in Albania. The university students of Tirana and Shkodra paved the way for the democratic changes that happened in the 1990s in Albania. They were among the first Albanians who broke in the premises of the foreign Embassies for a possibility of a better life abroad, breaking thus the iron curtain that separated Albania from the foreign world. The students who spoke foreign languages secretly informed the Albanian people about what they had read or listened to on the prohibited radio and TV channels³.

Our educational system has still a long way to go in order to be considered a modern European one. However, there exists a strong will among students, teachers and the government to achieve these standards. This is evident in the work that is being done with schoolbooks, material, equipment, curricula, as well as school building and restoration. With technological developments, new windows have opened for the students and teachers, and the classroom is beginning to change from the teacher as the only source of knowledge to a teacher-student-teacher knowledge exchange.

The way to the Albanian education of today was not easy. Unlike the education history of many other European countries, it was full of historical and political difficulties. Despite the fact that Albania is a small country and despite the lack of opportunities and conditions, its educated people have always struggled to improve the country, to achieve the best and to compete with the best.

English Language in Communist Albania – until 1990

As I mentioned in the previous section, Russian remained the main foreign language subject for more than a decade in Albanian secondary and middle

³ During communism, watching or listening to foreign TV or radio channels was banned, and the people who committed this kind of crime were imprisoned and their family were deported from their hometown and persecuted until the end of their lives.

schools. English was initially considered the language of our country's 'enemy', the lifestyle of American, English and other anti-socialist countries being criticised extensively in political and school books, newspapers or any other activities, whereas the politics of socialist countries alongside with Albania were given maximum appreciation and praise.

The opening of the American Vocational School 'Harry Fulc' in 1921, in Tirana, is important for the history of English teaching in Albania. In 1926, this school was closed, but five years of its existence provided Albanian education with very good English teachers. At that time, the English language was not taught in the Albanian schools yet, although the children of the 'high elite' had private English lessons at home. This tells us that the government and educated people of that time acknowledged the importance of the English language, but the common people did not get any English until the beginning of 1960s. The break with Russia, technological and economical development of the English speaking countries together with the Albanian government's 'need' to spy on these 'enemy' countries brought about the inclusion of English in the elementary and middle school curriculum together with the opening of some middle foreign languages schools in Tirana and Shkodër. In 1960, the first Cathedra of English Language at the University of Tirana was established (stated by Prof. Dr. Refik Kadija in 2010, ex-professor at the University of Tirana, English Branch, in an interview about English language teaching in Albania). It took five years to open the Foreign Languages School of Tirana (in 1965) with three languages English, French, and Russian, and two decades to open it in Shkodër (in 1981) (which was a former pedagogical school) and Elbasan (in 1982) with two departments, English and French. The first generations of teachers graduated from these schools were allowed to teach English at 9-year elementary school level immediately after graduation from this school. This development brought great progress in foreign language teaching of the western languages, English being the most wanted one.

English began to be taught alongside with Russian and, later on, French in many Albanian schools as the friendly relationship between Albania and Russia began to deteriorate. There were new schools built where only English was taught as a foreign language. At the beginning, there were only a limited number of English teachers, and as a result, the English classes were not available for all the students of the school. In general, within one school, some classes were assigned to have English and the others were assigned to have either Russian or French. English language teaching was

so welcomed that many parents changed the school of their children if they knew that their children were to be taught Russian or French at school, as the students were not allowed to choose the language they preferred. I myself remember that at my 8-year school, where only English was taught to 11-year-old pupils at least since 1978, pupils from other schools were registered only to change the language they were taught at their schools, French or Russian, into English by studying English for one year at my school. When they returned to their own school, they continued to be taught the language they were taught the previous year, i.e. English.

Later on, with the graduation of the young generations of English teachers from the English department of the University of Tirana (after 1964), as well as with the other graduates from the foreign language schools of Tirana and Shkodra, who were given the right to teach at 18 years old, after 4 years of English language study, English language teaching entered a boom period. It was quickly made the most required foreign language at every school in the city, and afterwards, even in the villages. More and more pupils and students were asking to learn and improve their English. The English teachers who had the possibility taught 'secret' private courses at home, although private work was prohibited by law.

The state of English language teaching until 1990 was as follows:

- **Textbooks** were excessively controlled and politicised; old, uninteresting, traditionally oriented, the texts were not taken from real life, they were generally invented or adapted to suit the political system. Even when the textbook writers had to include literary texts, they were either translated from Albanian authors or very carefully chosen from the foreign authors in order to show only the bad side of the western world and greatness of communism or socialism. For example, in an English textbook meant to be taught at the fourth year of high school 'English 4' there is a text entitled 'What life means to me' adapted from Jack London (1987: 44) and a question about the text says: 'How does the author characterize the ruthless exploitation of the poor by the capitalists?'
- **Teachers** had little teaching experience and no other teaching material but the school textbooks; they generally followed their favourite teacher model when teaching, they had no way of being in touch with the new approaches of language teaching, no English radio or TV channel, and few literature books in the libraries. The teacher was the centre of the teaching, what he/she said was the 'law' for the students.

- **Students** used to sit in class listening passively to the teacher. They were always told exactly what to do and how to do it. After an explicit monologue presentation by the teacher they were overstrained by generally being made to study and then cross-examined on the language learned by heart (vocabulary, spelling, grammar rules, pronunciation, etc.), repeating like parrots what was on their poorly designed and uncommunicative textbooks, leaving them with nothing to think about, create or explore but some mechanical transformation exercises.

Nevertheless, learning a foreign language like English opened a new window for the Albanians. It was impossible to read Shakespeare's works, nor any other European or American writer's works and not learn something from them.

English Language in Post-communist Albania – after 1990s

Albanian pre-university education did not receive the attention of the Ministry of Education in the period from 1992 until 2004. However, with the coming of democracy and the opening to the world (1990), a new era began for the teaching of foreign languages.

As far as English language teaching is concerned, (Seferaj 2009:11) states that teachers were 'highly influenced by [...] previous learning experiences and the model of the teacher-expert'. The teacher was the centre of the English classes, English lessons were taught mainly in Albanian 'gave a primary focus to grammar in [...] teaching by presenting the material outlined in the book as well as asking [...] students to do related grammar/vocabulary exercises'(ibid.). He adds that the teacher-centred methodology was very convenient for new teachers such as him, for they had knowledge of 'thousands of English words and hundreds of grammar rules, but had little teaching experience and inadequate linguistic preparation.' However, current approaches to foreign language teaching such as 'collaborative learning' and 'learner-centred' approaches have been the aim of educational reforms and international collaboration of Albanian democratic governments.

To this end, Albanian authorities are trying to enable the changes within the system by gradually shifting responsibilities to teachers/schools, reviewing syllabi and textbooks to accommodate new teaching ideologies, piloting new learner-centred approaches throughout the country, etc.

Moreover, several agreements with international partners have been reached to train Albanian EFL teachers free of charge.

(*ibid.*12)

New techniques of language learning to choose from, new approaches to language teaching, new technology to use, countless literature books, cassettes and new motivation to study foreign languages confronted the Albanian teacher and student. According to Seferaj (*ibid.*), Albanian teachers were required to change their teaching practice and philosophy by developing 'new Western-style Daily Lesson Plans', which besides teaching objectives include also detailed 'students' learning goals [...], minimal and maximal learning objectives (to involve a greater number of students in the process of learning), lesson procedures (including real-world materials to accompany the material presented in the text in order to generate students' interest), lesson descriptions (focusing on the level of the class and teacher's previous experiences), means of evaluation, etc.' Albanian authorities expect that by reflecting on their teaching practice the teachers will take a more western point of view toward the English language. Traditional teaching began to lose ground with the introduction of the new textbooks which promote a more learner-centred approach.

Nevertheless, not all teachers felt the same about the new situation they found themselves in. Seferaj (*ibid.*) points out that 'little is done to help Albanian EFL teachers understand why they do what they do'. The reality is that the majority of Albanian teachers have had no theoretical or practical communicative language teaching experience during either their university studies or their insufficient teacher training sessions. As a result, they have almost no knowledge of communicative language teaching and/or its underlying principles, in order to apply it effectively to their teaching practice. Traditional language/grammar teaching, thus, influences the Albanian teachers' beliefs and it is hard for them to move to another more modern Western approach 'if adequate support and training opportunities are not institutionally provided' (*ibid.*). Highly motivated teachers grasped the new ideas of teaching and some of them continued to use them in their classrooms. Despite these developments, the core of English language teaching remained thoroughly traditional.

Conclusions

Albanian history has had a negative impact on Albanian education. The wars and later on 50 years of communism and socialism did not allow Albanians to be educated like their European neighbours. Although

Albanians worshiped knowledge and education, it was often impossible for them to obtain proper education and sometimes it was unreachable for them, as dictatorship aimed at keeping people in the dark by preventing them from reading, watching, listening to any foreign material that had not been politically controlled before.

The Albanian Ministry of Education did not give immediate attention to pre-university education in the post-communist period. Although, democratic changes within the country and the contact with other countries influenced the teaching of foreign languages at some degree, the traditional approach continues to influence the English language teaching of today.

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The impact of natural and socio-economic conditions change the speech of the Albanian language (case of Albania)

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Abstract

Over the centuries languages create their own features, such as grammatical structure, phonetics and vocabulary. These elements contain the Albanian language, which ranks among the oldest in Europe. Language, especially spoken language varies not only between nations but also within its own. In the Albanian language there are observed differences between provinces without changing its base, forming dialects.

Determinant factors are the natural and socio-economic conditions. Natural conditions (first), especially the relief forms a significant influence on the formation of dialects. Albanian relief is predominantly mountainous, with high mountain ranges, which makes difficult people contacts, causing a relative isolation. This did that the inhabitants of a region with the time pass by speak an Albanian, which has differences with the other provinces. There are seen differences between the speech of Elbasan with that of Lushnjë, etc.

The socio-economic poor state of the Albanian succeeded over the years an underdeveloped road and rail infrastructure, while hindering not the less the movement of people from one region to another, especially in mountainous areas. Even low income did not allow frequent movement of people and their good education, etc. These factors hinder the ongoing communication of the inhabitants of different regions. The presentation will be illustrated examples of words from several dialects, where accent makes differences in relation to the standard language.

Keywords: *natural obstacles, relative isolation, artificial obstacles, phonetics, dialects.*

Introduction

If the use of signs from human or his behaviour is almost the same apart from where he live: In Europe or in Asia, on the mountain or field, etc. We can't say the same thing for the language, where humanity does not speak the same language. Different population groups have created their own language which changes in grammar, vocabulary, syntax, phonetics, etc, with another language. In the entire world thousands of languages are evidenced, but also within the country may be found in dozens of such languages that can be spoken, for example, in Nigeria and India ore used in over 200 languages.

Differences in speech can be observed even within a language, which form dialects. In dialects written and spoken words does not change the basic of the standard language. Here doesn't make any exception even the Albanian language, in which is formed two dialects: Gheg and Tosk. Within these dialects are distinguished other subdialects with territorial expansion and smallar population. By Robert Elsie Albanian language has 75 subdialects which 29 belong to the Tosk dialect and 46 that of the Gheg.

This diversity of our speech language is effected from a number of factors, where natural conditions and social -economic situation of the population play an important role. To highlight the role of the relief as the factor with the most important role in the group of natural conditions we have taken as examples the speech of Mat and Dibra provinces. While for identifying more clearly the role of social economic conditions we have taken into consideration speech differences in those provinces Lushnjë, Peqin and Elbasan.

The spoken of Albanian language in some provinces, and the difference with the standard language

In order to achieve this article we have got to study some provinces, mainly in the northern dialect where there is a significant difference of speech not only to language standard, but also between provinces, although they may be adjacent to each other. To identify these changes, we conducted a survey of residents of these provinces. Words or expressions are selected in such a way to reflect as much as possible these changes.

Table. No. 1. The difference between of Albania language speech between provinces and the raport with standart language

Nr	Standart	Lushnjë	Peqin	Elbasan	Mat	Dibër	English
1	Rrugë	Xhade	Xhade	Rrugë	Rrugj	Rrug	Road
2	Fshat	Fshat	Katund	Fshat	Katun	Katun	Village
3	Nënë	Nënë	Nonë	Nanë	Nanë	Nanë	Mother
4	Grurë	Grurë	Grunë	Grurë	Grunë	Grunë	Corn
5	Gjalpi	Gjalpi	Tlyni	Tlyni	Klin	Klin	Butter
6	Babi	Babi	Lala	Bab	Beba	Babi	Father
7	Djalë	Çun	Çun	Djalë	Majci, Meci	Voc	Son
8	Vajzë	Çupë	Goca	Vajzë	Cucë	Cucë	Daughter
9	Xhaxhi	xhaxhi	Xhajë	Xhaxhi	Xhexhi, Axha	Xhaxhi	Uncle
10	Ulliri	Ulliri	Ullini	Ullini	Ullini	Ullej	olivaceous
11	Këmbë	Këmbë	Komë	Kamba	Kama	Kama	Foot
12	Çfarë bëre	Çfarë bëre	Ç'a bone	Ç'a ke ba	C'a ke ba	Cish bere	What doings
13	Shqipëri	Shqipëri	Shqipri	Shqipëri	Shqipni	Shqipri	Albania
14	Vaj	Vaj	Voj	Voj	Voj	Vëj	Oil
15	Këngë	Këngë	Kongë	Kangë	Kangë	Kangë	Song
16	lart	Lart	Nalt	Lart	nalt	Nalt	Up
17	Dhëmbi	Dhëmbi	Dhomi	Dhami	Dhami	Dhami	Tooth
18	Truri	Truri	Truni	Truni	Truni	Truni	Brain
19	Shtëpi	Shtëpi	Shpi	Shpi	Shapaja	Shpi	House
20	Akoma	Akoma	Hala	Akoma	hala	Ala	Still
21	Është	Është	Oshtë	Ashtë	ashtë	ashtë	Is
22	Tavan	Tavan	Tavon	Tavon	tavan	Tavan	Ceiling
23	Dysheme	Dysheme	Çimente	Çimento	disheme	Disheme	Floor
24	Mirëmëngjes	Mirëmëngjes	Mimjes, si u gdhive	Mirmëngjes	mimxhes	Mingjes	Goodmorning
25	Mirëmbërma	Mirëmbërma	Mirmroma, si u nryset	Mirmroma	Mairmrama	Minmrëma	Goodevening
26	Më vonë	Më vonë	Më vonë	Ma vanë	ma mrapa	Ma vonë	Later
27	Hënë	Hënë	Hona	Hana	hana	Hana	Moon
28	Mbarësi	mbarësi	Marsi	Marësi	Marsi	Marsi	luckiness
29	Nëntë	Nëntë	Nont	Nantë	nantë	Nantë	Nine
30	Pëllumbi	Pëllumbi	Pllumi	Pëllumi	Pllumi	Pllumi	Dove
31	Përmytje	Përmytje	Përmytje	Përmytje	Përmytje	Përmyt	Flood
32	Perëndimi	Perëndimi	Perënimi	Perëndimi	Perenimi	Prenejti	west
33	Trekëndësh	Trekëndësh	Trekondsh	Trekanësh	Trekanshi	Trekënësh	Triangle

Resources: Questionary realised with the people of these residents

Comparison of speech of the Albanian language between provinces

Among the common features of the two dialects we have distinctiveness and indistinctiveness of the names, surnames system, pronominal system, 48 time verbs etc¹. Conciliatory extremes of words ore more approximate with them, which also have some relation With valley of Shkumbin and in distal extremities where it is difficult to comprehend people of the two

¹ Doli (Kryeziu)., Scope of standard Albanian Gjakova (Doctoral Thesis), pg. 48

dialects that communicate among themselves. For example: In a TV interview the player Ergysh Kace has said that he has a difficult communication with Shkelzen Gashi. In this article we have taken in consideration the domesticated extremes and central Gheg. Even here changes in the Albanian speech language are not scarce.

Among the 33 words studied only 10 are the same in the region's of the north dialect, which are : *village (katun), mother (nana), foot (kama), song (kanga), tooth (dhami), brain (truni), is (ashtë), moon (hanë), nine (nantë), dove (pllumbi)*.

The words which differ between Dibra and Mat are: *road, father, son, uncle, olivaceous, what's doing, Albania, oil, house, still, good morning, good evening, later, flood, west, triangle*. From 33 words, 15 are said differently.

The words that differ between Elbasan and Mat are: *street, dad, village, what, butter, father, son, daughter, uncle, foot, Albania, up, home, still, ceiling, floor, good morning, good evening, later, prosperity, dove, flood, west, triangle*. More than half of the words 24 or 73 % are spoken differently among one region to another.

The words that differ between Elbasan and Peqin are: *road, village, nine, what, father, son, daughter, uncle, walk, what's going, Albania, song's, up, tooth, still, is, floors, good morning, later, moon, prosperity, nine, dove, flood, west, triangle*. Although Peqin is in a short distance from Elbasan and used to be under its administration power, it has a lot of visible differences in the spoken language. 26 words are different which make around 79%.

The words that are different between Peqin and Lushnja are: *village, mother, what, butter, father, daughter, uncle, olive, foot, what's doing, Albania, oil, song, up, tooth, brain, home, still, is, ceiling, floor, good morning, good evening, moon, prosperity, nine, dove, flood, west, triangle*. Comparing one region with another, the differences between Lushnja and Peqin are the biggest. 30 out of 33 words or nearly 91% of them are different.

Between Elbasan and Lushnja differ 25 words and they are: *road, village, mother, butter, father, son, daughter, olive, walk, what's doing, oil, song, tooth, brain, house, is, ceiling, floor, good evening, later, the moon, prosperity, nine, dove, triangle*.

Comparing the standard spoken language with the veginal one

The Albanian language of dialects and subdialects differs in the phonetic aspect from the standard language. The difference is clear with the north dialect. Phonetically speaking, nasality continues in both vowels which come before and after the nasal consonant. The stress vowel /e/ is not part of the spoken geg, whereas /o/ doesn't apply the nasality rule².

Below we are giving the differences noticed in the use of words mentioned above; The province of Dibra: *village (katun), butter, (klinë), son (voc), daughter (cucë), up (nalt), still (ala)* are words that differ significantly to that standard. On the other hand 3 words belong to standard language. What distinguishes this province more than others is an expression of interrogative pronoun "what" which is used (cish), for example *what's doing (cfarë bëre -çish bere)*.

With Mat province: *village (katun), butter (klinë), father (beba), son (majci, meci), daughter (cucë), uncle (axha), house (shapaja), still (hala), good morning (mimxhes), good evening (mairmrama) and later (ma mbrapa)* change exactly and make about 33.3%. Just the word ceiling is the same as standard. 21 others have small changes. In this region is faced often the imposition of consonant "gj" which is spoken of as "xh" for example *good morning (mirmëngjes -minxhes)*, etc.

The province of Peqin: words that differ completely are: *road (xhade), village (katund), butter (tlyni), father (lala), son (çuni), daughter (gocë), up (nalt), still (hala) and floor (çemente)*. This represents about 27% of the words obtained in this study. Just the word *latter (më vonë)* is talked as in the standard. Generally, the words are spoken with some changes that make the difference. For example the letter "ë" and "a" is replaced with "o" or does not say for example, is (është-oshtë) and roof (tavan-tavon). Consonants usually are placed after the letter "n" and "m" is not expressed, for example: *west (perëndimi -perënimi), dove (pëllumbi -pëllumi)*, etj. The latter is widely used in Northern dialect.

With province of Elbasan: Different from Peqin, Albanian language is spoken more standard, where only 2 change: *butter (tlyni)* and *floor (çimento)*. 9 words are standards and 22 others differences in vowels and consonants. In the parlance of elbasan the vowel "s" is often replaced with

² Hamiti, A., Nasal vowel in terms of starting Gheg phenological acts, Vol. 1, No. 1, pg. 85

"a" as for example: *is (është-ashtë)*, etj. This way of speech is used in many of the Gheg dialect regions..

The province of Myzeqe (Lushnjë): Only 3 words change by standart language. There are: *road (xhade)*, *son (çun)*, *daughter (çupë)*.

In the speaking of the provinces to get word study we can conclude words that we can speak only in one of these provinces; *daughter (gocë)*, *good morning (mimjes or si u gdhive)*, *moon (hona)*, *nine (nont)* are spoken in Peqin; *triangle (trekanësh)*, *floor (çimento)* in Elbasan; *father (beba)*, *son (mjaci or meci)*, *uncle (axha or xhexhi)*, *house (shapaja)*, *good morning (minxhes)*, *still (ma mrapa)* are spoken in Mat; *son (voce)*, *olivaceous (ullej)*, *oil (vëj)*, *still (ala)*, *west (prenejti)* in Dibra and Myzeqe Lushnjë is *daughter (çupë)*.

The impact of natural conditions

Although Albania is a country with an area of 28748 km² it is distinguished for slim contrast, in terms of forms of relief. The average height of relief totaling 708 m, which means double of the European average height³. About 80 % of the country is extended over 200 m high from sea level⁴. The highest point is Mount Korab 2751 m and the lowest -8 m in the municipality of Lushnjë, in Tërbuf. These parameters of the relief have enabled a complex relief, made up of mountain ranges and hilly, mountainous neck rapids, deep valley's and lowlands hollow pits. Raised relief forms in different periods of history have served as the main factor in the formation of languages and dialects (subdialects). According to the geographical speech study's language differences between dialects and subdialects primarily depend on reestablished barriers (relief, climate, forest, vegetation, etc).

The main forms of relief that divide or connect the provinces included in the study are: Mati from Elbasan divided by Highland Martanesh (1846 m) and Çermenikë (1668 m), while Dibra separates mount Allaman (2101 m) and Mount Deja (2246 m). The valley of Shkumbin serves as a bridge between the provinces of Elbasan, Peqin, and Myzeqe (Lushnjë).

The mountains relief is an obstacle to the movement of people, thus creating also natural barriers. These are evident in the region's of Northeastern Region (Mat and Dibra), of which about 45% of the words are not spoken the same. Besides relief and climatic conditions, especially

³ Dh, Doka., Draci, B., Geography of Tourism, pg. 181

⁴ Dh, Doka., Draci, B., Geography of Tourism, pg. 181

in the north of Albania exacerbate the difficulties of communication between province residents.

Most noticeable in this situation is observed in winter, where snowfall (create the thickness of up to 1 m) and frost due to temperatures below 0 degree Celsius block roads, isolating remote areas, and in some cases cities. In this situation the movement of people is just tough. In surveys conducted with this people, natural conditions contributed to 60 %⁵ in the speech of the Albanian language and is considered also as the main cause of the prevalence of provincial dialect in comparison with the standard languages.

The impact of social -economic conditions

Besides natural conditions, an important role in the formation of subdialects of Albanian language plays also the social-economic situation. In many regions these conditions effects more in forms of relief or climatic conditions. The most typical case is the subdialect of Peqini, which differ markedly from Lushnja and Elbasan, although the relationship between them is the village of Shkumbin: the distance between the city of Elbasan and Peqin does not exceed 36 km.

This not good economic situation, forced residents to not move a lot, even at the time of centralized economy system has had many residents of the province of Peqini (40%⁶) who had never been in an important city to our country, even in Elbasan. This insulation just reinforced the regional dialect, without coming in touch with state services where was spoken more the standard language. Although revenues increased and vehicles were added, increasing the communication between residents, speaking of peqin continues to be prevalent in the community. Exception here do family which have members with higher education, cafes frequented by teachers and state institutions.

In social education places like school and kindergartens standard language, which adversely affect the speech language in the future. Since most standard Albanian language words come from Tosk dialect, its use has been correct in the province of Myzeqe (Lyshnjë), therefore the number of words used locally is very small. Unlike from Lushnja, in Elbasan city and Peshkopia the use of Albanian standard language in schools is related to social functions power and controls in teaching have been higher than in schools of Peqin and Mat. In the latter, due to poor controls and

⁵ Questionnaire realised with the people of these residents

⁶ Questionnaire realised with the people of these residents

recognition of education inspectors with used without problem in teaching language of the province.

Even during the survey, more than 60%⁷ of the asked people declare that subdialect is used in educational institutions. Peshkopi schools, Elbasan and Lushnja, this figure does not exceed 20%⁸. Greater connection with the central government of the city of Elbasan and Dibra compared with subordinate cities (Peqin and Burrel), has driven much more broader use of standard language. This led to increased educational and cultural level, where prior to 1990 held various activities such as theater, cinema, circuses, sports, etc. Certainly in these social entertainment facilities was used standard language. The same situation can be said to Lushnjë. Quite the opposite was Peqin and Burrel, which were smaller towns and such activities were lower and lower turnout. As mentioned above, the function of government is an important social factor . The decisions that he has taken had have a significant influence on the determination of the Albanian language report with provincial standards. By setting Tosk dialect as dominant of the standard language spelling in the albanian language writing congress ,held in 1972 in Tirana,has made that the higher % of standard language words which are spoken in the South Albania (south of the River Shkumbin). Therefore the subdialect of Lushnja represents the speech that has the largest number of standard language words with 30 words or 91% of the world's in the study. If in the decision -making would have been taken more in account the northern dialect than the situation would be different.

Conclusions and suggestions

The first difference of language between dialects speech was concluded that a thousand years before. Although there are over 40 years which has a standard for writing and speaking Albanian, changes in speech between dialects, subdialects (provinces) continue to be visible. Words that differ completely from standard language are; road- rrugë (xhade),butter-gjalp (tlyn, klinë), father- babi (lala, beba), son-djalë (çun, majci, meci, voc), up-lart (nalt), house-shtëpi (shapaja), daughter-vajzë (gocë, çupë, cucë), uncle-xhaxhi (axha, xhexhi), still (hala, ala), later- më vonë (ma mrapa), west-perëndimi (prenejti). Natural conditions and social -economic role has influenced in the formation of sub dialects of Albanian language, creating natural and artificial obstacles.

⁷ Questionary realised with the people of these residents

⁸ Questionary realised with the people of these residents

This causes a relative movement isolation of residents regardless of distance and relief forms. In the provinces of northern Albania relief plays the most important role, while in the centre social -economic conditions play a primary role in this regard.

Social -economic conditions has effect so much that Elbasan has more words spoken the same with Lushnja than with Peqin, although the latter is almost 2 times near the town of Myzeqe.

To improve the speaking of Albanian language standards should be some measures, which may include;

- Improvement of road infrastructure, that residents to move freely between provinces and not only.
- Increase the standard of living level, encouraging the movement of people.
- The discipline of teachers, especially those who teach the Albanian language subject, so that when they teach to speak in standard and not -regional, etc.

The high number of Albanian subdialects, constitutes a major national asset and a real attraction for the development of cultural tourism in particular. Therefore we suggest that to become a reflection of whether with television advertising or brochures to reflect the speech of the Albanian language for every province. ,etc.

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Questionary realised with the people of these residents Lushnjë, Peqin, Elbasan, Mat and Dibra.

Testing the writing skills in high school level: The case of Leonik Tomeo High school, Durres

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Abstract

The main focus of this article will be the issue of testing writing skills in English language at the high school level. The method we have used to collect the data is the qualitative one. More specifically, the data has been collected by examining English language final tests provided by the teachers. The examination of the tests is related only to exercises designed to test writing (not speaking or grammar) and it will be divided in three main categories as follows:

- a) criteria used by the teachers to assess writing skills in English
- b) number of points given to exercises designed for testing writing versus the rest of the test
- c) types of texts chosen for this purpose.

Part of the analysis will be the students' level of English as well. We will also focus on the types of texts that result problematic for them. Furthermore, teachers will be asked about possible ways they can use to help students improve their writing skills. The findings of this study and the review of literature will provide useful suggestions related to testing writing skills in English.

Keywords: *writing skills, English final test, assessment criteria*

Introduction

Assessing the writing skills is part of the learning process for each subject, as it is for English language. It is important to note here that being good at writing involves a number of factors. However, contrary to what some people believe, having a sound knowledge of grammar, spelling and punctuation rules is not enough to guarantee success. Clear thinking and effective organization are equally important when it comes to expressing the message in writing. In the context of second language teaching it is often the language itself which presents a barrier in this aspect since it makes English teachers' assessment tend mostly toward mechanical

aspects of writing, bypassing in this way the major goal which is to achieve successful communication by means of the written text.

In the context of testing the writing skills it seems that the main point of debate has to do with the ways in which this ability can be tested. Some scholars seem to be in favour of written assignments or essays as an evaluation tool (Heaton, (1988); Hamp Lyon (1990). Others, including Dunlop (1969), support the use of objective tests of writing. There is also a group third who believe that the combined use of the two previously mentioned ways would be an ideal solution to this problem (Ackerman and Smith, 1988). However, it is impossible to develop a good and valid test without having a clear idea of what will be assessed and how will the assessment be conducted. Following we will analyse various form of assessments used.

Indirect assessment is a form of assessment that seeks to minimize potential variations in test results through the use of objective test formats such as those with multiple choices or fill-ins. This kind of assessment was widely used in the past but these last decades its use has decreased considerably, mainly due to the spread of Communicative language teaching method which focuses primarily on the communicative purpose of writing. According to Hyland (2003) indirect measurements indicate recognition of various writing sub skills such as grammar and sentence wording, (considered to be active components of the writing skills). But according to DeMauro (1992) cited in Hyland (2003), whereas some researchers claim that indirect methods are reliable ways to measure the ability of writing, they are mainly focused on accuracy rather than on communication. This leads writing assessment in class today towards texts produced by students. Researchers Spandel and Stiggins (1980) stated that because indirect methods measure the prerequisite of writing – the understanding of key elements and conventions of standard English usage - they represent necessary but not sufficient components of ability of speech.

Direct assessment of writing, on the other hand, measures the ability of students to communicate in writing, based on the production of a text with a specific theme. Weir (1993) would consider the successful realisation of this task as a reflection of the writing communication skills of students in real life. Direct assessment of writing harmonizes all the elements of writing. The same idea is expressed by Coombe and Hubley (2004) who state that the student must find appropriate ways to organize ideas, deliver content and use vocabulary, grammar and syntax conventions accordingly. But even in this case comes out the problem of the evaluation of written

text. Two are the forms used in direct assessment: holistic assessment and the analytical one.

Holistic assessment of writing means providing a single score based on the overall impression of the written text. In general, when holistic assessment is used, the text is read by the assessor and he judges keeping in mind a given a scale or rubric with specific criteria for each category. From the standpoint of usage, this form is very practical because it takes less time than analytical assessment (where the text is read several times, focusing each time on a specific aspect). Another feature is pointed out by Elbow (1999) cited in Bacha (2001) according to which holistic assessment focuses on what the individual is good at, not in his weak points. White (1984) argues that holistic assessment is more valuable than analytical one as it reflects more closely the real individual response of a reader of a text, compared with analytical assessment. Among the main shortcomings of the holistic assessment of writing, especially in the sphere of foreign language, is that the result does not provide detailed information about the writing ability of the individual. This is because a single result does not allow the assessor to distinguish between different aspects of writing as the use of grammar, organization etc. Another drawback is related to the difficulty of interpreting the results. According to Lumley and McNamara (1995), although assessors are expected to assess a range of features with the holistic assessment (for example: the style, content, organization, grammar, spelling, punctuation, etc.), it is not an easy job to do. So, some assessors may (consciously or unconsciously) assess 1 or 2 of these criteria, as more important than others, and give more weight in their assessment (Lumley and McNamara 1995).

Analytical assessment, on the other hand, separates different aspects of writing (for example: organization, spelling, vocabulary, etc.) and assesses them separately. Analytical assessment schemes provide more detailed information about the performance of the person taking the test, in different aspects of writing and therefore are preferred more than holistic assessment schemes. One of the strengths of this evaluation has to do with the fact that results on specific aspects make the overall assessment more reliable. Also, in the context of teaching, analytical assessment provides both teachers and students a very significant feedback compared to holistic assessment. Among its shortcomings can be mentioned that the focus on different aspects can divert attention from the overall effect of the written text. Another weak point has to do with the fact that the estimates for specific aspects of writing cannot be used separated from each-other, which means that if an assessor awards maximum points in one of the categories, it

directly affects the overall assessment. In this regard, Hughes (1989, p. 94) notes that while the whole is often greater than the sum of the constituent parts, a compound result can be very reliable, but not valid.

One of the most commonly used scales in the writing assessment for English as a Second Language (ESL) is that of Jacobs et al. (1981). According to this scale, the writing is assessed in five areas: content, organization, vocabulary, language usage and mechanical terms. Each aspect has been assigned different point: content (30 points), organization (20 points), vocabulary (20 points), the use of language (25 points) and mechanical aspect (5 points).

The Common European Framework of Reference for Languages has also paid attention to the aspect of writing. Among other issues covered, it is given a special attention to the interactive nature of writing that is found in (CEFR, p. 61), "In written production (writing) activities the language user as writer produces a written text which is received by a readership of one or more readers." and is illustrated by the activities of writing (for example, completing forms and questionnaires, writing articles for magazines, writing reports, taking down messages from dictation, creative and imaginative writing etc.) which have as their main purpose communication. As in the case of the speaking skill, CEFR provides a set of illustrative scales for Overall written production as well as creative writing.

Methodology

Subjects

The subjects of this study were English final exams administered to students of the third year in "Leonik Tomeo" high school, Durrës. Concerning this part of the study, with the permission of the school headmaster we met personally the English teachers and asked several copies of written tests administered during the academic year 2013-2014 to 12th grades. We decided not to examine the preparatory tests for the State Matura since it was expected that the format would be very similar to the latter. Most teachers welcomed positively this request and provided the tests. They were told in advance that anonymity of test makers would be preserved and the tests would be used only for study purposes. Also, it should be clarified that in accordance to the research questions presented at the initial part of the study, not all the test was analysed, only questions or exercises that measured written communication. A total of 12 English tests were analyzed.

Instruments

The instrument used for this study was the English test content analysis. We did not analyse the tests in their entirety, but only that part that had to do with the communicative writing skill. This was done with the purpose of distinguishing it from reading exercises or grammar exercise where students sometimes had to write (as is the case of sentence transformation) etc. This aspect was analysed in terms of points assigned to this activities towards the points accorded to the other skills in the test. Furthermore, we analysed the criteria used by the teachers is their assessment as well as types of texts used to test students writing skills.

Data Analysis

What we noticed at the outset of this analysis was the fact that out of the 12 tests that were in total, 5 of them were designed by the teachers, 3 were adapted taking as the starting point the test booklet that accompanied the English method used by them (Wishes) and the other 4 were taken directly from the test booklet. In the case of the 3 tests, adjustments were of different natures;

- a) some of the exercises of the test were taken from the booklet and some developed by the teachers themselves
- b) some of the exercises were removed from the booklet format so the test was reduced in terms of the number of exercises
- c) another adaptation was changing the number of points for exercises.

The first step of this analysis was identifying the tests that had exercises which measured of written communication skills. After reviewing all the tests it was noticed that of the 12 tests, 3 of them had no exercises for the writing skill; consequently they were not included in our analysis. We focused on only 9 English tests. Initially we analyzed the percentage that exercises which measured the writing skills had towards the rest of the test. As we know, CEFR, as a leading document in the field of assessment presents a scheme where the four skills are given equal weight. The same can be said about internationally recognised English exams like IELTS, TOEFL, PTE General and Academic etc, where skills assessment is balanced. Now, turning to the tests that we analysed, what catches the eye almost immediately is that usually there is no balance. More specifically, the results showed that 2 of the 9 tests, or (22.2%) had no information about the points in the exercises of written communication, which means that points of the exercises were missing in throughout the test or they were not

specified in the exercises of written communication or the test lacked the evaluation scheme. The latter became an obstacle in calculating the percentage of these exercises. In the remaining 7 tests, these exercises accounted for 10% - 30% of the test. More specifically, we found that in 44.4% of tests (4 tests), written communication exercises accounted for 11-20% of the test, while in 33.3% of tests analyzed (3 tests), they take 21-30% of the test. Another aspect of the analysis had to do with the criteria English teachers used to assess exercises of written communication skill. Out of the 9 tests reviewed, only 3 of them had specified criteria concerning the way the written part was assessed. In the other 6 tests was not given any information on the assessment of this type of exercise. It is not clear on what aspects the students are supposed to concentrate while producing the written text, or how much importance should they give to specific aspects of writing. While in every standardised test are clearly specified the criteria of assessing writing in 6 of the tests were not found such criteria. That is a serious drawback. In these 3 tests (with the given criteria) was noticed that in general, each one had 5 or 6 specific criteria, similar to those used by the English tests in the State Matura. More specifically, the criteria were as follows: content, vocabulary, grammar, punctuation, organization, spelling, arguments on the topic and paragraphs. The first four criteria were present in each of the three tests. Also in these 3 tests were found changes in the number of points assigned to different criteria. One of the 3 tests had only the criteria but not the points for each one of them, whereas in the other 2 tests, points ranged from 1-3 and none of them had the same number of points for the given criteria.

Types of texts were also part of the content analysis. As we mentioned, only 9 tests were analysed as the others had no written communication exercises. In these tests it was observed that generally the prevailing text type resulted the letters (formal or informal), which accounted for 33.3%, followed by essays on different topics and e-mails. Also, it was noticed the use of stories that are more focused on the expression of students' opinion rather than on the structure of the text. This is clearly understood by the exercise requests of the type: "*Write a story about the loss of an important person*" where is not given any specification on the type of structure to be used. Other types of texts used were proposals, letters of application and instructions to find a location. In one case it was not specified type of text that should be used by the student. An example is "*It was the worst day of my life*" where was given only the topic and nothing else.

Another element analysed were the teachers' opinions on the difficulties of various types of texts for third year students. Based on their answers,

formal letters, essays, compositions, reports, reviews and proposals present an "average" level of difficulty whereas for informal letters, e-mails and summaries the difficulty is "low". Based on students' answers, compositions, essays, articles, reports, proposals and reviews the level of difficulty varies from "low" to "average", whereas the difficulty for formal and informal letters, e-mails, and summaries is in "low" levels. Viewing this aspect from both perspectives we noticed that for informal letters, e-mails and summaries students and teachers answers comply with each other concerning the "low" level of difficulty.

Limitations of the study

Among the main limitations of the study we can mention that a larger sample of English tests would yield a more specific result, which would be nearer to the reality of the classroom. This would result in a clearer perspective of testing written communication skills at the high school level. Another limitation that was evident during the analysis is the limited number of studies in the Albanian context concerning this problem, which makes it difficult to compare results.

Conclusions

The study shows that despite the expectation that written communication skill is given the same importance as the other linguistic skills in a foreign language, the data show that in tests it is given less importance, which is reflected in the points accorded to this type of exercise. This finding is supported by the result of the tests' content analysis as well as from the teacher's answers. Also, we noticed that the way of designing exercises of written communication in English tests in certain cases left much to be desired. It was not uncommon that important elements were not specified such as: the type of text, the exercise points, evaluation criteria etc.

To sum up, we can say that in most of the English tests that we analysed, the written communication skill was not given the importance it should have. This means that in some of the English tests this skill was not tested at all and in others, exercises that tested this skill were given very few points compared to the rest of the test. Concerning the second question, the criteria used to assess the written component was not always specified in the exercises. This makes it difficult to understand on what basis will be assessed the written component. The most typical test items resulted letters (formal or informal), which accounted for 33.3%, followed by essays on different topics and e-mails.

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Integrating culture in teaching English as a second language

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Abstract

This study focuses on integrating culture in teaching English as a second language and it attempts to identify its importance in second language acquisition. Research objectives of this study are:

Firstly, to give an overview of teaching culture in second language acquisition and bring together the most important ideas and suggestions about its benefits. *Secondly*, to examine how culture is taught in Albanian second language acquisition classes.

This study made use of quantitative method of data collection. The data were collected through questionnaires, conducted with 13 Albanian teachers of English and 120 high school students. This study was undertaken in Shkoder, Tirane and Vlore. Two questionnaires were designed, one for teachers and the other for students. Both teachers and students were also asked about the importance of teaching culture in second language acquisition.

The results of questionnaires revealed that both teachers and students considered teaching of culture an important tool in second language acquisition. This study revealed that, teaching culture should be an integral and systematic component of teaching in second language acquisition. According to results it is very important to incorporate culture in the classroom because language learners need to be aware of culturally appropriate ways of addressing people, expressing gratitude, making request, and agreeing or disagreeing with someone. They should know the intonation patterns that are appropriate in their own speech community but which may be perceived differently by the target speech community.

The main aim of integrating culture in teaching English as a second language is to develop student's intercultural understanding and help

them in intercultural communication. Despite the importance of integrating culture in second language teaching, its use is limited. This is due to the lack of time, issues of designing a cultural syllabus and choosing appropriate techniques and presentation of culture related topics and teaching materials activities.

Keywords: *integrating, culture, teaching, English, second language*

Introduction

Second language teaching has a cultural dimension. A historical background of language teaching has distinguished different links between language instruction and culture teaching. Their relationship has depended not only on the goals of second language education but also on how the concept of culture has been interpreted. This study focuses on integrating culture in teaching English as a second language and it attempts to identify its importance in second language acquisition. Research objectives of this study are:

Firstly, to give an overview of teaching culture in second language acquisition and bring together the most important ideas and suggestions about its benefits.

Secondly, to examine how culture is taught in Albanian second language acquisition classes.

Literature review

Language and culture

"Culture and communication are inseparable because culture not only dictates who talks to whom, about what, and how the communication proceeds, it also helps to determine how people encode messages, the meanings they have for messages, and the conditions and circumstances under which various messages may or may not be sent, noticed, or interpreted... Culture...is the foundation of communication.(Samovar, Porter & Jain, 1981: 24)

Many researchers stress the close relationship between language and culture. According to Brown, "A language is a part of culture and a culture is a part of a language." Therefore, they cannot be separated without losing the significance of either language or culture. Culture is learned, transmitted, passed down from one generation to the next through human actions, often in the form of face to face interaction and of course through

linguistic communication. On the other hand, language is a subpart of culture, which plays an important role. Boudreaux has emphasized the importance of language not as socio-political processes. According to him, a language is a linguistic habit, a set of practices that imply not only a particular system of words and grammatical rules, but also an often forgotten or hidden struggle over the symbolic power of particular system of classification, address and reference forms, educational intervention rather than an educational goal in itself.

Language cannot be learned or taught without introducing the culture of the community where it is used. Together language and culture “reflects a current direction in language pedagogy. (Robinson Stuart)

As language teachers we must be interested in the study of culture .If we teach language without teaching at the same time the culture in which it operates we are teaching meaningless symbols or symbols to which the students attaches the wrong meaning.(cited in Brooks 1986)

Teaching of culture was considered to be supplementary to language teaching; nowadays is to develop learners’ ability to communicate with each –other across linguistic and cultural boundaries. As language and culture are closely related to each other, the teaching of culture is seen as an integral and organized component of language courses.

Teaching communication without teaching culture might be enough for survival and routine transactions but communicative competence is incomplete without cultural awareness and understanding.

Goals and principles of teaching culture

The main goals for teaching culture

The main aim of second language teaching is to develop students’ ability to communicate effectively in various contexts; the teaching of culture should facilitate intercultural communication and understanding.

According to Seelye, ”All students will develop the cultural understanding ,attitudes ,and performance skills needed to function appropriately within a segment of another society and to communicate with people socialized in that culture.

Teaching of culture has the following goals

- To help students to develop an understanding of the fact that all people exhibit culturally conditioned behaviors.

- To help students to develop an understanding that social variables such as age, sex, social class and place of residence influence the ways in which people speak and behave.
- To help students to become more aware of conventional behavior in common situation in the target culture.
- To help students to increase their awareness of cultural connotations of words and phrases in the target language.
- To help students to develop their ability to evaluate and refine generalization about the target culture in terms of supporting evidence.
- To help students to develop the necessary skills to locate and organize information about the target culture.
- To stimulate student's intellectual curiosity about the target culture and to encourage empathy towards its people.

Strategies for teaching culture

Understanding the general and specific aspects of culture and its dynamic character should help Educators in developing appropriate strategies for teaching it. Galloway (1985, as quoted in Hadley, 2001: 348) warns about the commonly used "Facts Approaches" to teaching culture, which result from poor preparation of teachers for teaching culture:

- "The Frankenstein Approach": A taco from here, a flamenco dancer from here, a Gacho from here, a bullfight from there;
- "The 4-F Approach": folk dances, festivals, fairs and food;
- "The Tour Guide Approach": monuments, rivers, cities, etc;
- "The 'By-The-Way' Approach: sporadic lectures or bits of behavior selected indiscriminately to emphasize sharp differences

Ways of teaching culture

Factors influencing the choice of methodology different approaches to the teaching of culture as well as activities and techniques associated with them have been suggested by several scholars. However, it is equally important to remember that the choice depends on many factors, the most important being:

- The situation in which the language is taught
- Learner's age and command of a second language

Stern distinguishes between three situations in which the teaching of culture can take place:

- Culture is taught in language courses, where students are physically and often psychologically removed from the reality of the second culture. In this case culture teaching provides background and context and helps the learners to visualize the reality.
- Culture is taught in a situation, which prepares a student for a visit or work in a new environment. Even though the student is physically far away from the culture, he /she is physically better prepared and more motivated.
- Culture is taught in the cultural setting (e .g to immigrants' students studying in a target language community). In this case, students need more help to come to term with the foreign environment to avoid cultural misunderstandings.

Methodology

The survey of research

Although the curriculum of Albania requires the inclusion of culture in the English syllabus, it does not define how it should be done. The main aim of the current research was to examine the situation of teaching culture in English classes in Albanian high schools.

This study made use of quantitative method of data collection. The data were collected through questionnaires, conducted with 13 Albanian teachers of English and 120 high school students. This study was undertaken in Shkoder, Tirana and Vlora. Two questionnaires were designed, one for teachers and the other for students. Both teachers and students were also asked about the importance of teaching culture in second language acquisition.

Two questionnaires were designed, one for teachers and another for students. Both teachers and students were asked about the importance of teaching culture. The common part was included in order to compare the teacher's and student's opinions. Both questionnaires were in English.

Participants

After having studied the works of several scholars on teaching culture, research was conducted among Albanian teachers of English as well as high school students to examine the situation of culture teaching in high school.

The participants of this study were 13 English teachers and 120 students from four high schools of Durres, Albania.

Instrument

The students' questionnaire

The student's questionnaire consisted of two parts. The first part included personal information of students and the second part aimed at finding out the student's opinions about the learning of culture. Students' questionnaire included seven questions. Questions 1, 2, 3, and 5 were multiple –choice questions while questions 4, 6 and 7 are opened- ended questions. The questionnaire focuses on the following questions:

- How important is the inclusion of the learning of culture and should it be taught in English classes?
- What ways (activities, techniques) do you consider the most useful for the learning of culture?
- What topics of culture are you most interested in?

The teachers' questionnaire

The questionnaire included five questions of different types. Open –ended questions were included to find out the definition of culture. Multiple-choice questions were used in order to find out how important the teaching of culture was for the teachers. They were also asked to define the ways/methods and techniques as well as topics for the teaching of culture. The teacher's questionnaire was designed to answer the following questions:

- How do you define culture and what importance do you attribute to the teaching of it?
- What methods and techniques do you use?
- What topics and which cultures do you consider important to teach?
- What teaching materials and other sources do you use?

Results

Teachers' questionnaire

The definition of culture

The question about the definition of culture was placed first in questionnaire. Some teachers find difficult to define the word culture so

nearly one third of the teachers left the question unanswered. Some definitions given were,

- Culture is custom, traditions, beliefs, and way of life of people in a certain country or area.
- The way of life of a nation, including traditions habits in all field of life.
- Customs, traditions, beliefs, behaviors.
- Culture traditions, customs, people, literature, art music etc.
- Generally then the way of life.
- Culture is the complex embracing not only arts (literature, music, and painting) but also the whole way of life.

It can be concluded that the teachers when answered the question defined culture by listing its various elements. Both the observable aspects of culture (arts, customs, way of life etc) and invisible features (beliefs, values, and attitudes) were mentioned.

Importance of teaching culture

None of teachers denied the importance of teaching culture. They considered it very important. Some teachers also believed that including culture issues increased student interest and motivation in language learning.

Ways of teaching culture

The teachers considered discussion cultural differences and similarities most useful for the teaching of culture. Projects were also rated highly followed by watching videos and talking about current events.

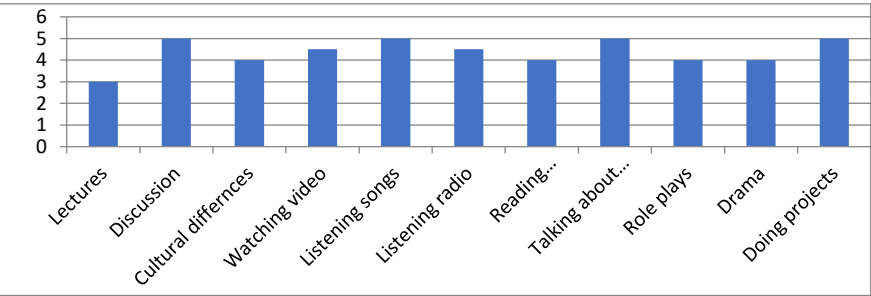


Figure 1: The teachers' scores about the way of teaching

Topics

Teachers were also asked to indicate which topics considered the most important to teach. The rule of behaviour was considered very important.

Customs and traditions also scored highly. Everyday life topics such as, education, food etc scored highly as well.

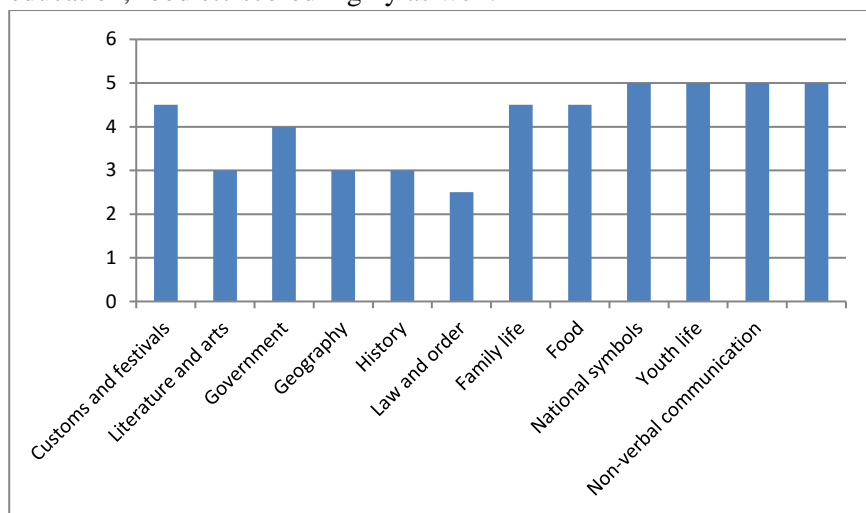


Figure 2: Teachers' scores about topics

Teaching culture materials

Although English language textbooks are the main source for the teaching of culture, the teachers make use of various other sources. After textbooks, the two most useful mentioned sources were internet and realia?

Cultural studies textbooks were used by 6 teachers .4 teachers claimed that they used newspapers and videos while only 3 of the teachers used recordings .There might be two reasons for this:

- First the CDs that come together with textbooks do not contain enough culture –related materials.
- Second, there are no conditions in practicing listening activities than developing the other skills.

The most mentioned sources added by the teachers themselves were connected with their personal experiences.

The students' questionnaire

Most students gave answers to all questions. Some students did not rank the ways of teaching the topics.

Importance of learning culture

Students considered learning culture important. 100% are very important. Most students thought that culture should be taught in English classes.

Ways of teaching culture

The students considered talking about current events the most helpful for understanding other cultures.

Discussion on cultural differences and similarities were also rated highly followed by watching videos. Projects were ranked fifth by the students. All students ranked highly songs. They think that songs could help to understand other culture. But the most frequently mentioned was travelling to the country where the language is spoken. Another aspect for the students was communication with people from other cultures.

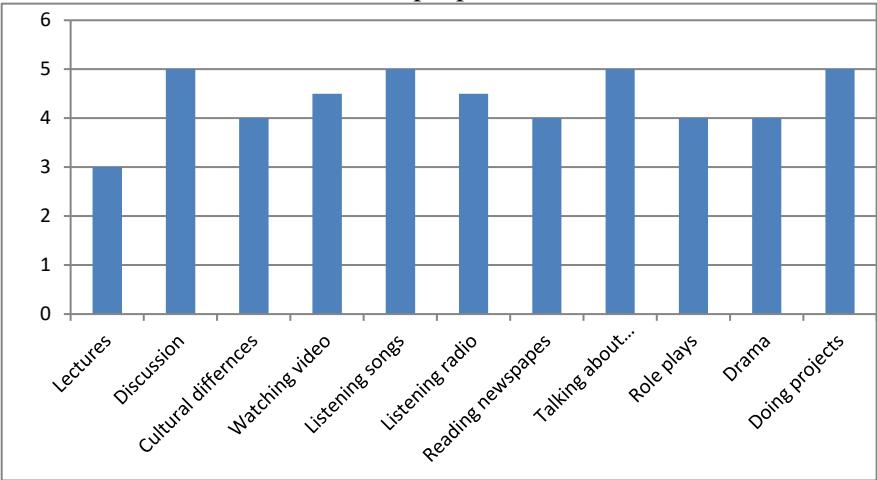


Figure 4. The students' scores about the way of teaching

Topics

The students were asked to assess the same list of topics, which was given to the teachers. As expected “youth life” ranked first followed by music, customs, and traditions, rules of behaviour. The topics, which gained the lowest scores, were law and order, government, and politician institutions, geography, history etc.

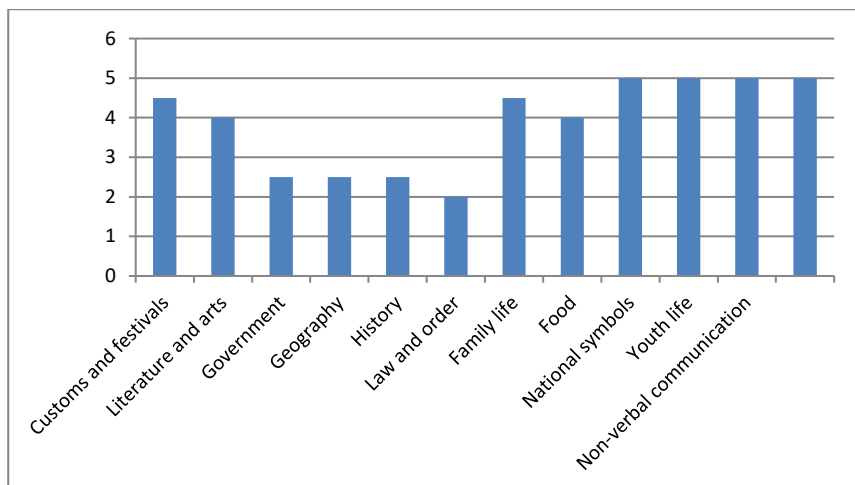


Figure 4. The students' scores about topics

Conclusions and discussions

The results of the questionnaires revealed that both the teachers and students considered teaching of culture important. However, when teachers were asked to define culture, they did not appear to have a very clear perception of the concept.

A major problem concerning the teaching of culture seems to be finding time to do it. As stressed by several scholars culture should be integral part of every language class. One of the main reasons why there is not enough time for integrating culture into language classes might be that the teachers mostly concentrate on developing the language skills.

Another reason might be that the teachers are not aware of appropriate techniques. There are some techniques that teachers should use in English classes such as drama, watching video and doing projects. So teachers do not deny the importance of teaching culture and integrate it from time to time into their classes. The teaching materials do not provide opportunities. Here, the teachers could rely on the students interest and ask them to do some research into the area. Student's research is a powerful tool as it combines student's interest with classroom.

Analyzing the scores for cultural topics it could be claimed that a shift from about to knowing of how has occurred in the teaching of culture. The teachers and students ranked the topics like youth of life and rules of behaviour very highly too. At the same time, very important aspects of the intercultural communicative competence, non-verbal communication received low scores from both the teachers and students. Customs and

traditions reveal a lot about the culture. From the teachers point of view they are also easy to teach and there is many materials available. At the same time, customs, traditions, and festivals, offers numerous opportunities for comparison between learner's own and other cultures.

Both the teachers and the students ranked geography, history, law and order lowest. Another interesting observation was that teachers gave much higher scores for all topics than the students. From the analysis above, it can be concluded that that the hypotheses concerning the teacher and student's opinions proved to largely correct. While the teachers and students generally shared opinions about the ways of teaching, there was a significant difference concerning the topics. The teacher's answers indicated that they used a wide range of materials for teaching culture. While textbooks were the most widely used sources, many other were mentioned as well with realia and the internet being the most popular.

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“The positive impact of technology in translation”

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Abstract

It is widely known that translators play a key role in the growing market for intercultural technical communication and it is already a fact that technology can assist them in several areas of their work. However, the use of technology in real translation working environments has not been developed to the fullest. Through this tiny research from the wide field of technology's impact in translation, I aim to address to the issue of how the available technology tools can best be used to enhance the translators' job and increase their efficiency without compromising their creativity or lowering the required quality of their products.

This paper attempts to clarify the role technology plays in the translation profession, focusing mainly on looking at the positive impact of technology, despite of many questions and doubts. Some of us have embraced technology with a positive attitude as a new way of living and working, while others are skeptical and hesitate to accept a present where machines have already invaded our privacy. Regardless all the criticism, the fact is that all sectors of society are experiencing a series of ongoing changes due to technology. Needless to say, translation, as part of society, is inevitably being affected too by this global technology. Translation is both an industrial product and process, and its methods have to adapt to the new industry requirements. In this context, this paper suggests that translation professionals have to address these changes positively and accept that technology and computers are our friends and not our enemies.

Keywords: computer-aided translation, translation management, electronic dictionaries, machine translation, useful software, translation memory.

Introduction

Over the years, translation has gone under continuous evolution and has seen significant changes brought about by the advent of new technologies. Centuries ago the only companions of a translator were ink, quill pens and

paper. Since early writing was also considered an art, calligraphy was paid much attention to, which eventually would lead to a long time to draft one or two pages. Even though later the invention of the pencil eased some of the pains by allowing the text to be more easily erased and overwritten, it was not until the development of the typewriter that a tool caused such great impact.

Although computers became common in the late 1970s, in Albania they became popular after the 1990s, and nowadays they have become an indispensable part of everyone's work, including here translators. However, computers themselves have evolved immensely and have consequently brought innovation to the translation process by introducing new electronic tools and software which on the one hand facilitate the translation process, and on the other hand are seen as an enemy to what the professional translation process involves.

The latest technology has taken computers to such a level that many people have started guessing whether human work will soon be replaced by computers. The fact is that nowadays we are living a life which is not conceived anymore without the presence of technology, since it has become present in every aspect of our lives to that extent that some people consider it as an invasion, while others make the best of it.

Since technology is now an undeniable part of our lives and work, it is of great importance to highlight the positive aspects and impact of technology in translation and find a way how translators can best use it in reaching to the final product of their work. Technology can be seen positively through considering some of the technological tools which are becoming widely used not only by translators in their daily work but also from all the people worldwide who need to transfer words, phrases or sentences from one language into another for their own specific purposes.

From hardcopy to electronic version

Electronic dictionaries and online sources

When referring to translation, dictionaries are maybe the most important thing that a translator should absolutely possess. Needless to say, many years ago dictionaries could be provided only in print and you had to go through hundreds of pages in order to find the word you were looking for. In addition to this, because of their high volume, dictionaries are not suitable to be taken anywhere you go and consequently may be out of reach at certain moments when you need to access them. For this reason, electronic and online dictionaries are considered to be one of the most

helpful software for translators nowadays. A computer-based dictionary, for instance, can be stored in a fraction of a computer disk, saving you a lot in terms of space. In addition, buying an electronic version tends to be less expensive than a hardcopy dictionary because there are fewer costs involved: no paper, no shipping, no ink, etc. Despite the fact that savings in terms of money may not be very significant, what is most important is that there will certainly be a key reduction in time spent doing research since computer dictionaries usually proceed automatically to the term you want to consult by simply typing the relevant word.

In addition to this, online dictionaries are now available for free all over the internet not only on your computer but also on your smart phones where they can be easily obtained through the applications provided. As the Internet becomes more and more popular, it is also easier to find online resources that one would otherwise have to buy in hardcopy. Nowadays, many dictionaries can be browsed online, saving time and money. The Merriam-Webster, for instance, allows users to check the meaning of any word in English, and it also contains idiomatic expressions and phrasal verbs. The online version is rather comprehensive and still at no cost. The 3rd edition of Oxford English Dictionary is available online via Oxford Dictionaries Online, as well as in print, but it is worth noting that the online version is updated every three months. Oxford Dictionaries Online also includes the New Oxford American Dictionary, Oxford Thesaurus of English, Oxford American Writer's Thesaurus and grammar and usage resources. Besides the monolingual dictionaries, the internet offers also bilingual dictionaries and dictionaries of specific terminology such as legal dictionary, medical dictionary, financial dictionary etc.

E-books, magazines, newspapers, articles

The translation process involves also a research process where the translator needs to consult and refer to different books, magazines, newspapers or articles in order to find the most suitable translation. Before being able to have access to Internet, people had to go libraries and sit for hours and sometimes for days to find the book or article that would be helpful to them in their translation process, or even buy the book or magazine in a bookshop where they couldn't be sure if they had made the right choice until they read the book. Nowadays most of the books are offered online to the e-readers and they can easily access the book they want only by clicking the title of the book in Google or downloading applications that offer books, magazines, newspapers online. This is a time-saving process for the translator who does not have to go to great lengths to find a specific term or phrase used in a specific context.

Some of the major book retailers and multiple third-party developers offer free (and in some third-party cases, premium paid) e-reader applications for the Mac and PC computers as well as for Android, iPad, iPhone, and Windows Phone devices to allow the reading of e-books and other documents independently of dedicated e-book devices. Some examples include apps for the Amazon Kindle, Barnes & Noble Nook, Kobo eReader, and Sony Reader.

US Libraries began providing free e-books to the public in 1998 through their web sites and associated services, although the e-books were primarily scholarly, technical or professional in nature, and could not be downloaded. In 2003, libraries began offering free downloadable popular fiction and non-fiction e-books to the public, launching an e-book lending model that worked much more successfully for public libraries. The number of library e-book distributors and lending models continued to increase over the next few years. From 2005 to 2008 libraries experienced 60% growth in e-book collections. The Internet Archive and Open Library offers over 6,000,000 fully accessible public domain e-books, according to (Small, 2000).

In July 2010, online bookseller Amazon.com reported sales of e-books for its proprietary Kindle outnumbered sales of hardcover books for the first time ever during the second quarter of 2010, saying it sold 140 e-books for every 100 hardcover books, including hardcovers for which there was no digital edition (Miller, 2010). By January 2011, e-book sales at Amazon had surpassed its paperback sales. In the overall US market, paperback book sales are still much larger than either hardcover or e-book; the American Publishing Association estimated e-books represented 8.5% of sales as of mid-2010, up from 3% a year before. At the end of the first quarter of 2012, e-book sales in the United States surpassed hardcover book sales for the first time.

Computer-assisted translation tools

Computer-assisted translation (CAT) tools are computer software packages aimed at facilitating translation by creating the so-called translation memories (TMs) containing the choices made by the translator himself (Bowker, 2002). When a CAT tool is used, the source document, written in a source language, is segmented – a segment can be any part of a text, but it is usually a sentence ending in a full stop. Each source segment, then, is supposed to be matched with a target segment. When no previous match is found in the TM, the translator is prompted to fill in a

blank target segment with the respective translation. After the translation is entered, a translation unit is created containing the source segment and the target segment, along with source and target language information and other optional data, such the author's name. This translation unit is added to the translation memory.

A CAT tool further reduces any chances of errors by saving the translated segments along with the source phrase. A translator can easily access any of the translated segments at any given time to ensure that the segment has been translated adequately. Computer-assisted translation tool has been developed to allow the translator to be able to quickly search and alter-if needed- a particular segment of the text. It has been programmed to assist the translator with the revision in a timely manner. A computer-assisted translations tool can provide with much needed assistance when translating texts of considerable sizes. It effectively aids the translator in the processes involving correct use of terminology, maintaining consistency and proof reading.

Another advantage in using CAT tools to remember previous choices is style consistency. Good writers usually learn that repeating the same word often and often is bad style. They learn to use synonymous as often as possible and the mere thought of repeating the same word in the same sentence can be a nightmare. However, there are cases in which a word cannot be replaced with another because it may lead to misunderstandings. At times it happens that the translator is required to translate content which is highly technical in nature. In such cases, or otherwise, complying with a given list of specific terminologies to be used accurately in the translated document can increase the work load for the translator. Going back and forth to the provided list to tally your document with the given list of terminologies can also be quite time consuming. Computer-assisted translation tool can be programmed to automatically identify any of the places in the document where a specific terminology can be used suitably. Computer-assisted translation tool has added greatly to the efficiency of translation process while ensuring the availability of quality translation. It is an essential tool for both translators and buyers of translation services.

Machine translation

In order not to lead to confusion, the difference between computer-assisted translation and machine translation should be noted. As explained above, CAT tools are used to provide suggestions based on the previous work done and stored by the translator himself. Machine translation, in turn, is a

process that involves the use of automatic translation of words or sentences into a language other than the source.

Although some arise the question why there are still human translators when a machine can automatically do the job, the fact is that despite all the billions of dollars invested in artificial intelligence, no computer software has ever succeeded in translating complex documents containing slang, abstract language and words the meaning of which will depend on an intricate context (Hutchins, 2010). Accordingly, it has been very important for professional translators to make it perfectly clear they do not use automatic translation. Even people with not much linguistic knowledge will recognise that software such as Systran will hardly provide them with a correct and idiomatic translation. However, there are some advantages that machine translation has against human translation, which can be used sometimes with a positive impact during the translation process.

The rate of machine translation is exponentially faster than that of human translation. The average human translator can translate around 2,000 words a day. Multiple translators can be assigned to a given project to increase that output, but it pales in comparison to machine translation. Machine translation can generate thousands of words each minute. Although the output of machine translation is not in its final useable form, but in certain scenarios it can be quite useful, but still not in professional ones.

Even when adding a post-editing step, machine translation takes a fraction of the time that human translation takes. In addition to having a lower cost than human translation, machine translation can memorize key terms and phrases that are used within a given industry. However machine translation is simply not at a point where it can create perfectly accurate translations on a regular basis. The technology has improved drastically in the past 10 years, but it is certainly still a work in progress. Therefore, even after editing, the meaning from the original document will not be 100% accurate and could be suitable for use only in specific situations rather than professional ones.

The most commonly known to the public, Google Translate is a free multilingual statistical machine translation service provided by Google to translate text, speech, images, or real-time video from one language into another. As of May 2016, (Turovsky, 2016) Google Translate supports 103 languages at various levels and serves over 200 million people daily. In ten years of Google translate, there are more than 500 million people using Google Translate. The most common translations are between English and Spanish, Arabic, Russian, Portuguese and Indonesian. According to

statistics published by Google, people translate more than 100 billion words a day through Google translate.

Useful software

Voice and Speech recognition

The recent technology has developed several software packages that allow computer users to dictate texts instead of typing them on the keyboard. Voice recognition software is a revolutionary alternative for those who, for any reasons, do not want or cannot use the keyboard any longer. In addition, everyone possessing a Smartphone has automatically a voice recognition application which can be really helpful not only during translation but especially interpretation. One of the most commonly used speech recognition software is Dragon NaturallySpeaking, the world's best-selling speech recognition software (Baker, 1975).

Since microphone sensitivity may play a role in hindering voice recognition effectiveness, the ideal scenario includes a high-fidelity microphone, total absence of noise, and a clear and steady pronunciation. The translator simply “speaks” the translation out loud into a headset microphone and lets the computer handle transcription, control and navigation. So the translator is essential recording a sight translation. Here are some of the many advantages of voice recognition in translation:

- You are freed from the time lag imposed by the keyboard. The physical act of typing and jumping back and forth with your eyes from source document to target computer screen – or even within text and dialog boxes on screen when using TM tools – can be very costly to your thought process.
- You are freed from the unnecessary strains of typing which include not only fatigue and potential injury to fingers, wrists, neck and back in the long run, but the cost of posture distortion from having to sit for hours every single work day. By contrast the only equipment you use in dictation is a very thin, lightweight digital headset that you might even forget you have it on.
- Voice recognition allows you to automate every interaction you have with your computer and still work with TM tools. So you can still use all the tricks and shortcuts and macros and TM tools you use now, and you can also edit and revise text, but you just say them out loud instead of type them and the computer executes them for you automatically.

- You can make a lot more money. An accomplished dictating translator working in a very familiar field can produce 1,500 – 3,000 words per hour. By using dictation you can increase your output – and your income – by around fourfold. This is one of the very many reasons that dictating translators very rarely complain about their incomes.

However, one must not forget that, if the professional-quality voice-recognition software is available in your target language the dictated translations are still drafts that require revision and editing and high-output dictation only works in fields and language pairs you know exceedingly well.

OCR

An optical character recognition (OCR) software program, as its name implies, converts image files into text files by optically recognising alphabetic characters. It is particularly useful when the translator receives a file that is a digital picture of newspaper page, for instance. The OCR software (Alcina, 2008) scans the image file (which could be a JPG, a BMP or a PDF file created from an image, among other formats), identifies the characters, words and sentences and copies them into a text file. However, as it occurs with voice recognition, OCR may not function properly unless in an ideal scenario: the font in the image file must not be too small or unclear nor can there be any text overlapping.

Usually, the OCR program will allow the user to review the operation by identifying a few potentially incorrect words transposed to the text document and comparing them to the corresponding part of the image file. OCR software also usually contains a built-in dictionary in order to validate the program choices. Whenever the scanning of the image file results in an unknown word, the user is prompted to validate the choice, as there could have been an error. .

Needless to say, this software provides a great help for translators who have to deal with translation of different images incorporated into the text. It is worth noting that until a few years ago, these images have been carried into the target language without providing any translation for them, which consequently causes a lack of understanding for the reader.

Microsoft Word

Microsoft Word is a word processor developed by Microsoft which was first released on October 25, 1983 and it has been obviously developed with time. Needless to say it has made translators' lives much easier and

they do not have to go to any lengths to find useful software to make their work more effective. Microsoft Word for Windows is arguably the most widely used word processor, and this is partly due to the fact that it is very intuitive and easy to use – you just launch it and start typing. However, Word is a very powerful application with countless features that most users never take advantage of. One of them is the so-called AutoCorrect, by means of which typing frequently repeated terms may be prevented.

Another element worth mentioning is the Word's glossary function. Whenever the software finds a word that is not in its glossary, which is a possible typo, it underlines the word in red, and the user, by right-clicking on the word, opens a context menu with similar words, one of which might be the actual word he wanted to use. This is specifically useful when the translator is unsure of the spelling of a given word but does not want to lose time by looking up a dictionary.

The internet as a corpus

Until not very long ago, searching for information on the Internet always gave you a feeling that you might have been missing some information published elsewhere. Now this has all changed with the development of the so-called search engines where you can actually search inside virtually any web site. It is as if you could assemble all your old books and instantly find out how many times a given term was used, in which books, in which pages, and in which context – that is, next to what other terms and sentences (O'Hagan, 2013). Google is currently the most popular search engine, where all you need to do is type the word or phrase of what you are looking for and thousands of pages will appear on the screen in a few seconds. These search engines are even improving the ability of ranking websites according to relevance. Google, for instance, has been developed to take specific patterns and information into account to present the most relevant information at the top of your query results.

Obviously translators have realised the potential benefits of such search engines. The Internet is not just a tool by which dictionaries and glossaries may be searched for specific entries to be translated or explained; translators can enter any term and find out how it is actually used in the language.

The translator may be reluctant between two different choices about which specific word or phrase is most commonly used. For instance, the verbs 'do' and 'make' in Albanian mean the same 'bëj' but in English they form different collocations. This will lead an Albanian speaker to be unsure

about whether it is more common to say "do a mistake" or "make a mistake." A simple query on Google gives the hint: "make a mistake" results in 253 million web pages; "do a mistake", in turn, results in fewer web pages, mainly opposed to 'make a mistake'.

The fact that there are web pages containing uncommon phrases in English shows how unreliable the Internet may be as a source of knowledge. Fortunately, Google tends to present reliable websites at the top. Nevertheless, a translator should not entirely trust a machine. Checking the websites listed in search results is essential to verify the adequacy of the information. Search engines prove no exception to the rule that every source of information should be looked upon with caution. However, when correctly used, they are arguably today's translator's best friend.

Bringing translators closer through Internet

Technology advances, most notably the Internet, have not only helped translators do their job faster and more consistently; they have actually brought together translators who live very far away from each other. In the early days, translators were able to meet up and discuss their work only by means of conferences and summits. Nowadays, it has become increasingly easy to contact fellow translators quite instantly in order to solve terminology queries when reference works seem not to suffice (Cronin, 2013). This allows translators to talk to each other and share their opinions, possibly leading to solving such query.

Nowadays, there are messaging software programs such as WhatsApp, Messenger, and Skype, which allow instant communication, both text- and voice-based. Different other social networks can be considered also helpful such as LinkedIn or even Facebook to connect easily with different translators worldwide. Nowadays people sharing the same profession create their own groups or the so-called mailing lists which link a group of people together with common interests (Kenny & Doherty, 2014). If you belong to a mailing list you can receive regular messages posted to that list via email. By sending a message to a mailing list, a translator may potentially reach numerous other professionals subscribed to the same list and receive responses from all of them, responses which will also be available for the other subscribers. Over time, the list itself constitutes archives that become a compendium of information on how translation problems are solved and of the processes involved.

Conclusion

The translation process has evolved with time and so has technology. Together translation and technology have tried to adapt to one another and overcome changes over the years. Whether by means of translation memory software, electronic dictionaries or voice recognition, translators are now able to speed up their work and make it more effective and efficient. This increase is closely related to the use of technology applied to translation.

It could be claimed that the resources available to the translator through information technology imply a change in the relationship between the translator and the text, that is to say, a new way of translating, but this does not mean that the result is a new profession. Translating with the help of the computer is definitely not the same as working exclusively on paper and with paper products such as conventional dictionaries, because computer tools provide us with a relationship to the text which is much more flexible than a purely lineal reading. Furthermore, the Internet with its universal access to information and instant communication between users has created a physical and geographical freedom for translators, which was inconceivable in the past. We share the conviction that this type of translation has not become a new profession, but the changes are here to stay and will continue to evolve. Translators need to see the positive aspect of technology and accept the new technologies and learn how to use them to their maximum potential as a means to increased productivity and quality improvement.

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ESP courses in Kosovo higher education system

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Abstract

This paper will discuss the English for Specific Purposes (further in this text ESP) and addresses its main notions and examines issues of ESP in Kosovo. The content of the paper is determined by a needs analysis. The educational goal is, first of all, to get an insight into the basics of the English terminology systems and training of students for orientation in the professional literature on foreign language. In this way, students provide a solid basis for further training in the specific area in which they work or will work.

Learning and teaching general English language has always meant the previous adaptation of teachers and teaching materials with the level of students' knowledge and purpose. The links with English for Special Purposes (Eng. ESP), which is interwoven with the general English language in several areas, thus making learning or teaching English for special purposes implies solid knowledge of general English language (Kennedy & Bolitho, 1984).

Keywords: *ESP, needs assessment, learner, teacher*

Introduction

The goal of this paper is to conduct an in-depth study in the importance of development of ESP in Kosovo, the use of ESP in university level and the teachers and students' attitude towards use of ESP.

Little attention was given to the creation of a strategic plan for learning English for specific purposes, the adequacy of the selected textbooks, as well as the needs and aspirations of students in relation to this course.

One of the major problems is the lack of harmonization between the knowledge and skills that students possess and the level of the course they attend. Students' needs analysis are of a crucial importance before the ESP course itself; may result in a course that would in the best possible way meet the needs of the students and therefore prepare them for the real situations they may encounter afterwards.

In the past, a long time has been learned General English for various professions, which has not always been of great help when applied to the actual situation of different areas of specialization, such as the engineering,

medicine, tourism, science and technology, and so on. This great number of different professions prompted the need for specialization of ESP, by sharing some common features with special needs, specialized technical vocabulary and specifically working environment, etc.

What is ESP?

ESP (English for Specific Purposes) involves teaching and learning the specific skills and language needed by particular learners for a particular purpose. The P in ESP is always a professional purpose – a set of skills that learners currently need in their work or will need in their professional careers (Jeremy Day, Mark Krzanowski, 2011, p.5).

Growth of ESP began in the 1960s and is today one of the most prominent areas of teaching English. Development of ESP is reflected in the growing number of universities offering master's degrees on ESP. According to Hutchinson and Waters (1987) ESP does not include some sort of a special kind of language, materials or methodologies, but the essential object is important, or answering the question why a learner needs to learn a English language.

Definitions of ESP

ESP as a teaching method concentrates more on language in context than on teaching grammar and language structures. It covers subjects varying from accounting, nursing or computer science to tourism and business management. The ESP focal point is that English is not taught as a subject separated from the students' real world (or wishes); instead, it is integrated into a subject matter area important to the learners (Lorenzo Fiorito, 2005). ESP has been the subject of a variety of definitions by scholars; Duan and GU (2004) define ESP as: "... a pedagogy in which the syllabus, contents, and methods are determined according to the needs of learner's specialized subjects" (Duan and GU 2004: 01)

The most well-known definitions of ESP are that of Hutchinson and Waters (1987) who state that ESP is an approach and not a product to language teaching. Strevens (1988) defines ESP by stating two sets of characteristics: absolute and variable characteristics. Robinson (1991) claims that ESP is a goal-directed and its courses are developed from needs analysis (Strevens 1988 and Robinson 1991 cited in: Dudley-Evans & ST Johns 1998). During the 70s, in the U.S., doctors, lawyers and business professionals rang the alarm for problems they faced with communication

in their work. In fact, professional contexts highlighted the linguistic breaches and miscommunication between medical personnel and patients. As the number of non-native speakers entering the professions in English-speaking countries grew larger, there has been a greater demand for teachers of ESP. this gave birth to English for Science and Technology (EST), which “grew out of analyses of scientific research articles and other scientific texts” Van Naerssen and Eastwood, 2001 (as cited in Nawel KRARZIA, 2013).

“In spite of its relatively young age, English for Specific Purposes is today quite literally the most global of language disciplines and exists, in some form or the other, in practically every country in the world”(as cited in Shaeda Isani,2013). Growth of ESP began in the 1960s and is today one of the most prominent areas of teaching English. Development of ESP is reflected in the growing number of universities offering master’s degrees on ESP. According to Hutchinson and Waters (1987) ESP does not include some sort of a special kind of language, materials or methodologies, but the essential object is important, or answering the question why a learner needs to learn a English language.

ESP is also known as "applied general English", because the content and target classes are determined according to the needs of the group. The students’ needs and of course, methods of expanding knowledge, make ESP focused on students.

ESP is defined to meet specific needs of the learners and makes use of underlying methodology and activities of the discipline it serves. Also ESP is centered on the language appropriate to these activities in terms of grammar, lexis, register, study skills, discourse and genre(Lorenzo Fiorito, 2005).

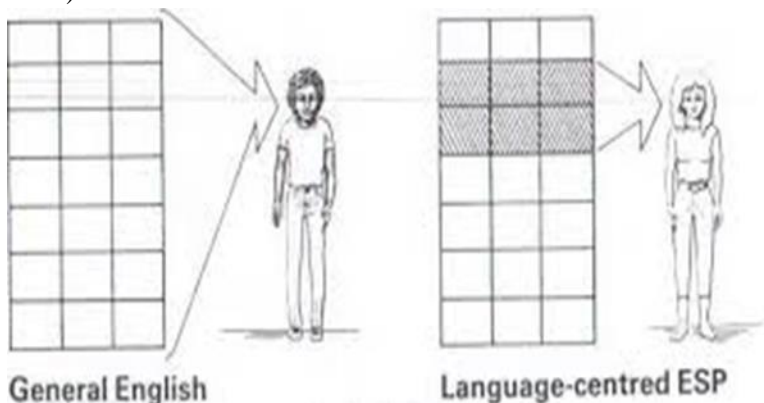


Figure 1: Difference between EFL and ESP (taken from Vani 2015, p 3)

ESP Approach

ESP as a course is a learner - centered and goal directed approach to teaching English with a main focus on specific discipline such as; ESP for Law, ESP for Medicine, ESP for IT etc. Learners are exposed to English Culture and real situations. The ESP approach leads to developing language skills which are needed by individuals to success in their professional careers.

The place of ESP within language teaching

ESP as a teaching method is different from General English, and the main aspect of this difference is the “teacher”. The feature that distinguishes the ESP teachers are their roles. The ESP teacher has got more roles to play in addition to be a teacher; he/she has to be a course designer, material selector, researcher, and an evaluator (Dudley-Evans and ST John 1998). These roles cannot be fulfilled the learners’ needs are not previously analyzed.

ESP teachers do not fulfill all the roles assigned to them as ESP practitioner since they missed the role of a collaborator. So, we can say that ESP teachers should not neglect any of the roles, because each role is connected to the others by. For instance, coordinating with colleagues can help in understanding the type of material your learners’ require, and by doing so we are, also, fulfilling the role of a researcher.

Needs assessment

Needs analysis has a vital role in the process of designing and carrying out English for Specific Purposes. The role of needs analysis in any ESP course is indisputable. Informal needs analyses have to be conducted by teachers in order to assess what language points their students need to learn. Needs analysis is the first step in course design and it provides validity and relevancy throughout the entire course.

Today, there is an awareness of the fact that different types of needs analyses are not exclusive but complementary and that each of them provides a piece to complete the jigsaw of needs analysis. All the works done in ESP have sought to promote the communicative nature of language teaching.

Needs analysis should not be (and is not) of concern only within the field of ESP, but also that of General English because the needs of the learners is of paramount importance in any language process.

Review of the literature

A broader definition of ESP is proposed by Hutchinson and Waters propose (1987, p.19). They theorize that ESP is an approach to language teaching in which all decisions as to content and method are based on the learner's reason for learning. Hutchinson and Waters (1987) state that there is no difference between the two in theory; however, there is a great deal of difference in practice. ESP differs from EGP in the sense that the words and sentences learned and the subject matter discussed are all relevant to a particular field or discipline. Strevens (1988as cited in Popescu 2010, p.1), defines ESP by identifying its characteristics. He states that ESP consists of English language teaching which is:

- 1) Designed to meet specified needs of the learner;
- 2) Related in content to particular disciplines, occupations, and activities;
- 3) Centered on the language appropriate to those activities in syntax, lexis; discourse, semantics, etc., and analysis of the discourse and
- 4) In contrast with general English.(Popescu, 2010)¹

The design of syllabuses for ESP is directed towards serving the needs of learners seeking for or developing themselves in a particular occupation or specializing in a specific academic field.

The general effect of all this development was to exert pressure on the language teaching profession to deliver the required goods. Whereas English had previously decided its own destiny, it now became subject to the wishes, needs and demands of people other than language teachers (Hutchinson and Waters, 1907, p.7).

The role of the teacher in the ESP Approach

The term "specific" in ESP refers to the specific purpose for learning English. Students approach the study of English through a field that is already known and relevant to them. This means that they are able to use

¹ A GENERAL VIEW ON THE RELATIONSHIP BETWEEN ESP AND EGP
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http://www.cls.upt.ro/files/conferinte/proceedings/2010/08_Popescu_2010.pdf

what they learn in the ESP classroom right away in their work and studies. The ESP approach enhances the relevance of what the students are learning and enables them to use the English they know to learn even more English, since their interest in their field will motivate them to interact with speakers and texts. ESP assesses needs and integrates motivation, subject matter and content for the teaching of relevant skills.(Lorenzo Fiorito, 2005).

From the preceding part of the introduction it can be concluded that the ESP teacher's role is multidimensional. A number of observers have drawn attention to different roles of the ESP teacher. For instance, Hutchinson and Waters (1987) provide five key roles that should be performed by the ESP teacher: teacher, analyst, syllabus designer, materials provider, and evaluator.(ELLE MÄE, 2013).

Further to this "ESP teachers will often have to orientate themselves to difficult problems with little or no guidance" (Hutchinson and Waters 1987: 160).

Conclusion

As regards to Kosovo higher education there are only two educational institutions in Kosovo that offer ESP courses; "ESP courses offered in two University of Prishtina academic units: Faculty of Philology and Faculty of Economy" (Shykrane Germizaj, Shpresa Hoxha, 2014 p. 1) and Faculty of Philology in University of Gjakova.

For decades English language is considered in addition to computer literacy one of the imperatives of an educated man. There is a growing demand worldwide for ESP courses, but we do not see this happening in Kosovo higher education happening. Kosovo higher education is not ready for the global needs for the new graduates to meet the international job market demands based on their English proficiency.

Even though Kosovo signed the Stabilization Association Agreement (SAA), received the good news about the visa liberalization(yet a pending process), it is putting efforts to achieve a place in the EU and global market due to globalization, it is believed that it is was not devoted on time enough attention to learning and promoting English language in the lower and higher education system of our country which eventually led to certain consequences which are nowadays especially noticeable when it comes to the level of English of future professionals.

As a conclusion, it has not been given much thought to ESP in Kosovo higher education so far. But, if future or precisely young professionals are

looking forward to expand their job or business abroad ESP courses are the key to the success if they wish to compete globally!

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Defining English for Specific Purposes and the Role of the ESP Practitioner

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Teaching stylistics through E. E. Cummings poetry

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Abstract

Teaching stylistics is both enchanting and challenging. Many students come to stylistics having studied English and American literature, but it demands a very different set of skills. Analyzing a text stylistically is unlike doing a 'literary' analysis, as it needs to be much more objective and rooted in fact. The main aim of a stylistics analysis is to explain how the literary structure of a text creates the feelings and responses that we get when we read it.

I have chosen E. E Cummings poetry since it is considered as interesting as tricky at the same time. One of the most important stylistics techniques used there is foregrounding and, moreover internal foregrounding. Foregrounding refers to a form of textual patterning which is motivated specifically for literary-aesthetic purposes. The aim of this paper is to introduce a model of a stylistics analysis as already being discussed with the students who I teach stylistics. We will focus on the results we reached by the use of the interesting techniques of foregrounding and inner foregrounding.

Keywords: *stylistics, poetry, analysis, foregrounding, inner foregrounding.*

Introduction

Thinking and rethinking several times about the way to start this paper, I came across this remark of Widdowson (Stylistics contemporary criticism: An Anthology, 1989, pp. 156-157):

The purpose of literary stylistics is to investigate how the resources of a language code are put to be used in the production of actual messages. It is concerned with patterns of use in given texts... it aims to characterize texts as pieces of communication.

In this way, it is stylistics, which treats literature as discourse or as a form of communication. This approach specifically shows how the use of language patterns in the text creates a form of communication that conveys a certain message.

When trying to interpret or to critically evaluate a piece of poetry, certain stylistics devices are used. One of the latest developments when talking about stylistics devices is foregrounding, as defamiliarisation or deviation from the norms. The most important examples of this kind of illustration are E. E. Cummings poems, one of which will be the object of analysis of this paper.

Review of Stylistics

Simpson described stylistics as the practice of using linguistics for the study of literature. "Stylistics evolved from practical criticism as a methodology which attempted to bring about objectivity and rigor in the analysis of literature" (Simpson, 2004, p. 3). He also, extended the notion by stating that stylistics was a method of enquiry, which was "rigorous," "replicable," and "retrievable" (ibid). In other words, stylistic analysis is precise and objective; it can be taught and learnt.

Stylistics brought about a democratization of principles of analysis along with intellectual vigor thereby ensuring that all students of literature had access not just to the aesthetics of the literary form but also to the hermeneutics of interpretation. The essential difference between literary stylistics and linguistic stylistics lies in the shift on emphasis on different aspects of the text. With literary stylistics, it is the literary element that takes primacy of place; on the other hand, with linguistic stylistics, the text becomes a model of language amenable to linguistic analysis for the furtherance of linguistic theory (Carter & Simpson, 1989, p. 4).

For Fish (Is there a text in this class?: The authority of interpretive communities., 1980, p. 28), stylistics is the means of making the effect of literature on the reader explicit and he calls the examining of the transformation of experience "affective stylistics." It is interesting to note that for Fish, the reader response is an integral element in engaging with a literary text and that a text, in and of itself, does not exist per se without being read, imposing several variations in the reading and interpretations of texts.

For Short (Exploring the language of poems, plays, and prose. , 1996, p. 61), precisely because of its attention to detail and its linguistic rigor, stylistics proves to be complementary to literary criticism. The blurred and inexact nature of literary criticism is injected with a healthy dose of stylistic analysis to bring about an enrichment and insight into a text and its interpretation. In order to comprehend and evaluate the success of instruction of/in stylistics, it is found necessary to conduct an empirical

study. I chose foregrounding and inner foregrounding, as nice stylistic devices for the interpretation of literary texts of a special type. The best representative for the analysis concerning these two devices is e. E. E. Cummings and his poetry. By no surprise, he prefers and uses small letters to write his name and surname, a fact, which he repeats in his poems, which lack capitalization, punctuation and deviate from grammatical and lexical norms.

Foregrounding and inner foregrounding.

Foreground is a term usually used in art, having opposite meaning to background. It's a very general principle of artistic communication that a work of art in some way deviates from norms which we, as members of society, have learnt to expect in the medium used and that anyone who wishes to investigate the significance and value of a work of art must concentrate on the element of interest and surprise, rather than on the automatic pattern. Such deviations from linguistic or other socially accepted norms are labeled foregrounding, which invokes the analogy of a figure seen against a background (Leech G. N., *Linguistics*, p. 57).

In stylistics, the notion of foregrounding, Leech and Short use a term borrowed from the Prague School of Linguistics, (Leech & Short, 1981, p. 48) to refer to 'artistically motivated deviation'. The term foregrounding has its origin with the Czech theorist Jan Mukarovsky: it is how Mukarovsky's original term, *aktualisace*, was rendered in English by his first translator (Mukarovsky, 1932/1964). It refers to the range of stylistic effects that occur in literature, whether at the phonetic level (e.g., alliteration, rhyme), the grammatical level (e.g., inversion, ellipsis), or the semantic level (e.g., metaphor, irony). As Mukarovsky pointed out, foregrounding may occur in normal, everyday language, such as spoken discourse or journalistic prose, but it occurs at random with no systematic design. In literary texts, on the other hand, foregrounding is structured: it tends to be both systematic and hierarchical. That is, similar features may recur, such as a pattern of assonance or a related group of metaphors, and one set of features will dominate the others (Mukarovsky, 1964, p. 20), a phenomenon that Jakobson termed "the dominant."

On the other hand, inner foregrounding, also named as "deviation within deviation" is concerned with the writer's preference to disobey his own rules and forms. Generally speaking, at some point of his creative work, the writer tends not to respect his deviating from normal grammar, lexis,

punctuation, but instead he shows he knows how to use well-structured forms and techniques.

Foregrounding analysis of E. E. Cummings poem.

“next to of course god america i” by E. E. Cummings

*next to of course god America i
love you land of the pilgrims' and so forth oh
say can you see by the dawn's early my
country 'tis of centuries come and go
and are no more what of it we should worry
in every language even deaf and dumb
thy sons acclaim your glorious name by gorry
by jingo by gee by gosh by gum
why talk of beauty what could be more beaut-
iful than these heroic happy dead
who rushed like lions to the roaring slaughter
they did not stop to think they died instead
then shall the voice of liberty be mute?
He spoke. And drank rapidly a glass of water*

The poem "next to of course god America i" alludes to the patriotism, the war, and sacrifice of a nation, namely the United States. It brings up the issues of what is a patriot and what is actually the norm of the average American citizen's response is to war and fighting? The writings style displays sort of a mocking tone of the patriotism of the United States. Analyzing the poem, one may understand that this poem is a satire; and this is clearly shown by a new satirical device...namely the use of allusive quotations or fragments of quotations, a technique that he learned from T. S. Eliot and Ezra Pound. But unlike Eliot or Pound he does not employ this technique for general cultural criticism, rather, he aims to produce real laughter by ridiculing his subjects (Kennedy, 1994, p. 71)

E. E. Cummings wrote the poem specifically in sonnet form so that he could emphasize the satire and mockery within the content because sonnets are mostly used for love poems. **The lack of punctuation marks and capitalization** with the exception of a single period, question mark and quotation marks from line one to thirteen pertains that the speaker is somewhat delivering a speech without restraint of words "spontaneous". Cummings leaves out all punctuation except the question mark at the end. Another interesting graphology problem is the adjective beautiful that is

divided in the middle between two verses, actually verses 9 and 10. Moreover, in the last line he also uses capitalization, different from all the previous lines. This is what is called "inner foregrounding," deviation within deviation or deviation from his own rules. The reader finds out who the speaker is in the last line. In other words, the absence of punctuation delivers a sense of rushness and excitement of the speaker to spontaneously express himself until line fourteen, when he drank a glass of water. Thus, the lack of punctuation that flows throughout the poem, and this line, which marks "his own deviation from his rules," is realized for the aim of making the frustration and tiredness of the reader end.

As far as **lexical foregrounding** is concerned, E. E. Cummings blasts the reader with a seemingly meaningless jumble of words. He does so just to engage the reader, capture his/her attention, and force his/her brain to begin to think and interpret what he is trying to convey. It is not casual, the fact that he chose to use words such as "by gorry, by jingo by gee by gosh by gum," all Latin roots of the word that roughly means "toy with the opponent" and chants that Romans yelled when they disagreed with the final decision. In this way he makes a parallelism with the gladiator's arena in ancient Rome.

Another important lexical deviation occurs with the successive adjectives that describe the dead in line 10 "heroic happy dead," cummings praises the country for being glorious, but he almost criticizes the soldiers who rush headlong into war to defend it. He says they think not of honoring their country by any means but through war and death. He does not put down the soldiers because he calls them "heroic happy dead," he is just saying they need to think straighter and more realistically.

As far as **syntactic foregrounding**, we may observe that the adverb "rapidly" in line 14 occurs in a most unlikely position in this sentence. If we eliminate the necessity for rhyming the final word of the poem with the final word of line eleven ("slaughter"), since clearly the necessary rhyme could have been achieved without inverting the syntax ("And rapidly drank a glass of water"), then Cummings must have had some other reason for the inverted syntax. In a poem which expresses a theme of "inverted" or confused philosophy, E. E. Cummings, as persona, inverts his apparently objective commentary on the situation and the words in which he reports his commentary.

In short then, this syntactical inversion here at the end of the poem serves to indicate the similar transformation of the sonnet form which Cummings has effected in terms of form and further serves to point to the "inverted" philosophy of the speaker of lines one through thirteen.

Semantic foregrounding is another important element of discussion in E. E. Cummings poetry. He used devices such as metaphors and symbolism and within their layers, he concealed a beautiful poetry of protest, a satire of patriotism, American Politics and Imperialism; the lives are shattered by these three concepts and how it is exercised for the sake of national interests and love of country, America. It is clearly a poem about hidden rhetorics and lost meaning of liberty. Politicians use this tactic often and e. e. Cummings is satirically mocking them while simultaneously confusing the readers to a point of making them think there is a deep meaning behind what is behind said when there really isn't. He seems to be given a political speech criticizing those who launch war that is unnecessary for the country. He got tired and thirsty and thus needed a drink. The meaning of the title "next to of course god america" means the hierarchy of importance of an American, that next to God, is America, and next to America is yourself your individuality. But because all of them are in lowercase, it connotes the idea that regardless of hierarchy, these three should be on equal terms with i america and even god , he wants to reflect the inner feelings of the politician who believes himself better than God , America ,and other human beings .

One could also argue that he is making a sarcastic reply to one of the politicians. Because Cummings capitalizes the "H" in he in line 14 and not the "I" in i, in line 1 .Cummings is forcing the reader to focus equally on the guy's character and what he says. By capitalizing the He .and not doing the same thing with i america and even god, he wants to reflect the inner feelings of the politician who believes himself better than God, America, and other human beings. Naturally, we tend to focus more on what the meaning is in writing than the composition and character of the speaker. It is very contrasting in of itself. At the end, it says "He spoke. And drank rapidly a glass of water." This makes it clearer who the speaker actually is. Because he spoke rapidly and drank a glass of water, he has got more to say. Who else but politicians talk rapidly seeming nonsense and always have more to say?

Conclusions

To conclude, stylistic approach points to the possibility of representing literary works not as totally different ways of using language, but as extensions of the way language is used in ordinary kinds of communication. Unlike in ordinary kinds of communication, the literary writer consciously creates language patterns over and above those, which

are required by the language code. This is what happens with two interesting stylistics devices: foregrounding and internal foregrounding. The first considered as a method of defamiliarisation, deviation from norms and rules previously set by linguists, and the later as deviation within deviation, in other words the writer's capacity to violate his own deviations from the already fixed ones.

In the above analysis of the poem "next to of course god America i" by e. e. Cummings, we tried to put into practice the beneficial use of these two stylistics devices, by rendering the analysis and interpretation of poetry into another point of view. However, my final comment on this would be for the students who should not try to write and speak the way e. e. Cummings did in his poetry. Instead, they need to use a certain type of language that has the necessary traits as to be academically correct and precise.

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What is left unsaid; implicatures in political discourse.

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Abstract

The participants in a conversation adhere to the cooperative principle and the maxims. However, some things are left unsaid because of the fact that diplomatic discourse or political discourse makes frequent use of ‘implicatures’, in order to suggest information not explicitly expressed in the text. These inferences are usually based on particular beliefs, opinions and knowledge of some concrete situation. The political implicatures that is, the specific political inferences that participants make in the communicative situation, for instance MPs in a parliamentary debate may make, are based on (their understanding of) this speech and its context.

In this paper, several instances of maxim violation and implicatures present in political discourse will be analyzed, by paying importance to the way politicians favor them so as to conceal the truth. We will take into consideration Edi Rama’s interview to CNN about the presidential election in USA, as a case study of implicatures use and function.

Keywords: *implicature, cooperative principle, politics, discourse, context.*

Introduction

Language is a weapon and a powerful tool in winning public support especially during current information revolution period. It is also a weapon in the struggle of community against community, worldview against worldview. Language, therefore, is seen as the means for communicating ideas, projects, programs, but not only that. It is also a fighting means, to persuade, to make the other believe or not, to promise, to tell the truth, or to tell lies.

It is apparent that political discourse revolves around being manipulative and hedgy, giving less information about the truth of things. Therefore, it is well enough to say that political language is the tricky and twisted use of language, achieving the politician's goals and interests.

Discourse analysis is generally peaking considered as communication viewed linguistically and linguistics viewed communicatively. Thus, it can be studied as a mixture of these two closely related fields. On the other hand, political discourse can be mostly analyzed as the discourse of political leaders, MPs, presidents, ministers etc. whose main aim is to persuade the people that their political ideas, aims, and propaganda are the best to be listened to and believed in.

A politician actually hides himself behind these skills so as not to attach himself to any kind of commitment. According to Wodak (2007, p. 203) various pragmatic devices such as insinuation, allusions, word play, presuppositions and implicatures can be analyzed in their multiple functions in political discourse where they frequently serve certain goals.

Political Discourse Analysis.

There are definitions of discourse in many linguistics books on the subject now open with a survey of definition. They all fall into the three main categories noted:

- 1) Anything beyond the sentence,
- 2) Language use,
- 3) A broader range of social practice that includes nonlinguistic and nonspecific instances of language.

Schiffrin (2011) defines “discourse” as anything “beyond the sentence.” Another general definition of discourse is “a connected stretch of language (especially spoken language) usually bigger than a sentence and particularly viewed as interaction between speakers or between writer and reader.”

“Discourse” can refer to a description of all genres in politics or to politicians’ discourses, so in politics “discourse” is “a socially constituted set of such genres, associated with a social domain or field (Van Dijk, 1998, p. 196). Political speech is a genre of political discourse and is part of public discourse. According to Van Dijk (2002, p. 225) "political discourse" is not primarily defined by a topic or style, but rather by who speaks to whom, as what, on what occasion and with what goals. In other words, political discourse is especially 'political' because of its functions in the political process. Political actors sometimes communicate in an obscure, semantically dense, vague, oblique, and rather 'cautious' manner. In effect, they communicate indirectly.

A discourse can be analyzed by using pragmatics tools because firstly, both of them use context as the focus of the study. Context is analyzing part of meaning that can be explained by knowledge of the physical and social world, and the socio-psychological factors influencing communication, as well as the knowledge of the time and place in which the words are uttered or written.

The second feature that pragmatics and discourse analysis have in common is that they both look at discourse, or the use of language, and text, or pieces of spoken or written discourse, concentrating on how stretches of language become meaningful and unified for their users. From the relations above, discourse can be applied in analyzing Grice Cooperative Principle theory because both of them using context to interpret meaning in an utterance.

Implicatures and Gricean maxims of conversation.

Perhaps one of the most influential contributions to the analysis of discourse in general and to political discourse in particular, is the one made by Paul Grice (1975). According to his cooperative principle, Grice points out that our talk exchanges are characteristically, to some degree, cooperative efforts. Conversational implicatures are briefly described as propositions or assumptions not encoded,

Grice distinguishes between two types of conversational implicature:

- 1) Particularized conversational implicature (PCI); to decode this we have to know "special features of the context."
- 2) Generalized conversational implicature (CGI); no context knowledge is needed to decode this (Grice, 1975, p. 56).

For detailed explanation of the cooperative principle, Grice gives four categories of maxims of conversation or general principles underlying the efficient cooperative use of language and as follows:

- (1) Maxim of Quality: seek to say that which you know to be true, and do not say that which you know to be false or for which you lack adequate evidence.
- (2) Maxim of Quantity: Make your contribution as informative as required, not more or less informative than required for the purposes of the ongoing discourse.
- (3) Maxim of Relevance: Be relevant.
- (4) Maxim of manner: Make your contribution clear, and intelligible, brief, orderly and not ambiguous.

Of course, it is known that people do not follow all these normative maxims all of the time, but if the norms weren't norms, there would be no concept

of lying, telling half-truths, evading the issue, being deliberately obscure (Chilton & Schäffner, 2002, p. 12). Politics may be a specific context in which the CP is recognized to be in danger. However, Grice argues that when the maxims are "flouted," the cooperative principle is generally still assumed to be functioning, in such a way that hearers infer some implied meaning. These implied meanings are known as implicatures.

Practical analysis of implicatures in Albanian political discourse.

Political implicatures as defined by Van Dijk (2005, p. 66) are "the specific political inferences that participants in the communicative situation may take on the basis of the speech and its context". The inferences involved are not semantic, but pragmatic or contextual. Moreover, politicians use implicatures, perhaps because they prefer to be implied, completely or incompletely in what is actually said, in their verbal messages and the way they tend to convey them to the audience.

Our practical analysis of implicatures through the violation of conversational maxims will be concerned with the interview given by the Albanian Prime Minister, Edi Rama given to CNN about the presidential election in USA (Rama, 2016).

- a. *CNN: You have recently claimed that a successful presidential bid by the Republic hopeful would hurt US relations with his country. Why did you say that and what do you exactly mean?*

Prime Minister Edi Rama: *America is "the shining city upon the hill", and the purposes we are listening from Donald Trump are really frightening and are really undermining what America is in our eyes.*

What is easily noticed in this question-response interaction is the fact that the speaker (the journalist) explicitly and directly asks the other speaker (the Prime Minister) about one of his declarations about the US presidential election results, and he tries to answer by violating the maxim of manner by not being clear, direct, and concise. "The shining city upon the hill" is a metaphor, and Edi Rama, as a politician is in favor of using figurative language as well as many other stylistics devices, which Albanian language offers in abundance. However, metaphors may serve as examples of the violation of the maxim of quality. By making use of metaphors, speakers imply something different from what they mean, or at least try to use verbal strength by exaggeration or understatement.

- b. *CNN: You'd be aware of course that diplomatic niceties usually mean that foreign leaders do not comment on elections in other*

countries. But you obviously decided that this issue is greater than this protocol.

Prime Minister Edi Rama: *I did not comment on the elections. I simply said something that I understand, and I am neither the first nor the only one to say. Other leaders in Europe have expressed the same concerns, because America is far greater and far more important than for itself and in itself. The US is in our eyes a world leader that we follow as a truly inspiring example and this inspiring example is built on values and principles for which America fought and that made America great.*

In this case, the speaker violates the maxims of quality and quantity. At first, he tries to hide the truth, what he had previously done the declaration about the possible “unfortunate” result of presidential elections. Second, he tends to be more informative than required, by including even some unnecessary details not asked by the interviewer. Maybe, the actual context and the fact of being under pressure, make him respond this way, arising implicatures.

- c. **CNN:** *If Donald Trump does become the nominee, then it becomes a lot trickier, doesn't it, for everyone concerned who has these fears.*

Prime Minister Edi Rama: *God forbid! I believe it would harm a lot America and it would harm a lot the democratic world, since at the end he will have to do at least some of the things that he is saying he will do, and this would be very harmful.*

In his response to the above question, Edi Rama floats the maxims of quality and manner since he chooses to be implicit and generalized. He does that without sticking to the real actual part of the question, which is, “the tricky relationship” between Albania and the United States if Trump was to be elected the future president of USA.

Following the previous answer, the speaker gives some additional information, trying to make it more complete, but in fact, by doing this he loses relevance of the speech. The maxim of relevance requires him to be relevant and coherent with what he has been asked. Instead, he makes use of many other details not directly linked with the question. Thus, he floats another maxim as well, which is that of quantity. Referring to what was previously explained, he adds:

- d. *And I very much hope that in the meantime he will be able to learn more about the world, learn more about Muslims, learn more about how they are a very proud community of people who, regardless of their religion or their ethnicity, live with the values*

that America represents and protect these values, even by sacrificing their own children in wars together with America.

Findings/ conclusions.

Politicians must persuade the public that their views are valid and common sense. This can partly be achieved by implicature. Implicature allows the audience to make assumption about information that has not actually been presented. It suggests that the audience share the same views as the politician. For that reason, politicians tend to politicize the public by speeches or interviews with dramatic overtones and unrealistic promises, which means that various language forms can influence the intensity of social conflict. Unfortunately, listeners sometimes have to believe or accept what political speakers say since there are no alternative ideas or opinions or they are not knowledgeable enough to dispute speakers' words. Implicatures are one of the most effective tools for politicians to realize their objectives. As resulted from the previous example of Edi Rama's interview, the violation of conversational maxims directly leads to the use of implicatures, either by concealing the truth, or being non relevant, by giving too many unnecessary details or by just not giving enough needed information, or by expressing yourselves in an unclear or ambiguous way.

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“An Analysis of the Use of Past Simple and Present Perfect in the English Translation of ‘Broken April’”

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Abstract

Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions. Languages contain dialects with various cultural expressions. Ismail Kadare has created a great treasure of dialects from various parts of Albania. Dialects are important sources of words and their vocabulary is important for the understanding of the origin of certain words. The Albanian version of *Broken April* is a perfect reflection of the Gheg dialect spoken in the Northern part of Albania. According to Guynes (2012), ‘Kadare contradictorily provides readers with an image of the Kanun as both an outdated set of laws averse to modernism and a tradition as vital to the Albanians as the lifestyle of the highlanders and the national myth of the urbanites (p.7)

The aim of this research is to clarify the uncertainty of the use of the past simple and present perfect tense in the Albanian English translation. The aim of this research is to find out if the dominance of Geg dialect in the dialogues of ‘Prilli i thyer’ has any impact on the use of present perfect or past simple in the English translation. It also aims to observe if the change of present perfect from ‘Prilli i thyer’ into past tense or vice versa in the English translation ‘*Broken April*’, carry the same meaning from the source text to the target text.

Keywords: *Translation, dialect, language, tense*

Introduction

Translation is the process of changing the words from a source language into another language (target language) with the purpose to convey the first language’s author intended meaning. According to Wangia (2014) “A translator, working with any language, needs to be critically aware of its distinguishing typological properties” (p. 139). Through the process of transmitting meaning, the main part is the linguistic issue. The

translator/editor of the source work should significantly analyze and transform the sentences according to their syntactic structures. In this research the analysis was on how past simple and present perfect tense have been translated into English language in the novel "Broken April". "According to the Albanian linguist E. Çabej (1982, p. 35), Albanian language is a sister, not a descendant of the Indo-European family" (as cited in, Kurani&Trifoni, 2011, p.48). According to Kurani&Trifoni (2011), "Although both languages belong to the Indo-European family, in addition to common features in the phonetic, semantic and grammatical system, they naturally have differences from one another." (p.48). As each nation has its own language and culture, it is obvious that those differences should be known by a translator. Through translation they should compare these differences and know how to adapt the grammar and other components that a language has.

Literature and its translation

The literary text translation, as mentioned before is a delicate phenomenon which is criticized a lot. According to Hermans (2014) "Handbooks on literary theory and works of literary criticism almost universally ignore the phenomenon of literary translation: literary histories, even those that cover more than one national literature, rarely make more than a passing reference to the existence of translated texts (p.7). He states that the ignorance of translation when dealing with literary texts comes from educational institutions. "Educational institutions, which tend to ink the study of language and literature along monolingual lines – one language and one literature at a time – treat translations with barely veiled condensation." (Hermans, 2014, p. 7). The critiques are of the kinds which deny the translators efforts because of not carrying the originality of the first language's text. According to Davannezhad (2009), "The translator should be familiar with SL and TL cultures, know the purpose of the communication and the audience for correct and on-time decision making to do his/her translation as effective cross-cultural communication." (Conclusion section, para. 1). The translator should have his/her own artistic spirit and writing ability, and by combining his/her own abilities to the author's first language abilities, the translator's work becomes a new work of art, a work of art type known as a translation which makes the readers aware that the translation is not the original text but only a transfer of another language's culturally valued work.

The Albanian literature and its translation in the English language

As this research deals with the analysis of the English translation of 'Broken April' it is important to talk about the Albanian Literature which is translated into English language. According to Marinaj (2008):

It has been about two decades since the opening of Albania, after half a century of Stalinist dictatorship, and almost a decade since the liberation of Kosovo. Albanian literature remains, nonetheless, one of the least known national literatures of Europe. Many interested readers will have heard the name Ismail Kadare, but few other literary associations will come to mind (p.1).

Besides being the 'least known national literatures of Europe' the Albanian literature is worth reading. "While much Albanian literature has been translated into French, and some major and minor works are available in Italian, German, and Russian, even Spanish, English-language translations, with the exception of some works of Kadare, have been sadly missing in bookstores and on bookshelves" (Marinaj, 2008, p. 1).

The translation of Ismail Kadare's works in the English language

Ismail Kadare is a great Albanian novelist and poet, nominated several times for the Nobel Prize in literature and has received prizes like: Prix mondial Cino Del Duca, Man Booker International Prize, and Prince of Asturias Award of Art. Ismail Kadare's work has been translated in many languages, which made it possible for the Albanian literature to become known all around the world. Translated novels of Ismail Kadare into English language are: *'The General of the Dead Army'* translated by Derek Coltman, *'Doruntine'* translated by Jon Rothschild, *'The Concert'* & *'The Palace of Dreams'* translated by Barbara Bray, *'The Pyramid'* was first translated into French language by Jusuf Vrioni and from French language was translated into English language by David Bellos who is also the translator of *'Chronicle in Stone'*, *'The file on H'*, *'Spring Flowers, Spring Frost'*, *'The Successor'*, *'Agamemnon's Daughter'*, *'Twilight of the Eastern Gods'* and *'The Siege'*; *'The Three-Arched Bridge'* translated by John Hodgson; & *'Three Elegies for Kosovo'* translated by Peter Constantine. Most of the novels have been translated from the French language into English language. According to Terzi and Arslanturk (2014) "English language is now considered a global language and a lingua franca." (p. 2). The translation of 'Broken April' comes from New

Amsterdam Books and Saqui Books, from the publication itself. Kuçuku (2005) states that ‘Broken April’ is translated into 13 languages: French, English, German, Dutch, Greek, Romanian, Bulgarian, Danish, Japanese, Norwegian, Polish, and Portuguese. He adds that it is translated in English language by: “Saqi Books”, London, 1990; “New Amsterdam”, New York, 1990; “Harvill”, London, 1991; “New Amsterdam”, New York, 1998; and “Vintage Random House”, (?). The translation of the novel is from the publication itself.

Literary criticism on Ismail Kadare’s novel ‘Broken April’

‘Broken April’ represents the Albanian situation in an unspecific time during the 20th century, where the canon laws have been somehow the order of living in the north region of Albania of which readers become aware. Kuçuku (2005) lists some of the American and English critics put on the novel ‘Broken April’ which were translated into Albanian language by ShpresaOsmani: ‘Broken April, a ghost interrelation of the blood feud explosion in the north Albania between wars, is one of the climaxes of Kadare’s career.’, ‘The novel describes a “prison” of waiting before the welcomed and inevitable death. The author would not have chosen such correct fatalism and code of honor. ~Andrew Sinclair, *The times*; ‘According to every standard this is an important novel.’ ~Tom Birchenough, *Sunday Telegraph*; ‘With “Broken April” Ismail Kadare comes in paranoia as the greatest international novelist.’ ~Herbert Mitgang, *New York Times*, (Kuçuku, 2005, p. 362).

Literature Review

As this research aims to analyze the use of present perfect and past simple usage in the English language translation of “Broken April” from Albanian language as grammatical parts, it is important to throw a glance at some previous studies that present these tense’s confusion and serve as important data to achieve the goal of this research. It is important to preview some definitions, divisions and examples of present perfect and past tense in both languages. Thereon, detailed comparison becomes important to do when trying to trace the real reason causing tense confusion or tense shifting through translation.

The present perfect tense and past tense in the English language

Languages exist for communication, the communication functions based on the way how “the meaning” is expressed by a speaker. Each

grammatical component has its definition and explanation on its functions. The simple past tense, is used to: a) talk about an action that started and finished at a specific time in the past and is no longer happening; b) to talk about a series of actions that happened in the past; c) to talk about a duration of time that happened in the past; d) to talk about a habit that happened in the past; e) and to talk about facts that belong to the past and are no longer true (“Simple Past,” 2015). It can be used with no specific time but the speaker might have one in mind, the only case when the speaker uses time expressions is when talking about duration in the past, and they are: all day, all night, for two months, etc. (“Simple Past,” 2015). The present perfect tense is used to talk about actions that happened at an unspecified time before now (the exact time is not important and has influence in the present), and to show that something has started in the past and continues up until now (“Present Perfect,” 2015).

The present perfect and past tense in the Albanian language

“In Albanian language more rich in grammatical forms is the past tense (Demiraj Sh., 1985), with its subdivision past simple, present perfect, past perfect and other past tenses (so called relative tenses)” (as cited in Pinari, 2015, p. 159). In Albanian language the past tense is called “koha e shkuar”, there is not a specific past tense in Albanian, and the “koha e shkuar” is divided in: “e pakryera, e kryera e thjeshtë, e kryera, më se e kryera”. While the English language’s past tense is formed like: verb + ed/irregular verbs, the Albanian tense is formed like: verb + suffixes/irregular verbs, and the Albanian adaptable tense that matches the English’s past tense form is “e kryera e thjeshtë”: Example: You opened the window. Ti e hapëdritaren. It matches because the verb changes radically, by taking the suffix –e. The ‘koha e kryer e thjeshtë’ is used to talk about an action that finished at a specific time in the past (Domi&Demiraj, 1976, p. 266). The definitions of the English language and that of Albanian language about the past tense when compared are the same.

The present perfect tense of the Albanian language is also a part of the “koha e shkuar”, and it’s called “koha e kryer”. According to Domi&Demiraj (1976), “‘koha e kryer’ is used to talk about an action that has finished, and has not disconnected until the moment of speaking, even though the action has finished, the speaker exposes the consequences in the moment of speaking” (p. 268). Domi&Demiraj contradict Kurani and Muho’s claim that in Albanian it is used to describe entirely past events,

even though they happened recently, he states that even in Albanian language the speaker notes the consequences, same as in English.

Research Methodology

Research aim

The aim of this research is to clarify the uncertainty of present perfect and past tense's use along translation from Albanian to English language, or vice versa. During translation tense shift can occur. The tense shift was analyzed in the translation of "Broken April". First of all, the tenses were identified, and after they were analyzed by their translation, on the context from Albanian to English language.

Research questions

This qualitative research answered the following questions:

Q1: Are past simple and present perfect in 'Prilli i thyer' used in different contexts in English translation of 'Broken April', by Isamil Kadare?

Q2: Does the dominance of Geg dialect in the dialogues of 'Prilli i thyer' have any impact on the use of present perfect or past simple in the English translation?

Q3: Does the change of present perfect from 'Prilli i thyer' into past tense or vice versa in the English translation 'Broken April', carry the same meaning from the source text to the target text?

Methods

In this qualitative research method a considerable effort to identify the use of past simple and present perfect tense in the English translation of "Broken April" was made by analysis. Generally, the research compares or analyses the causes of tense shift from the source language to the target language. During the identification of the tense change in the translation the examples were put in the research and analyzed in details to discover the cause of why past tense is transferred into present perfect, and vice versa. In this paper were presented only 4 cases of each past tense converted to present perfect tense examples and 6 cases of present perfect converted to past tense examples, and this is not the exact number of examples that were found in the use of tenses in this translation.

Procedure

The different experience of translators on the present perfect and past tense usage during their translation is very significant. The confrontation to tense shift varies on the different points of view of translators, but also on the equivalent tenses of the target language. When having to change the style or the form of a source language's sentence it becomes an inevitable

difficulty, but it is important for translators to have a clear idea why the tense shift is possible by convincing reasons. These data will serve as a tool for detecting qualitative effects reasoning and clarifying the tense change from source language to target language. The data gathered in this research aimed to give thorough insights on all the influential factors of tense shifting and the translator's attitude to them. Since the book is translated from Albanian to English language, the present perfect and past tense were identified in the Albanian book, and then, the tenses according to the Albanian book pages were found in the English translation of *Broken April*. After the identification of the present perfect and past tense in the Albanian book, started their identification in the translation of the English book where the shift from present perfect to past tense and past tense to present perfect occurred. The tense shift was analyzed by their translation, on the context from the Albanian "Prilli i Thyer" to English language "Broken April".

Data Analysis

The data collected in the study were analyzed depending on the content of the Albanian "Prilli i Thyer" and the English translation of "Broken April". The aim was to find the key features: past simple and present perfect, and analyze their usage according to their translation through identifying the influence of tense shift among the translation from Albanian language.

Past tense converted to present perfect encounter examples:

Analysis of case 1:

Case 1. Albanian version: "Gjorgu i Berishajve shtiu mbi Zef Kryeqyqen." p. 13

Translation: "Gjorg of the Berisha has shot Zef Kryeqyqe." p. 11

In the first case the author of the novel has used the verb 'shtiu', a verb which ends with the vowel 'i' and takes the suffix -u, which is translated from past tense to the present perfect from 'shtiu' to 'has shot'. In the original sentence past tense by the author is used to talk about an action that finished in the past, but not at a specific time. In the second language sentence that is created by the translator, the past tense is converted into present perfect. In this sentence the translator explains the action like happening at an unspecific time before the moment of speaking; the action that happened in the past has consequences in the present. This transition has happened because the author of the book has used the past tense by not mentioning the specific time of the action's occurrence. 'Shtiu's' synonym is 'vrau', it is mostly used in the Geg dialect, it is accompanied by 'mbi'

which means ‘on’, which is the case when the translator might have converted the past tense to present perfect in order to adapt the tense.

Analysis of case 2:

Case 2. Albanian version: “– Gjorg Berisha vrau Zef Kryeqyqen, e morëtvësh?” p. 15

Translation: “Have you heard? Gjorg Berisha has killed Zef Kryeqyqe.” p. 13

In the next example there are two verbs in past tense that are shifted into present perfect. The first verb ‘vrau’ in the end has the vowel ‘a’ and is used in third person singular so it takes the suffix ‘-u’, and the second verb ‘morët’ ends with the suffix ‘ët’, which ends with the consonant ‘r’ and is used in plural. In the first language ‘vrau’ is translated from past tense into present perfect as ‘has killed’, and ‘morët’ is followed by ‘vësh’, in which case the translator used both words as a phrase in past tense and translated them into present perfect as ‘have you heard’ in interrogative form, where the auxiliary verb comes before the subject and then follows the verb. In the first verb ‘koha e kryer e thjeshtë’ is used to talk about an action that finished in the past, but not at a specific time, and in the translated sentence it is transferred in present perfect which is used to talk about an action that happened at an unspecific time before now because it is not important and has influence in the present. Whereas in the second translation ‘morëtvësh’ the past tense by the author is also used to talk about a finished action with no specific time. Whereas in the translation the past tense is converted into present perfect denoting the action in an unspecific time of occurrence before the moment of speaking by having influence in the present. The phrase ‘morëtvësh’ means ‘kuptove’, in English ‘understand’. In this case, the translator’s artistic ability has created a new phrase as ‘have you heard’, which expresses the meaning of the first language in the proper manner. Ismail Kadare has used cultural expressions and the translator has such a good first language cultural background that has found the second language’s equivalent. These cultural expressions in Albanian are used without mentioning the specific time; in this case they belong to the Albanian Geg dialect.

Analysis of case 3:

Case 3. Albanian version: “– Gjorgu i Berishajve lau gjakun e të vëllait.” p. 15

Translation: “Gjorg Berisha has taken back his brother’s blood.” p. 13

The third example has the same form as the previous one about ‘vrau’. The verb ‘lau’ in the end has the vowel ‘a’ and is used in third person singular so it takes the suffix ‘-u’. In the first language ‘lau’ is translated from past tense to present perfect as ‘has taken’. In the source language sentence, the past simple tense is used to describe an unspecific finished action in the past, which is translated into present perfect to talk about an action which happened at an unspecific time before the speaking moment with consequences in the present. This expression by the author is also influenced by the cultural expressions because the past tense does not mention a specific time.

Analysis of case 4:

Case 4. *Albanian version:* “*Ai bërisikurnuk e dëgjoi, vetëm qeshi, por me një qeshjetëftohtë, nga ato që i rrinë larg për mbajtje së njehsiede.*” p. 75

Translation: “*He pretended not to have heard her and simply smiled, but with the cold smile of someone who intends to skirt what might well be the real subject of discussion.*” p. 79

The verb ‘dëgjoi’ of the next example takes the suffix ‘-i’ because it is in third person singular and ends with the vowel ‘o’, and it is translated as ‘have heard’. The past tense is also used to talk about an unspecific action that finished in the past and is transferred into present perfect because it is used to talk about actions that also happened at an unspecific time before the moment of speaking. The author of the source language novel used the past tense without telling a specific time (he uses past tense by expressing occasional thoughts), same as the previous examples, and that is why the translator goes on by transferring the past simple tense into present perfect. As we can notice, Ismail Kadare has used the past tense of the Albanian language with no specific time to explain occasional thoughts (a case which happened only in using cultural expressions as Domi&Demiraj described).

Present perfect tense converted to past tense encounter examples:

During the tense shift of the present perfect tense and past tense point of view, there were four types of present perfect usage according to Domi&Demiraj as mentioned before. The divisions listed below depend to the use in the novel’s examples, and the past tense of the English language is analyzed after the source language’s division in order to verify the influence of the source language’s present perfect use to the target language’s past tense use. So, by relying into the first language’s present

perfect functions, the following division gives explanation of tense shift from one language to another by analysis.

Case 1.

The auxiliary verb and the verb ‘kamkhyer’ of the first language are translated into ‘turned’ in the second language:

Albanian version: “– Siçduket, kur e kamkthyermbarë, –tha.” p. 13

Translation: “It must have happened when I turned him over.” p.11

Analysis of case 1:

The present perfect in Albanian language is used when a finished action is connected to the speaking moment according to its consequences without time expression. Whereas in the English language the past tense is used to talk about an action that started and finished at an ‘unspecific’ time in the past not a specific time as the definition states. The present perfect tense of the first language’s transfer into past tense in the second language has happened due to the use of present perfect with unspecified time expression, because the past tense in the transferred form is not accompanied with any specific time expression.

Case 2.

The auxiliary verb and the verb ‘kebërë’ of the novel in Albanian are translated into ‘did’ in the English translation:

Albanian version: “– Kurkebërëmortin?” p. 55

Translation: “When did you kill your man?” p. 58

Analysis of case 2:

The present perfect tense in Albanian language is used with the meaning of past simple tense to describe the conclusion of an action without connecting it to the moment of speaking. Whereas the past tense in the English language is used to talk about an action that started and finished at an unspecific time in the past not a specific time as the definition states. The tense shift has happened because Ismail Kadare has used present perfect with the meaning of past simple tense and the transfer in the past tense is influenced by the present perfect of the first language by not having a specific time of occurrence and the translator has transferred it into past tense in the second language context. This is a case that happens only in the spoken and sometimes in the written language.

Case 3.

The auxiliary verb and the verb ‘kakaluar’ of the novel in Albanian are translated into ‘came’ in the English translation:

Albanian version: “*Para tri ditëshkkakaluarkëndejpërnëOrosh, përtaksën e gjakut.*” p. 102

Translation: “*He came by three days ago on his way to Orosh, to pay the blood-tax.*” p. 109

Analysis of case 3:

The present perfect in the source language is used when a finished action is connected to the speaking moment according to its consequences and can be accompanied with an expression of time which marks a specific time. The past tense in the target language is used to talk about the duration of time that happened in the past by using a specific time expression. The tense transition in this case happens due to the use of present perfect with a specific time expression, and the past tense is also accompanied with a specific time expression.

Case 4.

The auxiliary verb and the verb ‘kavrarë’ of the novel in Albanian are translated into ‘killed’ in the English translation:

Albanian version: “– KavrarëparacaditëshdhetanipokthehetngaOroshi”. p. 103

Translation: “*He killed a man a few days ago, and now he’s coming back from Orosh.*” p. 109

Analysis of case 4:

The present perfect of the first language is used when a finished action is connected to the speaking moment according to its consequences accompanied with unspecific time expression. Whereas the past simple of the second language is used to talk about an action which started in the past at an unspecific time in the past, and is no longer happening. The transfer of present perfect into past tense has occurred due to the use of present perfect of the Albanian language with unspecific time of expression, and the translator adapted it into the past and is accompanied with unspecific time expression not a specific time expression as the definition states.

Conclusions

From the data gained important conclusions were brought by the analysis of this research. It is an important confirmation of issues in translating the present perfect and past tense in a second language from the point of view Albanian to English language and clarify why these tenses were mixed in the translation. These are the conclusions brought from the analysis:

- When in the first language the author uses past tense (with the function of talking about an action that finished in the past to express occasional thoughts) without a specific time expression,

the translator can transfer it in present perfect (which functions to talk about an action that happened in the past with consequences in the present) without a specific time expression by linking their functions.

There was only one case when past tense of source language was converted to present perfect in the target language, and that was because the author used past tense to express occasional thoughts and this only occurred when using cultural expressions of the 'Geg' dialect according to the novel 'Broken April'.

- When in the first language the author uses present perfect (with the function of talking about a finished action that is connected to the speaking moment according to its consequences) without time expression, the translator can transfer in the past tense (with the function to talk about an action which started and finished in the past) without a specific time expression, by linking their functions.
- When in the first language the author uses present perfect (with the function of the past tense to describe the conclusion of an action without connecting it to the moment of speaking, a case encountered in the spoken or occasionally written language) without time expression, the translator can transfer in the past tense (with the function of talking about an action that started and finished in the past and is no longer happening) without a time expression, to link both functions.

In this case the use of present perfect with the meaning of past tense which could be encountered only in the spoken or written form means the 'Geg' dialect has influence in the shift that occurs in the translation.

- When in the first language the author uses present perfect (with the function of talking about a finished action connected to the speaking moment according to its consequences) with a specific time expression, the translator can transfer in the past tense (with the function of talking about the duration of time that happened in the past) with a specific time expression, to link both functions.
- When in the first language the author uses present perfect (with the function of talking about a finished action that is connected to the speaking moment according to its consequences) with unspecific time expression, the translator can transfer in the past tense (with the function of talking about an action that started and finished in the past and is no longer happening) without a specific time expression, by linking both functions.

The present perfect and past simple from “Prilli i Thyer” of Isamil Kadare, are used in different context in the English translation of ‘Broken April’, since in both novels of ‘Broken April’ the one in Albanian language and its translation in English language the present perfect and the past tense are used in different contexts because there were cases where the translator converted past tense into present perfect, and the present perfect into past tense. The Geg dialect in the dialogues of ‘Prilli i thyer’ influences the use of present perfect and past tense in the English translation, because in the view of the conversion of past tense of the L1 into present perfect in the L2 there was a case where the past tense was used with no specific time expression to explain occasional thoughts (a case which happened only in using cultural expressions), and in the view of present perfect conversion from the L1 into past tense in the L2 there was the second case where Ismail Kadare used the present perfect of the source language with the meaning of past tense, (a case which was encountered only in the spoken and written language). The change of present perfect tense from ‘Prilli i thyer’ into past tense and vice versa in the English translation ‘Broken April’, carry the same messages from the source text to the target text, because the changes of present perfect from the source text into past tense in the target text or vice versa, do carry the same meaning in the move from one text to another.

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The Scope and Sequence of English for Specific Purposes – ESP for Political Sciences at South East European University

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Abstract

This research paper shows the importance of English as a Foreign Language integrated in the curriculum of South East European University. After finishing the Basic English levels, students continue with English for Specific Purposes. The paper emphasizes the design of the course of English for Specific Purposes to students at Political Sciences Department. In order to prepare students begin their professional career path in government, ministries, state and local government agencies, municipalities, public institutions, political parties and non-profit organizations, faculty staff teaching professional subjects and students were conducted for target vocabulary of the course. The students were interviewed on their preference on skills and the results showed that the speaking skills and debates would be more beneficial for their future career. In the scope and sequence of English for Specific Purposes 1 and 2 were included the goals of the course, objectives, topics, assignments, materials and target vocabulary. Based on the topics the materials for the courses were selected and Course Readers were prepared for the students. Most of the materials were found in internet, various English books and English version web sites of Government in the Republic of Macedonia and the Ministries.

Keywords: *Scope and Sequence, ESP, target vocabulary, political sciences*

Introduction

South East European University in Macedonia started functioning in October 2001. From the very beginning the Language Center was established and was the first independent unit to provide instructions within South-East European University. It provides language services to all SEEU students. Its 20 well-equipped classrooms, CELTA Center and the Language Resource Center (LaRC) are designed to meet the

educational needs of the students, staff and the community as well as create an environment that is conducive to learning. Language study is a central part of every SEEU student's academic career, both as core subjects and as optional elective courses. Part of the University's mission is to promote a multilingual approach to learning, stressing both the importance of local and international languages. The Language Center has the crucial role in achieving this goal. The primary function of the Center is to provide courses specified in the curricula of the five SEEU faculties. Basic Skills English is the largest of the Center's teaching programs. It provides language courses from Level 1 to Level 4 and Academic English to all first year students at the University. These courses are offered as core courses to the Faculty of Law, Faculty of Business and Economy, Faculty of Public Administration and Political Sciences, Faculty of Contemporary Sciences and Technologies and Faculty of Languages, Cultures and Communication. According to the university three-year study cycle, all the students are required to take minimum two semesters of BSE.

English for Specific Purposes at SEEU

Students from all SEEU faculties (except for Department of English Language and Literature) are required to complete English language courses specialized to their field. Students generally begin these courses during the third semester. The Language Center provides the syllabus, materials, and instructors for these courses.

Teaching English as a Foreign Language (EFL) to university students requires a lot of preparation, it is time consuming, but interesting and very challenging. This applies especially to teaching English for Specific Purposes, since students' language proficiency is very high, they are well-prepared for the classes and like to be challenged. English for Specific Purposes has become very necessary in the last decades, so the lecturers at universities need to pay more attention to these courses and prepare students for their future career, where the employment competition in the country and abroad is very high. Hence, it is very important for the teachers to design syllabi, select and develop materials for the courses which meet students' needs and requests. English for Specific Purposes courses offered at SEEU are: Business English, Legal English, English for Public Administration and Political Sciences, English for Communication and English for Computer Sciences. As an ESP lecturer I compile Course Packs for students based on their needs, and each semester I do changes in the course syllabus, add materials according to students' needs analysis

questionnaire. So ESP lecturers have multiple roles since they are course designers, material providers, researchers and collaborators, and at the end they have to be evaluators, as well. The paper emphasizes the design of the course of English for Specific Purposes to students at Political Sciences Department. In order to prepare students begin their professional career path in government, ministries, state and local government agencies, municipalities, public institutions, political parties and non-profit organizations, faculty staff teaching professional subjects and students were conducted for target vocabulary of the course. The students were interviewed on their preference on skills and the results showed that the speaking skills and debates would be more beneficial for their future career. In the scope and sequence of English for Specific Purposes 1 and 2 were included the goals of the course, objectives, topics, assignments, materials and target vocabulary.

Previous Studies

Various writers have different answers to ‘What is ESP teaching?’ and ‘What do you understand by the term ESP teaching?’ Dudley-Evans and St John (1998) in defining ESP say: “If ESP has sometimes moved away from trends in general ELT, it has always retained its emphasis on practical outcomes. We will see that the main concerns of ESP have always been, and remain, with needs analysis, text analysis, and preparing learners to communicate effectively in the tasks prescribed by their study or work situation.” Dudley-Evans and St John (1998, p.1)

There are also many researchers who have shown that preparing questionnaires play a crucial role when designing syllabi for different courses in Academia - the people, activities and institutions that are connected with education, especially in colleges and universities. Hutchinson and Waters, see ESP as an approach rather than a product. They suggest that “the foundation of ESP is the simple question: Why does this learner need to learn a foreign language?” Dudley-Evans and St John (2003, p.3)

As far as syllabi are concerned there are many classifications, and one of the classifications is as follows:

Types of Syllabi

1. A Structural (Formal) Syllabus - A structural syllabus is a collection of the forms and grammatical structures of the language being taught such as nouns, verbs, adjectives, statements, questions, subordinate clauses, and so on.

2. *A Notional/Functional Syllabus* - A notional/functional syllabus is a collection of the functions or of the notions such as informing, agreeing, apologizing, requesting, and so on.

3. *A Situational Syllabus* - A situational syllabus is a collection of real or imaginary situations in which language occurs or is used. The primary purpose of a situational language teaching syllabus is to teach the language that occurs in the situations such as seeing the dentist, complaining to the landlord, buying a book at the book store, meeting a new student, and so on.

4. *A Skill-Based Syllabus* - A skill-based syllabus is a collection of specific abilities that may play a part in using language. The primary purpose of skill-based instruction is to learn the specific language skills and to develop more general competence in the language.

5. *A Task-Based Syllabus* - A task-based syllabus is a series of complex and purposeful tasks that the students want or need to perform with the language they are learning such as applying for a job, talking with a social worker, getting housing information over the telephone, and so on.

6. *A Content-Based Syllabus* - The primary purpose of this syllabus is to teach some content or information using the language that the students are also learning. An example of content based language teaching is a science class taught in the language the students need or want to learn. While doing this, we also make with linguistic adjustment to make the subject more comprehensible. (Dinçay T, p.15-16)

Methods

The methods that I used for this research are of scientific overall statistical methods, where the data is presented in quantitative ways given in statistical tables. I prepared a questionnaire for students about the skills that they would feel comfortable to practice more:

1. Which language skills would you like to practice more?

a) Reading b) Writing c) Speaking through debates d) Listening

I also gathered data to design a new syllabus and to select materials by interviewing the students and preparing the target vocabulary for ESP 1 and ESP 2, and the scope and sequence of the course, and according to that new syllabi and materials were selected to motivate students, engage and give assignments on topics that they will use on a daily basis.

Participants and Procedure

The participants in this study were the students studying at the Department of Political Sciences. 60 students studying in both Campuses in Tetovo and Skopje participated. 36 students were attending ESP 1 course and 24 students attending ESP 2 course. The survey was done at the beginning of Summer Semester 2015.

The Results and Discussion of the Questionnaire and Interviews

The results for question 1: Which language skills would you like to practice more?, is given in the following figure 1, which shows that 63% of the students, studying Political Sciences would rather practice their speaking skills through debates. 22% were more interested to write a project, and practice and enhance their writing skills, and 14 % of students would rather prefer to read more authentic texts.

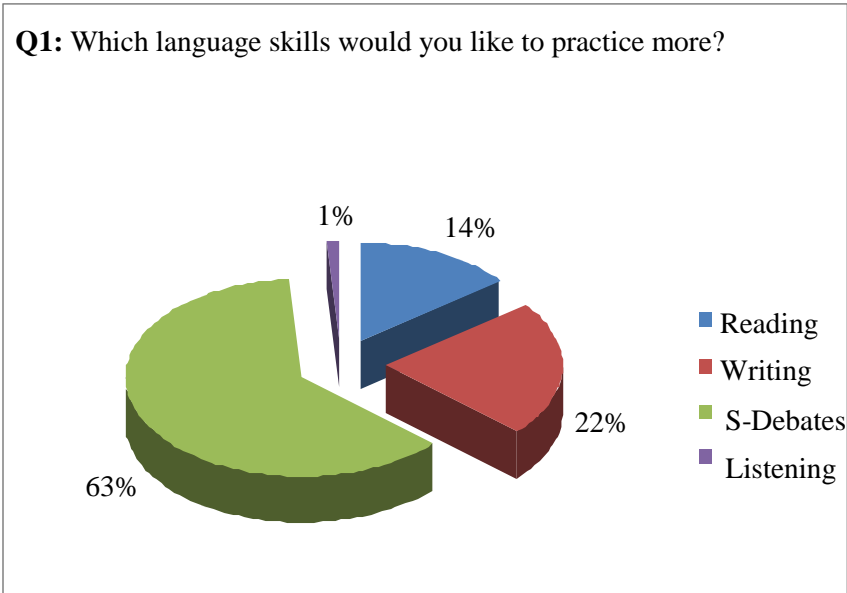


Figure 1: Results from question 1

The Scope and Sequence of ESP for Political Sciences

The Scope of English for Specific Purposes 1

When designing a new Syllabus for ESP 1 I first set the goals of the course, objectives, topics, assignments and materials. According to the students' interviews and conducting the colleagues from the Departments of Political Sciences, who teach professional subjects the new syllabus scope was as follows:

Goals: Become competent in oral and written work in the communicative arts skills.

Objectives: By the end of the course students would be able to express themselves extensively and fluently at topics in political sciences, build and use vocabulary effectively; state an opinion without anyone's help; apply communication skills in oral and written work.

Topics: Political sciences-what is it? Familiarity with citizenship; political rights; constitutional rights; democracy, what government does?

Assignments: Debate, group oral presentation project;

Materials: Constitutional rights materials, such as citizenship book: "We the people" The Citizens and the Constitution, Author: Center for Civic Education, Date of publication; 2003

Policy	Social work	Issue	Democracy
Constitution	Politics	Government	Citizenship
Freedom	Petition	Parliament	Courts

Table 1: The Target Vocabulary for English for Specific Purposes 1

The Scope of English for Specific Purposes 2

I followed the same procedure while designing a new Syllabus for ESP 2. I first set the goals of the course, objectives, topics, assignments and materials. According to the students' interviews and conducting the colleagues from the Departments of Political Sciences, who teach professional subjects the new syllabus scope for ESP 2 for Political sciences was as follows:

Goals: Become competent in oral and written work in the communicative arts skills.

Objectives: By the end of the course students would be able to describe the basic principles of participatory democracy; write a research paper that incorporates APA style; organization, and logical arguments; work

effectively and responsibly in small group by communicating, sharing and presenting equally; defend a position and opinion

Topics: Similar topics to course 1 but how to use the knowledge of these topics; public administration in Macedonia; bureaucracy in Macedonia and how to banish it and political reasoning ability.

Assignments: Written project formal group presentation; brief individual presentation on a ministry in Macedonia.

Materials: Story of Stuff video: www.storyofstuff.org; Chapters in: Sharfritz, J. M. & Russell, E. W. (1999, 2nd ed). *Introducing Public Administration*. Addison-Wesley-Longman.

Ministries	Bureaucracy	Administration	Executive Bodies	Management
Public Interest	Public Policy	Regulation	Lobby	Implementation
Municipality	Bureau	Bureaucracy	Bureaucrat	Expertise
Centralization	Department	Hierarchy	Independent	Agency
Local	Government	Ombudsman	Civil Service	Career Service
Non Profit	International	Negotiation	Arbitration	Resolution

Table 2: The Target Vocabulary for English for Specific Purposes 2

Conclusion

As a conclusion I can say that the questionnaire and the interview with students helped me a lot, especially with the selection of the materials. Since there is a lack of text books for teaching English for Specific Purposes for Political Sciences students, I also compiled Course Readers. The Readers have materials taken from different ELT Books, different websites, pod casts, etc. and are designed for both ESP 1 and ESP 2 courses that will prepare students for their future career. Most of the materials were found in internet, various English books and English version web sites of Government in the Republic of Macedonia and the Ministries. Thus, students would master new vocabulary related to public administration, human resources and management, political sciences and the Ministries within the Government of the Republic of Macedonia.

When students will complete ESP 1 and ESP 2 courses they will be able to communicate in English, because it has become a Lingua Franca in Macedonia. They will also able to participate in political debates, mediation and negotiation, ensuring argued analysis of political discourse, possess the skills to write coherent political events and prepare political speeches. The will also be able to demonstrate skills for professional communication with more actors in the team spirit and an inclusive approach.

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On some passions of autistic children: compensating functional language with technology (a semiotic prospective)

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Abstract:

The present paper shall attempt to describe, analyze and elaborate some of the communicational deficits of the children with Autism Disorders Spectrum Syndrome (ASD), seen from the semiotic viewpoint. The focus shall be on the visual capacities, [such as described in: (Grandin, 2008)] of the children with Autism, as well as on their ability to compensate their brain dysfunctionalities through technology. In the mentioned context, semiotics should attempt at disclosing the meaning of their “own world”, to the extent of rendering it passionate. I shall intend by “passions” the repetitive requests, complaints, their emotionality etc., as intermediated by other tools (and/or media), that can be exemplified as one of the ways of “reducing” their sensory-motor deficits. In conclusion, the semiotics of passions, such as described by Greimas and Fontanille(1993) shall attempt deducing semantic units which are applicable for such children’s own “intended physiological context of behavior”. The results of “actions” performed by such individuals shall represent their own way of establishing a meta-communicative process. The deduced semantic units in terms of such children’s behavior are changeable, therefore an object to intersubjective processes of transformation.

Keywords: *passions, autistic, semiotics, behavior*

Introduction

Treating Autism and/or Autism Spectrum Disorder Syndrome (ASD) out of the semiotic viewpoint is a complex task. Such a complexity does not emerge from the semiotic method only as one of the methodological possibilities, but as obvious, from other related fields, as well. What I intend by this is that the problem belongs to a wide range of other treatable fields (eg. medicine, biology, psychology and social sciences) [such as, for instance, observed in: (Siegel, 2003)] . This is above all due to the “spectrum” concept, which is itself complex, multi-dimensional and may

belong either to a theoretical explication (through determined paradigms), or to its practical applicability through determined empirical data gained as a result. One has to remark in addition that the phenomenon is also inter- and trans-disciplinary, as besides its symptoms, noticeability, and/or behavioral deficits in terms of such individuals, the matter can be a subject to various disciplines, in the shape as we have stated above.

Otherwise, as it is hoped, the present paper shall attempt to describe, analyze and elaborate some of the communicational deficits in children with Autism Spectrum Disorder Syndrome, seen from the semiotic point of view. The focus shall be on the visual capacities of the children with autism, as well as on their ability to compensate determined brain dysfunctionalities, through technology as one of such possibilities (such as: computers, smartphones, etc.), so as to intend an uninterrupted communicational process. The mentioned “compensation” is above all of a psychological nature, caused by an organic disability of the mentioned subjects. In such grounds, it is to emphasize that the twofold viewing of the problematics [either behavioral, such as in: (Bogdashina, 2005), for instance, and/or neuro-biological and genetic, such as described in: (Roubertoux, 2015)] , represents another complexity in the theoretical frame. As should be obvious, there is a remarkable difference either from the aspect of causes or from the aspect of consequences of such kinds of an individual’s behavioral manifestations. Or better expressed: the first one of such mentioned fields analyzes and tries to reduce the consequences, whereas the second one, attempts at disclosing the causes of the phenomenon.

Otherwise, semiotics, as should be understandable, should not seek for a cause and/or consequence of the deficits we are about to discuss, but it should instead, identify them in the sense as they are diagnosed as well as attempt to foresee the context of a possible meaningfulness that should consequently result in a determined semantic micro-universe.

In the mentioned context, semiotics should as well attempt at disclosing the meaning of “their world” (specifically, through their presumably “physiologically intended actions”), to the extent that such actions may render themselves passionate. I shall intend by “passions” of an autistic child the repetitive requests, complaints and several outbursts of emotionality (some of which may represent so called “tantrums” and/or “meltdowns”), which may and/or are usually intermediated by various objects or subjects, such as for instance: other tools (and/or media) and/or therapists. Such other tools as well as other intermediation devices may be explained as one of the ways of their own “reducing” their sensory-motor

needs and /or deficits [which are described in: (Emmons, P.G.; Andersen, 2005)]. Thus in conclusion, the semiotics of passions, as a theoretical paradigm [in the way as described in: (Greimas & Fontanille, 1993)], shall attempt at deducing semantic units which are applicable in frames of such children's "own physiological behavioral context". The results of such "actions" by the side of the children shall represent their own way of establishing a meta-communicational process. In the context as presented above, the impossibility of establishing of an idealistic communication process [such as foreseen in: (Shannon & Weaver, 1948); and/or in: (Eco, 1968), specifically speaking, in regard to interpersonal communication] shall attempt at such individuals activities' demonstrating a basic semiotic function, (in the shape of obtaining a meaning out of a given form), so as to contribute to a specific sort of a process of semiosis to discuss and define later in this text. My aim is "extracting" as much as possible meaningful units out of such children's prospective of viewing and comprehending external reality, which would contribute to an awareness and a possibility of interaction within their way of communicating possibilities. Besides, as it is hoped that shall be seen, semiotics in general should also treat interpretative values of certain behavioral models, which finally would overcome such a disability of essential perception and cognition processes: thus in addition, also rendering such kinds of activities meaningful. The twofold modelling of the semiotic method at this instance, (either ontological or epistemological), to my view, would render such children's passions meaningful for the rest of the world. The first one [such as for instance described in: (Deely, 2009)] shall concern the establishing of "basic semiotic functions"based on semiotic relations, even if they are conceptualized in the metaphorical sense of the word, whereas the second one, shall concern the "world of possibilities" [see also: (Eco, 1994)], in relation to the interpretability of such individual's behavior. Only after elaborating these two possibilities, semiotics shall contribute to deducing semanticity [thus following: (Greimas & Fontanille, 1993)] , as its final goal in the context of the present paper.

On some of the noticeable deficits of a child on the spectrum

If one has initially to present a determined methodology in terms of a "theoretical" solving of a problematics, then, it should be logical to state that the elaboration of the concept and/or phenomenon under analysis has to be clarified. Concretely speaking, there have been several definitions of the syndrome, which to my view have to be explicated in this contribution.

This is necessary for the following purposes: first, because of the “relation” establishment as a semiotic tool towards its models, and second, because of the necessity of an ‘intermediator’ at this instance. It should be understood in conclusion that here, the various techniques and methods towards re-establishing a communication process (either intended in its purely communicational or in its semiotic context, specifically) shall not be elaborated in details[as for instance, I have attempted to show elsewhere, see: (Hoxha, 2014); (Hoxha, 2015)]. On the contrary, I intend by a child’s ‘physiological actions’ his/her own way of re-establishing a meta-communicational process. Or by other words: I intend such individuals’ own interaction with the rest of the world, by the aforementioned term. It is for the sake of the existence of a determined meta-communication process (which is able to decompose into different semiotic units explicable through *a signs’ behavior*) that semiotics, among other significantly related fields, should be a part of a methodological discourse in relation to the ASD phenomenon. If the theoretical background is such as we have attempted to explain, then one should emphasize at least some of the behavioral manifestations of the children on the spectrum.

It also has to be noted that symptoms include a wide range of behavioral deficits, which are visible, recognizable either for the significant others, or for the rest of the ‘subjects’ interacting with the child. As otherwise described by scholars who produce determined definitions of the Syndrome, [see: (Sicile-Kira, 2014); (Mash, Eric J., Wolfe, 2004)], one can note that they are principally based on the behavioral deficits, or better expressed: on the impossibility and/or incapacity of such children to perform determined functions, compared to “normal social contexts”, and/or to neuro-typical individuals. As it is otherwise observed:

Autistic disorder or autism is a severe developmental disorder characterized by abnormalities in social functioning language and communication, and unusual behavior and interests. It includes every aspect of the child’s interaction with his or her world, involves many parts of the brain, and undermines the traits that make us human – our social responsiveness, ability to communicate, and feelings for other people. (Mash, Eric J., Wolfe 2004: 284)

It is for the mentioned consequences of a child’s behavior that such sort of behavior is seen as “abnormal”, or as I have named it elsewhere, *exceptional* [see my quoted article, above]. It should be noted in addition that, if the matter is treated philosophically then, the dichotomy and/or the distinction between “normality” and “abnormality” would not represent a

significant relevance [also in the way as mentioned in: (Delleuze & Guattari, 1987)] . It is so, because of the heterogeneous nature of the multiplicity of behavior: therefore it semiotically refers to a continuous and transformable signs' processing, whereby a signification process may also be unreliable. It is in such foreseen philosophical and ontological context specifically, that the problematics can be analyzed in the shape of a transformable "rhizome" into different assemblages, thus changing shapes from one sort of modelling into another.

In regard to the mentioned context, I shall not raise the question of the mentioned dichotomy at this instance. One can justify this as well by the "discursive and epistemological level of analysis" [the paraphrasing is mine, see: (Greimas & Fontanille, 1993)] of determined semiotic preconditions. It thus allows interpretative and predictable "actions" of such individuals, in the case of the semiotic treatment of the phenomenon. It is for such and similar reasons that, including the context we are discussing, one can allow more than one semiotic interpretation. This is after all aimed at an overall comprehension of such individuals own *depicting and conceptualizing the interaction with others and significant others*.

Otherwise, it should be clear that the behavior of an autistic child looks strange, somehow different, to the rest of the world. What I intend by this is the lack of theory of mind. Such sort of behavior and/or communication with others can be described as atypical. The "atypicality", or as otherwise named 'abnormality" (and/or neurodiversity) is noticeable and visible in some of the issues I shall emphasize in the following lines of the present paper. Even though an autistic child might possess "internal speech behavior" [see: (Bogdashina, 2005)], i.e. implicit comprehension of speech (and/or, as shall still be explained, might possess some of his/her receptive abilities), the child might not possess explicit speech. The explicit speech ability in autistic children is case sensitive. There cannot be a general view on the extent of their speaking abilities. Each case is individual. This last issue, as hopefully shall be seen, explains as well the heterogeneous behavioral kinds in terms of such subjects, most of which are individual, and render themselves difficult to define. One issue at least can be asserted: the mentioned kind of communication is inter-subjective, and/or it becomes subjectivized. It is this kind of viewing the phenomenon that makes the issue semiotically treatable, among naturally, other related issues.

As otherwise explained in Piaget (1969), the child has to possess "symbolic representational function" [see: (Piaget, 1969)] , after the age

of 16 or 18 months. Or by other words: if a failure of the speech component is demonstrated, and/or an ability of finger pointing to subjects and/or objects by the side of the child, approximately by the mentioned age, one concludes that some mental processes have delayed. In support to the mentioned component (i.e. the explicit verbal expressivity), as only one of the recognizable deficits of an individual possessing neurodiversity, I shall quote Piaget. As he otherwise observes:

At the end of the sensory-motor period, at about one and half to two years, there appears a function that is fundamental to the development of later behavioral patterns. It consists on the ability to represent something (a signified something, object, event, conceptual scheme, etc.,) by means of a “signifier”, which is differential and which serves only a representative purpose: language, mental image, symbolic gesture, and so on. Following H. Head and the specialists in aphasia we generally refer to this function that gives raise to representation as “symbolic”. However, since linguists distinguish between “symbols” and “signs”, we would do better adopt their term “semiotic function” to designate those activities having to do with differentiated signifiers as a whole. (Piaget 1969, n.p.)

As one can notice, Piaget’s explication here, regards normal and/or a normative sort of children’s developing abilities acquisition. Naturally now, the situation is clearer: an autistic child delays at certain stages of development, which may belong to various developmental spheres: such as, the emotional sphere, perception and cognition spheres. Let us now number some of the visible symptoms and/or deficits of an autistic child.

First, a child on the spectrum may have atypical behavior. What I intend by this, is the following: repetitive and stereotypical actions, such as: movements of the head back and forth; proprioceptive integrational problems, such as: hitting one thing only, and /or playing with one and only toy in the strangest of ways. Second, an autistic child takes same food repetitively and persuasively, such as: bread only, or junk food and similar food only. Third, an autistic child, may not take notice of the presence of his/or parents. He/she continues performing his/her own *rituals* constantly. Fourth, an autistic child may not speak, and/or even his/her nonverbal communication may look strange. Instead of calling upon a subject using verbal expressivity, an autistic child may take one’s hand, so as to show what he wants to do or take. A partial or total lack of fulfilling orders may be noticed. Fifth, such a child has a social avoidance problem, i.e. not wishing to play or interact with peers of his/her age. Sixth, a child with autism may not hold an eye contact, as a conscious way of a nonverbal sort of communication. The process of a-socialization and/or de-

contextualization is more than evident in autistic children. It is for these reasons that a child on the spectrum is easily noticeable to the rest of the world [among other related issues, as it is as well explained in:(Sicile-Kira, 2014)]. One has to remark here that notwithstanding the fact that individuals with autism do not adapt themselves to various new kinds of social realities (in the sense of exposing themselves to such other way of newly faced “social contexts”); they do not exclude constructing their own social reality. The difference in addition is obvious: their acquisition process is different, their adaption process much slower, therefore visible and recognizable. In conclusion this sort of their own interaction with what neuro-typicals do (or generally, in view of their own flow of living),regarding a given social reality to which they may be exposed, is different and exceptional. It is for this reason that one can state the following: if there is a lack of capacity and/or an absence of a full cognition process within an autistic child (a fact which cannot be taken as a general phenomenon, but only at separate individual cases), then perception processes may overcome normal provisions. Or another example: if autism is primarily conceptualized as a neuro-biological problem, then one can easily notice that an individual on the spectrum has a full body balance, clear movements, physical integration, etc. What can be noticed in conclusion is the action component, mostly performed consciously, due to an organic disability. It thus justifies the heterogeneous nature of the problem instead of the comparative one, and/or of a dichotomous one. Such a multiplicity of a phenomenon enables a transformation process, at least at various semiotic contexts.

On some semiotic preconditions of autism: what does “compensation” mean?

I shall use the term “compensation” in the metaphorical and/or connotative sense of the word. This is not only due to the indispensable organic and/or neurological provenience of this phenomenon, but also to the semiotic preconditions that may be established due to its existence. By the mentioned term I intend “substitution” of different actions of doing within other actions and/or actors [presumably in the Greimasian sense of the word, see; (Greimas, 1973)], which may be and/or are due to the individual’s will and interests. As much as this is due to semiotic relations explicated by Greimas, that much it is due to his “modal functions” and “modalities”. In conclusion therefore, not only that the matter should be regarded from the ontological point of view, but as well it regards the

epistemological view in semiotics. As can be seen, this view shall regard two aspects principally: the psychological and the semiotic one, simultaneously. To my view in conclusion, it is only in such mentioned circumstances, that one can use semiotic applicative methods in regard to rendering various meaning components in terms of the autism phenomenon. To sum up then: if a child is expected to offer a counter-response, and counter-stimulus after determined kind of stimulating him/her (either verbally, nonverbally: using visual sort of communication, tactile kind of stimulation, degustation stimulations, etc.), he /she might counter-respond in a different way: ether using his/her visual capacities, or by becoming anxious so as to show vivid unequivocalness of the processed signs used by his/her receptive abilities. It implicates of course a sort of tensitivity, or as semiotics would express itself: a sort of a “conflictual situation” among parties concerned. This is above all due to the compensating component at this instance, which emerges as a consequence of an inadequate brain information processing. This is the point which shall be regarded here as a *lack of meaning*. Naturally, the matter can be justified in the following way: parents raising an autistic child, after a certain period of experience with him/her are fully aware of the initial impossibility to comprehend their requests, complaints, or other emotionally minded reactions. Not only that such children’s reactions frequently are not clear, different, but they can even represent a “noise” and/or a point of interruption in the frames of the overall communication process. Semiotically speaking then, we have two parties concerned: parents and their children. Psychologically speaking however, an anxious situation is created, out of the incapacity to understand each other. I shall name such a stage, in Greimasian sense of the word, a “lack of meaning”. As should be obvious finally, an autistic child lacks uniting form with meaning, and/or: rightfully conceptualizing objects and subjects found in their surroundings. Or by other words: in the semiotic sense of the word, he/shedoes not hold a semiotic function. As should be obvious, intermediating this sort of communication is more than required.

An attempt to establish semiotic relations

In the Greimasian sense of the word however, like we stated, a tensitivity component [see: (Greimas & Fontanille, 1993) is noticed. Usually it occurs that parents ask assistance at this instance: in most of the cases, from occupational therapists. Depending on the level of the mental development of the child, (which are matters which shall not explicitly be discussed in

this contribution) a therapy is assigned. Working with an occupational therapists, speech therapist, etc., intermediates the process of communication. This should not only regard a one-way sort of communication, and/or signs' processing. The acquisition process at this stage is mutual: by both sides, either parents or children.

Except this sort of professionally assisting the child, which as I have mentioned, I shall not elaborate here in details, there is a phenomenon called a "comfort zone". Each autistic child seeks to find his/her comfort zone. It is the place, the time, and/or moments when an autistic child is quiet, and/or closed in his/her "shell". It is this "stage" and/or "situation" which I am interested in. One may ask: why? Because of the following: first, one can then notice what are the interests of the child, and second, it is then, that the child is doing what he/she wishes to do. Or by other words: if anything different were exposed to him/her, an outburst of emotionality is what might occur. If such sorts of "unwanted stimulations" and/or "external requests" are contemporarily witnessed by the child (in the sense that everything comes from everywhere), then the child might experience *sensory overload*. The two concepts mentioned are in a relation of contradictoriness in the Greimasian sense of the word.

Let us now try to elaborate some other matters related to the "comfort zone" of an autistic child.

The mentioned repetitive activities, ritual-like actions, which may last for hours are what temporarily "calms" an autistic child. If one looks in details, each repetition is similar, but not identic. It thus proves the individual's *wanting-to-do*, *whishing-to-express*, etc. The phenomenon, as may be presumed, is explicated in terms of its semiotic comprehension: as can be concluded from the *modalization* process we are attempting to discuss. There is no question in the fact that such an individual cannot express his/her will, interest, request, and/or complaint the way neuro-typicals do. Let us attempt at exemplifying some presumably *predictable* "actions". Playing with one and single toy only, constantly and repetitively, and returning it back to his /her co-communicators, may mean: "give it back to me". An instant screaming unexpectedly does not mean becoming aggressive. It may mean: "I want to go out", etc. It is for these reasons that I call such a child's reactions *modalities*, or simply: ways of expression (either in the metaphorical or in the proper sense of the word), most of which are initially not clear to the co-communicator, and/or to the receiver of the message. There is no exactness in their transmission of messages, at this instance as can be seen: therefore, they look unequivocal. Being unequivocal eventually, does not mean at all incomprehensible.

Owing to the fact that many of such actions gradually become comprehensive, either based on matters that can be individually selected by the receptors of various messages, or on the probability of the receptor's predicting abilities, they all, cannot be said to remain meaningless. On the contrary, they *become* passionate: or in later stages, are carried out by "impassionate subjects" [see: (Greimas & Fontanille, 1993)], represented by the individuals on the spectrum themselves. By being "impassionate" thus, the individuals on the spectrum seek to use other tools so as to remain into their "comfort zone". Watching movies, nursery songs, etc., on a smartphone or a computer shows an attempt of their expressivity; an attempt, which understandably in the mentioned context is repetitive, therefore, transformable. Each repetition therefore is a new point of their expression attempts. It looks like as if *communicating with the device, instead of a proper sort of communication*. Specifically speaking, like we said, the nursery songs, the specific games used in smartphones used repetitively in determined period of times, show a clear message by the *impassioned subject*, at this instance: intermediated by technological tools, which I shall name here "knowable subjects" [see: (Greimas & Fontanille, 1993)]. The "knowable subject" in conclusion, and/or the "active subject" deduce and/or derive the meaning expressed by the child. Owing to the predictability and/or imprecision of the deduced meaning(s), one concludes that final semantic units in autistic children regard their developmental nature in growth: therefore, they find themselves in a stage of their "becoming", and/or a constant transformability process.

Otherwise, *becoming* in the semiotic sense of the word holds a crucial importance here: either in its ontological comprehension [in the sense as used in: (Delleuze & Guattari, 1987)], or in its epistemological comprehension [in the sense as used in: (Greimas & Fontanille, 1993)]. Ontologically then, each such "rhizome", originating from the earlier mentioned disabilities, transforms itself gradually into new sorts of "lines" and "assemblages". Finally then, instead of language, one sees speech acts, images, technological games, aimed at one and only purpose in frames of nonverbal children with autism: wishing to express themselves in a way that others could understand them.

Conclusion: the process of semiosis itself

I shall intend by a process of semiosis a uniting of form and meaning as a basic semiotic function, in the frames of the present text. Besides, as we have seen, at different developmental stages of an autistic child, such a

semiotic function may be conceptualized in the metaphorical sense of the word; or better expressed, within the unequivocalness of the processed signs. In conclusion therefore, by the mentioned term in the frames of the ASD phenomenon, I intend meanings emerging from the child's behaviors which are transformable, changeable during his/her growth and psychological development.

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Uncovering Aspects of a Human Utopia in Quentin Compson of “The Sound and the Fury”

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Abstract:

The main aim of this paper is to explore aspects of a human utopia in the character of Quentin Compson, in the novel “The Sound and the Fury”, by William Faulkner. Quentin is the older brother of the Compson Family and the most tragic individual of this novel. His appalling fate is a result of the incompatibility to suit the new reality of norms and values in the 20th century America. By building a utopia on the cultural values of the past, he arrives to capture himself in a life full of absurdity. Family pressure, norms, ethical codes, along with the moral standards, plays an essential role in his utopia. Just like every inhabitant in South America, Quentin finds himself within two standards society: a knightly and a Victorian one. In front of the reader it is exposed a meaningless reality, of a young man searching for himself, while fighting with time and his demons. The technical devices for building the figure of Quentin are achieved through a double dimension of conflict and desire, where this character is uncovered by a combination of vertical and horizontal overview.

Through an empirical analysis of Quentin, I will arrive to the point to evaluate the alternative reality of a man like him and indirectly present features of the modern American society, at the beginning of the 20th century, conditioning him.

Keywords: *Utopia, Quentin, codes of honor, Puritanism, moral values*

Development of Utopian Literature during Modernism

The manifestation of utopian ideas generated the utopia literature. This literature is based on the formation of an ideal social organization, reflecting the personal concern of different authors on specific social developments, but even prevailing attitudes in particular historical and social periods of humanity. The word utopia takes even a political and historical connotation within the context of multiculturalism, where an

ideal society exists through the collaboration between individuals of dissimilar identities and cultural backgrounds.

The impulse to build a more positive and ameliorating world is at the center of utopian ideas, exposed during modernism. Modernist writers believed that technology brings the transformation in a society, not underestimating the utopia that art is responsible for the modification of such society. The consequences of WWI helped wide spreading the utopian ideas through the belief that the world could change and ameliorate from the larger influence of art. Even modernism was born as a multiple artistic, literary etc. movement thinking that the world could be transformed, reorganized, and reframed. During modernism were born some utopian concepts inspired by different perspectives on life improvement.

Because of a new reality, where the societies at the beginning of the 20th century were encouraged by social movements and technological developments, the intellectuals started to produce a deeper thought on the political, social and structural consequences of these changes. The uncertainties over men's role in this new society, even as part of suspicions on technology, were seen from the positive and negative perspective. These social reactions, within e literary context, were manifested in the utopian literature. Modernist utopian literature, at the end of the 19th century and the beginning of the 20th, is different from other previous periods because of historical, social and cultural variations. If at the center of every utopia is the separation and division from the past, the same hostility is at the center of modernism. As a result, modernism created a break from the structural organization of all pre industrial societies. These divisions hide a utopian idea to create a perfect society, but from e new perspective, distinctive from the previous ones. The creation of this ideal organization would help modernism highlight the negative aspects of this period. While comparing the utopian ideas exposed before and after modernism, we could judge on their evolution and change. While writing on the book of Tomas Moore, Ogden (1949) declares that "*utopia, in itself, is a book on ethics. Utopia is an effort to project the ethical values of Christianity in a real social system*" (p. ix). This means that utopia before modernism is within a moralist context. Frederick Jameson (2004) exposes a completely new perspective in his article "Political Utopia", while saying that "*the proposal of Marx does not include a concept of human nature; it is not even essential or psychological; it does not have passions, sins like lust for money, greed, or proud. That of Mark is structural diagnosis*" (p. 4). As a result, utopia, during modernism was conceived as a structural change.

Faulkner in the Context of Utopia

A survey of utopia as a philosophic phenomenon is essential to the understanding and interpretation of *The Sound and the Fury* (1929), which reflects the philosophic concept of utopia. Every literary period has its manifestation of literary utopia, starting from a literature that is fully utopian to one that shows its elements of utopia in every period. Even the period of modernism represents its elements of utopia, which are compared to the other expositions of this literary trend. The approach to utopia, as a literary phenomenon, has helped me to define important characteristics in the novel. A detailed study of the characters, together with the components of the poetry, reveals the utopia to the readers. Modernist poetics has oriented me toward the utopian context, because the main aim is its analysis within the modernist literary movement.

In his Nobel Price Speech, in 1955, Faulkner says “*I decline to accept the end of man*”(Stein, 1960, p.67-82). The decline of this apocalyptic moment is an indication where we can find a utopia of human beings, a utopia of living, filtered through the action of the characters and experimenting narrative styles. Faulkner is at the point where literature and history are terminated. Being a typically modernist work, it passes through “*an aesthetic ordering*,” (p.481) which according to David Lodge (1991) uses “*allusion to or imitation of literary models, or mythical archetypes; or repetition-with-variation of motifs, images, symbols*” (p.481). Such narrative method was named “*the method of myth*” by T.S. Elliot (1923), inspired by Joyce’s *Ulysses* (1922), even though he used the same technique in his *Waste Land* (1922). What surprised Elliot was “*the usage of Odysseus’ myth... as a manner to put order, give form, meaning to the endless panorama of futility and anarchy in contemporary history.*” (p.483). I have come to the conclusion that the utopian elements, in this novel, are precisely expressed through the usage of myth.

Something typical of Faulkner’s utopia is that he employs even the motif of erotic sublime. The usage of a motif based on nymphs serves his sublime. Such technique is observed in all his novels, starting from the earliest one to *The Sound and the Fury*. In a period of social changes, where the differences between gender identity and gender role were fading away, Faulkner tried to enforce the distinction between masculinity and femininity. His utopia is expressed through an unreachable ideal. While searching for it, an inexhaustible source in his imaginary pursuit and medieval fantasies are even the romantic poets and writers such as Keats, Yeats, Boulder, Mallarme etc. The pastoral element is another way to further investigate his utopia. The characters in *The Sound and the Fury*

resemble to be trapped within imaginary gardens. If at the beginning of *The Sound and the Fury* the pastoral element served as a manner to foil the time and different developments, it also worked to find the green surface under which abounds the historical and social nightmares of humanity.

Quentin Compson's Human Utopia

Quentin is the oldest son of the Compson family, but also the most tragic character in the novel. This tragedy is born as a consequence of some incompatibilities, between the new reality and norms, in the American society at the beginning of the 20th century. Educated with outdated values and norms, he loses himself in those old values, while being unable to adapt to the American society's new reality. Creating a utopia upon the past cultural values, Quentin, traps himself in a life of absurdity within a society he rejects. Educated in a noble family, descendant of three generals and a governor, he had to confront a destroyed nobility where the father is a typical example. Mr. Compson experiences the fall of the social system he was part. A representative of the cotton plantations owners, he witnesses his country being involved in the Civil War, while its consequences collapse the old economic, social and political system. Even though he does not believe anymore in life, the people, and the future, Mr. Compson makes such materialistic declarations as "*men are just accumulations*" (p.218). Mr. Compson does his utmost to adapt his children to the new reality that is against the nobility's ideas, upon which was based the whole long philosophy of his family tradition.

Quentin forms his utopia not just on his father's family pressure, but even on the ideas nourished by the mother. Of a family background simpler than Mr. Compson, Mrs. Compson is part of the middle strata society, always underneath the pressure of important family plantations. The only way to compensate this social, economic and politic inferiority was to inflict to the new after war society through religious devotion. The devotion along with the morality and honesty of Victorian society is a manner to give credit to this lower class. The same behavior is evident in Mrs. Compson, while educating her children under strict norms and ethical codes. Under the same influence is even Quentin. His utopia is built upon strict social rules and ethical norms.

Like all South American inhabitants, Quentin finds himself within two ways of society organizations: a chivalry and a Victorian one. His generation would suffer the 19th century strong social and cultural heritage. His family heritage would, without doubt, be reflected in a utopia based on

these norms, avoiding every other possible interpretation. A society is bent in two by his norms, because of the changes it was experiencing. As a result of the Civil War and the consequences generated by this new reality, Quentin finds himself divided between the spiritual and terrestrial living. The spiritual living was based on ideals of honor, virtue, human and spiritual beauty. The terrestrial living was based on the human spiritual and physical alienation, in addition to corruption. Typical for Quentin is that till the end of life he will defend the moral worldview. Under the imminent pressure of family moral, social, and cultural heritage, he dedicates to keep the family and himself under that part of morality representing this heritage. His utopia is based on these thoughts.

Following this logic, Quentin comprehends the defense of his family honor to be the most significant issue. This virtue surpasses the temporary time-space, taking a lifelong immunity and idealism beyond human control. Contrary to his father, who tries to adjust to the 20th century reality and help the son do the same, Mr. Compson says *"you are contemplating an apotheosis in which a temporary state of mind will become symmetrical above the flesh"* (p.220). In his mind is created a utopia based on existence spiritual morality, repudiating every other fantasy or imagination on society development, and mainly, on family rules. I am of the opinion that Quentin is consistent with the reality described by his father, but entrapped in it without a spiritual vision. He lacks the same backbone to defend himself from the double realism in every life aspect. Whereas projecting a utopia on the ideals of life, such double thought rocks his spirit. Under the influence of a common reality, removing him away from his ideal society generates an unbearable psychological condition in Quentin. The inability to confront such situation produces an extreme condition: his suicide.

The creation of a utopia on some moral values has its influence even in the sexual life. According to James Cowan (1990), *"Love is linked with the saintly ideal and sex with the destructive animality"* (p. 94-95). In Quentin's eyes the sexual activity is considered as a perversion of noble morality. The only way to be morally clean in a society altering its norms, including the sexual perception, was to be physically pure. The physical purity compensates the moral and mental purity of a young boy coming from a family of noble traditions. The pressure of cultural codes within a pre Civil War society has projected a utopian image over every gender role. The same pressure is found in Quentin. The character presentation in the context of narratological structures present him as a symbol of typification. According to his projection, females play their roles of innocent or impure creatures, while the males play the role of logic and control. They are

responsible for putting order in the society, but also controlling time, while the females represent the inappropriate society phenomena, the irregular flow of time, but the fascination towards them seems unavoidable, being a prey of their physical and emotional temptation. In his portray of women, are clearly perceived fascinating aspects, and doubled by a dualistic mind, taking a magnificent connotation, but even fear-provoking, of a physical attraction as well as a driving force. In one of his inexhaustible flows of thoughts, that are abound in the whole episode, expressed through the stream of consciousness narrative technique, Quentin says,

Because women so delicate so mysterious Father said. Delicate equilibrium of periodical filth between two moons balanced. Moons lie said full and yellow as harvest moons her hip thighs. Outside outside of them always but. With all that inside of them shapes an outward suavity waiting for a touch to. Liquid putrefaction like drowned things floating like pale rubber flabbily filled getting the odor of honeysuckle all mixed up. (p.119)

In a period of sexual awareness, different from that of the 19th century, Quentin finds himself prey of sexual instincts, which he tries to hide, but they become powerful, dominating his being, as *the smell of the honeysuckle* (p.117) dominates the whole environment. These images are not part of his everyday reality. His sexual utopia on males and females is completely different from the 20th century reality. Even though a fervent admirer of the techniques males use to capture the females' attention, he is convinced that none does fulfill the ideal of a male since they infringe the noble morality. According to James Cowan (1990) "*these males achieve their masculine virility at the expense of the finer qualities that would make them fully human*" (p.94-95).

In his utopia, Caddy, the sister, plays a crucial role. As the pure human existence must be based on the moral and beauty virtues, Caddy's physical purity is an essential morality element, not just for her, but because on this purity was even based a whole family moral utopia, which must be left untouched. Contrary to his brother, Caddy has an active sexual life, representing the new society view. She is a woman outside Quentin's traditional morality perception. If he changes her morality, he will be able to defend and leave inviolate the whole morality of Compson's family. This idea involves him in a close relation with her sister, as to allude for an incest relation. Many of his stream of consciousness monologues are referred to Caddy, where through the dramatic characterization; the view is put on the inner side of the characters to show the tumultuous spirit. This technique influences on the coming events. Even Quentin's fantasy is so

wide as to puts himself in the place of Caddy's boyfriends while saying "...I'll make you you know we did you thought it was them but it was me listen I fooled you all the time it was me you thought I was in the house where that damn honeysuckle trying not to think the swing the cedars the secret surges the breathing locked drinking the wild breath the yes Yes Yes Yes" (p.185).

At this point, comes to existence Quentin's imperceptible side, that of a hidden sexual alienation. This perversion does not change much from the other males' perversions, as to make him break the rules of the idealized morality. However, the projection of his fantasies is directed to Caddy, due to a close connection they have, but primarily because every fantasy projection, within a sexual context, will remain just a fantasy. At this point Andre Bleikasten (1974) notes "*taking into consideration his perverse needs this is a perfect arrangement*" (p.108). These needs will never become a reality. In a second episode, after Caddy consumes her physical relation with Delton Ames, Quentin finds himself lying with her next to a stream. After understanding what she had been doing, Quentin tries to convince her escape together. When the emotional turmoil reaches the climax comes the idea of committing a suicide, for both of them. The first emotion pervading his mind is defending her, although this emotion is surrounded by other perverse forbidden feelings between a brother and sister. This emotional initiation must be analyzed within the context of a normal man as Quentin. The artistic discourse is full of sexual connotation:

Im stronger than you

She was motionless hard unyielding but still

I wont fight stop youd better stop

Caddy dont Caddy (p.191)

In another episode, put in the light of different interpretations, he confesses Mr. Compson to have an incest relation with Caddy. In the context of different interpretations, I think that this action serves his utopia. Through it Quentin creates an imaginary reality serving as a saving alternative for the image of Caddy and his family. In an imaginary reality, there are no more Caddy's lovers; moreover, her reputation in Quentin's eyes remains undamaged. This utopian reality helps hide Caddy's pregnancy and restore her physical purity. In an imaginary dialogue, Quentin begs her to invalidate a marriage urged by compulsion to defend her morality and that of the whole family. Impelling his imagination on incest relation, Quentin hopes to save his sister from the actual situation. He begs her "*Why must you marry somebody Caddy Do you want me to say it do you think that if I*

say it it wont be” (p.151). From his words it is understood that Quentin’s desire is not to reach a physical incest with Caddy, save for expressing it, articulating it as part of his imagination. To the same extent Olga Vickery (1959) notes that turning his fantasy into reality would destroy things “*by involving him in the terrible reality of experience*” (p.188-89). They are those experiences that Quentin himself attacked and did not agree. They were part of the new world, he could not understand and approve. The idea to communicate the world this uncommon brotherly relation could serve him as a manner to find the interior strength and to face his existential reality.

This reality, ostensibly meaningless, is of a young man looking for himself while fighting against time and his demons. His character presentation in the context of narratological structure is achieved through a double dimension of conflict and desire, where the inner self of the character is uncovered through a vertical and horizontal viewpoint. Regrettably, Quentin’s attempt to revolt and find the right way for himself remains part of an alternative reality. The incongruity with the actual truth and the formation of another alternative produces his suicide. Therefore, the idea of incest serves to create a multidimensional utopia of Quentin’s existence. Constance Hall (1983) is of the opinion that “*What Quentin yearns for is an angelic- pure, unbounded, unimpeded the near perfect vehicle for (his) effort to possess absolutely and to achieve complete oneness*” (p.134). The affection toward Caddy is not just a feeling between a sister and brother, more than that, her figure in Quentin’s eyes is symbolically a substitute for his mother’s love. Mother’s missing love was ready to be compensated by Caddy in a full, unconditional, and safe manner. The inclusion in such emotional and pure sensation, unconditioned and full, is part of the imagined reality.

At the end of the episode, during a long stream of consciousness monologue, as a summary of all life dynamics, Quentin refers to a last utopian dream from childhood memory. Through the technique of compositional overturn, Faulkner puts in flashback a scene from the past, while emphasizing the emotional aspect in the novel, but at the same time showing the intimate part of the character. Such technique moves the center of attention in the past and future. Quentin tells that,

It used to be I thought of death as a man something like Grandfather a friend of his a kind of private and particular friend like we used to think of

Grandfather's desk not to touch it not even to talk loud in the room where it was I always thought of them as being together somewhere all the time waiting for old Colonel Sartoris to come down and sit with them waiting on a high place beyond cedar trees Colonel Sartoris was on a still higher place looking out across at something and they were waiting for him to get done looking at it and come down Grandfather wore his uniform and could hear the murmur of their voices from beyond the cedars they were always talking and Grandfather was always right. (P.218-19)

This boyish dream represents his utopia based on South America's chivalry ideals. That higher place in the middle of the trees defended the strict morality of a society represented by Colonel Sartoris, where his judgments on morality were always right, indisputable and not threatened by the society. Nevertheless, in the existing society, these ideas are transformed into myths by the reality. Building his utopia upon a myth, pertaining to a cliché on some strict rules out of the new historic reality, makes Quentin feel lost. Life in this alienating reality, according to the rules and norms of a chivalry one is present in every moment, from the debates with Gerald Bland, Delton Ames to Caddy. In a modern culture, at the beginning of the 20th century, there was no place for an unusual reality of a man like Quentin, whose noble values were based on the honour codes and Puritanism.

Conclusions

In this novel, Faulkner tries to give the reader all the dimensions of Quentin's character, his dualistic mind and confrontation between reality and fantasy, responsible for his suicide. The author sheds lights on unusual experiences over living the character of a conservative society under new economic, historic, and social progress at the beginning of the 20th century. The action exposed in his episode is within a single day, where his physical and emotional condition is responsible for Quentin's stream of consciousness. A social utopia upon the viewpoint of certain moral judgments has its influence even in the intimate life. Quentin believes the sexual activity to be a noble moral judgment perversion. The single possibility to be morally and physically pure, in a society altering its norms, even the social ones, was to be physically pure.

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Language Evolution and Re-translations

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Abstract:

Language transformations in the course of the years may dictate the necessity of retranslations. Given the rapid change of languages, it is high time to consider retranslation of world literature masterpieces. As languages evolve, translations become dated, which explains why translations are «re-translated» so that they are updated and enriched linguistically. The translation gets old, whereas the original remains the unchanged. Translation needs to be contemporaneous in order to keep pace with the language level of the recipients of any generation. Retranslations occur mainly because of the constant development of the target language. The Albanian language has changed. It has become more open to words describing new phenomena that were missing while trying to transmit feelings, situations or events coming across in the works of greatest authors. This work will focus on an analysis of transformation of language norms, changes in orthographic rules, changes of political systems, which consist of main reasons that make the retranslation of the masterpieces a necessity. However, there are numerous debates surrounding the re-translation of literary classics. Nevertheless, the re-translation issue is complex and needs to be reviewed in several aspects.

Keywords: *language evaluation, language transformation, re-translation, literary classics*

Introduction

Translation is a “fight” between source language and target language, where at the end the target language must unveil the same values as the source language. Language transformations in the course of the years may dictate the necessity of retranslations. Given the rapid change of languages, it is high time to consider retranslation of world literature masterpieces. It is widely known as an universal rule : Translations get old, whereas the original remains the same. Translation faces the co-timing phenomenon of linguistic level for the recipient of every generation. (Xhelili 2008 : 65)

As languages evolve, translations become dated, which explains why translations are «re-translated» so that they are updated and enriched

linguistically. The translation gets old, whereas the original remains the unchanged. Translations need to be contemporaneous in order to keep pace with the language level of the recipients of any generation. Retranslations occur mainly because of the constant development of the target language. (Newmark 1988 : 13) The Albanian language has changed. It has become more open to words describing new phenomena that were missing while trying to transmit feelings, situations or events coming across in the works of greatest authors. This work will focus on an analysis of transformation of language norms, changes in orthographic rules, ideology and changes of political systems, which consist of main reasons that make the retranslation of the masterpieces a necessity. To translate the words or the spirit of a language? To translate the linguistic forms, lexical sign or the tradition codified within it? Can the tradition of someone read your tradition, as someone's language reads your language? This are the questions.

But, should we translate the translated? This is the nowadays question.

Re-translation is a practice which is yet to be fully studied but which is becoming more important in literary circles, notably in the translation of old literary texts. As languages evolve, translations become dated, which explains why translations are « re-translated » so that they are updated and enriched linguistically. However, there are numerous debates surrounding the re-translation of literary classics to update them to current vernacular. The definition of translation underlines the transmission to the reader of a text in a certain language with the linguistic means of another language (Ymeri 2015 : 40), but as long as linguistic means of the language change, we might find it necessary to re-translate these masterpieces.

The standard language of the 1970s has been subject of considerable challenges regarding the linguistic forms, not to mention the fact that some translations have been realized before that period. This is a good reason leading to the necessity of re-translation and it is high time for re-translation of some works. (Tupja 2007: 59)

Great classical writers or poets, even though translated into Albanian by our writers and poets do not have the spirit and expression of nowadays level of Albanian literature language, because their translation product is certainly affected by the language development of the respective translation period. In this respect, the translations of Shakespeare, Poe, Cervantes have been translated with the potential means of Albanian language of '20 – '30- ies of XX-th century.

There are many pros and cons to retranslation. This work is an effort to provide another opinion in this respect. The analysis is focused on two main points : language norms and influence of political regime.

Language Norms

Most of the translations have been completed before the Albanian Orthography Congress. These works do not meet the standards defined in the Congress. A big number of world masterpieces have been translated into Albanian from Fan Noli, who has used an informal Albanian language to bring these works closer to common people. An example of this fact is the translation of Don Quixote into Albanian, where he has even translated the names of the characters into Albanian real people. The first volume of this book is translated by Noli, whereas the second by another prominent Albanian translator Petro Zheji. Regarding types of translation, we can mention the free translation of Noli, using re-creation, Turkish words and Southern Albanian dialect. Whereas, Robert Shvarc used to put his body and soul into his translations, while using re-creation type of translation. The line of the poem “Raven” by Poe :

Once upon a midnight dreary , while I pondered wean and weary,
Has several versions in Albanian language:

“Një mesnatë të bezdisur tek kndonja i zalisur”

“Një mesnatë të zymtuar, mëndjevrarë, shpirtlënduar

“Një mesnatë të trishtuar, po mendoja i drobitur, i dërmuar.

Some translations include Albanian dialect words which are not familiar to everyone and a standard language is necessary for making it clear to everyone.

The poetry of Charles Baudelaire “A une passante” translated by Noli in Albanian sounds as following :

Ja shkrepë dhe u err. Moj flutur **e farosur**

Qe me veshtrimin tent me bere **flag e furre**

S’te shoh me vale vec ne jeten **e pasosur**?

Meanwhile the famous saying “Të rroç a të mos rroç, kjo është çështja” translated with the help of the category of participle which in Albanian has been eliminated and creates an ontological clash in meaning related to the verbs “to be/ to live”, accompanied with a southern dialect form.

Political regime

State-owned publishing houses that used to censor several works, due to ideology of the communist regime. Some works have been translated into Albanian in their complete form. Due to ideological views, the Tess of Débervilles has been shortened. There are 20 pages missing, removed due to some religious point of views.

Nevertheless, translations in Kosovo have marked a more advanced period than translations in Albania, not from the point of view of quality of translation or language, but due to selection of authors. In the '70-ies or '80-ies, when Albania was under the ideological selection of world classics, in Prishtine were translated some authors that in Albania came much later, such as Kafka, Proust, Wild, Kamy, Sartre, Beckett e Ionesco; Borghese, Sabatto, Babel, Bell, Hesse, Grass or Bulgakov.

But, when it comes to re-translation of classics, we need to have brilliant translators, who can be at least compared to the translators who enabled us to feel the taste of the world masterpieces. Nevertheless, we do not have any guarantee that the second translation would be the best. (Kokona 2003: 7)

Good literary works are written in powerful language and are psychologically penetrating. Different translators, no matter the time or historical periods, first as readers of the original work, may have different interpretations of the same work. Better or worse.

Nevertheless, we have come across several retranslations of one novel into the Albanian language, so far, there are three translations of Ana Karenina of Tolstoy. Each of them characterized by language means used in the period they were translated and appreciated by their readers.

Or the dramatic loss of the thrilling lines of Poe in the Raven
And the silken, sad, uncertain rustling of each purple curtain
Thrilled me- filled me with fantastic terrors never felt before;

Era frynte qe perjashta,
Rrihte perdet e mendafshta
Dhe me ngjethte dhe me derthte
Tmerre qe s'i ndjeva kurre.

Another issue is the translation of these works from a second language, not the original. The translator must drink spring water, not the water coming from a secondary resource. The necessity of re-translation of the world literature masterpieces becomes more obvious when this classical culture of new and old times needs to have a more vivid communication with the

source culture. Re-translation is like re-playing a classical symphony from an orchestra with new instruments. It seems like they make it more vital and becomes popular even among young people. Different types of readers are identified with the translators that sound good to them. This is suitable also for original. This process brings the original closer to contemporary standards, which may also justify the loss of first translation of the classical translation. (Jacobson 1959 : 134)

According to translator Edmond Tupja, it is necessary to be audacious. (Tupja 2007 : 59)

“Regarding re-translation of world classics, I believe - including the thesis of some other important translators - that a work of literature must be re-translated every 15 years, because first of all we experience a change in the taste of people, as well as a change of the way of writing and expression”, he says. However, there are numerous debates surrounding the re-translation of literary classics. Nevertheless, the re-translation issue is complex and needs to be reviewed in several aspects.

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Encouraging Students to Speak in English for Specific Purposes Lessons

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Abstract

Getting students to use English in the classroom is one of the biggest challenges of teaching. ESP lesson is even more difficult. This presentation will describe some techniques to help students speak in scientific English in the classroom and encourage them to use English in their future jobs too. This is a classroom-based research with my studentsof Medicine at Catholic University “Our Lady of Good Counsel” in Albania. This research encourages students to take an active, collaborative approach to speaking by doing various activities. In addition, it allowsthe English professors to build a successful work, in particular, work which focuses on the technical English language structure. The aim of this paper is to show the importance of the speaking skills in the ESP classroom in order to get a perfect acquisition of the second language and suggest some activities to promote speaking.

Keywords: *ESP, English for Medical Purposes, speaking, Albania.*

Introduction

The past 20 years after the 1990s have seen great changes in English teaching approaches and contents in Universities in Albania. Before the 1980s the focus was in Russian and French as foreign languages, and after the 1990s English has become the major foreign language. The importance of English is growing more and more with the development of technology in the world. The introduction of Bologna process into Albanian universities has made the English language course obligatory for all the universities in our country due to the recognition of its important role in modern life, as well as its function as a lingua franca. Nowadays, the accessibility to Internet, the influence of computer games, movies, music, documentaries or the exposure to the language make English being well acquired at earliest ages. In Albania GeneralEnglish is taught at school since third grade at primary and then secondary level, students undergo some 10 years of English before they enroll at university. When it comes

to university studies students already have a very good level of English usually and when they study ESP they don't have difficulties because the above mentioned factors helped in language acquisition.

In the Catholic University "Our Lady of Good Counsel" the situation is a little different. This is a private university that provides joint diplomas with the partner universities of Italy and the diplomas issued by our university are accepted by all EU countries. As a consequence there is more interest by students who mostly come not only from Albania but also from Italy, Kosovo and Montenegro. These students come from different learning structures and as a result they have different English language levels. English for Specific Purposes is very important for these students because they have the right to work in every place they want when they finish the university studies and English is widely used in the medical world. That is why they are really motivated to learn ESP and teaching to these students is extremely rewarding but also challenging as a profession. Johns (1990, p. 91) addresses the central question is ESP textbooks. This problem is noticed even in this while teaching English at my university because professors don't have proper textbooks for specific purposes. For example, there are some difficulties in teaching ESP with the students of Physiotherapy. There are textbooks for Medicine or Nursing but not for the specific needs of the Physiotherapy students. Another problem that Johns presents is that "ESP teachers find themselves in a situation where they are expected to produce a course that exactly matches the needs of a group of learners, but are expected to do so with no, or very limited time" (Johns, 1990, p. 91). Even in our university and in Albanian universities there are limited English hour that sometimes are not enough to meet all the students' needs and interests for their future profession.

This study is concerned with the students of Medicine who attended one semester course in English language under the assumption that they all possess necessary pre-knowledge of general English. This study has been conducted in order to get an insight of the importance of ESP and help with the techniques to improve speaking abilities. On the basis of teaching experience and continuous monitoring of students' progress it has been assumed that main factors influencing non-English majors' achievement in learning speaking ESP include: students' background knowledge of English and motivation to learn a foreign language such as English in our case.

Literature Review

English for Specific Purposes

English is nowadays widely accepted to be the international language of a wide range of occupations. From the early 1960's, English for Specific Purposes (ESP) has grown to become one of the most prominent areas of EFL teaching today. As for a broader definition of ESP, Hutchinson and Waters (1987) theorize, "ESP is an approach to language teaching in which all decisions as to content and method are based on the learner's reason for learning" (p. 19). Anthony (1997) notes that, it is not clear where ESP courses end and general English courses begin; ESL instructors use an ESP approach in that their syllabi are based on analysis of learner needs and their own personal specialist knowledge of using English for real communication. ESP is generally designed for intermediate or advanced students. Most ESP courses assume some basic knowledge of the language system (Tony Dudley-Evans *An Overview of ESP in the 1990s* The University of Birmingham, England).

Dudley-Evans and St. John (1998) stress that ESP courses are generally intensive and narrow focused. They focus on specific skills in specific contexts for specific students. This comes as result of the students' needs, the resources available and the contexts where the courses are conducted. Dudley-Evans 8, and St. John, 1998 define ESP with these characteristics: Absolute Characteristics:

- ESP is designed to meet specific needs of the learner.
- ESP makes use of the underlying methodology and activities of the disciplines that it serves.
- ESP is centred on the language appropriate to these activities in terms of grammar, lexis, register, study skills, discourse and genre.

Variable Characteristics:

- ESP may be related to or designed for specific disciplines.
- ESP may use, in specific teaching situations, a different methodology from that of General English.
- ESP is likely to be designed for adult learners, either at a tertiary level institution or in a professional work situation. It could, however be designed for learners at secondary school level.

English for Medical purposes (EMP)

English for Medical Purposes (EMP) is part of ESP refers to ‘the teaching of English to doctors, English for nurses, English for healthcare in the medical profession’. According to John Maher (1986) EMP is designed:

- a) to meet the English specific needs of the medical learner.
- b) focuses on themes and topics specific to the medical field
- c) focuses on a restricted range of skills which may be required by the medical learner (for writing a medical paper or preparing a talk for a medical meeting).

Today, all the most influential medical journals are written in English, and English has become the language of choice at international conferences. EMP students are usually adults who already have some acquaintance with English and are learning the language in order to communicate a set of professional skills and to perform particular medical-related functions. Many people believe that EMP is still based around basic communication skills and reading and writing skills which just need to be put in context.

Virginia Allum (www.authersden.com) mentioned that there are many areas where EMP is used but perhaps a simple breakdown is to say:

- EMP for workplace readiness. This may be part of compulsory testing before registration in a healthcare profession is allowed. For example, proving language competency before registration with a nursing licensing board such as the NMC (Nurses and Midwives Council) in the UK.
- EMP for use in a healthcare environment where English is not the official language. This is commonly where English is the common language between Health Care Professional and patient if the patient has found himself /herself in hospital in a foreign country. More and more countries are trying to prepare for this problem ahead of time.
- EMP for academic purposes. Healthcare Professionals who want to be part of global discussions during conferences usually need to be able to communicate ideas in English. As nursing progresses to a common global standard of a minimum of degree level, there is a greater need to bring practices and nursing research into the international arena. This usually has to be done in English.

The Importance of Speaking English for Medical Purposes

Many students equate being able to speak a language as knowing the language and therefore view learning the language as learning how to speak the language, or as Nunan (1991) wrote, "success is measured in terms of the ability to carry out a conversation in the target language." Teaching speaking is a very important part of second language learning. The ability to communicate in a second language clearly and efficiently contributes to the success of the learner in school and success later in every phase of life. Therefore, if students do not learn how to speak or do not get any opportunity to speak in the language classroom they may soon get demotivated and lose interest in learning. Professors should provide maximum opportunity to students to speak the target language by providing a rich environment that contains collaborative work, various materials and tasks, and shared knowledge.

David Holmes (2004 p 4-6) in his book raises the question, "Who is the most important person in the classroom?" "The student is the most important person, because the university and the teacher are there to serve the student's needs to learn, just as the hospital is there to treat the patients or the conferences that he she will participate. Unfortunately, until lately even in Albania like elsewhere throughout the world the classes were teacher-dominated and teacher-centered not student-centered. Nowadays the teaching methods have changed due to the new curriculum and continuous training of English teachers. They are paying more attention to the students and encouraging them to speak and use English even outside the classroom. Teachers indicate positive signs when commenting on a student's response.

Activities to promote speaking to ESP Students of Medicine

Professors should try to involve each student in every speaking activity; for this aim they should practice different ways of student participation. According to Jordan (1997), speaking for academic purposes is used to describe spoken language in various academic settings. Speaking for academic purposes refers to participation in seminars, asking questions in lectures, oral presentations, verbalizing data and giving oral instructions in seminars and laboratories and social interaction with other students (Jordan, 1997; Robinson, 1991). Some successful activities that to promote speaking with Medicine students and resulted are:

a. Conversation

The first type is based on having the students interviewing one-another and asking questions, so that there is an independent dialogue between class members, with a minimum of interruption and supervision by the teacher. According to David Holmes (2004) in *Speaking Activities for The Classroom*, one of the types of tasks to stimulate the students to speaking more frequently is interviewing or developing conversations. This technique has resulted very successful with my students of Medicine. We tried dialogues between patient and doctor and they were really motivated to do it well.

b. Discussions

Teachers must create a classroom environment which is accepting and non-judgmental. They should take an impartial role: one who listens and acknowledges, but who does not impose views. The students may aim to arrive at a conclusion, share ideas about an event, or find solutions in their discussion groups. Hayriye Kayi (2006). Before the discussion, it is essential that the purpose of the discussion activity is set by the teacher. In this way, the discussion points are relevant to this purpose, so that students do not spend their time chatting with each other about irrelevant things. For example, students can become involved in agree/disagree discussions about the situation in hospitals nowadays.

c. Role Play

One other way of getting students to speak is role-playing. Role-play is widely used as an educational method which is very effective for learning about communication in medical education. Students pretend they are in various medical contexts such as hospitals, clinics etc. usually between medical staff and patients. In role-play activities, the teacher gives information to the students such as who they are and what they think or feel. Thus, the teacher can tell the student that "You are David, you go to the doctor and tell him what happened last night, and..." (Harmer, 1984) students will go to the doctor, describe their ailment, get a prescription, and get some advice. Doctors will listen to ailments, ask a few questions and then prescribe medicine and give some advice.

d. Storytelling

Students can briefly summarize a tale or story they heard from somebody beforehand, or they may create their own stories to tell their classmates. Story telling fosters creative thinking (Hayriye Kayi 2006). For instance, students may bring their own stories during their practice in hospital with patients' health problems.

e. Picture Describing

Another way to make use of pictures in a speaking activity is to give students just one picture and having them describe what it is in the picture. Pictures, especially photos, often generate hundreds of ideas with very little input from the teacher. I have tried this activity with my medicine students who were given different picture to describe in hospital with patients. Students discuss the picture with their groups, and then a spokesperson for each group describes the picture to the whole class. This created a debate in the class because they had different opinions for the same picture. Picture describing fosters the creativity and imagination of the learners as well as their public speaking skills. (Hayriye Kayi 2006).

f. Presentations

Jordan (1997) lists some important speaking skills in oral presentation such as organizing information into coherent structure, using ‘signals’ to facilitate task of listeners, speaking from notes and achieving greater phonological, grammatical and lexical accuracy. Class presentations help medical students establish and refine their presentation skills, with a focus on the emergency medicine presentation. This activity helps students to develop the skills needed to communicate important information of a medical presentation. Students were really motivated in this activity.

Investigation

Theory

The study investigates the learning ESP in the subject field of medicine by undergraduate students of Medicine in the academic year 2015-2016 the Catholic University “Our Lady of Good Counsel”. A survey was conducted among 60 undergraduate students of Medicine, Catholic University “Our Lady of Good Counsel”, who learned English for Specific Purposes participated in the case study. English language was their foreign language, the language proficiency level was intermediate - upper intermediate. It was an activity carried out during the English classes with two different groups of medicine. The aim of the study described in this paper is to show the importance of speaking in ESP classes and find out which activities motivate students to use English in the classroom and outside. All the students have just finished their whole session of English learning at our university 72 hours medical English.

The present study aimed to seek answers to the following research questions:

- 1) How important is medical English language for your academic studies?

- 2) Which ability would like to improve?
- 3) How can students' speaking strategies be promoted?

Findings

Question I: How important is medical English language for your academic studies?

The survey indicates that 90% of the students indicates that English language is very important for their academic studies because they find in most of their medical research and as it is global language it widely used by medical professionals in hospitals, clinics, conferences etc.

Question: II Which ability would like to improve? (Multiple choices)

The students' responses to the question are as follows: medical Englishspeaking (65%), medical English reading (48%), medical English writing (50%) listening (40%).

Question: III How can students' speaking strategies be promoted? (Multiple choices)

The students' responses to the question are as follows: Conversations(80%), Dicussions (78%), Role playing (85%)Storytelling(70%)Picture Describing(66%)Presentations(75%)

Discussion

The present study aimed at the investigation of the English speaking from the perspective of EFL learners in Albania. In the first question the majority of students accepted that English language is very important for their academic studies because they find it in most of their medical research and they will use it in everyday situations in their future job. In the second question the most important ability that medical students find useful and would like to improve is speaking due to the fact that in the medical field they are going to use this ability more than the other abilities in hospitals, conferences etc. After speaking comes writing as the second most important ability because of the usage in hospital documents and medical researches. The third ability was reading and students think that they will mostly need reading for their medical research and case studies. The last was listening and students think that will mostly use in communication with the patients. In the third question it was investigated that Role playing,conversationsand discussions are the most important activities to promote speaking. Roleplaying is very effective for learning about communication in medical education. Conversation and discussionsof

tasks to stimulate the students to speaking. According to students class Presentations would help them to overcome the fear of speaking in front of an audience and be successful in their future conferences participations. They also mentioned that Storytelling and Picture Describing are very important activities to promote speaking and generate many ideas to discuss. The students accept that all the above mentioned activities promote speaking and help them in interactive skills.

Conclusion

Speaking is generally thought to be the most important of the four skills. The ability to communicate in a second language clearly and efficiently contributes to the success of the learner in their studies and success later their future career. This paper has discussed the situation of English in Albania, origins of ESP, the importance of speaking EMP and examined issues in ESP curriculum design. Various speaking activities such as those mentioned above can contribute a great deal to students in developing basic interactive skills. Speaking activities make students more active in the learning process and at the same time make their learning more meaningful and fun for them.

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Approaching the curriculum critically: evaluating critical thinking components of basic education in Albania

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Abstract

Critical thinking is widely accepted as a crucial element of the learning process. It critically engages the learners into questioning the relevance and application of knowledge as well as trains them into critical citizens in the future. Should critical thinking components be missing from the basic education curriculum, learners fail to achieve the essential components of education. This paper addresses the relevance of critical thinking throughout the basic education curriculum, by focusing on the discipline of English language. The analysis comprises teachers' evaluation of critical thinking skills in their students within the classroom as well as a review of the English language curriculum framework. Mixed methods research is used to integrate quantitative findings into the qualitative analysis of the curriculum. Findings suggest a higher need for critical thinking practices expanded into the four skills of English language learning.

Keywords: *critical thinking, curriculum, basic education, Albania, English language*

Introduction: What is critical thinking?

Critical thinking is the ability to think clearly and rationally. Critical thinking embraces logical ideas, identifying, constructing and evaluating arguments, judging possible mistakes, problem solving, identifying important ideas, reflecting beliefs and values (Musai, 2003). Learning how to think clearly means to know how to ask, how to find solutions for certain issues, how to make a hypothesis and respect others' opinions (Facione, 2013). Critical thinking is the opposite of by-heart learning and

memorizing facts illogically, and it encapsulates the ability to think according to high levels of Bloom's taxonomy.

The process of English language learning always relies on critical thinking strategies, some of which are: clarifying ideas, asking the right questions in order to clarify concepts or contradict them, and judging the validity of information, problem solving and concluding (Allan et al., 2003). Critical thinking is related with EFL because it helps in building introductory skills in English as well as boosting creative skills and self-reflection. When students of English language want to express their own opinion, applying critical thinking helps them express their ideas clearly, which consequently enables developing communicative skills in EFL. Also, if students want to analyze a problem, applying creative thinking may help them reach the best solution of the problem, which also helps in terms of self-reflection and self-assessment by analyzing different topics encountered during the lesson. Through critical thinking learners can identify their strengths and weaknesses and they are enabled to try harder exactly where they mostly need to overcome their weaknesses. Within the framework of EFL, critical thinking tackles the use of English language in real life situations (Facione, 2013).

Methodology

This paper uses mixed methods research methodology. Mainly relying on a qualitative analysis of the Albanian basic education curriculum dimensions where the critical thinking components are part of, this research also discusses qualitative findings from empirical research. The qualitative findings, which derive from a PhD research conducted in ten urban and rural schools in the Elbasan district, reveal that teachers show a considerably low level of evaluation regarding the presence of critical thinking skills in their students. These findings are also analysed within the context of English language curriculum in Albania.

Context: Why is critical thinking important in teaching and learning English as a Foreign Language (EFL)?

Through critical thinking, the language learners are empowered in a way that they know what, when, where and how they will express themselves. Furthermore, learning a foreign language also involves learning about the foreign culture. In this context, the learner of the English language thinks critically through identifying, analyzing, comparing, arguing, interpreting and evaluating their own culture by exposing it to the target culture, which

is the culture of the foreign language, English or American culture in our case. Learning English through critical thinking skills should start since elementary classes so that learners can get used to these strategies. This process helps learners be better pupils, ask questions as well as consider school as part of real life and not as separated from it (Mabe, 2006). Learning through critical thinking skills since in elementary school enables learners to gain prior knowledge of critical thinking strategies in their future studies and university studies as well (Mc Millan, 2010).

English language in Albanian education system is taught in elementary, secondary and high school, as well as university level in most cases. Learning English does not only imply studying this language through grammar and vocabulary, but it also entails learning the English language context where English is spoken based on social and cultural points of view. In this context, learners of English language can also be taught how to study critically by comparing different grammatical structures of Albanian and English language and find out similarities and differences of the social and cultural life. For better learning results in terms of culture, learners should also be open-minded and aware of cultural diversity and not fall into prejudices or stereotypes.

It is true that languages are arbitrary. In most cases, there is no logical connection between the word and its meaning, apart from onomatopoeic words that sound similar to the phenomenon they denote. Therefore, in these regards, critical thinking cannot be applied actively. However, teachers can help students learn the foreign language by actively engaging them through interactive methods and authentic situations. This is a long and tiresome process for both teachers and learners, but it is worthwhile as it brings out many positive results which otherwise would not be present without critical thinking.

English language curriculum and critical thinking

Critical thinking skills are crucial in the English language learning process. They should be addressed specifically so that both teachers and students of English can rely on critical thinking strategies in the classroom. Even though the term critical thinking is not mentioned directly in most English language textbooks, some of them include such critical thinking strategies, mainly on vocabulary exercises. However, there is more space available for integrating critical thinking practices and classroom activities. As Liaw also argues, critical thinking exercises should be more frequent in terms of comparing vocabulary and grammar of mother tongue and EFL, making

differences of linguistic structures and analyzing them, as well as using English language as means of communication through providing arguments (Liaw, 2007). Learning the English language through more explicit strategies of critical thinking also increases the learners' motivation, because learners become independent and they can easily understand if something is not clear, or they can evaluate the truth and respect other learners' opinions (Liaw, 2007). What is more, critical thinking skills make EFL interesting because the learner does not simply study isolated words or grammar, but they use EFL as a means of active communication in class.

The Albanian basic education curriculum highlights the learners' skills to divide facts from opinions, to summarize, to have a rich vocabulary and to speak fluently. As outlined in the curriculum guidelines, critical thinking is part of elementary and secondary education curriculum from class 3 to class 9, but it is also significantly present from class 7 to class 9 where individuals are linked to abstract thinking according to their age development (IZHA, 2013). Critical thinking activities are presented in the same context with social topics that are part of English language textbooks. Basic skills of learning English from class 3 to class 9 are: "Linguistic use of English language, communicative skills in the foreign language, critical and creative thinking skills" (IZHA, 2013). The most important thing is to use English as a means of communication as part of lifelong learning.

Results: Critical thinking skills and behaviours evaluated by teachers

The extent to which students reveal their citizenship skills or behaviours in class was evaluated by twenty teachers of ten different elementary schools in Elbasan. This evaluation shows the results of 120 fifth-grade pupils, equally distributed in terms of gender, which were measured through a Likert scale of frequency ranging from almost never to almost always. Table 1 reveals the overall evaluation that teachers have given to the total number of pupils according to five different statements about pupils' critical thinking skills. Taken out of a much longer PhD research questionnaire, these statements mainly emphasize critical thinking activities performed by pupils, such as asking questions, giving reasons for own opinions, distinguishing facts from opinions, problem solving skills and predicting consequences of one's own actions.

Asking questions is an important skill to help children learn better and easier through critical thinking. From the teachers' evaluation, it is

statistically pointed out that 39.2% of the pupils randomly selected for this evaluation were observed by their teachers to *almost always be able to ask questions which help them understand information correctly*. Another 25% of pupils are evaluated as being able to often ask questions and the rest of the pupils go between pupils who rarely ask questions, with 28.3%, and pupils who never ask questions, with 7%. Even though 7% is not a high percentage in isolation, it is however a considerably high number if added to the number of pupils who only rarely ask questions, by resulting in more than one third of students in the classroom who are passive and who do not engage critically in their learning process.

Another behaviour that can identify and illustrate occurrences of critical thinking in pupils is when students give reasons for their own opinions. *Giving reasons for his or her opinions* has been observed by teachers as almost always present in 38.3% of the pupils. This behaviour is often present for 26.7% of the pupils, only sometimes present in 29.2% of the pupils and it is almost never present in 5.8% of the pupils. Findings in these regards are rather positive, considering the fact that more than sixty percent of the pupils are reported as able to justify and support their own opinions through sound reasons.

The next feature of critical thinking which has been evaluated by teachers is distinguishing facts from opinions. Having taught and observed the randomly selected pupils for a few years, the teachers could distinctly recall episodes of real classroom situations in which pupils were given chances to reveal the extent to which they were able to separate facts from opinions. Accordingly, a total of 36.7% of the pupils were observed and reported to be almost always *able to separate facts from opinions*, while 29.2% others were evaluated as often being able to do so.

The same percentage of pupils as above, namely 29.2% is estimated to occasionally distinguish facts from opinions, and only 5% of the evaluated pupils are seen as almost never able to separate facts from opinions.

Demonstrating problem solving skills, such as looking for different solutions to a problem, is also a crucial behaviour to be considered when evaluating the critical thinking skills of pupils. Optimistically, this behaviour is perceived as being almost always and often present in 69.1% of the pupils, who are estimated to demonstrate problem solving skills in their classroom tasks. A smaller number of pupils, 23.3%, are evaluated as putting this skill into practice only occasionally, and the remaining 7.5% of the pupils are regarded as unable to solve problems or demonstrate such problem solving skills in the classroom.

Being able to predict the consequences of a certain action is the last critical thinking skill that teachers observed and evaluated in their pupils. Surprisingly, only 35.8% of the pupils are seen as fitting into the category of almost always predicting their actions, even though such a skill is essential to everyone. The next 32.5% of the pupils are seen as often revealing this ability and 26.7% of the children rarely can predict the results of their own actions. The lowest percentage of 5% is considered as never being able to foresee the consequence of certain actions. Unfortunately, almost one third of the pupils were constantly evaluated as rarely being able to perform critical thinking skills in the classroom, which emphasises the importance of critical thinking skills in life as well as language learning processes. However, two thirds of the pupils were regularly evaluated as frequently and almost always being able to demonstrate critical thinking in their classroom activities.

Table 1 Teachers' evaluation of pupils' critical thinking skills

Critical thinking skills	Almost never	Sometimes	Frequently	Almost always	Total
Asks questions which help them understand information correctly	7.5	28.3	25.0	39.2	100.0
Giving reasons for his or her opinions	5.8	29.2	26.7	38.3	100.0
Is able to separate facts from opinions	5.0	29.2	29.2	36.7	100.0
Demonstrates problem solving skills, such as looking for different solutions to a problem	7.5	23.3	33.3	35.8	100.0
Is able to predict the consequences of a certain action	5.0	26.7	32.5	35.8	100.0

Evaluating the curriculum framework

The general framework of basic and secondary education in Albania involves critical thinking ability in general without explicitly emphasizing its importance in specific subjects. It is mentioned as the ability of pupils to provide arguments, to identify facts from opinions, to create their own arguments and to predict the results of their own actions. This is also the reason behind the choice of the five critical thinking skills included in the

questionnaire evaluating students in this research. The syllabus of English language assigns English language classes to a frequency of two classes a week for grade 7 and three classes a week for grades eight and nine. The textbooks are compiled and designed by foreign authors and are available for international use. As resulting from this research, teachers and students of EFL admit that the number of classes per week is not sufficient for complex activities practicing critical thinking skills to be present to the right extent. However, critical thinking skills can be enhanced even through simpler activities.

Another important aspect of the curriculum is the syllabus and the general objectives; it is important for teachers to include critical thinking abilities in relation to EFL. Some of these skills are summarizing, interpreting, and evaluating arguments. According to CEFR (Common European Framework of Reference) critical thinking skills are implied in EFL. We suggest critical thinking skills should also be part of daily lesson planning as long as critical thinking skills are also based on analysis and evaluation. This refers to high levels on Bloom Taxonomy, which recalls that critical thinking skills are part of a broader general framework which is specified in daily lesson plans. Textbooks are created in the form of concentric circles, where knowledge is learned and relearned by adding more information on a regular basis. Eventually, knowledge is not isolated; on the contrary, it is related to previously acquired concepts and further developed through new bits of information.

In this context, knowledge is linked as a chain (Liaw, 2007). However, the main problem is that students find difficulties in the first step and these difficulties are passed step by step. Integration is another aspect of learning for real life purposes and using language in everyday life. Practically speaking, English language textbooks offer a considerable amount of exercises aiming to create dialogues, offering situations, providing arguments, agreeing and disagreeing with social topics. These activities help students to use English through real life situations by implying critical thinking skills.

Conclusion: European dimension for education and critical thinking

European research openly emphasises the need for comprehensive and qualitative learning. According to such research, the school is the place that prepares students for the society of knowledge, and critical thinking is one of these elements of the European dimension. In fact, critical thinking skills

are the basic skills for life and work, and pupils are citizens of the whole world. Critical thinking skills are linked to lifelong learning and pupils need to engage in activities that are similar to real life in different environments, such as school, community and work. If individuals share real life experiences with their peers, they can also open themselves to considering knowledge and skills acquired in school as applicable to life situations outside the school environment. Therefore, schools should prepare individuals to learn beyond school in real life situations (Facione, 2013). For our schools in Albania to be able to provide learners with life skills that stem from critical thinking activities in the classroom, they need to explicitly focus on critical thinking skills as necessary in every learning domain, not simply foreign language learning.

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Ethical elements in P.B.Shelley's 'Prometheus Unbound'

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Abstract:

Percy Bysshe Shelley is one of the greatest British poets of romanticism. his literary work is great in quantity and quality, where we clearly see the most important features of romanticism, like the overflow of emotions, imagination, importance given to individualism, praise and importance of nature etc. his poetry is various in form and themes. they can be classified in lyrical poems, long narrative poems, plays, etc. in this paper there will be a short presentation on the author and his work in general, but the most important part is the insight of the ethical elements in his greatest narrative poem 'Prometheus unbound'. the variety of themes, ethical messages, Shelley's ideology on revolution and his political views are issues analyzed. For example, the major theme of *Prometheus unbound* is that if humanity chooses to shake off corruption and embrace love (represented by Prometheus's revocation of his curse against Jupiter), then reform – political, social, and religious – will necessarily follow. the poem thus teaches that humans possess the capacity within themselves to effect reform, beginning with the individual rejection of evil. We also tried to make a comparison between Shelley's poem, and the ancient myth about Prometheus, etc. the aesthetical elements included in the poem are also discusses. However, not only 'Prometheus unbound', but majority of Shelley's poems are unique as his life was.

Keywords: *P.B. Shelley, Romanticism, Prometheus Unbound, Ethical Elements*

Romanticism is one of the most intriguing, the most productive and the most interesting literary movement. It is a movement which involves a lot of emotions and feelings, it includes a great interest in individualism, but it is also a revolt against the social, economical and political reality mass of people faced with in the 19th century. One of the most noticeable poets of this time is P.B. Shelley, whose literary work reflects romanticism in its best. He belongs to the second group of romantic poets, together with Keats

and Byron. Shelley died very young, leaving behind a great and valuable literary works, which secured him a position in the world of great and unique poets.

No matter how young he was when he died, Shelley experienced many things during his short life, and although he matured his youth ideas, he still worried about the same issues and he was not less worried about the human fate in general.

These emotions overflowed and resulted in his masterpiece *Prometheus Unbound*, where he clearly stressed his life ideals. The poem was finished in 1819, when Shelley was 27. In fact, the poem was based on an old poem *Prometheus Bound*, attributed to Aeschylus, a great classic writer of Greek literature, where Prometheus makes up with his suppressor, Jupiter, as long as Shelley's poem celebrates Prometheus' victory over the suppressor of the human race. We can clearly see that the struggle between the two forces is taken from Aeschylus' poem, but later Shelley developed what was fully Shelleyan, which appeared to be a lyrical drama full of variety of characters, scenes and songs, and it represents a crack between the old Greek myth and Shelley's work. Aeschylus' character is far from simply being a suffering philanthropist and a rebel, which is the case with Shelley's character which is surely a reflection of the poet himself. '*Prometheus Unbound*' is an 'embodiment of dramatic action that it represents; it is not a container for that action but a means through which the action is expressed' (Croning, 1981, p. 134), and with the major character, the author represents human mind and reason while celebrating victory of reason and freedom over evil.

Prometheus Unbound is a four act lyrical drama, with a complex and specific structure, since the fourth, the last act is fully lyrical. The first act is made of a single scene, and it represents a continuous series of actions concentrated on one character, in this case, on Prometheus, who cannot move because of the shackles. He is suffering but is comforted somehow by the two Oceanides, Iona and Panthea, whereas Asia, his beloved is far away. This separation in fact represents as a separation between the cognitive and the imaginative or creative part of the soul. In this state of his, Prometheus speaks his monologue addressing to Jupiter, the world's oppressor. This in fact stresses the difference and opposition between them, but also their opposition with God. Prometheus struggles against his hatred towards Jupiter, but also he cannot forget his old desire to revenge. The monologue ends with his request to remember the curse he once threw on Jupiter. The repetition of the curse is the closing of the first theme of the poem, and also the end of the first part.

In the second part Prometheus deals with his struggle and survives the challenge. He is seen by Iona and Panthea, the daughters of Ocean, who now act as a Greek choir. Meanwhile, Mercury appears, who is Jupiter's messenger and threatens Prometheus that if he doesn't reveal his secret, he has to surrender to the jinns Mercury has brought. This choir in fact challenges with visions of human suffering like wars, industrial urbanization, failure of the French Revolution, Christ's crucifixion etc, that remind us of *Those who do endure/ Deep wrongs for man, and corn, and chains, but heap – Thousands folds torment on themselves and him* –I.594-596 (P.B.Shelley, 2004) . These jinns are mental and exist only in the '*dim caves of human mind* –I,658-63 (P.B.Shelley, 2004)- '

Prometheus is here presented as a human conscience in its noble level, which at the beginning doesn't understand what love is. As soon as Goodness becomes aware of what Love is, wonderful things will happen. This is the main idea of the first act.

The second act is consisted of more scenes and it represents a quest, done by Asia, which is in contrast with the passive first act. Many beautiful images of nature appear here, which represent the life itself. It is interesting that Prometheus does not appear in this act, but it is an act where Oceanides dominate. The two sisters, Panthea and Asia discuss about their dreams, which foretell Prometheus' release, but they also have an erotic meaning. After their debate, they climb the Rocks of Demogorgon, and see a wonderful view. After Asia and Panthea are overwhelmed by their surroundings and witness the acts of nature around the mountains, a Song of Spirits begins, calling them "*To the deep, to the deep,/ Down, down!*" II.iii. 54-55. (P.B.Shelley, 2004) After this, they descend, and they find themselves in front of a cave, which is Demogorgon's shelter. This is how scene IV begins. Here Panthea describes Demogorgon upon his ebony throne: "*I see a mighty darkness/ Filling the seat of power, and rays of gloom/ Dart round, as light from the meridian sun,/ Ungazed upon and shapeless; neither limb,/ Nor form, nor outline; yet we feel it is/ A living Spirit.*". II.iv.101-106 (P.B.Shelley, 2004). Asia asks Demogorgon many questions, beginning with a question about the creator of the world, and Demogorgon declares that God created all, both the good and the bad; then he gives accounts of the history of Saturn and Jupiter as rulers of the universe. After this, Asia declares that "*Then Prometheus/ Gave wisdom, which is strength, to Jupiter,/ And with this law alone, 'Let man be free,'/ Clothed him with the dominion of wide Heaven. To know nor faith, nor love, nor law; to be/ Omnipotent but friendless is to reign*". II.iv, 43-48. (P.B.Shelley, 2004) She considers Jupiter responsible for all of the

problems of the world: famine, disease, strife and death, and on the other hand praises Prometheus, because he gave man fire, the knowledge of mining, speech, science, and medicine. On this, Demogorgon claims that "*All things are subject to eternal Love*" II.iv.120 (P.B.Shelley, 2004)

After this, Asia asks when Prometheus will be freed, to what Demogorgon cries out "*Behold!a.2,sc.iv,128*" and Asia watches as the mountain opens and chariots moves out across the night sky, which Demogorgon explains as being driven by the Hours. One of the Hours stays to talk to Asia, and Asia asks him who he is, to what The Hour responds, "*I am the shadow of a destiny/ More dread than is my aspect: ere yon planet/ Has set, the darkness which ascends with me/ Shall wrap in lasting night heaven's kingless throne.*"II.iv.146-149 (P.B.Shelley, 2004). Panthea witnesses another Hour come, and that Hour asks Asia and Panthea to ride with him. The chariot takes off, and Scene V takes place upon a mountaintop as the chariot stops._The Hour claims that his horses are tired, but Asia encourages him onwards. However, Panthea asks the hour to stay and "*tell whence is the light/ Which fills the cloud? the sun is yet unrisen*" II.v, 8, and the Hour tells her "*Apollo/ Is held in heaven by wonder; and the light... Flows from thy mighty sister.*" II.v, 10-14 (P.B.Shelley, 2004)

Panthea realizes that Asia is changed, and describes how her sister radiates with beauty. A song fills the air singing the "*Life of Life*"II.v.49, a song about the power of love. Asia tells of her current state and describes, "*Realms where the air we breathe is love,/ Which in the winds on the waves doth move,/ Harmonizing this earth with what we feel above.*" II.v 95-97 (P.B.Shelley, 2004) It is through her love that she witnesses how people move through time, and ends with the idea of a coming paradise.

The third act opens in Paradise, where Jupiter reigns. He is presented through a monologue, just like Prometheus in the first act and Asia in the second. He claims to have conquered all but the soul of mankind,"*which might make/ Our antique empire insecure, though built/ On eldest faith, and hell's coeval, fear*" III.i, and admits that "*Even now have I begotten a strange wonder,/ That fatal child, the terror of the earth,/ Who waits but till the distant hour arrive,/ Bearing from Demogorgon's vacant throne/ The dreadful might of ever-living limbs/ Which clothed that awful spirit unbeheld,/ To redescend, and trample out the spark.*" III.i. 18-24. (P.B.Shelley, 2004)

When Jupiter asks who Demogorgon is, he answers: *Eternity. Demand no direr name* III.i. 53 (P.B.Shelley, 2004), and in fact he is eternity, defined as a summary of the whole time. This scene is also an ironic and a wild parody of Paradise Lost, where the Son suppresses the satanic rebellion of

the Father. Demogorgon himself and Messiah board the coach but instead destroying the rebels, Demogorgon destroys Jupiter. In the third act, the focus moves from the mythological character that is present in the first two acts, to humanity. People are now at the center of interest, and as a result the supernatural characters disappear, like Prometheus, Asia, and Jupiter. And this is how the third act ends.

The fourth act is a pure lyric, a long poem of celebration of the new life. It represents a supplement, or a chant, which doesn't have a dramatic character, and where the events of previous acts are celebrated by a chorus of unidentified spirits.

-As far as the characters of Prometheus Unbound are concerned, they are unreal, inhuman, and we also have some abstract and symbolic ones, which belong to no real world, but are personified or incarnated by Shelley, so we may say that they are *'ideas presented in visible shape, principles made more attractive through the lineaments which Shelley gives to them, forces of the human soul translated to a special setting which makes them more vivid and more convincing.'* (Bowra, 1973, p. 107). Prometheus himself is a personification, and is described in the introduction as *"the type of the highest perfection of moral and intellectual nature impelled by the purest and the truest motives to the best and noblest end."*¹

In the first act, he appears as a representative of humans; he resists the challenge and gets free of hatred, envy and revenge. But before he does that, he has to show love, which he does in the second act, through Asia, who is driven to act by the power of his love. His companions are the Oceanides, Panthea, Iona and Asia, who in fact represent Faith, Hope and Love. Prometheus is in fact an imagination that challenges reason, and in comparison to Aeschylus's Prometheus, Shelley's is *'unable to bring mankind back to primitive innocence, used knowledge as a weapon to defeat evil'*².

Jupiter is firstly a representation of a Tyrant, a desire and lust to rule over other people, someone who uses fear and superstition and produces wilderness and ignorance. However, he represents something more as well – he is a personification of what Shelley considers evil, of the destructive forces which can appear in different shapes, and that are fed with the rejection of the good.

¹ Preface of Prometheus Unbound

² Mary Shelley's Notes on Prometheus Unbound-

[//sites.google.com/site/theunbindingprometheusproject/home/pedagogy/mary-shelley-s-note](https://sites.google.com/site/theunbindingprometheusproject/home/pedagogy/mary-shelley-s-note)

Another important character is Demogorgon, a character created by Shelley, an original one. He is personification of chaos and disorder. He is also a metaphor for Jupiter, a son who has defeated his father. The terrible name of Demogorgon had previously appeared in the works of Lucan, Boccaccio, Spenser and Milton's *Paradise Lost*, and Shelley took the name. The name of Demogorgon suggested a kind of opponency to Milton's God for Shelley, something superior, just as we saw above *Eternity. Demand no direr name.*

He is a powerful character, never well visible for other characters, not even for Jupiter, for whom he is *'an imminent will, quiescent until activated by advances in the mind of the man. He stands ready to act as a catalyst in precipitating the great change when, and only when, Man has accepted the ideals of universal love and forgiveness.* (King-Helle & Shelley, 1960, p. 179). Asia is a new image of female figure. She touches Prometheus' emotions since it represents a personification of beauty, love, activity and goodness. She appears in the second act.

Furies appear as a mean of expressing pain, suffering and the difficult state of humanity. And they do it through their visions that they present to Prometheus, they can also represent a part of Jupiter, the image of evil.

The spirits are also important to understand the poem, since each of them represents a certain human virtue, and together they foresee the liberation of Prometheus, implying that he will develop these virtues.

There are also other characters like Spirits of Hours, representing symbol of time, and who finish the story.

Themes – The variety of interwoven themes also add to the complexity of Shelley's *Prometheus Unbound*. They range from the most general ones that deal with humanity in general, to the most personal ones, those of love. The major theme of the poem, according to King-Helle, is Love, and thus, with his love towards Asia, Prometheus tells us that he is ready to get free. His emotions and love also stress his positive virtues, which helped him overcome all the tortures and suffering, and is thus intertwined with the theme of punishment. On the other hand, we can say that the major theme is the myth of universal resurrection, that of regeneration, of a new cycle of humanity. Bowra sees the progress of the soul while in love as a major theme, which is expressed through a lot of imagination.

As far as symbolism is concerned, *Prometheus unbound* is rich in symbols and symbolism. Prometheus himself represents reason, human consciousness, Iona represents the hope, Panthea is the faith, the water is a symbol for existence, streams and rivers are the paths and directions of that existence and the boats floating on the water are the spirits sailing. The

calm water symbolizes the calm state of things, as long as the turbulent water represents the disturbed spirit. Whirlpools stand for risk and danger, whereas the caves symbolize danger and refer to minds that are capable of accepting impressions from the outer world; towers represent introspective minds, used in artistic or scientific, or philosophical thoughts. The Veil usually refers to the curtain between life and death, between the temporal and the ideal. Different interpretations are often used. For Shelley as a revolutionary poet, a perfect symbol is the trumpet or the shell. There is also a Neo-Platonist symbolism: the individual life is seen as a flow of a river, when Asia's soul sails on the waves of the song towards the sea.

Another important aspect of the poem is science. It is clearly noticed in the description of the night, the sky and the stars, where Shelley gives a scientific opinion when he talks about the molecules of water drops which get active in the sunlight and 'dance' when the cloud evaporates. Panthea dreams as if she was a dew drop which evaporates due to the heat caused by the rays of Prometheus, and thus absorbs in him. This shows Shelley's interest in meteorology, and astrology as well. However, this wonderful image is the first among much important sublimation of sexual desires in a scientific way, as is the metaphor of fog scattering which has indirect sexual references: *The bubbles, which the enchantment of the sun*

Sucks from the pale faint water-flowers that pave

The oozy bottom of clear lakes and pools,

Are the pavilions where such dwell and float

Under the green and golden atmosphere...

And when these burst, and the thin fiery air,

The which they breathed within those lucent domes,

Ascends to flow like meteors through the night,

They ride on them, and rein their headlong speed, 80

And bow their burning crests, and glide in fire

Under the waters of the earth again. II.ii.-71-74, 77-82 (P.B.Shelley, 2004)

This scientific element continues when Asia and Panthea stop their conversation to follow the echoes. According to King-Helle, in the fourth act there is a mixture of the exact science with a vivid human metaphor, in the sense that Shelley sees the Earth as '*a living organism subject to pain and disease which he passes on to Man, the unresented parasite on her surface*' (King-Helle & Shelley, 1960, p. 172). Shelley also makes the various parts of this picture scientifically stable. The fourth act arouses a scientific comment as well, no matter that science is not the theme, when

the celebration of Moons love towards Earth is not only declaration of love, but also a careful account of Earth's gravitational pull on the moon.

I, thy crystal paramour,

Borne beside thee by a power

Like the polar Paradise, (P.B.Shelley, 2004)

Magnet-like, of lovers' eyes;

I, a most enamoured maiden,

Whose weak brain is overladen

With the pleasure of her love,

Maniac-like around thee move,

Gazing, an insatiate bride- IV, 463-470 (P.B.Shelley, 2004)

Here love and gravity function as a metaphor for each other. This technique is more powerful when Panthea describes the earth's sphere. Even though this idea was previously used by Dante, Camoes and Milton, Shelley developed it more thoroughly, in details.

Philosophy- Beside the scientific elements, Shelley believed that he was writing a great philosophical poem, where he exposed his most speculative and brave ideas. Poem's philosophy is based on many sources, and the first is Christianity. The Christian motive of crucifixion in the first act is a great example of the philosophy. Shelley permanently praises the resistance, the forgiveness of mistakes and people's good will towards others, while the comparison of Prometheus to Christ in the first act confirms Shelley's Christian morality. However, in Prometheus Unbound, one of the most Christian poems of Shelley, he maintains his disbelief in the church and the institution, not giving any hint that he is going to accept the detailed Christian dogma.

It is known that Shelley's great guru, as far as his literary career and the development of his ideology is concerned, is William Godwin. He was Shelley's spiritual leader, and had undeniable and great influence on him, thus Godwinian spirit is present in many of Shelley's works. He follows Godwin and Mary Wollstonecraft in support of sexual equality, in the theme of universal kindness, where the Godwinian and Christian moralities support each other. Above all, Godwin successfully stressed Shelley's hope that human evils and failures will disappear, and this was a motivation to write Prometheus Unbound. As King Helle says, here Shelley tries to get deep into the essence of goodness.

Beside Godwinian ideology, Shelley borrows some ideas from Plato. Platonism offered to Shelley a wide range of concepts which he learned for his own purposes. He gives to aestheticism the form of the ideal form, which Plato discussed in his theory of knowledge, and also plays with

Plato's theory of evil. The Platonist sees the evil as a superficial mark, which cannot be extended to the eternal forms, and in order to bring Plato at the same level with Godwin, Shelley transfers this notion in the real world, so thus Shelley's interest moves from Godwin to Plato. Shelley's interest in Platonism sheds light on his views on religion. We know that the Christian doctrine of immortality of spirit began with Plato, so we can say that Shelley accepted the Christian concept on spirit. No matter he preached the Christian morality, Shelley clashed with his Christian contemporaries and was named as atheist. Secondly, Plato's idea of Spirit-World is also present in Shelley, where nature is equally alive as humans. Shelley believes that everything is alive, including the earth, which is guided by the immanent principles of life.

This is seen as major interpretation of Shelley's aim; however, there is also the political interpretation of the poem. Shelley tries to tell us that political systems change when Jupiter falls. According to this interpretation, Jupiter's fall means the triumph of reforms, and Prometheus represents the Shelley's contemporary scholars. Mercury is a laying stevedore paid by the government, in this case Jupiter, and Furies are toadies.

So, we can say that this poem is a complex one, it has a lot of movement, and each act uses its own dramatic technique. A very important element that gives value to the poem is the variety of meter, where blank verse dominates, and which is present in massive monologues and dialogues. This kind of verses is used to mark the transition parts, or suppressed emotions, whereas in every climax of passion, the poem is its lyric form, where Shelley's extraordinary ability of poetic orchestration is visible. The basic blank verse covers more than half of the poem, but it changes in tone in order it tells the difference between characters, thus, in the opening monologues of the first, second and third act Prometheus is the steepest and rude, Asia is gentle and delicate and Jupiter is authoritative, dominant. The power of discussion lies in the description of evils of the ancient world, and when the Miltonic blank verse is repeated in the discussion about the past's destructiveness of fiction, and in the act when Asia confronts the past of the world, its history, we see that Prometheus' dimensions and monumentality are expressed also in time and space component. The space component of the poem covers the Pacific and Atlantic coast of Caucasus in central Asia, India's Far East, but also the endless space of the universe. This stresses the hyperbolic and fantastic dimension that Shelley uses and that makes the poem typically romantic. Beside the blank verse, there are 36 other verse forms in the poem.

Another stylistic characteristic that Shelley uses is the excessive use of compound adjectives. There are 147 compound adjectives in *Prometheus Unbound* in all four acts of the poem. They range from those conventional ones like- *outré*, to *all- conquering* and *panic –stricken*, to *inter transpicuous* and *tempest-wrinkled*, which make the airy and light verses become more powerful.

Biasness, Shelley's preference of *Wingless* to *winged*, is due to his recognition of Homer's winged words, as far as images of *serpent– eagle* are taken from the *Iliad*. Not only is the morphological aspect of Shelley's poem specific, the syntax is specific as well, which in some cases is tensed and unnatural due to the fact that Shelley wants to insert simple sentences or phrases between the subject and the verb. According to King-Helle, Shelley borrowed the syntax and diction from the 1st and the 2nd book of Milton's *Paradise Lost*.

All this makes us conclude that the stressed quality of the poem is because of the achieved unity of form and content, so that the action in the poem should be unified with its activity and nature. In general, this is the longest and the best poem of the 19th century, which is near to perfection.

Magnificent characters, interesting issues, specific form, all this makes *Prometheus Unbound* a trademark of British Literature of the 19th century and more.

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Difficulties in Learning and Producing Passive Voice

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Abstract

This study examines how learners learning English produce and judge English passive voice structures. The ultimate goal of this study is to contribute to an understanding of the extent, nature and sources of learners' persistent difficulties with some syntactic properties of the language they are acquiring.

It is to examine whether word order errors in the production of English passive voice by L2 learners stem from lack of knowledge or from difficulties with automatic implementation of L2 procedures.

To examine whether errors in the production of English passive voice by L2 learners (in our case, English) can be attributed to transfer of L1 (in our case, Albanian) properties and vice versa, Albanian and English patterns are compared.

Taken together, the facts indicate that difficulties with English passive voice structures are a consistent phenomenon in L2 acquisition, and do not follow in a direct way from properties of the L1. Furthermore, the facts show that learners' errors are associated with some syntactic configurations, suggesting that L2 learners divert similar grammatical hypotheses and make use of similar mechanisms for language acquisition.

Keywords: *transfer, compare, similarities, interference*

Introduction

The English passive is an English language structure that is used in many reading passages, particularly in academic and scientific texts, when it is not necessary to be mentioned the responsibility of the doer. Therefore, it is obvious that English passive is included in English instruction in most education levels. During my teaching experiences, I have found that a large number of Albanian EFL learners, at university level, cannot use the English passive correctly, although they have been taught this structure since secondary schools. Thus, English Grammar and Albanian Grammar were presented in order to explain the structure of passive voice. In order to describe the students' errors, a special case of Contrastive Analysis is

used, and synonymous utterances are compared in the learner's target language; in the other words, "erroneous utterances" and "reconstructed utterances" were compared. Furthermore, the Contrastive Analysis was also used to find out the similarity and the difference between English and Albanian passive voice.

Scope of Problem

The study attempted to examine the following problems:

1. What is the similarity and difference between English and Albanian passive voice?
2. What are the difficulties faced by the students in producing English passive voice?

Concept of English Passive Voice

The passive voice is used as a strategy that allows language users to avoid mentioning the agent", and in majority of cases, the subject of the active verb – the agent - is not expressed in the passive. For example, the sentence "*The window was broken by the boy*" is called a passive voice because the subject "*The window*" receives the action of the verb "*broken*". According to Quirk *et. al* (1985: 58); In all passive clause types, the agent *by*-phrase, which incorporates a noun phrase equivalent to the subject of the corresponding active clause, has the structural status of an optional adverbial. Even when the agent *by*-phrase is absent, however, there is an implication of its presence at the level of meaning. In this sense, the agent *by*-phrase acts as complementation of the passive verb.

English Grammar

According to Quirk (1985: 37-47), "Grammar is a complex system, the parts of which cannot be properly explained in abstraction from the whole. In this sense, all parts of grammar are mutually defining, and there is no simple linear path we can take in explaining one part in terms of another". One of the important aspects in the process of learning the second language is the mastery of grammar. Particularly, in this study, the students have to learn when to use regular and irregular verbs, tenses, and „to be“ in forming the English passive voice.

English Verb

The verb indicates an action, an occurrence, or a state of being. Eckersley (1960: 143) said that, though to have a sentence without a verb is possible, it is true that, in the great majority of sentences, the verb is the word that plays the most important part. Whether mental, physical, or mechanical, verbs always express activity.

Forms of the Verb

Here are the forms of the verb that no sentence structure, and particularly passive voice structure, could be formed without them:

- a. Finite or Non-Finite Verbs
- b. Regular and Irregular Verbs
- c. Transitive and Intransitive Verbs

Verb Voice

According to Eckersley (1960: 219-224), "If the person or thing denoted by the subject of a sentence is the doer of the action, then that form of the verb is the active voice.

e.g. The man kicked the ball. (Active Voice)

If the person or thing denoted by the subject of a sentence is the receiver or sufferer of the action, then that form of the verb is the Passive Voice, *e.g.*

The ball was kicked by the man. (Passive Voice)

The passive voice is formed using the appropriate tense of the verb *to be* + *the past participle* of the verb.

In many cases, when the active construction is changed into the passive, it is better to omit the agent. For example, when the following sentence is in the active voice:

People in Kosovo speak Albanian.

The passive voice sentence should be:

Albanian is spoken in Kosovo. And NOT: Albanian is spoken in Kosovo by people.

Only the *transitive verbs* can be used in passive voice. The verbs of Incomplete Predication such as *seem*, *be*, *become*, etc., can never be used in passive; *e.g. He became King* could never have a passive form such as *A king was become by him*. Certain intransitive verbs can be made into

transitive ones by the addition of a preposition. These verbs can be used in the passive voice, e.g.

His plan was laughed at by everyone who heard it.

That is a famous bed; it was slept in by Queen Elizabeth I.

Though all transitive verbs can theoretically be made passive, there are cases where, in practice, the passive would not be used, for example:

He had a good breakfast before he went to work, would not be used passively as: *A good breakfast was had by him....*

Some verbs, such as *give, tell, show, lend, get, write, sell, buy, bring, make, fetch, promise, teach*, take two objects, one usually standing for a person, the other for a thing. The word for the person is **INDIRECT OBJECT** and is the first of the two objects; the word for the thing is **DIRECT OBJECT**, e.g. He sold us (indirect) his house (direct). Here, *us* means „to us“.

The infinitive without to

In the active voice some verbs are followed by the infinitive without *to*. In the passive we use most such verbs with the infinitive with *to*.

Active: *We saw them come. She made him do it.*

Passive: *They were seen to come. He was made to do it.*

Infinitive constructions after passive verbs

Sentences of the type, *People consider/ know/ think/estimate/feel/assume/claim*, etc. *that he is...* have two possible passive forms:

It is considered/known/thought etc. that he is very intelligent.

He is considered/known/thought etc. to be very intelligent.

He is believed/known/said/supposed/thought to be living abroad.
(Continuous Infinitive)

Passive voice with gerund:

e.g. *Having passed the test, he felt relieved.*

Modal Passives

According to Azar, B. S. (1999: 218-233), Modal passives have the following structure:

modal + be + past participle

*This letter **ought to be sent** before June 1st.*

Many stative passive verbs are followed by prepositions other than ‘by’.

I am interested in Chinese art.

He is satisfied with his job.

There are examples of idiomatic usage of the passive form in common, everyday English. These sentences have no equivalent active sentences.

*I don't know where I am. I **am lost**. I **am finished with** my work.*

*I can't find my purse. It **is gone**. I **am done with** my work.*

The Passive with Get

Get may also be followed by a past participle. The past participle functions as an adjective; it describes the subject.

*I stopped working because I **got tired**.*

Passive forms with Have and Get

The passive form: have + subject + past participle is used to talk about something we want other people to do for us.

*She **had her nose pierced** when she was a teenager.*

Get + past participle is used for things that happen by accident.

*My luggage **got stolen** somewhere at the airport*

According to Coleman (1997): 'the passive form should be considered in each of the following cases, (A) *necessity*: to prevent ungrammatical, unwieldy or semantically confusing prose.

(B) *stylistic effectiveness*: to make the prose more coherent, elegant, economical and purposeful.

Albanian Grammar

Besides the theory of English Grammar, it was also important to know the theory of Albanian Grammar, particularly the Albanian passive form, since the students' first language is Albanian language. According to Chomsky (1956) the languages share some features that are common in all, called as principles and some features that are different from one language to another language, called as parameters. It can be seen that the function, form and usage of the passive voice in Albanian language is the same as in the passive voice in English.

e.g. English: *The contract **was made** by him.*

Albanian: *Kontrata **qe lidhur** nga ai.*

Furthermore, they have the same rules for three forms of verbs like simple past or past participle.

e.g. English: do –did – done
Albanian: bëj – bëra - bërë

Modal passive structure in Albanian is similar to that in English.

e.g. *Manuscripts should never be rolled and that they should be written on one side of the paper.*

Dorëshkrimet s'duhet të palosen dhe duhet të shkruhen vetëm në njërën faqe të letrës.

(Example taken from the novel, “Martin Eden” written by Jack London and translated by Shaban Demiraj)

They are similar with Stative passives,

e.g. *The door is locked.*

Dera është e mbyllur.

Both direct and indirect object take the position of subject in passive structures.

e.g. 1. Someone gave Mrs. Lee an award = *Dikush ia dha z. Lee një shpërblim*

Mrs. Lee was given an award = *Z. Lee iu dha një shpërblim*

2. Someone gave an award to Mrs. Lee = *Dikush ia dha një shpërblim z. Lee*

An award was given to Mrs. Lee = *Një shpërblim iu dha z. Lee*

According to *Wikepedia, Free Encyclopedia: 'English Passive'*, Albanian language has a middle voice. The middle voice often has a reflexive sense: the subject acts on or for itself, such as "The boy washes himself", or "The boy washes". It can be transitive or intransitive.

In English there is no longer a verb form for the middle voice, though some uses may be classified as a middle voice, often resolved via a reflexive pronoun, as in "Fred shaved", which may be expanded to "Fred shaved himself" – contrast with active "Fred shaved John" or passive "John was shaved by Fred".

Rista-Dema says that according to the literature on the structure of Albanian (Demiraj 1988; Kallulli 1995) Albanian is described as a free word order language. However, the unmarked order of constituents in a transitive construction is considered to be SVO, as in the following example:

Beni	shkruante	një	letër.
Ben-	the write	a	letter

(‘Ben was writing a letter’)

As Kallulli (1995) observes, “Albanian has full-fledged morphological case. Subjects (S) bear nominative case, direct objects (DO) bear accusative case, indirect objects (IO) bear dative case. Albanian is a null-subject language”. The verb contains information about the subject features. (P3ps = past 3rd person singular; Acc. = accusative.)

Lexonte një libër

Read a book

P3ps Acc.

(‘He/she was reading a book’)

Subjects in Albanian may appear either preverbally or postverbally in both active and passive constructions, as well as in one-argument verb constructions. Kallulli notes: “The phenomenon of the subject appearing post-verbally is sometimes referred to as free inversion

... and is exemplified in the (b) examples.” Whereas English does not have this possibility, therefore it is obliged to use passive voice only.

Preverbal and postverbal subject constructions (Kallulli 1995: 6–7):

1a. Ana këndoi një këngë. [S–V–O]
An-the sing a song
Nom. P3ps Acc. [Nom. = nominative]
(‘Ann sang a song.’)

b. Një këngë këndoi Ana. [O–V–S]
a song sang An-the

2a. Shumë studentë u arrestuan. [S–Vpass]
many students were arrested [pass = passe]

b. U arrestuan shumë studentë. [Vpass–S]
were arrested many students

A noun phrase is usually fronted (i.e. precedes the verb) when it is topicalized. Thus, when subjects are topicalized (since they are the best candidates for topics), they usually precede the verb. Just like subjects, dative objects are also good topic candidates in Albanian when they

constitute thematically prominent arguments. Focus, which is identified as the new element, occurs in clause-final position in Albanian. Kallulli (1995) refers to Massey (1991), who notes that “scrambling of objects to clause-initial position in Albanian is not equivalent to topicalization in English. As different from Albanian scrambling, topicalization of the object in English does not trigger subject–aux inversion, as shown below:

- a. John saw Mary.
- b. Mary John saw.
- a. Mary _(DO) saw John _(SU).
- b. Mary did John see.

Therefore, it is obviously seen that English is to use only the passive construction in the sentences above, whereas Albanian can use either passive or active construction because Albanian can start the same sentences with the noun in accusative. Having this possibility, a large part of passive constructions in Albanian can be removed completely. And this is actually one of the key sources of difficulty that L2 learners face in producing passive voice structures in English, as being based on their L1 the students try to form the same construction in English, which is impossible. Consequently, they divert similar grammatical structures in L1 and make use of similar mechanisms for language acquisition.

Research Design

This study used the quantitative and qualitative methods, since this study was intended to identify and analyze the students’ works to find the error made by them. Qualitative methodologies refer to the research procedures which produce descriptive data, while the quantitative method was used to identify the students’ work.

The participants in this study were drawn from learners registered for English Language, in the fifth semester of the academic year 2015.

The data source used in this research was the students’ works as the result of the test conducted after the lecturing process about the English passive voice. Then the students’ works were collected. The data in this study were analyzed to find out the problems of the students in forming the English passive voice.

Analysis and Discussion

Contrastive Analysis between English and Albanian Passive Voice

Although the test of the students in this study was to change active sentences in English into passive sentences and vice versa, yet the Contrastive Analysis is the basic thing in learning the second language. Therefore, it is considered necessary to analyze the differences and the similarities of passive structure between those two languages.

Similarities:

1. Both of them substitute the position of subject and object.
2. Choose the appropriate tenses based on the time signal and the singular or plural auxiliary verb.
3. Use Verb3 (past participle) in forming of the main verb in passive predicate verb phrase. If necessary add „by phrase“ after the main verb when it is important to know who performs the action or if the agent is not implied in the sentence.
4. Object in the active sentence becomes subject in passive sentence.
5. The „by phrase“ can be omitted if it is not essential to the meaning of the sentence.
6. Both English and Albanian passive need to use the transitive verb.
7. They are similar in modal passive structures.
8. Similar with Stative Passives.
9. When both direct and indirect object take the position of subject in passive structures.

Differences:

1. Passive voice is used more in English than in Albanian.
2. Albanian language has a middle voice.
3. Albanian is described as a free word order language.
4. Albanian has full-fledged morphological case; it has five cases respectively.
5. Subjects in Albanian may appear either preverbally or postverbally in both active and passive constructions. The subject appearing post-verbally is sometimes referred to as free inversion
6. Scrambling of objects to clause-initial position in Albanian is not equivalent to topicalization in English.

The similarities between English and Albanian passive voice gave the positive transfer to the students in learning the English passive voice. On the other hand, the differences between the English and Albanian passive were the negative transfer to the students. The prediction of the students'

errors in forming the English passive voice might come from those differences.

Students' Errors

The students' works were classified in the form of three columns. Each column consists of the linguistic category, erroneous sentences, and the correct sentences.

Category of Errors	Erroneous Sentences	Correct Sentences
Incorrect use of past participle	1. The local jewelry was broked by someone yesterday. 2. The painting would be deliver. 3. Pictures must be include. 4. Is the article writed by Stanley?	1. The local jewelry was broken yesterday. 2. The painting will be delivered tomorrow. 3. Pictures must be included. 4. Was the article written by Stanley?
Malformation of active form	1. We are teaching grammar by Ms. Sullivan. 2. The injuring is taking to the hospital by the firemen. 3. Ms. Sullivan teached us grammar. 4. The town will destroyed by an earthquake. 5. By who were you teaching the French	1. Ms. Sullivan taught us grammar. 2. The firemen took the injured to the hospital. 3. Ms. Sullivan taught us grammar. 4. An earthquake destroyed the town. 5. Who taught you French?
Incorrect use of Simple Past in Passive Voice	1. Is telephone was invented by Mr. Bell. 2. Is this picture was painted by Peter.	1. Was the telephone invented by Mr. Bell? 2. Was this picture painted by Peter?
	1. Is thieves will be arrested by the police.	1. Will the thieves be arrested?

Incorrect use of Simple Future in Passive Voice	2. The best project about the environment will choose from the teachers. 3. A set of encyclopedias will give for the winner by the school. 4. Is the letters coming next week? 5. The teachers will chooset the best project.	2. The best project about the environment will be chosen by the teachers. 3. A set of encyclopedias will be given to the winner. 4. Will the letters be sent next week? 5.The best project will be chosen by the teachers.
Incorrect Passive Order	1.Was written by Stanley this article? 2. The truth he will tell them.	1. Was this article written by Stanley? 2.They will be told the truth.
Incorrect use of Present Continuous	1. A contest is organizing by our school.	1. A contest is being organized.
Incorrect use of Modal Verbs in Passive Voice	1. The drawings must include from the students in their project.	1. The drawings must be included in the project.
Passive Form used instead of Active Form	1. The town is being destroyed by an earthquake.	1. An earthquake destroyed the town.
Using Present Simple instead of Simple Future	1. Are the thieves arrested by the police?	1. Will the thieves be arrested?
Incorrect use of Present Simple in Passive Voice	1. Is animals are fed three times a day?	1. Are the animals fed three times a day?
Missing 'be'	1. This picture painted by my uncle.	1.This picture was painted by my uncle
Incorrect use of Present Perfect in Passive Voice	1. The lot of money has offered someone.	1. A lot of money has been offered.
Incorrect Passive Order,	1. I'm writte by Stanley.	1. Was the article written by Stanley?

Tense and P.Participle		
Active Form used instead of Passive Form	1.The school will given the winner a set of encyclopedias. 2. Our school has organized a contest. 3. Tomorrow he will deliver the painting. 4. Stanley wrote this article.	1. The winner will be given a set of encyclopedias. 2. A contest is being organized. 3. The painting will be delivered tomorrow. 4. Was the article written by Stanley?

The facts indicate that difficulties with English passive voice structures are a consistent phenomenon in L2 acquisition, and do not follow in a direct way from properties of the L1.

Out of 33 students, 4 of them made no errors and 3 made less or insignificant errors whereas the rest of them made the errors given in the table above.

Many students made word order errors in producing the passive form. It seemed that they were confused in forming the passive sentence from the active sentence, and such errors stemmed from difficulties with automatic implementation of L2 procedures.

Based on the above analysis, the category of errors ‘*Active form used instead of passive form*’, ‘*Incorrect use of Present Continuous*’ and the category ‘*Incorrect use of Simple Future in Passive Voice*’, reflect the interference of the students’ first language, respectively their predisposition in using active form.

Regarding other categories of errors, it seemed that the students did not understand the basic rule of English passive voice that is “be + past participle”. So, they either omitted ‘be’ or used verbs in present simple/infinitive instead of using past participle. Some verbs were written wrongly, such as, writte, writed, chooset, choos. Furthermore, the analysis show that learners’ errors are associated with some syntactic configurations, such as those in the category of ‘*Incorrect use of Simple Past in Passive Voice*’ and ‘*Incorrect use of Simple Future in Passive Voice*’, suggesting that L2 learners divert similar grammatical rules while trying to form a passive structure in English.

Conclusion

The differences and similarities of both English and Albanian passive voice were found based on the grammar theory of those languages.

The similarities are: both of them substitute the position of subject and object; use past participle in forming of the main verb in passive predicate verb phrase. If necessary add „by phrase“ after the main verb when it is important to know who performs the action; object in the active sentence becomes subject in passive sentence; both English and Albanian passive need to use the transitive verb.

The differences are: passive voice is used more in English than in Albanian; Albanian language has a middle voice; different from English, Albanian is described as a free word order language; Albanian has full-fledged morphological case; it has five cases, whereas English has two; scrambling of objects to clause-initial position in Albanian is not equivalent to topicalization in English.

This study also attempted to find the source of the students' errors particularly in using the English passive voice. The data were taken from the students' test result, which was aimed to know the problems faced by the students in using the English passive voice. The linguistic error mostly made by the students was in the category of 'Active form used instead of passive form', 'Incorrect use of Present Continuous', 'Incorrect use of Simple Future in Passive Voice' and 'Malformation of active form'.

This study is expected to give a contribution in the area of teaching and learning especially in teaching English as a foreign language.

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Learner Autonomy in language learning: Students' Beliefs and Attitudes

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Abstract

The purpose of this paper is to investigate students' beliefs and attitudes about Learner Autonomy. This study was conducted in three secondary schools in Gjilan. The participants of this study were 300 students who participated by completing the questionnaire which consisted of 15 questions, where they identified their beliefs and attitudes towards learner autonomy. The study findings indicate that learner autonomy is a new concept in Gjilan, however, students feel positive about the implementation of learner autonomy in language learning. The majority of the participants indicate that learner autonomy promotes willingness, voluntariness, motivation and challenge in English language learning. It is also concluded that learner autonomy promotes life-long learning. By being autonomous participants agreed that it allows them to make choices about how they learn. However, according to the participants learner autonomy does not mean learning alone, but they believe that teachers should be more responsible and encourage learners to work more autonomously. Therefore, the findings show that learners need to be motivated by teachers and guided on how to plan their own learning by giving them better chances for creating their own work.

Keywords: *Learner autonomy, language learning, students' beliefs, attitudes*

Introduction

The incorporation of learner autonomy is very essential nowadays. Recently, researchers have shown a great interest to raise teachers and learners' awareness in promoting learner autonomy in their teaching and learning process. It is defined as the capacity to control learners' own learning, to choose their materials according to their preferences and hold their learning responsibility on their own.

It is true that reaching that stage is not easy however, in order to make learners autonomous, the role of the teachers is very important. They should be very responsible in acting as good facilitators, counselors and controllers who should guide learners how and what to learn. Additionally,

it is believed that if learners are involved in decision making process their leaning is more purposeful which refers to encouraging learners to work independently. Therefore, in order to support this phenomenon, teachers should have the ability to behave in autonomous way and create a teaching atmosphere where autonomy is easily accepted.

Literature review

Learner autonomy has been defined differently by various scholars. Holec (1988) cited in Hafner & Miller (2011, p. 69), define learner autonomy as “the ability to take control over one’s learning” Some others describe this term as a “capacity for detachment, critical reflection, decision-making, and independent action” (Little, 1991, p. 4).

Moreover, according to Benson & Voller, (1997) cited in *Dimitrios Thanasoulas* (2000, p.2) the term autonomy is used for: “cases when students learn on their own”, “in self-directed learning a set of skills may be learned and carried out”, “for the practice of students' duty for their own learning”, “for the right of learners to choose the path of their own learning”.

According to Hobrom (2004) there are four main performers in the learner autonomy picture; *the learner, the teacher, the materials* and *the learning context* as well. Therefore, it is the learner who certainly is expected to have the willingness to take responsibility and courage to work and convey on their own without relying on others. The role of the teacher is without a doubt important too in independent learning. They should perform as a good facilitator, guide, and instructor, as well as face the challenge to make learners independent. Additionally, choosing the right materials is another challenge in independent learning. Teachers should always be aware of the material they choose since it has always to be suitable for the learners’ needs according to their level. Hence, to be successful in developing learner autonomy the learning environment should be stimulating and meaningful.

In order to start taking the responsibility of being autonomous students need to be motivated. Therefore, autonomous learning is also considered to raise the motivation of learning rather than allow students to provide the content of learning and speed to their own needs, which enhances to lead to better language learning (Dickinson, 1995; Dörnyei & Csizér, 1998 cited in Limuro & Berger 2010, p.127).

“Autonomy does not only mean having the right of choice in learning situations, or being responsible for the duties they take, but also for

permitting and stimulating learners, through the process to begin describing who they are, what their opinion is and what kind of task they would like to do” (Kenny 1999, p. 440). Littlewood (1996: 428) defines an autonomous person “as the one who has his own independence in making decisions and carrying out the choices which rule his or her actions”. Therefore, this is a competence of two principles – *ability* and *willingness*”.

Accordingly, the proverb shown below says a lot and best summarizes different authors’ opinions related to learner autonomy;

Give a man a fish, and you feed him for a day.

Teach a man to fish, and you feed him for a lifetime.

Chinese proverb

As it is noticed from the above mentioned proverb teaching learners how to learn is better than getting them used to being spoon-fed. Lifelong learning can be defined as a process which is practiced throughout the life, by being able to learn at different times and places. This means that schools or teachers cannot always provide learners with all knowledge in their lives. It is better for them to be more responsible for their own needs and know to think how to learn. Therefore, it is time for teachers to think of the best ways how to teach their learners be autonomous by doing autonomous learning on their own, instead of doing it for them.

In addition, according to Dam (1995) learner autonomy means “a readiness to take charge of one’s own learning and willingness to serve to one’s needs and purposes”. She further states that learners are autonomous when they understand the reason they are learning and accept responsibility for their duty. Moreover, Dam defines that learners are in the center of learning when they are able to be actively involved in the learning process. In order to implement such environment the author mentions some prior conditions;

- “A willingness on the part of the teacher to let go, and on the part of the learners to take hold”
- “An understanding of what to do and why and how it should be done, this applies to teachers as well as learners”
- “An experience-based insight into the learning process for both teachers and Learners”
- “An atmosphere of security, trust and respect”. (Dam, 2000).

Such conditions cannot be implemented in a day. It is teachers’ duty to give their learners

opportunities to become autonomous by introducing it to them gradually. Another key issue in promoting learner autonomy is the continuous learners' self-evaluation and evaluation of others (Dam, 1995). Learners by evaluating themselves and their peers probably become aware of their own learning. In order to support this process, the author mentions logbooks and portfolios as very supportive things in raising this awareness. By using those logbooks learners can record the activities they do throughout the lesson, they also write new vocabulary and note their homework.

Additionally, other significant things mentioned by the author in promoting autonomous learning is managing the physical position of learners in the classroom. She mentions of tables where learner can be seated in groups by giving those advantages; "Quick discussions, exchange of opinions, cooperation, and supporting individual learner participation" (Dam, 2010).

When it comes to analyzing the definitions from different scholars mentioned above, it is clearly realized that most of them consider the term autonomy as a concept of "responsibility", "charge", "control", "freedom", "choice", "motivation" and "making decisions". These words are regarded as ones which lead to the same concept. Therefore, the learners are autonomous when they are able to take responsibility on their own for the tasks they are supposed to fulfill and ready to take control for their own learning by having the independent capacity or freedom and being highly motivated to choose the right way or the appropriate things they need to learn.

This then make them autonomous in making decisions on their own instead of being dependent on the teacher. Autonomy puts learners into the all attention of learning by letting them free to choose whatever they want which means that this is totally different from traditional classroom situation, where the teacher is in the center and the learner must follow him/her, everything is chosen by the teacher and the learner autonomy is not engaged. Hence, in autonomous learning the roles are exchanged.

A brief history of the rise of autonomy in language education

The early history of learner autonomy in language education begins with the *Council of Europe's Modern Languages Project*, It was recognized in the publication of Holec's (1981) seminar report, where he defines autonomy as "the ability to take charge of one's own learning". Some other essential work is found in the early issues of the journal

M'elanges P'edagogiques and in papers presented at a 1976 seminar at the University of Cambridge (Harding-Esch 1977). Experiments done in the field of autonomy were encouraged by humanistic expectations which were stimulated by the 'political turmoil and 'counter-cultures' of late-1960s Europe (Holec 1981; Gremmo & Riley 1995).

Holec (1981) handled autonomy "as a feature of the learner, and later on it was used to describe learning situations". Moreover in the book on self-instruction, Dickinson (1987: 11), autonomy has been defined as 'a matter where the learner is entirely responsible for all of the things he/she choose with his/her learning and the realization of those decisions' cited in Benson (2001 p, 22). Accordingly, those experiments were done for the learners who were not able or did not have the opportunity to attend the classroom course, and show that there was a great interest in autonomy in 1999s.

Characteristics of Learner Autonomy

There are three versions classified on autonomy: *technical* autonomy, *psychological* autonomy, and *political* autonomy (Benson 1997 cited in Chiu 2005. p 29):

Technical autonomy is defined as the process of learning the language outside the classroom or on one's own, meaning without the help of the teacher at all. Moreover, it is stated that the main concern of this point of view on autonomy comes to provide language learners with the skills in order to deal with their learning independently or outside the educational environments.

The *psychological* autonomy is characterized as the learners' capacity to be responsible for their own learning. This definition is compatible to the concept in self direct learning and self-access language learning.

The *political* autonomy is defined as the learner's control towards the progress of their own learning. It is realized that in this version of autonomy learners have the rights of language learning and take control of the things that they choose to learn. Young (1986) cited in Chiu (2005. p 30) stated that the main idea inside this version of autonomy "is that of authoring one's own world without being subject to the will of others". By defining so, he connects language learning to the matters of having the power and control in critical pedagogies, which 'supports the political version 'of learner autonomy.

Research methodology

This chapter reports on a questionnaire on learner autonomy conducted with 300 hundred students in three secondary schools in Gjilan. The objectives were to assess students’beliefs and attitudes on learner autonomy. The findings may serve as a helpful guidefor teachers to develop learner autonomy.

Methods

Quantitative method is used for the questionnaire. This methodology helped us find students’ beliefs and attitudes on learner autonomy in language learning. The students’ questionnaire was taken from the Likert scale model. It consisted of 15 questions where the participants were supposed to choose between the following options for the statements; *Strongly Disagree, Disagree, Neutral, Agree and Strongly Agree.*

Findings

This chapter shows the percentages of the results from the students’ questionnaire, for the questions and statements regarding to the participants’ beliefs and attitudes about learner autonomy in language learning, however a detailed explanation and analysis of the results are shown in the following parts.

Results from the Students’ questionnaire

Student opinions about LA	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
1.I am informed about the concept of Learner autonomy.			26.64%	36.63%	36.63%
2.Learner Autonomy promotes lifelong learning.				29.97%	69.93%

3. Independent study in the self-access center is an activity which develops learner autonomy.			9.99%	19.98%	69.93%
4. Autonomy means that learners can make choices about how they learn.			3.33%	43.29%	53.28%
5. Individuals who lack autonomy are not likely to be effective language learners.		13.32%	26.64%	53.28%	6.66%

Student opinions about LA	Strongly disagree	Disagree	Neutral	Agree	Strongly Agree
6. Involving learners in decisions about what to learn promotes learner autonomy.		6.66%	23.31%	29.97%	39.96%
7. Learner autonomy means learning alone.	59.94%	23.31%	16.65%		
8. Confident language learners are more likely to develop autonomy than			6.66%	26.64%	66.6%

those who lack confidence.					
9.Learner autonomy cannot be promoted in teacher-centered classrooms.			3.33%	26.64%	69.93%
10.Learning how to learn is very important in developing learner autonomy.				23.31%	76.59%

Student opinions about LA	Strongly disagree	Disagree	Neutral	Agree	Strongly Agree
11.Out-of-class tasks promote learner autonomy.				9.99%	89.91%
12.Motivated language learners are more likely to practice learner autonomy than learners who are not motivated.				26.64%	73.26%
13.The teacher has an important role to play in supporting learner autonomy.				9.99%	89.91%
14. To become autonomous, learners need to				46.62%	53.28%

develop the ability to evaluate their own learning.					
15. Learner Autonomy promotes willingness, voluntariness, motivation and challenge in English language learning.			6.66%	13.32%	79.92%

Conclusion

The tables above show the percentages from the students' questionnaire where they gave their opinion about learner autonomy in language learning. It can be concluded that in general learners feel positive and hopeful about the incorporation of learner autonomy in language learning. Further details will be shown in the analysis part of the results from the research instrument.

Analysis of the results from the students' questionnaire

Results from the students' questionnaire show that, students believe that learner autonomy makes their learning more meaningful as well as bring them different opportunities to work on their own and make them more responsible. It is also realized that learners need their teachers support in order to promote learner autonomy.

As it is shown in the Table above, for statement **1' I am informed about the concept of Learner autonomy'** there was no one who strongly disagreed or disagreed, **26.64%** of them were neutral, **36.63%** agreed, and **36.63%** strongly agreed.

In addition the results from the statement **2' Learner Autonomy promotes lifelong learning'** show that no one selected the options strongly disagreed, disagreed nor neutral however **29.97%** agreed and **69.93%** strongly agreed.

Results for the next statement **3 'Independent study in the self-access center is an activity which develops learner autonomy'** are as follows; **9.99%** neutral, **19.98%** agreed and **69.93%** strongly agreed.

Furthermore for the statement **4 'Autonomy means that learners can make choices about how they learn'** show that **3.33%** were neutral, **43.29%** agreed and **53.28%** strongly agreed.

Regarding to the results for the statement **5 'Individuals who lack autonomy are not likely to be effective language learners'** show that **13.32%** disagreed, believing that learner can be effective even if they do not show any effort to work independently, **26.64%** were neutral, **53.28%** agreed and **6.66%** strongly agreed.

For the statement **6 'Involving learners in decisions about what to learn promotes learner autonomy'** the results are as follows; **6.66%** disagreed **23.31%** neutral, **29.97%** agreed and **39.96%** which makes the majority strongly agreed with that.

The **7th** statement **'Learner autonomy means learning alone'** shows different percentages where **59.94%** strongly disagreed, **23.31%** disagreed and **16.65%** were neutral.

The results for the statement **8' Confident language learners are more likely to develop autonomy than those who lack confidence'** show that **6.66%** of the learners chose the option neutral, **26.64%** agreed and **66.6%** strongly agreed.

For the next statement **9' Learner autonomy cannot be promoted in teacher-centered classrooms'** only the options; neutral, agree and strongly agree were selected with **3.33%**, **26.64%**, **69.93%**.

Further on for the statement **10' Learning how to learn is very important in developing learner autonomy'** again only two options were selected with **23.31%** for agree and **76.59%** for strongly agree.

It is also realized that learners consider tasks given outside the class really helpful in promoting learner autonomy where they give positive results for agree **9.99%** and **89.91%** for strongly agree for the statement **11' Out-of-class tasks promote learner autonomy'**.

Moreover, they range motivation at a highest importance by giving the percentages **26.64%** for agree and **73.26%** strongly agree for the statement **12 'Motivated language learners are more likely to practice learner autonomy than learners who are not motivated'**.

In this issue the role of the teacher is also considered highly important where learners give those percentages for the statement **13 'The teacher**

has an important role to play in supporting learner autonomy' with **9.99%** agree and **89.91%** strongly agree.

The **14th statement' To become autonomous, learners need to develop the ability to evaluate their own learning'** gives those percentages;**46.62%** for the option agree and **53.28%** strongly agree.

Finally,for the statement **15 'Learner Autonomy with the help of technology promotes willingness, voluntariness, motivation and challenge in English language learning'**, **6.66%** of the learners were neutral, **13.32%** agreed and **79.92%** strongly agreed.

Conclusion

This study has provided some information on students' perspectives concerning the use of autonomous language learning. It mainly focuses to the understanding that learners accept learner autonomy as a very helpful phenomenon however we should not forget the assistance which should come from the teachers by encouraging learners and advising them to the best paths because as it was shown from the results learners as well believe that learner autonomy cannot be promoted on their own.

Another important finding of this study was that learners were at the willingness to be involved in the learning process. In general, they agreed with the idea that students should be involved in the decision making process regarding to the selection of the materials which meet their needs. Hence, the cooperation between teacher-learner is a significant component in the development of learner autonomy in language learning. On the basis of the results there should be enough room for more motivation and collaboration among teachers and learners by bringing learners more strategies and giving them more opportunities to work independently.

Appendix 1; Students' Questionnaire

Please give your opinions about the statements below by choosing between Strongly disagree, Disagree, Neutral, Agree, or Strongly agree, for the questions 1- 15. There is no right or wrong answer. The purpose of this questionnaire is to find out some essential general information regarding student's beliefs attitudes towards learner autonomyin language learning.

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Self-assertive Female Characters in Kate Chopin's Fiction

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Abstract:

The late nineteenth century American novelist and short story writer, Kate Chopin is well-known for her compelling portraiture of women in her fiction. Quite often, editors would turn down many of her short stories because her female characters were considered too emancipated and passionate for her time. They were often, daring women who lived out their strong impulses and tried to challenge the conventions of the nineteenth century. They were self-assertive and courageous women who wanted to decide over their own lives. Kate Chopin herself was a daring and self-assertive writer. She wrote about some taboo topics in the nineteenth century, such as female sexuality, childbirth and pregnancy. Chopin is considered the first woman writer in America to accept passion as a legitimate subject for serious fiction. Kate Chopin saw and understood all aspects of the female psyche and her particular interest was woman's awakening to her true nature, whether traditional, emancipated or a mixture of the two. Of particular interest for this paper are a number of these self-assertive female characters in Kate Chopin's fiction.

Keywords: *self-assertive, female sexuality, passion, daring*

Introduction

The late nineteenth century American author Kate Chopin is well-known for her portraiture of women in her short stories and novels. She was a very daring author for her time especially in her ever-increasing openness in describing woman's spiritual and sexual self-assertion. Her heroines usually live out their strong impulses, while some devote their lives to maternal and wifely duties, many others insist on freedom from tradition and limitations. The aim of this paper is to analyze some of these self-assertive characters in Kate Chopin's fiction.

Kate Chopin's first story accepted for publication “Wiser than a God”, shows the dilemma that Paula Von Stoltz, a young woman, who works hard

to become a concert pianist, faces when, after the death of her mother, she receives a marriage proposal from George Brainard, a wealthy, attractive man and must choose between a comfortable, conventional marriage and the career as a concert pianist for which she has spent her entire life preparing. George expects that Paula will be willing to give up her musical calling for "the labor of loving". (Chopin, 2006, p.45) He proposes to her, never fully comprehending her devotion to her art or realizing that it could conflict with her devotion to a man. Paula, who admires George and feels strongly attracted to him, is thrilled at his request but realizes that they must part because music to her is "something dearer than life, than riches, even than love" (Chopin, 2006, p. 46)

George's reply to this-"don't speak like a mad woman"-betrays his incomprehension and his belief that a woman who gives herself so passionately to artistic pursuit, particularly at the expense of a potential husband, must be insane. As Per Seyersted observes, George "represents the patriarchal view of women, and [Paula] the view of Margaret Fuller that women so inclined should be allowed to leave aside motherhood and domesticity and instead use their wings to soar toward the transcendence of a non biological career."(Seyersted, 2010, p. 105)

Paula tells her suitor that "life is less important to her than the unhampered exertion of what she considers her authentic calling and her true self." (Chopin, 2006, p. 46) Paula knows herself, and thus is able to avoid the trap that marriage to George would have become for her.

In the short story "The story of an hour" Chopin has given a startling picture of female self-assertion. It is a remarkable tale about a subdued wife's vision and hope of living only for herself when she receives the shocking news of the reported death of her husband in a train accident. She "wept at once, with sudden, wild abandonment"; then "when the storm of grief had spent itself she went away to her room alone and when she abandoned herself, a little whispered word escaped her slightly parted lips. She said it over and over under her breath: "free, free, free! Body and soul free" (Chopin, 2006, 354) She is filled with "monstrous joy" that she is now free and can plan a future life thanks to her victorious independence which allows her to live for herself and "there would be no powerful will bending hers" (Chopin, 2006, 354) . We understand that Mrs Mallard has lived in the shadow of her husband for a long time and even if the oppression had been unintentional it was still there. After having this revelation in her own private sphere she comes down like "a goddess of victory" clasping her sister's waist but her new found self is over soon when she receives another shock, a reversal, which proves lethal. To her

surprise she sees her husband on the door step and alive, instantly she collapses and doctors ironically attribute her death of heart attack. They call an attack “of joy that kills”. (Chopin, 2006, 354) In this short story Chopin implicitly questions the suppressive nature of marriage in late nineteenth century society. Mrs. Mallard’s fatal heart stop is not because of her overwhelming happiness at seeing her husband alive but ironically it is due to the ending of the joy of her new selfhood and return of old self who has to keep conforming. It was within that one hour of dreamy thought that she had the chance to discover her true self that was hidden under the constraint of marriage. Even though she knows that her husband loved her, she realizes that his kind intentions were nonetheless cruel because they restricted her independence and identity.

In another story entitled “A Pair of Silk Stockings” Chopin tells the story of another widow, the poor Mrs. Sommers, who unexpectedly found herself possessor of fifteen dollars. Initially Mrs. Sommers thinks of her children as her habit and it seems that she is the woman who adheres to the codes of motherly self-sacrifice. Mrs. Sommers is extremely happy and obsessed with the calculation and speculation of investing this large amount of money to outfit her four children in new clothes. But on a whim Mrs. Sommers unexpectedly changed her direction and begins buying things for herself. She experiences an awakening need to treat herself and on a shopping spree. She spends the entire money on frivolous items and personal luxuries such as a pair of silk stockings, stylish boot, luxurious gloves, two expensive magazines and having lunch in a fine restaurant and the final leisure she can afford is to watch a matinee theatrical performance where she can see herself on a par with upper class women who are free from domestic burden and motherly worries.

Through the purchasing of the stockings, Mrs. Sommers is able to put away her thoughts and responsibilities for a moment and indulge her own desires by buying the things she used to have before her married life. But the self-fulfillment and pleasure of buying material goods soon gets over as she remembers her speculations and motherly obligations. Mrs. Sommers’s epiphany about the reality of self-possession is the moment she is returning home on cable car. She is seized on her way home by a “poignant wish, a powerful longing that the cable car would never stop anywhere, but go on and on with her forever” (Chopin, 2006, p.504). Her poignant wish indicates that her attempt for self-fulfillment was transitory and she does not desire to return to the reality of her life, but she wishes the freedom, happiness, and leisure she felt on the day of her shopping time could continue into the future.

“A Pair of Silk Stockings” shows that the care of children can be of great joy for mothers but also reveals a great limitation on a woman’s freedom and self-fulfillment. It emphasizes the extent to which a woman must empty herself of personal preferences and desires in order to care for her children.

And finally in her novel which is considered Chopin's masterpiece the novel *The Awakening*, Kate Chopin gives the most profound treatment of female self-assertion. The novel's main character Edna Pontellier leads a seemingly traditional life until she awakens to needs and desires that are in conflict with socially acceptable behavior. She comes to reject domesticity and chooses to live a more active social life. Realizing that she has lived a life of self-denial in the service of her husband and children, she is determined to live a new life of self-fulfillment, which includes a small house of her own, artistic creation, and most importantly, the fulfillment of her physical desire. Though within the novel Edna’s quest for a new life is short-lived and her love for her young friend Robert Lebrun is never consummated, she however shows a new revolutionary female consciousness that seriously undermines the institution of marriage and the patriarchal social order. In fact, she opens up a whole new territory in which women begin to claim the sexual freedom that has been denied to them for centuries. Edna confronts the limitations the nineteenth century New Orleans Creole society imposes upon her because of her gender, and commits suicide at the end. Her suicide stands as a final proof of her independence, and self-assertion.

When, midway through *The Awakening*, Edna announces, “I would give my life for my children, but I wouldn’t give myself,” (Chopin, 2006, 929) the American female hero has defied the socially constructed voices of the epoch. And later in the novel she tells Robert “I am no longer one of Mr. Pontellier's possessions. I give myself where I choose” (Chopin, 2006, p. 992)

The Awakening broke new thematic ground at a time when few women writers dared to explore female’s sexual desire and aspiration for independence. The Victorian etiquette expected mothers to sacrifice themselves for their husbands and children. These patriarchal expectations become the barrier for Chopin’s women who wish to assert their selfhood apart from institution of marriage and wife’s domestic duties.

Kate Chopin grew up in a house surrounded by smart, independent and single women. Her mother, grandmother and great-grandmother all of them were widows. She also studied at the Academy of the Sacred Heart, where the nuns were famous for their intelligence. Living in such a family

must have influenced her view on women and made her very sensible to women's thoughts and desires. Later in her writings Chopin brought together her lifelong observations of women's dreams and desires. She had a wide knowledge on the feminine psyche and a very personal view of woman's existence and she wrote openly about its various aspects.

In her short stories and novels Kate Chopin proclaims women's right to assert themselves, to live and love without regard to conventions and moral rules. This is why today Kate Chopin is considered as a forerunner of the twentieth century feminist fiction.

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Nabokov and the art of poetry

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Abstract

This paper focuses on the impact that the genre of poetry had on Vladimir Nabokov's writing career. Poetry is the first step of every writer-to-be because many of them have started their writing career as a poet. While for the writer in general poetry is the starting point of the literary career and they later switch to prose, Nabokov continued to write poetry throughout his life, but critics have not paid sufficient attention to it. The poetic language he favored in his fiction stemmed from his love for the art of poetry. In Nabokov's novel "The Gift" poetry plays an important role. Nabokov, as an admirer of the Russian Formalism, showed a preference for the traditional form. Nevertheless, it will be argued that it is difficult to completely place his poetry under Russian Formalism.

Keywords: *poetry, Russian Formalism, Fiction, poetic language, writing career*

Introduction

Nabokov's fiction has been largely analyzed and studied but when it comes to his poetry, critics have only lately studied it. Mentioning the name of Vladimir Nabokov, one recalls his masterpiece "Lolita". "Lolita is famous not I" said Nabokov, "I am an obscure, doubly obscure novelist with an unpronounceable name." (Paris Review, 1967) At the time of publication "Lolita" was sold at 50 million copies. While Nabokov's novels have been regularly reissued, his poetry has been neglected. He wrote hundreds of poems in Russian but only 23 in English. We will focus on the later poems. Just like many other well-known writers, Nabokov started the literary career with poetry. Nabokov studied Russian poetry and prosody, and he spent his youth reading Pushkin and the Symbolists. In 1922 Nabokov published his first collection. At the end of his life he had prepared a volume of Russian verse for publication and it was titled "Stikhi" (Verses). It was published in 1979. Critics started to thoroughly study his poetry only after the publication of "Stikhi" and upon Nabokov's death. Barry P. Scherr

(Scherr, Ed. Alexandrov, 1995:608) states that after 1990 we have a boost of articles and introductions for collections of Nabokov's poems and we notice an increased interest in Nabokov's verse. Some critics such as Vladimir Soloukhin states that Nabokov's poetry stands at a higher level than his prose. "...he prefers the poetry to the novels and feels that Nabokov's poetry is on a par with that of Khodasevich" (Soloukhin, 1989: 16). Other critics do not share Soloukhin's opinion, but would state that Nabokov's poetry deserves attention.

More than 500 poems written in Russian language are known and around 20 written in English language, but many critics pretend that the number is greater, but we don't possess all the poems written during Nabokov's Russian period. Nabokov himself stresses this fact when he writes..."representing only a small fraction- hardly more than one per cent- of all the study mass of which I began to exude in my youth..."(Nabokov, 1970: 13). In "Stikhi", Nabokov published only the poems he felt worthy of publication by being selective. "Stikhi" of 1979 is a much larger collection than that of the previous "Stikhi" published when Nabokov was a young man.

In his youth, when Nabokov published his first collection of poetry, the theme of love predominates. As it happens with many famous writers, Nabokov later rejected many of his earlier poems. Later in his other published collections, the theme of exile predominates, as noticed in "The Return of the Chorb", 1929, which contains 24 poems accompanying the stories.

Nabokov rarely took the conventional path in writing poetry. In the collection "Poems and Problems", Nabokov has included some poems and some chess problems. The fact that he collected these in a single collection makes us believe that he pretended a poem to have the same characteristics with his favorite game, chess. He attributes the features of this game such as originality, insincerity, and invention to the art of poetry. Barry Scherr states that G.S. Smith (Scherr, Ed. Alexandrov, 1995:612) argues that Nabokov's idea to consider poems as an intellectual game is seen in his admiration for Andrey Bely's idiosyncratic ideas on Russian rhythm.

Poetry is not only important for Nabokov as a genre in itself. Poetry is always present even in his fiction. We can mention Nabokov's novel "Pale Fire", which is a pastiche, a mixing of genres, a typical postmodern literary work. It is made of a 999-line poem and the comments on it. The poem is after the "Forward" of the novel, which has the same title. The poem can be read separately or as a context of the novel it is part of.

Even in Nabokov's masterpiece "Lolita", we notice the use of poetry. In this novel, Nabokov employs poetic prose and we notice it since the very beginning: "Lolita, light of my life, fire of my loins. My sin, my soul. Lolee-ta: the tip of the tongue taking a trip of three steps down the palate to tap, at three, on the teeth. Lo. Lee. Ta. She was Lo, plain Lo, in the morning, standing four feet ten in one sock. She was Lola in slacks. She was Dolly at school. She was Dolores on the dotted line. But in my arms she was always Lolita. Did she have a precursor? She did, indeed she did. In point of fact, there might have been no Lolita at all had I not loved, one summer, an initial girl-child. In a princedom by the sea. Oh when? About as many years before Lolita was born as my age was that summer. You can always count on a murderer for a fancy prose style. Ladies and gentlemen of the jury, exhibit number one is what the seraphs, the misinformed, simple, noble-winged seraphs, envied. Look at this tangle of thorns." (Nabokov, 2000:9) Nabokov famously claimed the inability "too see any generic difference between poetry and artistic prose" (Nabokov, 1973:44). In Nabokov's masterpiece "Lolita", we come across many poems written by the narrator and at the same time protagonist Humbert Humbert. For example:

"Wanted, wanted: Dolores Haze.

Hair: brown. Lips: scarlet.

Age: five thousand three hundred days.

Profession: none, or "starlet"

Where are you hiding, Dolores Haze?

Why are you hiding, darling?

(I Talk in a daze, I walk in a maze

I cannot get out, said the starling).

Where are you riding, Dolores Haze?

What make is the magic carpet?

Is a Cream Cougar the present craze?

And where are you parked, my car pet?

Who is your hero, Dolores Haze?

Still one of those blue-capped star-men?

Oh the balmy days and the palmy bays,

And the cars, and the bars, my Carmen!

Oh Dolores, that juke-box hurts!

Are you still dancin', darlin'?
(Both in worn levis, both in torn T-shirts,
And I, in my corner, snarlin').

Happy, happy is gnarled McFate
Touring the States with a child wife,
Plowing his Molly in every State
Among the protected wild life.

My Dolly, my folly! Her eyes were vair,
And never closed when I kissed her.
Know an old perfume called SolielVert?
Are you from Paris, mister?

L'autresoirun air froidd'operam'alita;
Son fele -- bienfolest qui s'y fie!
Ilneige, le decor s'ecroule, Lolita!
Lolita, qu'ai-je fait de ta vie?

Dying, dying, Lolita Haze,
Of hate and remorse, I'm dying.
And again my hairy fist I raise,
And again I hear you crying.

Officer, officer, there they go--
In the rain, where that lighted store is!
And her socks are white, and I love her so,
And her name is Haze, Dolores.

Officer, officer, there they are--
Dolores Haze and her lover!
Whip out your gun and follow that car.
Now tumble out and take cover.

Wanted, wanted: Dolores Haze.
Her dream-gray gaze never flinches.
Ninety pounds is all she weighs
With a height of sixty inches.

My car is limping, Dolores Haze,

And the last long lap is the hardest,
And I shall be dumped where the weed decays,
And the rest is rust and stardust.” (Nabokov, 2000:255-257)

In the poems written when Nabokov was mature, we notice the presence of “the otherworldly”, which for Nabokov implies the sensation of a world beyond our world, something that can be felt but not explained. Nabokov’s main theme in all his *ouevres* “the otherworld”. Certainly, this could not be absent in his poetry. The theme of the otherworld is prominent in his poetry. It refers to some other realm or dimension beyond our own. It implies the perception of something beyond what a person normally sees. A poem of Nabokov titled “In Paradise” deals with the existence of the soul after death. In this poem he implies that even art for Nabokov is a way of transcending our world and living beyond it.

“My soul, beyond distant death
your image I see like this:
a provincial naturalist,
an eccentric lost in paradise.

There, in a glade, a wild angel slumbers,
a semi-pavonian creature.
Poke at it curiously
with your green umbrella,

speculating how, first of all,
you will write a paper on it
then — But there are no learned journals,
nor any readers in paradise!

And there you stand, not yet believing
your wordless woe.
About that blue somnolent animal
whom will you tell, whom?

Where is the world and the labeled roses,
the museum and the stuffed birds?
And you look and look through your tears
at those unnamable wings.” (Nabokov, 2012:81)

Another theme used in Nabokov’s poems is that of exile, which is a prevalent theme in his fiction too. Another theme is that of poetry. Many of

his poems elaborate on the way a poet should write poetry. It has to be underlined that the themes I have mentioned so far are not treated in isolation as a poem, for example, treats several themes. Thus, in the poem “Rememberance”, we come across the theme of love, the theme of exile and the theme of nature.

Nabokov’s love for butterflies could not be neglected in his poems. It is part of his fiction and it would certainly be part of his poetry too. Barry P. Scherr (Scherr, Ed. Alexandrov, 1995:617) argues that the creation of verse is compared to an emerging butterfly spreading its wings. Nabokov observes nature in his poetry the same way he observes art.

Nabokov is known as a prolific translator. He makes use of bilingualism in some of his poems. For example in “Lines written in Oregon”:

Esmeralda! Now we rest
Here, in the bewitched and blest
Mountain forest of the West.

Here the very air is stranger.
Damsel, anchoress, and ranger
Share the woodland’s dream and danger.

And to think I deemed you dead!
(In a dungeon, it was said;
Tortured, strangled); but instead –

Blue birds from the bluest fable,
Bear and hare in coats of sable,
Peacock moth on picnic table.

Huddled road-signs softly speak
Of Lake Merlin, Castle Creek,
And (obliterated) Peak.

Do you recognize that clover?
Dandelions, l’or du pauvre?
(Europe, nonetheless, is over).

Up the turf, along the burn,
Latin lilies climb and turn
Into Gothic fir and fern.

Cornfields have befouled the prairies
But these canyon's laugh! And there is
Still the forest with its fairies.

And I rest where I awoke
In the sea shade – l'ombreglauque –
Of a legendary oak.

Where the woods get ever dimmer,
Where the Phantom Orchids glimmer –
Esmeralda, immer, immer.

1953

When it comes to the form of a poem, Nabokov is a conservative poet. He likes stanzaic forms, most quartains AbAb. Vladislav Khodasevich, a beloved writer for Nabokov used this form also. Nevertheless, Nabokov does not always employ traditional elements when it comes to English poems. "Lines written in Oregon" is made of three line stanzas, which is not a traditional form.

The poems on love, which sometimes also deal with Russia and a nostalgia for the past, predominate in his poetry in the collection *Stikhi* (Verses). The first stanza of an early poem in English "Remembrance" may serve as an example: "Like silent ships we two in darkness met,/ and when some day the poets's careless fame/shall breathe to you a half-forgotten poem/ soul of my soul I want you to regret." (Nabokov, 2012:156)

The notion of Exile from Russia predominates. Loss is the major motif of this collection-especially that of time and one's homeland and of course the loss of his beloved, as we see it in the poem "The bridge":

"One night between sunset and river
On the old bridge we stood, you and I.
Will you ever forget it, I queried,
- That particular swift that went by?
And you answered, so earnestly: Never!

And what sobs made us suddenly shiver,
What a cry life emitted in flight!
Till we die, till tomorrow, forever,
You and I on the old bridge one night." (Nabokov, 1991:94)

Although Nabokov is mostly known as a renowned prose writer, he continued to write poetry all of his life. Many of his major characters in his novels are poets such as Humbert in “Lolita” or Pnin in “Pnin”, Fjodor in “The Gift”, John Shade and Kinbote in “Pale Fire” etc. Moreover, the language he uses in his novels is highly poetic and he makes use of the poetic prose. We can surely admit that poetry helped Nabokov be a well-known prose writer and it followed and inspired him throughout his literary career.

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The implementation of Kosovo Curricula regarding the English Language Teaching

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Abstract

According to Kosovo Curricula one of the key competencies that students should possess during the pre-university education is communication competence by which the student is considered as an effective communicator. The main objectives of Kosovo Curriculum are: Students should be challenged to master the English language correctly in different situations of communication through writing as well as speaking. Kosovo Curriculum mentions problems such as the lack of qualified teachers. Our opinion is that English teachers may be less qualified teachers' compared to others. It is also said that the methods that need to be used by the teachers are CLT and Task-based learning. However, in the field it was seen that there is a lack of implementation of these two methods. Communicative Language Teaching, often considered the methodological foreign language teaching approach of the 21st century, has recently gained prominence in Kosovo secondary education curricula. While, the efficacy of this approach has shown several advantages in comparison to other standard methods. However, this method's implementation has not yet been empirically proven in the Kosovo context.

The research was based on three regions Prishtina, Fushë Kosova and Lipjan. Observation method was used in order to gain data about the teachers' qualification, the method used, and implementation of Kosovo Curriculum.

Keywords: *Component; Communicative Language Teaching Method; Teaching; Kosovo Curriculum;*

Introduction

A significant number of public school students continue to gain knowledge of English languages, at private school of foreign language courses. So, it was obvious that we should make a research about what makes these students obtain knowledge in private schools when the same knowledge, based on Kosovo curriculum, should be taken in their public schools.

Teachers can use the curriculum to run it right into material selection and preparation of a syllabus in detail to achieve its goals towards a better performance of their students. However, the question arises how to make Kosovo curriculum impendent in our public schools these days?

Therefore, it was necessary to investigate the theoretical aspect regarding curricula, in particular Kosovo curriculum of English language. Moreover, it was done a literature review about the Communicative Language Teaching as well.

Furthermore, we implemented the instrument regarding the class observation and at the same time we interviewed foreign English teachers to have a better understanding of the ongoing situation which had to do with teachers' qualification and implementation of Kosovo curriculum regarding the students' learning and their performance.

Kosovo Curriculum

The curriculum is a dynamic system of interrelated and overlapping processes. Three main Curriculum processes are: planning, implementing, and the evaluating performance. All these variables are implemented by people and can result in a variety of curriculum products such as syllabi, curricula and assessment instruments (Mariane Celce-Murcia, Donna M. Brinton & Marguerite Ann Snow, 2014, p. 49).

Communication Competencies according to Kosovo Curriculum Framework

The competences according to Kosovo Curriculum Framework are derived from the goals of the pre-university education and determine key learning outcomes, which should be achieved by the students in a progressive and sustainable way during the pre-university education system (Ministry of Education, 2011).

One of the key competencies that students must possess during the pre-university education is communication through foreign languages as well as students' reflexion as effective communicators (Ministry of Education, 2011).

Competence of communication and reflexion (effective communicator) means that children and youth should be developed as personalities, learn and participate actively in society. It is important to understand the messages that are addressed adequately and expressed through languages, symbols, signs, codes and artistic forms. To communicate effectively, students are encouraged to use independent critical and creative tools as well as possibilities of communication and expression.

At first glance it seems that Kosovo Curriculum fits more with the critical theory, where the curriculum supports socio-educational transformation as lessons enhance student-teacher interaction where the teacher prepares his students for activities outside the classroom. Kosovo curriculum foresees how students should be equipped with the knowledge in order to be able to cope successfully with the various challenges of everyday life reality.

On the other hand, holistic theory, states that there should be negotiations between teachers, students and the environment. The main objectives are: students should be challenged to master the English language correctly in different situations of communication through writing as well as speaking. They should be challenged with oral and textual messages of medium or high degree of difficulty. Students should be able to communicate effectively in English while demonstrating fluency, correctness and clarity in their written and spoken messages.

The curriculum says that the acquisition of the English language will enable students to be in close contact with the culture and traditions of other nations, to have an easy access in information and to exchange the information at an international level. It will help them to cope successfully with the challenges of communicating through the computer as well as e-learning.

Kosovo Curriculum concerning teaching methods

Studying the curriculum of Kosovo, respectively the tenth grade curriculum, we noticed that it puts emphasis on Communicative Language Teaching Method (CLT) and (Task - Based Learning). The idea of using these two methods was, to teach students communication in a more successful way.

These two teaching methods are related to *laissez-faire* curriculum, where the student is independent to communicate and select the topic or situation to speak, but at the same time, it is linked with the curriculum of critical theory, curriculum which gives a special emphasis on learning a language in order to use the knowledge in situations outside school, either in the neighbourhood or in situations such as the airport, restaurant, boulevard, street, or in remote places.

Since communication essentially means sending and receiving messages, students must develop four language skills, which are the essential part of communication. Development of receptive skills such as listening and reading ability, will enable students to receive messages and depending on the tasks to fulfil and select essential information.

Language skills do not occur in an isolated way, but are usually integrated for communication purposes. Once students have received a message, they should be able to make decisions to respond adequately. In a situation that involves language, their answer is a communicative function, which is performed by one of the reproductive capabilities, or through the skill of speaking or writing (Ministria e Arsimit, <http://www.masht-gov.net>, 2011).

Research Methodology

The research question that guides this article regards the extension of Kosovo curriculum implementation in public schools of Kosovo.

In order to answer this question, we used an observation method, which allowed the observation of the implementation of CLT and Learning by Doing in classrooms. As stated earlier in this article, these are the two compulsory methods that teachers have to employ in a foreign language teaching according to Kosovo curriculum.

The study was conducted in the school "Hivzi Sylejmani" localized in an urbanized locale of Fushë Kosova, "Ulpijana" school in the rural periphery of Gadime-Lypjan, as well as "Luarasi" school in Prishtina.

At the same time we gained data about the qualification of English language teachers from the Ministry of Education and three respective over mentioned Municipalities, furthermore, we interviewed American teachers working in Kosovo and local Albanian teachers.

Results

The impact of teachers' qualification in the use of interactive communicative methods and the quality of English language acquisition by students?

The data gathered from the class survey

The survey conducted in tenth grades had to do with some very important elements that also play a primary role in the performance of students. These elements are: qualification of teachers, methods, techniques and tools used in teaching, the number of students in class and their motivation to learn English. However, this article talks more about the teachers' qualification and the methods, techniques and tools used in teaching.

Before we give some information about each class and teachers in particular, we will give a very important statistic in terms of qualified teachers. From 2892 English teachers throughout the Republic of Kosovo,

only 1266 are qualified; these data in percentage would be 43.78%. On the other hand, the data show that unqualified teachers in the English language course are 1578 or about 55%, and the remaining 39 teachers or 1:35% are those who have not declared their qualification (Makolli, English Language Teachers according to Kosovo Municipalities, 2014).

In the municipality of Prishtina from 37 high school teachers, 22 of them have completed Master of English Language and Literature, 5 teachers have completed Bachelor of English language, which are not recognized as qualified, according to this statistic and 9 teachers are not declared for the level of their education (Nagavci, 2016).

Lipljan municipality has a total of 8 teachers. Of the total number, only 3 is the number of qualified teachers with Master Degree, and the rest 5 have completed Bachelor Degree so according to MEST are not considered as qualified teachers (Hasani, 2016).

Municipality of Fushë Kosova counts only 5 teachers of English language. According to the Department of Education of this region, all teachers are qualified, even though they graduated in Bachelor. However, Ministry of Education refers as qualified teachers only to those who have graduated in Master. So it appears that Fushë Kosova municipality has only one qualified teachers and 4 other teachers who completed Bachelor, are not considered as qualified (Shabani, 2016).

This is a significantly negative indicator in terms of the quality of English language teaching for Kosovo schools, which has a direct impact on students' performance. To confirm these data, at the same time we also used our data are based on results obtained from the survey conducted in schools, which shows almost the same situation. From three schools observed during our research, four teachers were observed. From four observed teachers; only one was qualified for the English language. One was a student of English and had same experience in teaching, and the other two teachers were not qualified as English language teachers but had qualification for branches such as economy and chemistry.

Graf.1. MEST statistics on the percentage of qualified English language teachers at the national level (Makolli, English Language Teachers according to Kosovo Municipalities, 2014).

Teachers

We will show some quality data about teachers and teaching for the observed classes such as: grammar instruction in the class, lesson plan, methods applied in teaching, basic techniques used in class, language

English used by teachers and their professional preparation, and teacher-student as well as student-student interaction.

Grammar instructions: Grammar instructions and patterns presented are relatively good. Corrections of grammatical mistakes were immediate.

Lesson Plan: Standards of content defined in the lesson plan were poor; standards of content defined for every activity were relatively good and related to the presented content. However, there were no clear objectives on how students demonstrate their achievements as indicators of performance. Furthermore they did not keep records documenting the presentation of learning and students' achievement.

The methods applied in teaching preparation: the methods of language introduction are not identifiable in the lesson plan or diary, as well as during the lesson presentation. However, it is obvious that the method used is ESA (Engage - Study - Activate) as a leading and dominant method, as this is the method which is applied to the syllabus and Headway Pre-intermediate text books, used by all tenth grade teachers, following the directive of the MEST.

Basic techniques used in the classroom: The teacher starts the class on time, takes student absences, and continues giving instructions, there is no prepared and facilitator material, except the use of the course books. The teacher does not listen properly to the students responses does not have a satisfactory relationship with students. However, the teacher has a satisfactory flow of thing throughout the class. There s not much working atmosphere in the classroom, and also no introduction or engagement at the beginning of class. There is a lacks diversity / variety of classroom activities. Projectors and CD player are missing to develop audio-visual exercises, so students can not develop the skills of listening and speaking. We realized that the only skill developed in class is reading, continuing with subsequent exercises dealing with this skill and then turn and work with grammar exercises. Moreover, there was lack of writing, creativity, speech and negotiation. Only the use of blackboard was done properly.

English language teachers and their professionalism: English language level of teachers pleases the Pre- intermediate level, with some shortcomings in terms of grammatical accuracy during teaching. Teachers' pronunciation and intonation satisfactory, and also the level of English was appropriate for the level of teaching. The teachers also speak clearly and audibly for the entire class. They are punctual at the beginning, as well as at closing of the lesson. Teachers look, demeanour, confident, authority and professional distance is fine, but respect for students is not at the right level.

Teacher-student and student-student interaction: teacher does not encourage interaction between students and teachers as well as among students themselves to use target language, which in our case is English. Also, there were no activities with the student in the centre, but there was a frontal teaching where the teacher talks and the students listen. This way of teaching makes us think that the teacher uses direct method with the theory of behaviourism that is inconsistent with the Kosovo curriculum, which encourages teachers to use constructivist approach to teaching. Contextualization and personification of material is not possible and the teacher does not have a strategy to correct mistakes. There is not an appropriate student-teacher and student-student relationship and there is no encouragement for active participation of students in the class. On the other hand, the enthusiasm, eye contact, humour, body language and competence to respond to students are in the right level. However, the teachers do not perceive the lack of learners understanding so do not help their students interaction.

Data gathered from the Teachers' Interview in terms of their qualifications

Regarding the teachers qualification, it emerged that there were fewer qualified teachers in rural regions compared to those of urban areas. Also, we noticed that older teachers were those who had more problems regarding the use of communicative methods and the use of modern techniques and tools.

However, almost all teachers stated that it was necessary to intervene in class infrastructure and facilities to have a convenience and better quality teaching.

Only 30% of teachers had heard about the communicative method and only 15% were aware of the use of this method in practice.

All teachers declared that they use the text books "Headway" during their teaching, but were not aware about what method should be used with those textbooks.

Almost all teachers said that they did not use any additional materials in their teaching and according to them textbooks had enough material for teaching. Moreover, they added that it was impossible to apply the whole syllabus, as they do not have enough time to cover all the material in their teaching textbooks.

In a question directed to the American teacher Cassandra Ganzak about the English language level of our local teachers in the schools of Prizren region, she stated that there were cases when some students were more

fluent as well as grammatically more correct than some teachers. She also added that she was not satisfied with the level of teaching as well as teachers, over the age of 50 and, according to her; over 50% of teachers were not willing to be teachers of Pre-Intermediate level.

Regarding the teaching methods used in schools in Prizren, she said that since the teachers used "Headway" textbooks it was evident the use of ESA the method. Teachers do not use other materials outside the classroom, except the textbooks. However, according to her, of course the use of books was not enough to have a quality teaching (Ganzak, 2015).

On the other hand, Keisy Keane stated that the method used in schools in the location of Mitrovica was Grammar Translation Method (Keane, 2015). About the number of students in the class, Ms. Keane said that classes were not overloaded with students. So classes did not have more than 24 students per class. She added that in Mitrovica, teachers use only "Headway - Pre-Intermediate" textbooks and that there was no material brought from outside, which means that teaching was not very attractive for the students.

Conclusions

We concluded that Kosovo Curriculum was hardly implemented in the Republic of Kosovo on the grounds of several factors: The first factor is the lack of qualified teachers, which means that they have little or no knowledge regarding Kosovo Curriculum.

The second factor which needs to be mentioned is the use of 'Headway' textbooks which are designed with ESA syllabus.

The last factor is the lack of infrastructure, environment and tools for the implementation of CLT and Task-based learning.

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Others, old and new: Revisiting otherness in Shakespeare and Rushdie

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Abstract:

The concept of otherness has become a cliché in the literature of post-colonial studies. But who falls into this category and how is it represented by two seemingly far-away writers like Shakespeare and Rushdie? The aim of this paper is to provide an introduction to the multifaceted aspects of the concept as represented by the two above-mentioned writers and their respective works *The Merchant of Venice* and *Othello* on the one hand and *The Satanic Verses* on the other with a main focus on the foreigner/immigrant.

Keywords: *otherness, identity, fragmentation, hybridity, cultural translation*

Stereotypes of Others

What/ who is 'the other'?

Frantz Fanon was one of the first scholars to develop the concept of the *other* as the "not me" in his writing, which would later become a key concern in postcolonial studies. According to Ashcroft *et al*, (2004) "the existence of others is crucial in defining what is 'normal' and in locating one's own place in the world." (p.154) The *other* typically appears in a binary opposition with *self* and is essential in determining the identity of the subject. According to Lacan, another important scholar of post-colonial studies, the *other* is "crucial to the subject because the subject exists in its gaze." (qtd in Ashcroft *et al*, p.155)

This paper aims at looking at how literature approaches the *other*. Through a postcolonial reading of Shakespeare and Rushdie, it will show that there are several categories of *others*: racial, religious, ethnic and sexual, typically represented in the selected works by the black, the Jew/Muslim, the Jew/Indian (or other foreigners) and the female.

Elizabethan images of otherness

To the *Elizabethans*, otherness was most commonly identified with blackness, blackness itself associated with perversity (especially sexual), fear (colour alluding to hell and Satan), superstition and magic (as contrasted to reason/logic). This would explain the reaction of Desdemona's father to the realization that his daughter loved a moor, a man she should fear to look at, which would lead Brabantio to eventually accuse Othello of bewitching Desdemona and send him before the Senate:

O thou foul thief, where hast thou stowed my daughter
Damned as thou art, thou has enchanted her,
For I'll refer me to all things of *sense*,
If she in chains of magic were not bound... (II.i.62-66)

Brabantio is thus implying that a choice must be *logically* motivated, or otherwise it is unnatural. Allusions to myths concerning Africans are made in the scene following: "...cannibals that each-other eat... and men whose heads grow beneath their shoulders ..." inferring this way that anything could be expected from a black person. Not surprisingly, "the colonized subject is characterized as 'other' through discourses such as **primitivism** and **cannibalism**, as a means of establishing the **binary** separation of the colonizer and colonized and asserting the naturalness and primacy of the colonizing culture and world view" (Ashcroft *et al*, p. 155) even in the postcolonial approach.

Othello is the classic racial other - he is an alien among white people and as such a victim of racial prejudice. He is appreciated as a great general, but when he wants a white woman, things change: "What should such a fool/ Do with so good a wife?" (V.ii.231-2) The hero's darkness is the visual signifier of his otherness. So determining is it that nobody calls him by his name, including Desdemona - instead, he is identified as the 'Moor'. Shakespeare interestingly plays with colour contrasts, however, by saying: "If virtue no delighted beauty lack, /Your son-in-law is far more fair than black (I.iii.285-6) and by presenting a character like Iago - the white man with black heart.

Although the characterization of Othello initially contradicts the stereotype of the black man, as the play progresses, Iago succeeds in making the deeds of Othello at last fit in with the prejudice that his face had initially excited. "A black man," Tokson (1982) says, "could on rare occasions turn out to be a decent human being, but only if he reached a consciousness and an acceptance of Christian ethics and white manners." (p. 135) No matter how successful Shakespeare's manipulation of the stereotype may be, Othello

remains identifiable as a version of that type. The stereotype is there, deeply rooted in Shakespeare's play:

O, the more angel she
And you the blacker devil! ...
She was too fond of her most filthy bargain!...
O gull! O dolt!
As ignorant as dirt!

(V.ii.131-32, 156, 162-3)

Blackness, dirt, filth, ignorance and the devil seem to be complementary of each-other and part of the same construction. You could never, as the proverb says, wash the Ethiopian white. Othello's jealousy is the final missing clue to affirm Renaissance stereotypes about Moorish behaviour. Still, the worst thing, is when at some point Othello himself starts sharing the Venetian prejudice thinking that it is unnatural that a beautiful, fair lady like Desdemona has chosen him: "And yet how nature erring from itself" (III.iii.234). Othello is allegedly a "free" man in Venice, but because of his mercenary contract, he remains the "servant" of the Venetian state. The discourse of racial difference is an integral part of the play as it is part of Shakespeare's culture (and still persisting in our own).

Another stereotype of the *other* in Shakespeare's time was the one related to the ethnically and religiously different as in the case of Shylock in the *Merchant of Venice* who is always being referred to only as 'the Jew', even in the words of who should be less expected to prejudice, a 'man' of law – Portia dressed up as Balthazar in the famous trial scene: "Who is the merchant here and who the Jew?" Ironically, she is supposed to teach the virtue of mercy, but does not follow her own lesson. Nor is Antonio, the good Christian more merciful than Portia. Not only does he dehumanize Shylock through the use of a series of animal references, but he also insists that Shylock be forced to convert. Thus, in his revenge, Antonio is not very different from Shylock and the latter points this out:¹

If a Jew wrong a Christian, what is his humility? Revenge!
If a Christian wrong a Jew what should his suffering be by
Christian example? Why, revenge! (III.i)

Shylock is the typical example of the marginalized foreigner who often feels a powerlessness that finds compensation only in violence (verbal or otherwise) as when he asks for a pound of Antonio's flesh. The frustration of what it means to be a Jew is burst out in one of the best speeches ever written in the history of literature:

¹as opposed to the Bible: 'Revenge is mine, saith the Lord'

I am a Jew. Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions; fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warm'd and cool'd by the same winter and summer, as a Christian is? If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. (III.i.52-61)

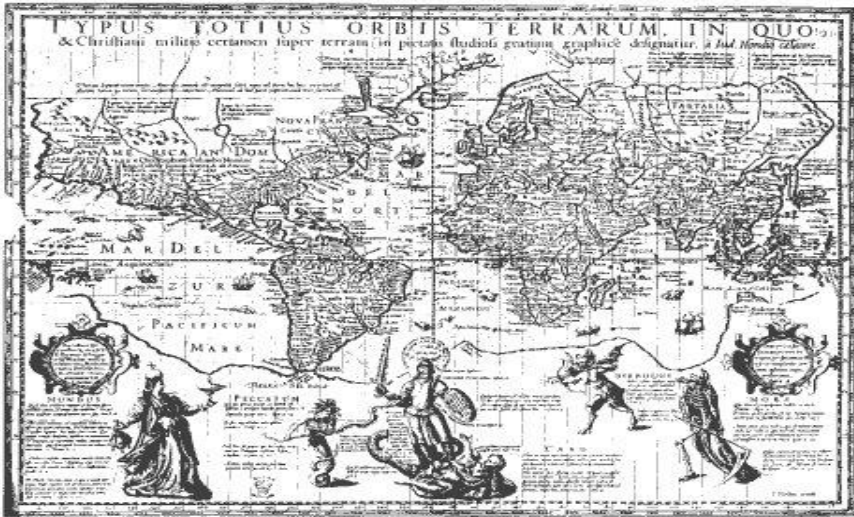
The above is a way of uncovering what is suppressed; it is a way of spitting out what has been forcefully kept in for too long. By being both Jew and foreign in Venice, Shylock is subject to laws that apply only to a religious minority and carry both financial and penal threats. As long as he is considered an outsider by the state, Shylock is helplessly vulnerable to its power.

In addition to Shylock, there are other *others* in *The Merchant* such as the two suitors who make bid for Portia's hand. Race and religion come out with reference to the Prince of Morocco who is described by Portia as having the "complexion of the devil" (MV I.i.95) making in this way an association between blackness and evil which is in turn responded with a plea by Morocco's Prince not to be judged by his skin colour: "Mislike me not for my complexion" (I.i, 1.121). He reminds her that though his skin may be black, the blood beneath is as red as that of any other man; under the skin all men are endowed with the same feelings and qualities.

The scene where the Prince chooses the casket (III.ii) is not to be neglected either. In the original myth, it is a woman who makes the choice; Shakespeare uses the motif in a different context probably with the aim of making it appear as a choice between ethnicities instead. Both, the Prince of Morocco and the one of Aragon are avoided as a possible threat to Venice, the threat coming from the 'outsider'.²

Women constitute another dimension of 'the other'. In *Shakespeare and Masculinity*, Bruce P. Smith (2000) writes about the 'Christian Knight' map of the World' published by Jodocus Hondius in 1597 which shows places newly discovered.

²reference to Ovid's "Metamorphosis" whose message is not letting a foreigner rule your country



In the foreground, one can also distinguish the figure of a Christian Knight “outfitted according to St Paul’s description in Ephesians 6:13-17 with the girdle of truth, the breastplate of righteousness, the shoes of the gospel, the shield of faith, the helmet of salvation, and the sword of the spirit [and] depicted in triumph over five sorts of evil.” (p.104) Sin is embodied in a woman who has a Medusa’s head and a serpent’s tail. Smith claims that the map “combines chivalric ideals with Christian doctrine to provide an epic frame for world dominion as Europe’s destiny. ... The entities to be dominated figure as women.” (p.105) This stereotype is to be found in one of Shakespeare’s sonnets as well:

Which like two spirits do suggest me still.

The better angel is a man right fair,

The worser spirit a woman coloured ill. (S 144.1-4)

In Shakespeare’s plays women become others not only when contrasted with men, but especially when they deviate from expectations such as Portia’s being learned and her studying law – a men’s domain, Jessica (a Jew) eloping with a Christian young man, both rebelling against their fathers’ will.

Smith sees the female other also as the destructive force of masculinity:

In Iago’s eyes Desdemona as female other emasculates Othello: “Our general’s wife is now the general,” he tells Cassio (2.3.307-8). [...] her erotic otherness is somewhat responsible for Othello’s destruction. [...] without Desdemona, Othello would still be a respected military hero. (pp. 112-3)

Images of otherness in modern times

If one considers the time gap between Shakespeare and Rushdie, one is apt to think that in 400 years everything will be different. Strangely enough, this is not often so. Images of otherness in reference to colour, race, ethnicity and sex are as present today as they were four centuries before, although in a somewhat new shape.

Post-Colonial Traits in Rushdie: The Migration Experience in *The Satanic Verses*

The Satanic Verses is a novel very rich in themes and literary techniques one could analyse, but this paper's focus will be limited to just one of the many faces of otherness –being a foreigner – which will be explored through an analysis of how the author deals with the theme of migration (and the elements accompanying the process – stereotyping, projection, third space, fragmented/hybrid identity, mimicry, 'translation'). Allusions will be made to Shakespeare as well, but major attention will be given to Rushdie's treatment of the theme, a product of an experience lived first hand.

The text's main narrative is a story of migration and the complexity of being an Indian in Britain. It starts with the experience of two people who have a diasporic relationship with India. One of the key phrases is *being born again*; the diaspora is very much the world in which one undergoes *rebirth*. Saladin and Gibreel fall out of an exploding airplane while flying to England and some of their *transformations*, or, as the novel terms it, "transmutations" begin: "...Gibreel Saladin Farishtachamcha, condemned to this endless but also ending angel devilish fall..." (SV, p.5) As Gibreel and Chamcha fall, the image is one of rebirth: "Born again Spoono, you and me. Happy birthday, mister, happy birthday to you." (ibid, p.10)

"To be born again ... first you have to die" (ibid, p.3) Gibreel says to Chamcha. The echo of these words seems to come from *Othello*: Othello ironically becomes a real citizen only when he dies (he had tried to become a Venetian during the course of his life without being successful. In his case, cultural or religious death seems to be the prerequisite for a community to become homogeneous again.)

The shape that a modern migrant's *identity* takes after such rebirth is not only interesting, but also significant. On the one hand, he seems to enjoy the privilege of belonging simultaneously to two cultures, which could enrich him as a person. On the other hand, it is that very belonging to two dimensions at the same time that leads to the *fragmentation* of his

personality, now the migrant revealing many selves, and appearing in a crossroad not knowing which direction to take. Post-colonial theorist Homi Bhabha (1994) speaks of in-betweenness and a *third space* between one's own and the *other's* culture, a space that acknowledges a certain "incommensurability between cultures." (p. 208) This space between cultures is the one in which migrants move and out of which they will have to develop their personal identity. Bhabha says that the fragmentation of identity is often celebrated as recognition of the importance of the alienation of the self in the construction of forms of solidarity. What the migrant's identity displays is a form of *hybridity* rather than purity which is what Rushdie seems to be celebrating in his novel. It is this hybridity which undermines the racial or ethnic 'otherness' of the immigrant. Rushdie (1991) seems to be suggesting that there is no longer room for cultural purity. For Rushdie, the novel embraces the inevitable consequences of mass migration in terms of "impurity, intermingling, the transformation that comes of new and unexpected combinations of human beings, cultures, ideas." (p.394)

Identity is one of the first things questioned since the very beginning: 'Who am I?' - a question which is again reminiscent of *Othello*, Iago saying: 'I am not what I am' (a counter statement of God's 'I am that I am'). Moreover, the traditional view of identity that a person's character is determined by the environment s/he grows up or lives in is questioned in Rushdie's novel because most of the protagonists are migrants who do not see place as a feature by which someone's personality is moulded. In the SV, Indian protagonists Saladin Chamcha and Gibreel Farishta migrate to England, go back to India in the end, and in between dream themselves into different times and places. What Rushdie seems to be implying is that in the cosmopolitan world we live now, it is easier to adapt in another culture.

What the migrant as a member of a minority feels is the difference and the tension between himself/herself and the Other and it is up to the migrant how to deal with it, the two possible extremes being either *identification* with or denial of cultural values. Indian Gibreel Farishta tries to hold on to a consistent idea of selfhood deciding not to adapt to English society; his fellow countryman Saladin Chamcha choosing just the opposite (his name significantly meaning 'spoon' in Urdu, *i.e.* a person easily influenced and as such likely to change. Even more significantly, his profession is that of an impersonator, which enables him to 'have many voices' at the same time).

Migrants in their quest for identity in their chosen new home can compare their identity with that of others, and some of the migrants (Saladin, for example) might be able to *translate* themselves culturally. If they choose to do so, they will form their identity in the tension between the already known and the new culture. ‘Cultural translation’ seems to be an inevitable and indispensable practise in a migrant’s experience in the metropolitan or post-colonial city, although certain aspects may remain untranslatable as the saying goes: ‘traduttore, traditore’ (translator, traitor). Something is always lost in translation, but Rushdie (1991) suggests that something is gained as well: “Having been born across the world, we (migrants) are translated men. It is normally supposed that something always gets lost in translation, I cling to the notion that something can also be gained.” (p.17) Rushdie’s major technique, blending, also suggests the variety of a migrant’s identity. He says: “Our identity is at once plural and partial. Sometimes we feel that we straddle two cultures, at other times that we fall between two stools. But however ambiguous and shifting this ground may be, it is not an infertile territory for the writer to occupy.” (Rushdie, 1991, p. 15)

As this quote shows, in Rushdie's novel, what a migrant can gain from his combination of two or more cultures is a new identity. And this is also the answer to one of the narrator's central questions in the SV: “How does newness come into the world?” (SV, p.8) The answer suggested by Rushdie seems to be: by joining the self with the *other*. The cost of gaining something new, however, is that something old has to be left behind, the most common of which seems to be loss of parts of their old identities.

Bhabha discusses Rushdie’s treatment of hybridity in terms of cultural *mimicry*. The mimic is a hybrid figure in that he or she reflects or appears to adopt the qualities and values of colonial authority. *Mimic man* is a collocation typically used with reference to a man from the colonies who tries to imitate the white men’s lifestyles, especially British. He speaks like an Englishman, dresses like an Englishman, etc., but is not English as his face is dark. Such people have been critically defined as ‘white, but not quite’. Race is what sets these people apart as outsiders despite their attempts to become insiders.

Gibreel dressed in the clothes of an ex-colonial landowner (Rosa’s dead husband) is just one example of post-colonial mimicry. The best personification of the mimic man is undoubtedly Saladin who acts like and wants to be an Englishman and even marries an English girl, Pamela Lovelace. If he did not succeed in winning her over, his transmutation into an Englishman would be severely impaired (though he would betray her

with the Indian Zeeny Vakil within forty-eight hours of arriving in Bombay). He reminds us of Othello (considered to be the first mimic man in English) who tries to be a Venetian by speaking like a Venetian, converting into a Christian and marrying a Venetian lady. Also like Othello, Saladin tries to enter the society by doing some service, in Othello military, here spectacle, as such implying that an immigrant has a role to play. Only Zeeny, the clever, practical, untraditional Indian woman manages to see through Saladin's English masque: "You know what you are, I'll tell you. A deserter is what, more English than, your Angrez accent wrapped around you like a flag, and don't think it's so perfect, it slips, baba, like a false moustache." (SV, p.53) Like Othello, Saladin is subject to the ones who "have the power of description, and we succumb to the pictures they construct" (SV, p.168) as a mutant in the hospital tells Chamcha suggesting that they have become what the English have stereotyped them. Gibreel Farishta and Saladin Chamcha appear as opposing figures. Whereas Saladin tries to adapt to English manners as much as possible (finally and funnily becoming more English than the English), Gibreel wants to stick to his Indianess. In the course of the novel, Gibreel is seemingly rewarded, because he obtains a halo and passes on his 'bad breath' to Saladin (SV, p.133) who in contrast is punished for having selected adaptation: Saladin grows horns and finally also a hoof. The relics of the Empire in London are to Saladin, "attractively faded grandeur" while Gibreel, only sees a "wreck, a Crusoe city, marooned on the island of its past." When asked about their favourite films, Saladin offers an international list, while Gibreel a number of commercial Hindi films.

The narrator comments on the migrant status of Gibreel and Saladin:

Should we even say that these two are fundamentally different *types* of self? Might we not agree that Gibreel, (...) - has wished to remain, to a large degree *continuous* - that is joined to and arising from his past, (...) so that his is still a self which, for our present purposes we may describe as true (...) whereas Saladin Chamcha is a creature of *selected* discontinuities, a *willing* re-invention, his *preferred* revolt against history being what makes him, in our chosen idiom, 'false'? (...) While Gibreel, to follow the logic of our established terminology, is to be considered "good" by virtue of *wishing to remain*, for all his vicissitudes, at bottom an untranslated man. - But, and again but: this sounds, does it not, dangerously like an intentionalist fallacy? - Such distinctions resting as they must on an idea of the self as being (ideally) homogenous, non-hybrid, "pure", - an utterly fantastic notion! - cannot, must not, suffice. (SV, p. 427)

At the Shaandaar Caf , Chamcha has turned into a goat and has crawled back to the ghetto to his despised migrant compatriots. He is the “discriminatory sign of a performative, *projective* British culture of race and racism.” (Bhabha, p.228)

Rushdie's description of the Sufyan family: Mr Muhammad Sufyan, his wife Hind and their two daughters, Mishal and Anahita who are very Western in style gives a new dimension to the theme of migration. Hind regards England as the “Vilayet of her exile.” (SV, p. 124) She feels she has lost her identity, and is greatly saddened by this: “Everything she valued had been upset by the change, had, in this process of translation, been lost.” Racism in England presents new terrors for her:

Plus also: they had come into a demon city in which anything could happened, your windows shattered in the middle of the night without any cause, you were knocked over in the street by invisible hands, in the shops you heard such abuse you felt like your ears would drop off but when you turned in the direction of the words you saw only empty air and smiling faces, and every day heard about this boy, that girl, beaten up by ghosts. (SV, p. 142)

The generation-gap between parent and child is even more difficult to contend with for; coupled with the usual problems, children are under pressure from parents to continue the traditions of their native lands. Parents, shocked by a culture so different from theirs are greatly distressed at seeing their own children accommodate this new culture:“ ... and worst of all, the poison of this devil-island had infected her baby-girls, who were growing up refusing to speak their mother-tongue, even though they understood every word, they did it just to hurt; and why else had Mishal cut off all the hair and put rainbows into it?” (SV, p.158)While the Sufyani daughters bear a typical contemporary example of the estrangement of new generations from a traditional cultural past, their mother Hind, on the other hand, embodies the migrant's hopeless despair:“This was the history's lesson; nothing for women-like-her to do but suffer, remember and die.” (SV, p.168)

Gender relations also get a new dimension in the diaspora and women start to occupy a different kind of space as shown by the strange couples created: Saladin/Pamela Lovelance /Zeeny Vakil/Mimi Mamouljian/Allie Cone; Gibreel/Rhekha Merchant/ Allie Cone; Jumpy Joshy/Pamela; Billy Battuta/Mimi; Hanif Johnson/Mishal Sufyan. Such relationships are part of the new combinations created in the diaspora and an indication of the end of the myth of homogeneity.

Mimi Mamoulian provides an example of what it means to be female and foreign at the same time in a big Western metropolis: “Don’t talk to me about exploitation.... Try being Jewish, female and ugly sometimes. You’ll beg to be black. Excuse my French: brown.” (SV, p.263)

Such complexes, however, seem not to bother in the least another female character, Zeeny Vakil who is significantly a doctor and an art critic having a “book on the confining myth of authenticity, that folklorist straitjacket which she sought to replace by an ethic of historically validated eclecticism, for was not the entire national culture based on the principle of borrowing whatever clothes seemed to fit, Aryn, Mughal, British, take-the-best-and-leave-the-rest.” (SV, p. 52) As the central embodiment of Rushdie’s philosophy of hybridity, Zeeny refutes the nationalist fundamentalisms that posit pure origins and identities and that occlude the historical mixing that is crucially formative of all cultures. Her sexual relationship with Chamcha should be seen not merely as a literal one; Zeeny represents the understanding at which he finally arrives. At the very end, Chamcha may reconcile with father and nationality, but only to be present at their death, only to bid that past farewell. The future lies not in father’s house, but in Zeeny’s ‘place’ to which he turns leaving behind the landscapes of childhood about to be demolished by the necessities of adulthood. “If the old refused to die, the new could not be born” (SV, p.547) Bhabha speaks of characters being re-inscribed. In *The Satanic Verses* the character of Saladin only achieves the salvation offered in the end of the novel by accepting an identity forged out of different cultures, purity thus having been replaced by plurality. Saladin is not British nor can he yet return to India as if his life in Britain had left no mark. Saladin lives like Rushdie between two stools and occupies what Bhabha terms the ‘third space’.

Conclusion

Two seemingly diverse and distant writers like Shakespeare and Rushdie both contribute through their writing by providing a literary perspective of the post-colonial concept of otherness in offering archetypes of the racially and ethnically different.

Being an immigrant himself and exploring his own migrant status, Rushdie tells the story of the contemporary migrant travelling between two or more cultures who eventually has to develop a sense of a ‘third space’, or hybrid identity. This message permeates the whole work and is once more confirmed towards the end of the SV:

(...) we are to change things. I concede at once that we shall ourselves be changed; African, Caribbean, Indian, Pakistani, Bangladeshi, Cypriot, Chinese, we are other than what we would have been if we had not crossed the oceans, if our mothers and fathers had not crossed the skies (...) We have been made again: but I say that we shall also be the ones to remake this society, to shape it from bottom to top. (pp. 413-14)

Though written in the late 1980s, this final paragraph reminds a modern reader of current affairs – globalization – and the inescapable change we are to go through in a near future, hybridity being the major and inevitable consequence of this process. This passage is an invitation to put an end to frontiers and drop boundaries – racial, religious, and ethnic. And, most significantly, like Saladin who chooses to no longer look back, we are encouraged to lose something in order to gain newness.

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Linguistic relativity and objectivism in Ayn Rand's "The Anthem"

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Abstract

Dystopian fiction generally evokes images and phenomena that belong to an imagined and fictionalized future. However, they derive from political or social situations belonging to the present. The exaggeration of these situations in a potential future serves as a warning for the reader. Sapir and Whorf suggest that language, as an integral part of the society, influences perception through controlling thought. This control is realised through banning the words that indicate certain concepts. Without the words, the concept vanishes and it does not exist for the person speaking the language that has banished the concept. This cognitive linguistics theory, referred to as Linguistic relativity, widens the gap between language and perception. This hypothesis is very helpful in the literary analysis of dystopian fiction since it can expose how characters interact with their own societies. This article aims at exploring the linguistic model of Relativism in Ayn Rand's "The Anthem". The novel is set in an unspecified time in the future where freedom and individual rights have been obliterated and the usage of the word "I" is forbidden. This dystopian world is mostly built upon linguistic manipulation and the application of the Sapir-Whorf hypothesis is very important for an overall complete understanding of the characters.

Keywords: *linguistic relativity, objectivism, dystopian fiction, cognitive linguistics, American literature*

Introduction

Dystopian fiction challenges the reader in several senses. It is very thought-provoking and stimulating demanding a great level of concentration, since it aims at recognising reality from the point of view of a distant future time. Language in general and linguistic manipulation in particular, give an important contribution in the projection of the reader's thought and mental reality construction. The present work aims at analysing how language is implicated in and works in the process of reality construction. The theory

of linguistic relativity, also known as linguistic determinism, will work as the framework of the analysis of Ayn Rand's dystopian novel "The Anthem". Rand's choice of language also reflects her objectivist ideas, which are another main issue treated in this paper.

The Sapir-Whorf hypothesis

The linguistic relativity principle (also known as the Sapir-Whorf hypothesis) conveys the idea that cognition is manipulated by language. Thus, they suggest that the concepts and cultural categories inherent in different languages affect the perception and thought of the people speaking these languages and this results in a behaviour that differs from that of speakers of other languages. According to Roger Brown, language can both limit and determine thought. The idea derives from the 19th century and is based on the work of German linguist Wilhelm von Humboldt, who considered language as the main expression of a nation's spirit. (Brown, 1967) This theory, also worked as the basis for the Sapir and Whorf study. Whorf, especially, has since been the primary proponent of the principle of linguistic relativity. He declares that: The categories and types that we isolate from the world of phenomena we do not find there because they stare every observer in the face; on the contrary, the world is presented in a kaleidoscopic flux of impressions which has to be organized by our minds - and this means largely by the linguistic systems in our minds. We cut nature up, organize it into concepts, and ascribe significances as we do, largely because we are parties to an agreement to organize it in this way - an agreement that holds throughout our speech community and is codified in the patterns of our language. The agreement is, of course, an implicit and unstated one, but its terms are absolutely obligatory; we cannot talk at all except by subscribing to the organization and classification of data which the agreement decrees. (Whorf, 1956) In its most extreme version 'the Sapir-Whorf hypothesis' can be described as consisting of two associated principles. According to the first, linguistic determinism, our thinking is determined by language. According to the second, linguistic relativity, people who speak different languages perceive and think about the world quite differently.

The philosophy of objectivism

Objectivism is a philosophy developed by Ayn Rand herself. It prevails all of her novels and she has also lectured and written about it to a great extent. She identifies five pillars that make up the concepts of this philosophy. The

first is metaphysics, which refers to any events where there is no human intervention. Thus, it includes everything that happens out of the will of human beings. According to Rand, success lies in the identification of the codes of nature in order to dominate it. The second component of objectivism is epistemology or the methodology of attaining knowledge in order to change the metaphysically given. It also explains how humans can control nature and according to Rand, this can be achieved only through knowledge and reason because: reason improves its knowledge level from perceptual level that animals also have to conceptual level that peculiar to him by integrating the perceived material to abstracts and concepts". (Rand, 1984) The third point of the philosophy for Rand is ethics. Ethics is the set of values which leads to choices. She defines it as: "the system by what humankind can decide what is true and what is wrong; what is good and what is bad". (Rand, 1984) It is interesting to notice that Rand believes that there is no controversy between reason and ethics because for her ethics is rational. The fourth point of objectivism is politics, particularly, political authority. Rand believes in capitalism, which she considers as the basis of individual rights. In her view, every political authority, or government should secure and protect the people's rights. The fifth and final view of this philosophy is art, or as Rand states it "the recreation of reality in accordance with the artist's metaphysical value judgments". (Rand, 1984)

An analysis of "Anthem"

Like most dystopian fictions, *Anthem* presents a society in which a central authority attempts to impose its views upon subjects through linguistic determinism. The latter has fulfilled its aims as far as possible. The novel is set in a distant future, where anyone caught using individual pronouns was put to death. That is why they are completely absent from the text. This leads the depressingly named protagonist, Equality 7-2521, to see himself as cursed as he is able to think for himself, a characteristic viewed as unspeakably heretical in the society where absolute submission to the collective bans any kind of individuality. Here we can witness one of Rand objectivist ideas, the one connected with her trust in individual rights and the power of the individual. Her work reflects her belief that any collectivist society fundamentally relies upon coercion, to the point where such coercion is undoubtedly true that things can exist without being named or recognised. However, in the *Anthem*, the issue is more abstract and complicated since it does not involve physical realities only.

According to Rand, ideas do not exist if there are no words to express them. This statement completely mirrors the Sapir- Whorf hypothesis of linguistic relativity. This is the struggle of the protagonist, Equality 7-2521, who later on in the text names himself Prometheus. He has recognised the notion of individualism and is trying to shed light on it. The woman he loves, named by him Gaea, has also realised this, as illustrated by her speech while trying to express her individual feelings:

"We love you." But they frowned and shook their head and looked at us helplessly. "No," they whispered, "that is not what we wished to say." They were silent, then they spoke slowly, and their words were halting, like the words of a child learning to speak for the first time: "We are one... alone... and only... and we love you who are one... alone... and only." (Rand, Anthem, 1966)

She is clearly searching for the so called "Unmentionable Word", the "I". Considering this fact, we can come to the conclusion that linguistic determinism has been fully implemented but has only partially fulfilled its mission as both the main protagonists have come to realise the existence of the concept. This means that they have been able to find and identify the epistemological code and have dominated the metaphysical aspect of the phenomenon.

As far as ethics is concerned, Rand seems to reject the famous ideas of Plato and tends to lean towards the moral ideas of Aristotle. She even negatively mirrors some principles discussed by Plato in *The Republic*. (Long, 2012) For instance, the deterministic prohibition of the word 'I' is a natural progression from Plato's proposal that all citizens of his utopian republic should say 'mine'. The rejection of Plato's principle leads Long to the belief that she supports Aristotle's proposition that any attempt to "give a community the same degree of unity as a single individual is doomed to disaster". (Long, 2012) Moreover, *The Republic* presents many ideas implemented by the Communist leadership in Russia, Rand's country of origin, so the linguistic determinism described in the *Anthem* is an analogy with the authoritarian regime of the Soviet Union. Just like in the novel, the leading ideology of the USSR was anti- individualism.

Ambiguity and the usage of euphemisms is another example of linguistic manipulation. So, the prison where the main character is retained and tortured is named as the 'Palace of Corrective Detention'. The incredible is that he manages to escape simply by strolling out of his unlocked and unguarded cell. This suggests the conformity and obedience imposed by the linguistic determinism. His desire to discover the concept of individualism (though not the first to discover the word "I"; he recalls

having seen a man burned at the stake for having become aware of the existence of the Unmentionable Word) made him move beyond the limits imposed by the society. This plot point presents the essence of linguistic determinism to the reader: mental control so complete and inescapable that physical restraints are unneeded, even upon prisoners condemned to torture or death. However, through the protagonist's behaviour the reader can also grasp the objectivist idea that knowledge and reason can bring human cognition from the perceptual level (owned by all animals) to the conceptual one.

Conclusions

This article is an attempt to analysing *The Anthem* based on the theories of Linguistic Relativity and Objectivism which in the novel are intertwined with one another. As far as Linguistic Relativity, the findings show that the theory is fully implemented in the text, since the society in question tends to manipulate thought through the banning of individual pronouns. The rejection of individualism and the orientation towards collectivism is a characteristic of dictatorship societies. This is also the case of the fictionalised setting of the Anthem. However, this implementation tends not to be successful since there are characters that realise the concept of individualism and look for the words to express it. The failure of the concept of Linguistic Relativity in this particular text, is due to Rand's believe and application of the philosophy of Objectivism. Objectivism is based on the power of the individual and relies on knowledge and reason over the metaphysical. The characters of Equality 7-2521 and Gaea challenge the forces that go beyond the control of human beings and identify the epistemological code that leads to their existential discovery.

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Problems of intercultural communication in FL learning

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Abstract

This paper discusses the role of intercultural competence in the process of learning and teaching a foreign language. Learning a foreign language is viewed from a more complex perspective, rather than simply learning its vocabulary or grammar, or the four skills of learning a language (reading, listening, speaking and writing). While they are highly important when learning a foreign language, there is still more. What is also expected from students is to be better communicators in today's globalized world, i.e. a world of people from different cultures and backgrounds living together in a community. The interaction or communication between the members of this community does not mean that we should only speak the same language, but we should learn more about the culture, the customs, the communication behavior and many other characteristics of the people we communicate with. As a result, intercultural competence has become important among scholars who discuss or analyze foreign language learning and intercultural learning.

Keywords: *FL learning, intercultural communication, prejudice, stereotypes, knowledge*

The topic of intercultural communication has been extensively discussed in recent years. It has been regarded as highly important in the process of teaching and learning a foreign language because the concept of foreign language learning has become broader and of a more complex nature. Learning a foreign language is considered a multi-fold process, with numerous extra-linguistic factors taken into account. Thus, learning a foreign language does not mean learning its vocabulary or grammar, or the four skills of learning a language such as reading, listening, speaking and writing. While there is considerable evidence that they are essential in learning a foreign language, there is still more.

What is also expected from students is to be better communicators in the globalized world we are living in. Today's globalized world means a world of people/s from different cultures and backgrounds "co-existing" in a

certain community. The interaction or communication between the members of this community does not solely imply that we should share the language, but we should know more about the culture, the customs, the communication behavior and many other characteristics of the people we communicate with. Consequently, intercultural competence has become very important to scholars or foreign language teachers who analyze foreign language learning and/or the intercultural learning process.

Judith Martin & Thomas Nakayama (2010) discuss an important aspect of intercultural communication, that of ethnocentrism, as a factor which prevents proper interaction between members of different cultures. They claim that ethnocentrism is “a tendency to think that our own culture is superior to other cultures. This means that we assume, subconsciously, that the way we do things is the only way” (p. 5). They also believe that “to be surprised or even taken aback by unfamiliar customs is not unexpected; however, a refusal to expand your cultural horizons or to acknowledge the legitimacy of cultural practices different from your own can lead to intergroup misunderstandings and conflict” (p. 5).

It has to be underlined that intercultural communication “has been occurring for thousands of years” (Samovar, Porter, McDaniel, & Roy, 2013), but in the last decades it has become more thoroughly elaborated. Samovar et al. illustrate the interconnectedness of today’s world by the examples of the EU economic crisis affecting world financial markets, Hollywood and foreign markets, international tourism, job competition, and foreign students. Moreover, information technology has increased intercultural communication opportunities, with social networks becoming increasingly popular. The possibilities to “explore” the new or the unfamiliar have contributed to the emergence of a number of challenges to be solved.

Some of the main problems arising from multicultural contact are stereotypes and prejudice. Richard Brislin (2000) defines stereotypes as “generalizations about people based on the names of groups in which the people are real or imagined members” (p. 195), which often results from “a lack of familiarity or similarity” (Samovar et al., 2013, p. 231). On the other hand, while Brislin (2000) defines prejudice as people’s feelings toward other cultural groups, “hostility toward others is an integral part of prejudice” (Samovar et al., 2013, p. 234). Stereotypes, as categories about people, are generally regarded as “shortcuts to thinking” (Brislin, 2000, p. 199).

Prejudice, being a universal phenomenon, results in dividing people into what Brislin (2000) calls “in-groups” and “out-groups” (p. 209). In-groups

refers to individuals you have positive feelings about while out-groups refers to individuals you have negative feelings about and try to keep at a distance. The negative feelings about out-groups may range from “intense racism” (p. 214), believing that all the members of the out-groups are inferior, to “the familiar and unfamiliar” (p. 222), that is to say having prior information about something or not.

He also provides various intervention strategies to both stereotypes and prejudice, including the “intimate contact” (p. 229) strategy, which refers to the sharing of personal information. Similarly, Samovar et al. (2013) recommend the strategy of “personal contact and education” (p. 237). This means that the great number of positive contacts between in-groups and out-groups decreases the level of prejudice between these groups.

Prejudice may also emerge due to differences between societies showing individualism and collectivism. According to Samovar et al. (2013), “cultures classified as individualistic value the individual over the group, whereas for collective cultures the emphasis is on the needs and goals of the group rather than the self” (p. 79). Another difference is that between egalitarian and hierarchical societies. In egalitarian societies “a person’s status is usually acquired through individual effort, while in hierarchical societies, status is normally acquired by birth, appointment, or age” (Samovar et al., 2003, p. 314).

The complexity of cultural differences is obvious as culture comprises a number of components such as “religion, history, values, social organizations and language” (Samovar et al., 2013, p. 57). Thus, a culture’s history affects the way the world is perceived and religion, perception and behavior are inextricably intertwined. Moreover, culture does not begin with us but it is transmitted from generation to generation and above all it is likely to change. For example, although family is regarded as one of the most universal features of humanity, it has been undergoing changes in the way people view family relations. Moreover, as Edward T. Hall (1976, p. 91) claims, “no culture exists exclusively at one end of the scale”. Attitudes to time may also differ from culture to culture. This has been analyzed by Hall (1991), who has made the distinction between monochronic and polychronic organization of time. He distinguishes between doing one thing at a time (Northern Europe for example) and involvement in several things at once (the Mediterranean area for example), with both having strengths and weaknesses.

Furthermore, people’s identity is not usually considered a single unit but it “actually consists of multiple identities acting in concert” (Samovar et. al., 2013, p. 217). These identities include racial identity, ethnic identity,

gender identity, national identity, regional identity, organizational identity, personal identity, cyber and fantasy identity. All these identities “are largely a product of group membership” (Samovar et al., 2013, p. 224).

Due to the complexity of culture, identities and communication, people often find themselves in the middle of problem situations while interacting with other people, with whom they may not share the language, background, religion, history, skin color, attitudes toward moral principles, way of living, or tradition. Accepting the variety of peoples, cultures, and histories existing on our planet is a first essential step. Then, it is important to better know your own culture and the way it interacts with others.

It is commonly believed that language learners need “to be aware of their own identities and those of the interlocutors” (Byram, Gribkova & Starkey, 2002, p. 7). Both Ragnhild Lund (2008) and Byram et al. (2002) agree that in addition to exchanging information, people also need to take into consideration the social or cultural identities of their interlocutors. As a result, learners have been generally regarded as intercultural speakers or mediators. Byram et al. (2002) define intercultural competence as the “ability to ensure a shared understanding by people of different social identities, and their ability to interact with people as complex human beings with multiple identities and their own individuality” (p. 10). Moreover, it is necessary for learners to relate their culture to other cultures and be prepared for this intercultural interaction on the basis of respect for others. As a result, linguistic and intercultural competence should be regarded as complementary.

But is it possible to be a perfect “expert” in a culture? If we answered yes, it would mean that we are aware of all changes occurring in a culture and the different cultures where a language is used. Moreover, even the cultural identity of a single person is in a process of constant change as people gain new experience, become part of different social groups, and establish new connections.

According to Byram et al. (2002) intercultural competence consists of knowledge, skills and attitudes. Knowledge is not limited to just knowledge of a certain culture but of “how social groups and identities function” (Byram et al., 2002, p. 12). In addition to knowledge, intercultural attitudes are essential to intercultural competence. Attitudes include “a willingness to relativize one’s own values, beliefs and behaviours” (Byram et al., 2002, p. 12). Another important component of intercultural competence is skills, which includes skills of comparison, interpreting and relating. A similar approach is followed by Lund (2008) who does not limit intercultural competence to knowledge and respect for

other cultures but it is important to put this knowledge into use in a situation of intercultural communication.

Information about a country is not necessarily gathered in the country itself as nowadays there is a variety of sources such as the internet and tourist brochures. Therefore, it is not necessary for teachers to be “encyclopedias” of countries but they need to teach their learners how to “respond to others and others’ views of themselves” (Byram et al., 2002, p. 15). Even a native speaker cannot know all the culture of his country because as Byram et al. (2002) put it, “there are many cultures within a country” and “cultural learning goes on throughout life” (p. 17).

However, let us not forget that teachers are members of an official institution, such as the school, and they have to use a certain syllabus and textbook. Byram et al. (2002) do not go into the issue of whether textbooks comprise the intercultural perspective. Even if a textbook does not include the intercultural perspective, Byram et al. (2002) still find space for intercultural teaching. For example, this can be achieved by explaining a certain topic from different perspectives, learners can be encouraged to ask further questions, and they can also challenge stereotypes or prejudice that can be identified in exercises. It is also suggested that learners can be encouraged to use authentic materials which challenge the views expressed by the textbook. Special attention must be paid to the avoidance of stereotypes and prejudice, as two big obstacles to effective intercultural communication. It is important to underline that intercultural speakers should be aware of their own values and cultural backgrounds, and it is essential for them to have a critical awareness of their own values as well as of the values of others.

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Noli Translator of English and American Literatures

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Abstract

This paper focuses on Fan S. Noli as the first, the most prolific and outstanding translator of English and American literary works in Albanian. In addition, this paper centers on Noli's contribution in enriching Albanian literature and culture through translation of English and American literary works in Albanian. However, the paper deals with and discusses only the masterpieces and the most popular works of English and American literatures translated by Noli in Albanian. To this end it was more convenient to divide his translation of English and American Literature masterpieces into Albanian in three main periods: 1. The Beginnings or Early Period (1906-1920); 2. The Period of Maturation or the Middle Period (1920-1961) and 3. The Late Period (1961-1965). Therefore, the paper will shed light on Fan S. Noli's contribution in enriching Albanian literature, in deepening and refining artistic, aesthetic and literary ideas and tastes of the Albanian readers and in laying the foundations for the modernization and westernization of Albanian literature.

Keywords: *Noli, literary translation, English and American literatures, Albanian literature, enrichment and advancement of Albanian literature, modernization and westernization of Albanian literature.*

Introduction

There is no doubt that, though a lot of reviews, researches and studies have been written on Noli's works as a publicist, historian, orator diplomat, literary critic, composer, dramatist, to date no meaningful and comprehensive papers or studies were written on Noli as a translator. This is an anomaly, taking into account that Noli translated religious and literary works almost throughout his entire life, translating thousands of pages from different languages, especially from English. Therefore, the paper will focus on Noli as a translator of English and American literatures, dividing his translation of English and American Literature masterpieces into Albanian in three main periods: 1. The Beginnings or Early Period; 2. The Period of Maturation or the Middle Period and 3. The Late Period. It

is worth emphasizing that this paper deals with and discusses only the masterpieces and the most popular works of English and American literatures translated by Noli in Albanian.

The Beginnings or Early Period (1906-1920)

During The Beginnings or Early Period (1906-1920), Noli translated a few short stories from German, French, Norwegian and Greek languages. While, English and American literary works translated by Noli during this period are as follows: Washington Irving's short story "Legend of the Arabian Astrologer" from the collection of essays, verbal sketches and short stories "Tales of the Alhambra" (1909), E.A. Poe's short story "The Masque of the Red Death" (1909), Henry Wadsworth Longfellow's poem "Scanderbeg" (1915), William Shakespeare's drama "Othello" (1916) and E.A. Poe's poem "The Raven" and his elegy "Annabel Lee" (1918).

The translation of Henry Wadsworth Longfellow's poem "Scanderbeg" belongs to the first period of Noli's translations. The full title of the brochure, in which the translation of this poem is included, is: "Henry Wadsworth Longfellow, "Scanderbeg". Translated by Father Fan S. Noli, Boston., Mass., 1916". The cover of the brochure has the following title: "People's library" (in Albanian "Libraria populllore"), while in the second page is the dedication. Noli dedicates this translation to F. Konica.¹ Further on, in the third page is the preface, which among others says the following: "The lack of the books in Albanian language made me establish "People's library" (in Albanian "Libraria populllore") so that I could present my compatriots some selected works of World Literature. I started with Henry Wadsworth Longfellow's poem "Scanderbeg". This is perhaps the best poem ever written about our national hero and thus deserved to be translated and presented as the first work among many other volumes with literary works that I intend to publish for Albanian readers". Then, in the fifth page is the "Introduction" where some important notes on the author, his works and a quite interesting explanation for the readers can be found. "The American poet", explains Noli, "chose one of the most dramatic episodes of Scanderbeg's life as a subject for his poem and gave us a poem

¹ Fan. S. Noli, Vëllimi I, "Skendërbeu", Libraria Populllore, Boston, Mass 1916, fq. 4.

Faik Konica was one of the greatest figures of Albanian culture in the early decades of the twentieth century. He was a friend of Noli's and wrote little in the way of literature, but as a stylist, critic, publicist and political figure he had a tremendous impact on Albanian writing and on Albanian culture at the time.

that brings together all the qualities of a masterpiece. The leaving of Scanderbeg after the war, the slaughter of Qatip, the seizure of the castle with a forged order, which was unwillingly taken from Qatip, the rise of the national flag and the joy of the people for the liberation of their motherland, is described in a masterful way with full of vivacity, enthusiasm and resonance that wins your heart and mind”.

On the occasion of the translation of this poem, Noli expresses his belief that in general translation of a poem from one language into another is very difficult, “sometimes even impossible”. However, he expresses his hope that: “The flower that I took from Longfellow’s garden did not lose its smell, colour, freshness after I planted it in the Albanian garden. Though, the readers will be the best judges of it”.²

If we make some spontaneous comparisons we will conclude that, while the original, English version, of the poem on Scanderbeg has 16 stanzas, Noli’s Albanian translation has 19 stanzas and the same number of lines. The second stanza of the English version has 12 lines, while in Albanian translation this stanza is divided into two six line stanzas. English version of the thirteenth stanza has 14 lines, whereas the Albanian translation has two 7 line stanzas. Apart from this, Longfellow in his poem uses seven syllable lines, while in Noli’s translation the seven syllable line dominates the poem. Suffices to mention that this is a war like verse, as it reminds us of war.³

Nevertheless, in Albanian translation, Noli changed the rhythm and the accent in different lines. This way, while Longfellow’s original version of the poem, in general, has three accents in one line, Noli, adhering to the Albanian tradition of the poetry, uses three accents within a line. Furthermore, in the original version the accents fall in the beginning or in the second syllable: The battle is fought and won, while in the Albanian version the first accents fall in the third syllable: Lufton luftën dhe fiton, so it falls in the word “battle” “luftën”. One gets the impression that Noli in his translation uses a lot of alliterations and assonances in order to recreate euphony, for example: This city and all its lands/ Should be given të me again. (Qyteti me të gjitha tokat/ Do të më kthehen përsëri (alliteration in letter t), or: Who we are that shall withstand/ The wind of his lifted hand?

² Fan S. Noli poet në: Fan S. Noli, Vepra 1. Botohet nën kujdesin e ASH të RPSSH, Tiranë, 1987, fq. 346- 347

³ Pojani, V., Lubonja, B. dhe Bonja, E.. Poema “Skendërbeu” e H.W. Longfellow përmes shqipërimin të F. S. Nolit, në: “Fan S. Noli me 130 vjetorin e lindjes 1882-2012”. Konferenca shkencore ndërkombëtare. Fakulteti i Edukimit dhe Filologjisë, Korçë, 2012, fq. 388

(Kur ngre dorën kundër nesh/ Dhena grinë si rrebesh? (alliteration in letter t and assonance in letter e) or the following example: And the Scribe said What misdeed/ Have I done, that without need/ Thou dost to me this thing? (Dhe Qatipi tha: Po ç' faj/ Paskam bërë që Pashaj/ Më bën mua këtë gjë? (assonance in letter a).

It is worthwhile mentioning that Longfellow used some archaisms, for example: Wearing his signet ring (Me mehyrin e Dorletit)/ To King Amurath's Pasha (Për Mytesarifin e mbretit)/ And the Scribe low in dread (Dhe Qatipi u krrus prej tmerit). The American poet also used other archaisms, pronouns and nouns for which Noli almost always found equivalents in Albanian language.⁴

Noli's literary criticism works comprise of eight introductions and some other articles, the majority of which Noli dedicates to Shakespearean universe with whom he always felt emotionally and intellectually attached. Themes in Shakespeare's works are universal and they have a lot of reference points in Albanian reality but, above all, Noli liked and admired them because they have a lot of interesting similarities and resemblances with the gloomy and bleak Albanian world and with its existential efforts to come out of the darkness of history. The ability to compare themes and subjects of Shakespeare's works with the Albanian reality can be noticed in almost all Noli's introductions, who through art's universality and allusions expressed the relationships between the individual and the society, the struggle for social justice, equality and democracy and against class distinction, etc. However, Noli did not delve into certain artistic and ethical aspects of the works. It is interesting that in almost all his introductions he used a clear scheme of discussion. This way, in the beginning he shortly talked about the author, then he focused on social and historic milieu of the events, and finally he conducted an essential analysis of the main ideas and philosophy of the work.

In general "Othello", which is based on some altered details of a story by Chianti, is a tragedy of jealousy caused by lies and defamation. The jealousy is caused by self-deception. Viewed from different perspectives, "Othello" is a multifarious tragedy: a tragedy of innocence, the victim of which is Desdemona, a tragedy of credulousness and candidness, the victim of which is Othello, and a tragedy of the victim of devil's will, deception and wickedness, the symbol of which is Iago. Thus, if Desdemona was not that innocent, she would not suffer; if Othello was not that ungrudging and earnest, he would not kill Desdemona; and finally if

⁴ Pojani, V., vep. e cituar, fq. 389

Iago did not have such a satanic character he would not prepare and commit such heinous and dreadful crimes.

Undoubtedly, “Othello” is one of Shakespeare’s best tragedies, translated by Noli. Events in this tragedy are very furious for both readers and viewers. They are very impulsive, the scenes are quite real and lifelike, the dramatic events are presented in a unified way and though without any episodes the tragedy still has a full artistic harmony. Iago is an epitome of hypocrisy so he uses all his cant for his revenge. From outside Iago looks as a kind and polite person to almost everyone. Only from time to time his cynicism shows that he is wicked. Iago seems to be kind, friendly and benevolent to his commander. He says about himself that: “I am not what I seem to be”, which means that he is only pretending. What is even more interesting, all the other characters have a good and a high opinion about him and they trust him, though he is the cause of all the gossips and the evil and mean things of this tragedy.⁵

In the “Preface” of the translation, Noli informs the readers know that he translated “Othello” in five months “and he worked two more months” in order to review his translation, after staying nine years in USA, where he arrived in 1906 and graduated from Harvard in 1912. As a matter of fact, he translated “Othello” in 1915, seven years after the Congress of Manastir⁶, three years after Albania proclaimed its independence, and about two years after the establishment of Literature Council of Shkodra⁷. As far as the alphabet goes, Noli used the Manastir alphabet.⁸ Apart from this, in the “Preface” of the translation published in 1916, Noli points out that Shakespeare is “The best playwright in the world”, who wrote poems, comedies, historical plays and tragedies”. According to Noli, Shakespeare’s best plays are: “Hamlet”, “Macbeth”, “Romeo and Juliet”, “King Lear”, “Julius Caesar” and “Othello”. Furthermore, in the “Preface” of the Albanian translation of “Othello”, Noli after providing some of the

⁵ Po aty, fq. 390

⁶ The **Congress of Manastir** was an academic conference held in the city of Manastir (Bitola) from November 14 to November 22, 1908, with the goal of standardizing the Albanian alphabet. November 22 is now a commemorative day in Albania, Kosovo, and Republic of Macedonia, as well as among the Albanian diaspora, known as **Alphabet Day** (Albanian: *Dita e Alfabetit*).

⁷ **Literature Council of Shkodra** is a council, which was formed in Shkoder (Albania), in 1916 by the distinguished Albanian intellectuals of that time to deal with the Albanian language issues and in which some international researches and scholars of Albanian language, literature and culture also took part.

⁸ Vep. e cituar, fq. 9-12

most important information about Shakespeare's life, he then writes about the plot of the tragedy, in general, while he pays particular attention to the characters.⁹

Suffice to mention that not long ago two scholars, Gjovani Bellusho (Giovani Belluscio) dhe Flora Koleci, in their paper entitled: "Lexical and grammatical features and original strategies of Noli's translation of "Othello" from English", have made a thorough and comprehensive analysis of the translation of this tragedy, whereby they explained and compared not only fifty two footnotes provided by Noli in his translation of "Othello", but they also compared and analysed the vocabulary, grammar errors, syntactic structures and the quality of translation but without underestimating the values and creativeness of translation.¹⁰

However, one of the best and the most popular poems translated into Albanian by Noli is "The Raven" written by one of the greatest American poets E.A. Poe. As soon as it came out in 1849, in "New York Evening", this poem was reprinted in many newspapers, magazines and journals. This proves that the poem was very well received, liked and appreciated by the readers. No doubt heightened Poe's fame and popularity as a poet. According to E.H. Davidson, Poe got his idea about the raven in Dickens' novel "Barnaby Rudge". It took him three years to write the poem, given that Poe, meantime, before publishing it, recited it quite often to his acquaintances and friends. According to S. Stovali, in his popular essay "Philosophy of Composition", Poe intended to write a short story but then changed his mind and decided to write his great poem "The Raven".¹¹ In the aforementioned essay, Poe points out that the main ideas for writing a poem are the beauty and sorrow, tone and rhythm. On this occasion, Poe explains the need and the reasons of using the refrain in his poem. This poem has 108 lines, while the climax is achieved in line 54. While T.S. Eliot, one of the greatest modern English and American poets and critics, believes that this poem became even more popular after it was translated

⁹ Kastrati, J., Përkthyesit tanë të veprave dramaturgjike. Fan S. Noli si përkthyes, në Fan S. Noli ndër bashkëkohanikët, Rilindja, Prishtinë, 1968, fq. 204-205

¹⁰ Belluscio, Gj., Koleci, F.: "Veçori gramatikore dhe strategji origjinale në përkthimin e "Othellos" së Fan Nolit nga anglishtja" në: "Fan S. Noli me 130 vjetorin e lindjes 1882-2012". Konferenca shkencore ndërkombëtare. Fakulteti i Edukimit dhe Filologjisë, Korçë, 2012, fq. 232-244

¹¹ Korbi, Fan S. Noli, "Korbi i Poes", Revista Adriatike, Vol. 1, Boston, Mass., Shtator, 1918, fq. 38-41

in French by Charl Bodler, who according to Eliot, overcomes even the original.¹²

Though there are different versions of “The Raven”, the poem was first published in “Adriatic Review” (in Albanian: Rivistën Adriatik) in Boston, in September 1918. In the preface of the translation Noli emphasizes the fact that: “ E.A. Poe’s poem “The Raven” is the saddest and the most artistic poem. Moreover, we can say that it is one of the best poems in the world. The poem was translated into Albanian by the editor of this review seven years ago, in 1911, but it is only know that we have managed to publish it for the first time. It goes without saying that in this preface we have to provide the readers with the author’s short biography, in order for them to easier and better understand the poem”. Noli reminds the readers that Poe has written this poem in 1845, when his wife was ill and about to die, with no chance of survival. After her death, he wrote another poem entitled “Annabel Lee” in which, Noli explains: “The author portrays in a very artistic and powerful way his despair for his wife’s loss. These are some of the saddest poems in World literature. Thus we hope that now Albanians will be able to read and appreciate both of them in their mother tongue, without noticing that much the eventual but unavoidable shortcomings and losses in translation”.

The original, English version, of “The Raven” has eighteen 6 line stanzas, while Noli’s translation has eighteen 11 line stanzas. Not long ago, one of the well-known Albanian scholars E. Dodona had found out that there are two Noli’s versions of translation of this poem in Albanian, he translated the first version in 1911 and the second version, a revised one, in 1918. In the original version of the poem a sixteen syllable and five syllable line, as a refrain, dominate, while in the translated version of this poem an eight syllable, seven syllable and two syllable lines, were used. The translation of “The Raven” in Albanian was received with enthusiasm by Albanian literary criticism. Vehbi Bala, a well-known Albanian scholar, in his survey about Noli praises this translation by saying that: “The popularity of E.A. Poe’s poem “The Raven” is permeated by a feeling of extreme sorrow and despair, which is achieved due to the special value of the poetic artistry of the translator, especially when it comes to melodious, harmonic and rhythmic effects that has on the reader”¹³

¹² Ibrani (Gjinali), Z.; Fan S. Noli përkthyesi i parë i poezisë amerikane në gjuhën shqipe. Universiteti i Kosovës në Prishtinë, Fakulteti Filozofik, Prishtinë, fq. 67-68.

¹³ Noli, F. S., vep. e cituar, fq. 43

Noli thus, through the translation of "The Raven" has managed to create a new artistic reality by oftentimes avoiding or disregarding the original but by also increasing the value of his translation. Regarding this, K. Ashta expresses his opinion by concluding that: "In Noli's translation, the readers find themselves in front of an Albanian work, in front of an elegy that the Arber people (the Medieval name for Albanians) know how to understand and express. Noli translated the spirit of these poems in popular eight syllable lines, sticking to the Albanian tradition, to this new aesthetic pleasure that impresses and heightens us"¹⁴

While the elegiac poem "Annabel Lee" by the same American poet, which Noli translated in 1918, is about the longing, grief and profound spiritual pain of a lover, who was suffering for a young girl named Annabel Lee, whom he loved so much but the girl also loved the young lover. He believes that even the angles envied their love. However, since she passed away, to her lover, who was yearning for her, seems that: "her sister angles have abducted her and buried her in a grave, in a place, near the sea. To the poor lover, it seems as the angles did not love and even envied Annabel Lee, who was frozen by the south frost. Lamenting ruefully with a twinkled heart and pricked spirit, moans because such a love was stronger than any other love, which was never known or seen by any man, not even by angles or demons. However, the depressed lover with a burnt heart feels great pain for the beautiful Annabel Lee and he even remembers her with insatiable nostalgia and feels that even the moonlight and stars are shinning like his eyes for Annabel Lee, thus he remembers and imagines her night and day and this is how he keeps his heart worm as he puts in the end of the poem: Of my darling—my darling—my life and my bride,/ In her sepulchre there by the sea—/ In her tomb by the sounding sea. In this excellent elegy the author uses quite often hyperbole, metaphor, simile, antithesis and some epithets. The reproduced rhymes, give a sort of euphoria to the sad, grieving and sinister tone and atmosphere of the elegy.¹⁵

¹⁴ Zhuri, N., Noli: Përkthyesi dhe kritiku, në: "Fan S. Noli me 130 vjetorin e lindjes 1882-2012". Konferenca shkencore ndërkombëtare. Fakulteti i Edukimit dhe Filologjisë, Korçë, 2012, fq. 384

¹⁵ Aliu, L., Me përkthimet e Nolit, në 100 vjetorin e lindjes 1882-1982. Instituti Albanologjik i Prishtinës, Prishtinë, fq. 227-228

The Maturation or the Middle Period (1920-1961)

While in the second period, or the maturation period (1920- 1961), Noli translated and published three of the best and most popular English tragedies “Macbeth”, “Hamlet” dhe “Julius Ceasar” (1926).

Noli published “Othello” in 1916, and 10 years later he also translated three other tragedies one after the other: “Hamlet”, “Julius Ceasar” and “Macbeth”. At the get go Noli was reluctant about the success of his translations. This is perhaps due to the fact that he was not educated in Albanian, as he was an Albanian from Ibrik Tepe, a remote part of Albanian, while English was a foreign language to him, but a language that he acquired and learned very well and that never let him down. The translation of “Othello” was successful. He started to read Shakespeare’s works when he was very young, about 15 years, by attempting to also know and understand Shakespeare and his works through the role of a prompter in the Greek theatres in Athens.

He considered his “meeting” with Shakespeare as one of the greatest events in his life, a “meeting” which helped and enabled him to understand not only art but also the history of the entire humanity. This way, Shakespeare is one of the first great world writers that entered the Albanian world and culture. Noli, apart from offering Shakespeares’ tragedies to the Albanian reader, through his literary criticism works or introductions (prefaces), as he calls them, he helped Albanian readers to better understand the message of the work, while at the same time he paved the ground for further development and advancement of the Albanian literary criticism. In his introductions that precede all the translated literary works by him, he analyzed the work, in general, by unravelling and explaining the historical, philosophical, social and political problems. Introductions of almost every translated work are short but very concise studies through which, in a comprehensive way and in a language used by him so eloquently and responsibly, criticized and condemned the vices of a certain category of society, such as: the unrestrained greediness of the hypocrites, slyness, careerism and perfidious and mysterious fratricide.¹⁶

Thus, in the three introductions of the Albanian translations of Shakespeare’s famous tragedies “Hamlet”, “Macbeth” and “Julius Ceasar”, Noli explained the essence of the Shakespearean theatre, the universality of his thought and the fate and psychology of humanity.

¹⁶ Bexheti, V., Fan Noli dhe Shekspiri, në: “Fan S. Noli me 130 vjetorin e lindjes 1882-2012”. Konferenca shkencore ndërkombëtare. Fakulteti i Edukimit dhe Filologjisë, Korçë, 2012, fq. 395

Nevertheless, above and beyond all, through them Noli gave a message to the Albanian world, political and social groups about the challenges ahead for the Albanian man and nation. Moreover, in these introductions parallelism with historical and social Albanian context is ever present and sometimes even exaggerated.¹⁷

Whereas, in his introduction of “Macbeth” Noli notes: “No other theatrical work brings together in a small space such a fatality full of thrilling and morbid events in “Macbeth”, the most horrible tragedy written by Shakespeare’s demonic pen” and further on through a short but comprehensive analysis, he calls this tragedy as: “A mirror of all Scotland’s history”, a critique of ‘the terrorist system” and “a tragedy of criminal ambition”.¹⁸ “Macbeth” is a flawless work of dramatic art, which is based on one of the most important ethical principles and no wonder that it is known as one of the best dramas in World literature. The ethical idea in which “Macbeth” is based, which is plunged in a dark pessimism, is that the bad and mean things that you try to do to the others in fact you are doing them to yourself. This is the essence of Macbeth’s reflection when in darkness he thinks whether to kill Duncan. Ever since the moment when, under the influence of his wife, he kills Duncan and becomes a king until the moment when he dies from the stabbing of the revengeful sword, Macbeth harms himself by destroying the others. Briefly, what kind of work is ‘Macbeth”? It is a tragedy, which has characters that are livelier than real people, who have a profound psychology and important poetical thoughts and images, which are consentient with the situation and circumstances that prevail. This is a tragedy which is based on one of the most important principles of life, meaning that the message of this tragedy is that the lives of the people are tied together in a mysterious way so that when a man destroys or kills another man, he/ she has at the same time killed himself. That is why this tragedy was performed and is still being performed in theatrical scenes all over the world.

The spirit of “Macbeth” is the battleground of the evil and good forces. The sources of the forces of evil can be found in gluttony and excessive ambition, in the malevolence of witches and Lady Macbeth’s greediness. The sources and the power of goodness are more mysterious and they

¹⁷ Rredhi, G., “Mendimi kritiko letrar i Fan Nolit në lidhje me artin klasik botëror”, në: “Fan S. Noli me 130 vjetorin e lindjes 1882-2012”. Konferenca shkencore ndërkombëtare. Fakulteti i Edukimit dhe Filologjisë, Korçë, 2012, fq. 357-358

¹⁸ Noli, F.S. Introdukta, në Fan S. Noli. Vepra 6, Rilindja, Prishtinë, 1988, fq. 21-66

appear only at the outset in Macbeth's thoughts and in some attitudes and acts of certain honest and decent characters. At the get go the forces of evil prevail but when the conflict and the war spreads within the crowds then the forces of evil are defeated. Had the struggle between these forces not stopped then the evil would spread all over the world, as Shakespeare was convinced that justice should prove its superiority and the truth and goodness should prevail and triumph over evil.

While, in the tragedy of "Hamlet", Noli tries to find the essence of Hamletism in this drama which, as he emphasizes in his Introduction to his translation of "Hamlet": was written (developed) and ornamented in such a masterful and astonished way that we may call it as the best and the most popular theatrical piece ever played and performed in any theater". It is obvious that Shakespeare's hypnotizing ability and imagination overcome all kinds of human boundaries. According to Noli, as a profound reader, the whole tragedy of Hamlet's spirit can be summarized in the following lines: The time is out of joint: O cursed spite, /That ever I was born to set it right! This time he makes a worthy and suggestive description of Hamlet's endless dreams and sufferings of his subtle and frail soul that suddenly "all the world falls on his head; He is neither dead nor alive, neither sane nor insane; He is about to die, about to kill himself, about to become mad, on the brink of the abyss from where he knows that sooner or later he will head towards disaster and be destroyed. His mind is in the graveyard, among ghosts, skeletons and skulls...; His revenge is a work of art...; Hamlet is one of the richest and the profoundest characters that has ever come from Shakespeare's pen...; Hamlet is the highest and the most beautiful oak of Shakespearean wood, etc".¹⁹

This is why, though many distinguished critics have attempted to interpret and understand the character of Hamlet, he still remains the most enigmatic character in the world of drama. Ten believes that Hamlet is in fact Shakespeare himself. Gervinus considers Hamlet an idealist. Bodelstadt regards Hamlet as a character that can not adjust into his setting and environment. Whereas, Ygo looks on Hamlet as a misanthrope. As a matter of fact, every bright and intelligent reader notices that Shakespeare through Hamlet has mainly expressed and portrayed himself, in the first years of the XVII-th century.²⁰

Because of meditative and poetic features, because of the pain and the suffering of the mystery of life, because of its perfect artistic portrayal of

¹⁹ Rredhi, G. Vepër e cituar fq. 359

²⁰ Qosja, R. Gjurmëve të një kritiku letrar, në: Fan S. Noli ndër bashkëkohanikët, Rilindja, Prishtinë, 1968, fq. 130-145

the pain and suffering and because of the feeling of solemnity that captivate Hamlet, he remains, from the very beginning until today not just in England but all over the world, always young, attractive and charming, always close and clear to all the readers and viewers, a pabulum to both more refined and intellectual people and ordinary people.

“Julius Caesar” at first sight looks like a tragedy of thirst for power, which unconsciously craves for divine power. But, if we delve into the tragedy, it will clearly come out that it is a tragedy of Roman Republican spirit and system, which did not realize that the new era of the imperial spirit has arrived. The new imperial spirit is represented through Julius Caesar, Anthony and Octavius; the old Republican spirit and system is represented through, defended and desired by Cassius and Brutus. Shakespeare tells the story of the conflict between these two spirits and systems and the triumph of the new spirit over the old one.²¹

Moreover, Noli explains that there are modern critics who interpret the assassination of Julius Caesar as a crime and a pointless bloodshed. Those critics, Noli notes: “Do not judge political assassinations by today’s standards as according to standards of the Republican and Antique world of Greek and Rome, the assassins of the tyrants were praised and considered as heroes and liberators, while the assassination of the tyrant was considered a great deed and a patriotic duty of each free citizen”. Noli does not agree with the argument that the bloodshed was useless as the “Caesar-ism” triumphed even after Julius Caesar’s assassination, while the best answer was given by Brutus and Cassius, when they insist that: “Their deed will go down in history and their names as liberators of their homeland will be remembered generation after generation”.

As a matter of fact, Brutus and Cassius, according to Noli’s beliefs resemble too much each other though they represent two different schools. They, according to Noli, represent two different systems and share the same opinion about the toppling the tyranic regime as they both think that “this should be carried out mercilessly and in complete disregard with moral scruples”. However, as Noli writes, after the first step, upon the assassination of Caesar, Brutus and Cassius separate. Cassius believes that they should move fast, use all available means to settle accounts with the foes and show no mercy whatsoever toward the opponents, while Brutus thinks that in order to win freedom they should move forward carefully and cautiously with reliable friends, with noble means and with no further bloodshed. Nevertheless, neither the people of Rome nor the leadership,

²¹ Noli, S.F. Vepër e cituar, fq. 29-32

explains Noli, are guilty for staying aside drily but terrorized and leaving in lurch Brutus and Cassius. In the end Noli remarks: "This fatal attitude had been paid dearly by the future generations, who had been subjected to tyranny for centuries until the Roman Empire was ruined and wiped out". The allusions and analogies of this tragedy with Albanian history are quite evident as Noli tried to draw historical parallels between the destiny of the Ancient Rome and Albania after the difficult and fatal year for Noli and his government, in 1924.²²

By trying to interpret (albanize) and not translate the works, he enabled the Albanian readers to easier and better understand the essence of Shakespeare's works and to preserve their artistic worth and significance without distorting or losing the poetic idea and the messages of his works. This means that he worked on translating and interpreting words and phrases from foreign languages, in this case from English language, until he was convinced that those words and phrases were completely understandable and comprehensible in Albanian.²³

The Last Period (1961-1965)

Finally, in the last period (1961-1965), during his calm and old age, Noli translated a few poems by both English and American poets. From English literature he translated the following poems: "If" by Rudyard Kipling (1962), "My Native Land" by Walter Scott (1962), "On the Eve of His Execution" by Chidiok Tichborne (1963) and "Mortality" by Willim Knox (1963). While from American Literature Noli translated the following poems: Herman Melville's "The Martyr" (1963) and Edwin Markham's "The Man With the Hoe" (1963).

Meantime, Noli published in "Dielli" review on 1 November 1961 the translation of the poem "If" by Rudyard Kipling, who is one of the greatest prose writers and poets of Victorian literature. This is a meditative poem with some elements and dilemmas in the form of philosophical, moral and ethical antithesis. The theme of this poem (expressed in conditional: "If") is the endurance of an honest man in front of challenges, temptations, hurdles and unexpected and merciless events in life. Such a man, according to the poet, should try to keep calm even when faced with stigmatization from his friends; to show and demonstrate self-reliance in his aims and ideals even when the others don't trust him; to be patient, tranquil and

²² Raifi, M. "Misioni i Fan S. Nolit", në: Fan S. Noli, Veptra 7. Rilindja, Prishtinë, 1988, fq. 311-312

²³ Bexheti, V. Vepër e cituar, fq. 396

sincere even when the others lie, gossip and despise him; to have his own opinion and attitude but not be the slave of them; to feel the same about the ebbs and flows, triumph and defeat; to be tolerant toward arrogance or haughtiness; to move forward even when many obstacles stand in front of him; to not be spoilt by money and wealth and to not plunge into pessimism; to live with the king but to respect the common people; to live with the poverty-stricken but to not be haughty; to be good to his friends and to not make enemies; to work hard and not be lazy. Thus, a man who is honest, a man who has these principles and virtues, will deserve the poet's admiration, who would show him his respect by acclaiming: Yours is the Earth and everything that's in it, And—which is more—you'll be a Man, my son!²⁴ While, Noli translated and published the elegiac poem titled "My Native Land" by Walter Scott, who is the founder of the historical novel during the Romanticism and a talented poet as well, in "Dielli" newspaper on 4 February 1962. This poem consists of two parts, whereas the main theme of this poem is love, longing and sufferings of a poor unhappy man for his country. In the first lines of this poem the poet grieves by complaining: Breathes there the man, with soul so dead,/ Who never to himself hath said,/ This is my own, my native land!

Whose heart hath ne'er within him burn'd,/ As home his footsteps he hath turn'd/ From wandering on a foreign strand!/ If such there breathe, go, mark him well.

This way, "the banished man" or "the wasted man" of this poem, keeps his love for his motherland alive not by taking a look into the map but by admiring it. It looks like the banished man left his country in order to miss it and love it even more. He wonders, works, achieves successes in life but again he is never happy as his heart is burning for his homeland, the land of his predecessors. A banished man like this is not only underestimated by the foreigners but, moreover, in a foreign country, he is doomed to disregard, indifference, ignorance and oblivion. In the second part of this poem the banished man addresses Scotland with an apostrophe as his motherland, the land of noble and heroic customs and traditions.²⁵

Then, Noli translated and published the poem titled "Mortality" by William Knox, a well-known Romantic poet, in "Dielli" newspaper on 14 August

²⁴ Bihiku, K., *Periudha e fundit e krijimtarisë poetike të Nolit*, në: Fan S. Noli, *Vepra 7*. Rilindja, Prishtinë, 1988, fq. 647-650

²⁵ Cicko, A., *Një studim përqasës i "My Native Land" i V. Skotit në përkthimin e Nolit*, në: "Fan S. Noli në 130 vjetorin e lindjes 1882-2012". Konferenca shkencore ndërkombëtare. Fakulteti i Edukimit dhe Filologjisë, Korçë, 2012, fq. 321-322

1963. In a short note Noli points out that: “This was one of the most favourite poems of the martyr President Abraham Lincoln and it is believed that he recited it just the night before he was assassinated” In this meditative, didactic and philosophic poem, the author draws a bad on vanity, haughtiness and stubbornness, which leads a man in abyss, isolation and evil. According to the poet, a man who is full of vanity and boastful no matter what he may do and achieve “will be ruined” or “will vanish as a wave in the sand” as everything is relative, given that the end of life, death, will make all creatures equal, hence he criticizes and satirizes the human vanity: “O why should the spirit of mortal be proud!/ Like a fast flitting meteor, a fast flying cloud,/ A flash of the lightning, a break of the wave – / He passes from life to his rest in the grave”.

Afterwards, Noli translated and published the poem entitled “On the Eve of His Execution” by Chidiok Tichborne (1963), a not very well known and ill-fated poet of Renaissance Period, on 4 September 1963. The theme of this very sad elegiac poem is the emotional state of a young boy before being sentenced to death. Almost the entire poem is permeated by a gloomy and lamentable atmosphere. In his sincere confession, the man sentenced to death complains that ever since his early youth, he was plagued by troubles and his good deeds were returned to him in a bad way but no one cared to understand his problems and issues and now though his youth is gone he did not get old, but he is dying disappointed without hopes, far away from his friends and with no consolation. His touching story reaches its climax in the third stanza, where his ill luck and fatality is strongly expressed and emphasized: I sought my death and found it in my womb,/ I looked for life and found it was a shade,/ I trod the earth and knew it was my tomb,/ And now I die, and now I was but made;/ My glass is full, and now my glass is run,/ And now I live, and now my life is done.²⁶

In addition, Noli translated and published the poem entitled “The Man With the Hoe” (1963) by Edwin Markham, an American poet, in June 1963. In this poem Markham talks about work, life, sufferings of a hard and difficult life, the misuse and oppression of peasants, who in their lives go through hell because of the class differences and thus he warns the oppressors about the possible rebellion. In the last stanza Noli, as the translator of this poem, localizes in a few lines the message of this poem for the Albanian reader, by asking: How will it be with kingdoms and with kings--/ With those who shaped him to the thing he is--/ When this dumb Terror shall rise to judge the world, After the silence of the centuries?

²⁶ Fan S. Noli, *Kotësia njerëzore, në Albumi, Rilindja, Prishtinë*, fq. 149

And finally, Noli translated and published the poem entitled “The Martyr” by Herman Melville, in March 1963. The theme of this poem is the assassination of a popular, distinguished and peace-loving leader in a trap and in an insidious way. Hence by killing the goodness and freedom the rebellion of the people is foretold, who is weeping and wailing but at the same time thinks of avenging the crime committed by “the powerful”²⁷

One of the most important features of these poems translated by Noli is that the authors are either prose (fiction) writers such as Scott or Kipling and they are not that famous. Most likely, Noli was incited and motivated to translate these poems because of the ethical, human and poetic messages, emotions and values they convey and also because of their similarities and situations that allude to the experience, ideas, tone, sufferings and ups and downs of the translator’s life.

Conclusions

It is important to underscore that Noli’s translations are not only capable of surviving and topical for the readers but at the same time his translations are so eloquent, professional and masterful that no one has ever before given us such translated works. Noli’s translations have become part of our culture, thus “Hamlet” lives among us only through Noli’s artistic translation, while “Rubaiyat” are read, reread and quoted only the way Noli translated them. Therefore, we can say with confidence that Noli has something Shakespearean, Fitzgerald-an, Poe-ean, Khayyam-ean and Ibsen-ean in him.

No doubt that our most distinguished translator showed and proved that to translate means to create artistically with patience, wisdom, noble and inexhaustible passion. He used his poetic talent for his translations and this way managed to come up with translations that captivate and fascinate Albanian readers even decades after they were translated. It is sufficient to mention that only in the translation of “Rubaiyat”, which is indeed a masterpiece of translation, all his poetic streak and his agility and affinity as an experienced and talented translator come out. With such translations Noli, in a way, even then was able to take Albanian readers’ hands and send them to those places where even he has never been before.

It is important to point out that the best way to enrich a national literature is through the translation of foreign literary works of kinds and categories that were not developed sufficiently in national literature. This way, a translated work oftentimes incites or stimulates the underdeveloped kinds,

²⁷ Fan S. Noli, *Vepër e cituar*, fq. 151

categories and genres of national literary works. In other words, a translated literary work not only enables the development of national literature but it also enriches and advances national literature. Moreover, Noli translated literary works when Albanian literature did not have sufficient tradition especially in such literary genres, kinds and categories as prose and drama, given that Albanian literature at that time was moving from Romanticism (in Albanian also known as Renaissance) into the Age of Realism. Hence, Noli chose the foreign literary works for translation into Albanian based on a certain criteria. As a matter of fact, when Noli started to translate English and American literary works in Albanian the number of world literary works and masterpieces translated into Albanian was very limited, thus he chose for translation into Albanian those works that were needed to the Albanian society, culture and readers.

It is also worthwhile noting that some of these conclusions are in complete concordance and harmony with the thoughts, opinions and assessments of the majority of researchers and scholars of Noli's works. Most of them think and believe that Noli's translations are real artistic recreations. In other words, he proved that not only he knew his mother tongue extremely well but at the same time he also knew a number of other foreign language and was highly talented when it comes to artistic recreating of literary works and masterpieces of English, American and other foreign literatures. M. Kuteli gave a very realistic comment and assessment about Noli's ingenuity for translation, when he said: "No doubt that the language, subject and theme are foreign, however Noli adapted the literary works by using his artistic and ingenious skills and gave us an absolute Albanian equivalent of these works. Such works are Poe's 'The Raven' and 'Annabel Lee', then Longellow's 'Scanderbeg', which was translated in the rhythm, form and tradition of our national songs and poems, some passages of Shakespeare's works and the majority of Omar Khayyam's 'Rubaiyat'. It is obvious that by selecting and translating literary works and masterpieces of European and American literatures, Noli showed that he had a special and refined taste, that he knew very well the artistic and literary achievements of the distinguished, prominent and outstanding English, American and world writers, on the one hand, and, on the other hand, he proved that he had a special affinity, taste and talent for translation. In this context, we should stress out that Noli is the first translator of English and American literature into Albanian and at the same time the first translator of Shakespeare's works at a time when no one believed that the translation of the works of this world genius was possible at all. When it comes to motives of Noli's translations, it is worth

explaining that while the motives of his translations in the first period of his translations had mainly to do with the awakening and increasing of the national awareness, in the second period or the maturity period his main motives were related to the uprooting the idea of freedom, equality and democratic values and eliminating or eradicating the reactionary, obscurantist and dictatorial ideologies. Finally, in his last, the third period of translation he translated for educative, entertaining, meditative and philosophical purposes. However, the main purpose of the translation of the masterpieces of world literature, in general, and English and American literatures, in particular, was to enrich Albanian literature, on the one hand, and, on the other hand, to deepen and widen the ideas and refine the artistic, aesthetic, ethical and literary tastes of the Albanian readers.

It should be mentioned as well that, given language precedes literature and that it is the main substance (subject) of literature, vocabulary, and the lexical and semantic wealth have a special and extremely important significance in Noli's translations and original works. The vocabulary that Noli used is really rich and played an important part in finding and enriching the Standard (Literary) Albanian Language. Whereas, his translations of English and American literary works occupy a special and honourable position as far as enriching our national culture goes, not only as an artistic testimony of that time but, first of all, as a distinguished and permanent linguistic and aesthetic value.

Finally, Noli through his translations of works and masterpieces of World literature, in general, and of English and American literatures, in particular, has made a turning point in Albanian literature by laying the foundations of the modernization and westernization of Albanian literature.

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Investigating the effect of EFL Learners' Gender and Second Language Proficiency on Willingness to Communicate in the upper secondary schools of the Republic of Kosova

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Abstract

Second language willingness to communicate (WTC) has become a significant concept in second language learning and communication. Previous research on willingness to communicate (WTC) has shown that except the attitude, support and the teaching style of the teachers that influence learners' WTC, the gender and the language proficiency plays a role, too. This study was carried out to investigate the effects of gender and language proficiency on willingness to communicate. Specifically, the objectives of the study were to find out if the gender and language proficiency have any effect on willingness to communicate. In addition, by this study there is intended to provide information to teachers in order to help their students feel more confident in expressing themselves. This study included a questionnaire with upper-secondary school students. In order to measure students' willingness to communicate there was administered a modified version of the Likert-type questionnaire developed by Macintyre et al. (2001). A total of thirty-two participants respectively upper-secondary school students participated in the study. Results from the study show that the gender of the students plays some role on their willingness to communicate respectively based on the results female students are just a little bit more willing to communicate compared to male students. On the other side the proficiency of the students has a remarkable effect on the willingness of the students to communicate respectively proficient students are much more willing to communicate than the non-proficient students.

Keywords: *willingness to communicate, gender, second language proficiency, upper- secondary school students*

Introduction

Prior to the introduction of communicative language teaching, the major purpose of language learning was to advance linguistic competence and to dominate the structure of the language. However, in recent decade we are experiencing the fact that communication is gaining momentum and is becoming a very important tool if one wants to be successful in various settings. According to Daly (1986, cited in Civikly, 1986 p.21) communication is critical to success in academic, occupational and social settings.

The English language is the most important foreign language in Kosovo and it is widely used in the education system from the lowest level in education system to the highest one. In addition it is widely used in numerous professions such as in the sector of medicine, engineering, legal, business etc. Therefore, it is very important for upper school students to become proficient in English so that they can use the language competently in various settings. In addition to this many students of this age after finishing upper secondary school plan to study or work abroad where English proficiency and in particular communication skills are very necessary.

Furthermore, these proficient students in English language after they have graduated will have enhanced opportunities to be employed by international business companies. Increasingly these companies will select those applicants who can deliver not only technical skills but also the soft skills and the ability to communicate in English successfully is one of these skills.

Literature review

Willingness to Communicate

Latest methods on teaching a second language (e.g. communicative language teaching) regarding the gaining L2 competence have set a great importance to the role of everyday expressive communication (Richards & Rodgers, 2001). According to Howat (1984, p. 279, cited in Richards and Rodgers, 2001, p. 155), “language is acquired through communication”. In addition, he states that if ‘he or she is not fully willing to communicate his attempts at establishing sound communication will be less than desirable’. Therefore, the willingness of the learners to communicate is very crucial to their second language acquisition.

In a foreign or second language classroom context WTC has been defined (Oxford, 1997) as “a student’s intention to interact with others in the target language, given the chance to do so” (p. 449). Further on, according to McCroskey, 1984 cited in Oxford, 1997, p. 449) it is stated that research has shown that willingness to communicate in one’s own native language is related to a feeling of comfort, high self-esteem, extroversion, low anxiety and perceived competence, whereas unwillingness to communicate is associated with the opposite feelings.

McCroskey and Baer (1985) points out that the concept of WTC has been developed from three different constructs: “unwillingness to communicate” (Burgoon 1976, cited in McCroskey& Baer, 1985), “predispositions toward verbal behavior” (Mortensen, Arntson, & Lusting, 1977, cited in McCroskey& Baer, 1985), and “shyness” (McCroskey& Richmond, 1982). Although the WTC construct was originally applied in L1 communication context, it is now a “necessary part of becoming fluent in a second language, which is the ultimate goal of many L2 learners” (MacIntyre& Doucette, 2010, p. 196).

The Pyramid Model of WTC

MacIntyre et al. (1998) developed a pyramid model of L2 WTC integrating linguistic, communicative and social psychological variables. As they already quote in their study (MacIntyre et al., 1998, p. 548) their model is based on Fishbien-Ajzen’s Theory of Reasoned Action (Ajzen&Fishbein, 1980; Fishbein, 1980; both quoted in and Ajzen’s (1988) Theory of Planned Behaviour model which stipulates that the most immediate cause of behaviour is the intention to engage in behaviour.

Consequently, in the focus of their model is the individual who ‘has some control over his or her actions and is behaving in a reasoned manner to achieve his or her goals’ (1998, p. 548). The first layer of communication behaviour is interpreted in a broad sense of L2 use. MacIntyre et al. (1998) argued that “the ultimate goal of the learning process should be to engender in language students the willingness to seek out communication opportunities and the willingness actually to communicate in them” (p. 547). Hence, L2 use is set at the top of the pyramid model as the primary and ultimate purpose of the second language learning.

As we notice from multi-level model (figure 1) it consists of six layers which are divided on situational and enduring influences. The top three layers refer to situation-specific influences and they involve L2 use, willingness to communicate, desire to communicate with a specific person,

and state communicative self-confidence. These variables depend on the particular situation in which the individual functions at a certain time and as a consequence of this their influence on the learner is temporary. While as it concerns the variables in the bottom three layers they are believed to have more stable influences on learners’ willingness to communicate, as they are not likely to change from situation to situation or over time. As we notice from the figure, these layers entail motivational variables, affective and cognitive context, and social and personality variables. In this pyramid model, L2 WTC is not conceptualized at the trait level, but rather as a state.

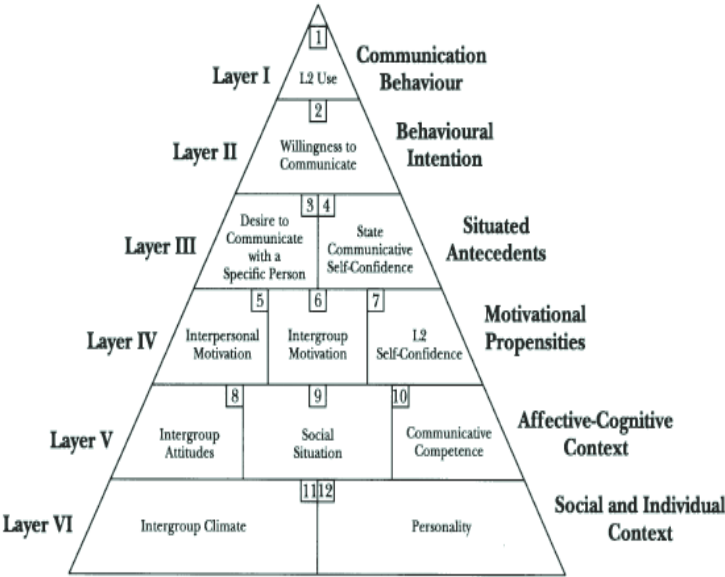


Fig. 1. The pyramid Model of WTC

Second language proficiency

According to Baker and MacIntyre (2000) it is the learners’ perceptions of competence that will affect learners’ willingness to speak rather than their actual ability. Neither have there been a large number of studies that inquired into how learners’ willingness to speak, and ultimately their language production might affect their language skills.

Moreover, the role of L2 production and interaction in L2 development is not clear cut. However, according to some studies it seems that it may facilitate language acquisition (e.g., Gass, Mackey, & Pica, 1998 cited in Nagy 2007, p.59), therefore, it is reasonable to suppose a positive

relationship between language proficiency and L2 WTC. According to Nagy (2007.p.59) it might be thought that if

'language learners have linguistic means to communicate their ideas or obtain information, there is no reason why they should not do so. In addition, if learners do not have adequate language skills it does not come as a surprise that they will be reluctant to speak up in the target language. On the other hand, on some occasions and under certain circumstances proficient L2 learners may be unwilling to speak in the target language'.

The effect of Gender on willingness to communicate

It is evident that gender might have influence on L2 communication. Gardner (1985 cited in Macintyre et.al 2002 p. 542) mentions few studies that show that girls have more positive attitudes toward language learning and according to him attitudinal differences might be responsible for obtained sex differences in achievement. In addition, (Clark & Trafford, 1995 cited in Macintyre et.al 2002 p. 542) modern languages seem to be perceived as a "traditionally 'female' subject".

On the other side, in relation to the effect of the gender on Willingness to Communicate, Afghari and Sadeghi (2012) proved the opposite of the Gardner's findings (2008) which indicate that 'females are significantly more prone to experiencing anxiety than young men' (p. 61). According to the findings of this study there are not showed any noteworthy difference between male and female learners in their rate of communication apprehension.

Wright (1999) in his study established that in a sample of Irish adolescents learning French girls had more positive attitudes than boys toward learning and speaking French. Regarding gender, Baker and MacIntyre (2000 cited in Afghari and Sadeghi 2012 p. 52) stated that 'boys prefer L2 communication outside of class, whereas girls prefer in-class communication, and effect sizes for sex and for interactions involving sex as an independent variable are small'.

Research Methodology

Research Questions

1. Does learner's gender have any effect on Willingness to Communicate (WTC)?
2. Is there any relation between the language proficiency and WTC among the upper secondary school students?
3. What can the teachers do to help increase the willingness of the students to communicate?

Objectives of the research

The purpose of this research was to explore the effects of EFL learner's gender and second language proficiency on willingness to communicate.

The major objectives of this study are:

- To identify the factors that influence willingness to communicate
- To find out if the gender and language proficiency have any effect on willingness to communicate.
- To provide information to teachers in order to help their students feel more confident in expressing themselves.

This present study was carried out at high secondary schools during the Winter Semester 2015/16. Thirty-two (32) students were involved in the present study and both male and female students were included. The age of the students is between 15-18 years. These are high school students of different profiles (natural sciences, economy and architecture).

In order to measure students' willingness to communicate, a modified version of the Likert-type questionnaire developed by MacIntyre et al. (2001) was distributed to the participants. The questionnaire is comprised of 24 items entailing speaking, reading, writing and listening comprehension. Students rated each item in a range from 1 to 5 (1 = almost never willing, 2 = sometimes willing, 3 = willing half of the time, 4 = usually willing, and 5 = almost always willing) according to their WTC in each situation.

Analysis of Results and Discussions

Analysis of the Results of the Students' questionnaire

Results from the gender

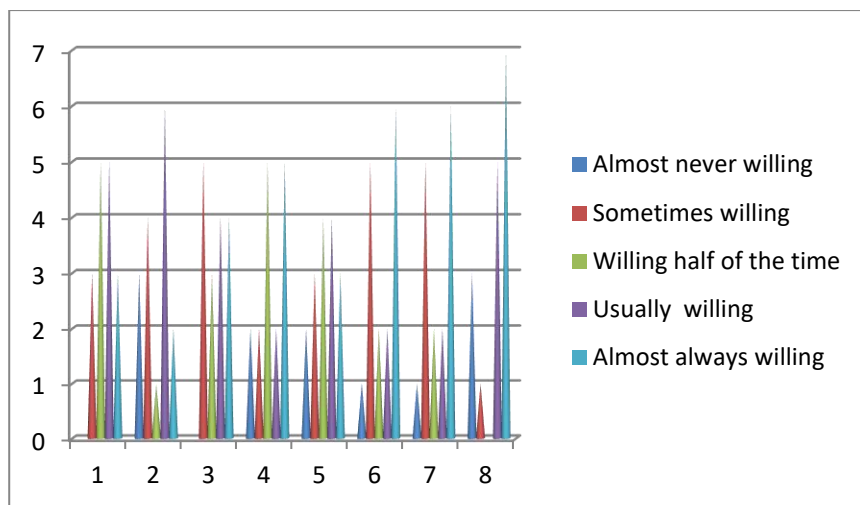


Table 4.1.1: Results from the speaking skills (female students)

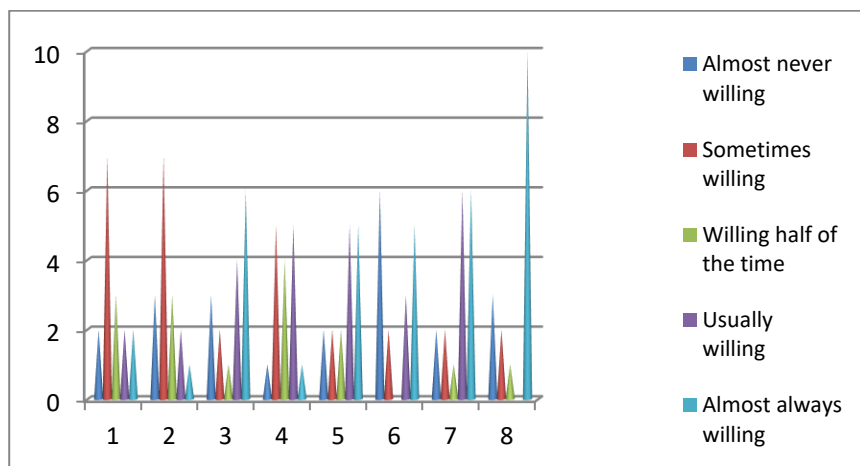


Table 4.1.2 : Results from the speaking skills (male students)

From the tables above we can notice that regarding the first question on willingness to “speak in a group about your summer vacation” 12 out of 16 proficient students in English (or 70%) responded positively that they are

willing to communicate while the number of non-proficient students who responded positively is 8 (or 50%).

On the second question “Speaking to your teacher about your homework assignment” 10 proficient students (or 60 %) responded positively while the number of non-proficient student who responded positively is 6 (less than 40%).

On the third question “ A stranger enters the room you are in, how willing would you be to have a conversation if he talked to you first” there is only a very slight difference between proficient and non-proficient students respectively 11 proficient and 10 non-proficient students responded positively etc.

On the fourth statement” You are confused about a task you must complete, how willing are you to ask for instructions/clarification” there is only a very slight difference between the proficient and non-proficient students, respectively 12 (or 75%) non-proficient and 10 (or 63%) proficient students responded positively.

On the fifth statement” Talking to a friend while waiting in line” there is little bit larger difference respectively 10 (over 60%) non-proficient students responded positively while 14 males (a little bit over 80%) responded positively.

On the sixth statement” How willing would you be to be an actor in a play” 8 proficient students respectively nine non-proficient students responded positively.

On the seventh statement” Describe the rules of your favourite game” the difference among the proficient and non-proficient students is a little bit larger. The number of proficient students who responded positively is twelve while the number of non-proficient students is nine.

On the eighth statement”Play a game in English” the difference of proficient and non-proficient students is very slight, in other words twelve students compared to eleven.

Results from proficient and non-proficient students

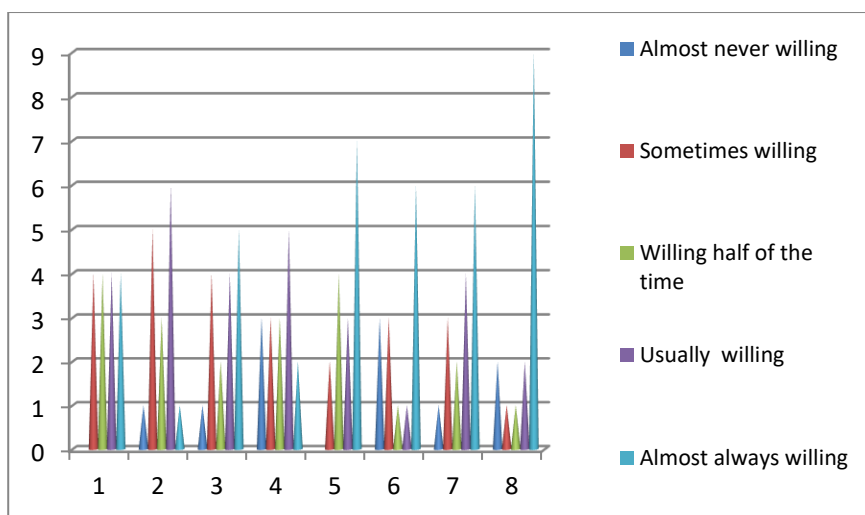


Table 4.2.1. Results from the speaking skills (proficient)

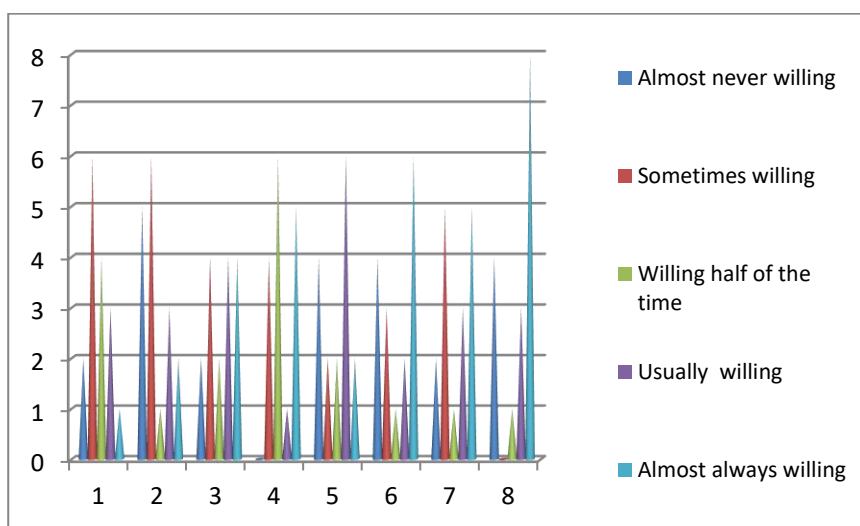


Table 4.2.2. Results from the speaking skills (non-proficient)

From the tables above we can notice that regarding the first question on willingness to “speak in a group about your summer vacation” 12 out of 16 proficient students in English (or 70%) responded positively that they are willing to communicate while the number of non-proficient students who responded positively is 8 (or 50%).

On the second question “*Speaking to your teacher about your homework assignment*” 10 proficient students (or 60 %) responded positively while the number of non-proficient student who responded positively is 6 (less than 40%).

On the third question “*A stranger enters the room you are in, how willing would you be to have a conversation if he talked to you first*” there is only a very slight difference between proficient and non-proficient students respectively 11 proficient and 10 non-proficient students responded positively etc.

On the fourth statement” *You are confused about a task you must complete, how willing are you to ask for instructions/clarification*” there is only a very slight difference between the proficient and non-proficient students, respectively 12 (or 75%) non-proficient and 10 (or 63%) proficient students responded positively.

On the fifth statement” *Talking to a friend while waiting in line*” there is little bit larger difference respectively 10 (over 60%) non-proficient students responded positively while 14 males (a little bit over 80%) responded positively.

On the sixth statement ”*How willing would you be to be an actor in a play*” 8 proficient students respectively nine non-proficient students responded positively.

On the seventh statement”*Describe the rules of your favourite game*” the difference among the proficient and non-proficient students is a little bit larger. The number of proficient students who responded positively is twelve while the number of non-proficient students is nine.

On the eighth statement”*Play a game in English*” the difference of proficient and non-proficient students is very slight, in other words twelve students compared to eleven.

Conclusions and recommendations

From the results of the questionnaire regarding the speaking skills in general we can conclude that as it concerns the gender, female students (at least for 10-30%) are more willing to initiate a conversation in various situations compared to male students. In regards to the other skills the difference between male and female students is not so significant. This difference rises up to 10% respectively the female students are more willing to read in class. Also, regarding the writing skills and the comprehension this difference is almost the same.

Concerning the difference between proficient students and non-proficient based on the results of the questionnaire it can be noticed that proficient students are quite more willing to initiate a conversation in various situations compared to the non-proficient students.

Therefore, based on the results of the pilot study it can be stated that while the gender does not play a significant role on the willingness of the students to communicate this cannot be stated for the proficiency of the students. In other words, the students who are more proficient in English language are more willing to communicate in various situations.

This study tried to identify the factors that influence willingness to communicate, to find out if the gender and language proficiency have any effect on willingness to communicate and to provide information to teachers in order to help their students feel more confident in expressing themselves.

In order to increase the willingness of the students to communicate perhaps it is good to recommend the following points:

1. As students lack practice in speaking, they experience significant communication apprehension, therefore a good communicative approach should be adopted to provide students with more opportunities to practice their speaking skills.
2. As students appear to be extremely sensitive to the fear of making mistakes, teachers should encourage students to have the confidence to learn from their mistakes in order to improve their communication skills.
3. In order for the student to participate actively in the classroom discussion, teachers should provide a low stress, friendly, informal and learning-supportive environment. Teachers should be friendly, helpful and cooperative in order for the students to feel comfortable in the class.
4. The teachers should initiate discussion in the class after making sure that the students are ready for the given activity and have sufficient ideas and lexis to complete the task successfully. In addition they should take measures to reduce the sense of competition among students.
5. Above all they should continuously offer words of encouragement; This may be the best way to make students express themselves.

6. In addition they should try to find relevant and interesting topics for class discussions and exercises and progress gradually in order to reinforce the material

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Legal Language and Legal Translation

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Abstract

The process of globalization has gained impetus in recent years; accordingly the international law, which regulates the relations between organizations and states, has gained importance as well. Considering this development, it can be said that international law (as a result of this translation and interpreting as well) became crucial. Therefore, legal translation became prominent among the other domains of translation. However, translating legal documents is not easy at all. Even minor errors in the translation of legal documents can result in lawsuits and legal exposure.

Legal translation involves very complex matters and specialized terminology. This is why it is extremely important to assign the legal translation task to a translator who is well qualified and specialized to handle translation of legal documents.

The field of legal translation in Kosovo is not so much developed. There is a limited work and study done in this regard. This paper attempts to make a modest contribution in this regard and the description and discussion of the legal language and legal translation and solutions offered herein may be taken as a basis for further research.

This paper discusses the legal language, the nature of the legal language and the legal translation. It will elaborate the legal language, explain what makes the legal language difficult and then set out linguistic characteristics of the legal language. Further it will also discuss the nature of the legal language and elaborate the legal translation. Finally, it will present the importance of the legal translation in the globalized world and some of the requirements that good legal translators need in order to render professional and accurate translations.

Keywords: *legal language, legal translation, document, translator, law.*

Introduction

The focus of this paper is the legal language and legal translation. Initially, it will discuss the legal language, the nature of the legal language and the legal translation. Further it will elaborate the legal language, explain what

makes the legal language difficult and then set out linguistic characteristics of the legal language. Then it will also discuss the nature of the legal language and elaborate the legal translation. Finally it will present the importance of the legal translation in the globalized world and some of the requirements that good legal translators need in order to render professional and accurate translations.

Legal Language

Legal language refers to the language of and related to law and legal process. It is a type of register, that is, a variety of language appropriate to different occasions and situations of use, and in this case, a variety of language appropriate to the legal situations of use.

As Tiersma suggests, “legal language has been called an argot, a dialect, a register, a style and even a separate language. In fact, it is best described with the relatively new term sublanguage, a sublanguage that has its own specialized grammar, a limited subject matter, contains lexical, syntactic and semantic restrictions and allows deviant rules of grammar that are not acceptable in the standard language. However we describe it, legal language is a complex collection of linguistic habits that have developed over many centuries and that jurists have learned to use quite strategically” (1999, p.142).

What makes the legal language difficult?

Linguistic difficulties in translation arise from the differences found in the different legal cultures and legal systems. Legal language has developed its characteristics to meet the demands of the legal system in which it is expressed. Legal translation is distinguished from other types of technical translation that convey universal information. In this sense, legal translation is *sui generis*. Each legal language is the product of a special history and culture.

One of the main reasons why legal language is difficult to understand is that it is often very different from ordinary language. In legal language writing conventions are different, like: sentences often have peculiar structures, punctuation is used insufficiently, foreign phrases are sometimes used instead of ordinary phrases (e.g. *inter alia* instead of among others), unusual pronouns are employed (the same, the aforesaid, etc.), unusual set phrases are to be found (null and void, all and sundry), technical vocabulary, unusual and archaic words, impersonal

constructions, use of modal like shall, multiple negation, long and complex sentences, and poor organization are all problematic.

Linguistic characteristics of the legal language

Because of the nature and function of law, the legal language has developed particular linguistic features like: lexical, syntactical and pragmatic to fulfill the demands of the law. Such linguistic characteristics of legal language have profound implications for legal translation. If we examine legal language as a whole, common and singular linguistic features can be identified across different legal languages. They are manifested with respect to lexicon, syntax, pragmatics, and style.

Legal lexicon is full of archaic words, formal and ritualistic usage, word strings, common words with uncommon meanings and words of over-precision.

A common feature of the syntax of legal language is the formal and impersonal written style joined with considerable complexity and length. Complex structures, passive voice, multiple negations and prepositional phrases are extensively used in legal language.

Another pragmatic consideration in legal texts is ambiguity, vagueness and other uncertainties found mainly in statutes and contracts. Legal writing is characterized by an impersonal style, with the extensive use of declarative sentences pronouncing rights and obligations.

Some features of English and Albanian Legal Languages

Legal vocabulary is different from everyday vocabulary and is generally archaic. In English, there is abundant number of terms originating from Latin; accordingly in Albanian, there are several legal terms borrowed from Serbian and Turkish.

The prominent feature of legal style is very long sentences. This tendency for lengthy sentences both in Albanian and in English is due to the need to place all information on a particular topic in one complete unit in order to reduce the ambiguity that may arise if the conditions of a provision are placed in separate sentences.

The law is always phrased in an impersonal manner so as to address several audiences at once. For example a lawyer typically starts with “*May it Please the Court*” addressing the judge or judges in the third person while in Kosovo the announcement of a court judgment begins with “*Në Emër të Popullit*” (**In the name of the people**) when a court sentences somebody to a certain penalty.

Another feature is the flexible or vague language. Lawyers both try to be as precise as possible and use general, vague and flexible language. As Tiersmanotes, “flexible and abstract language is typical of constitutions which are ideally written to endure over time”(1999, p.176).

Historical factors and stylistic tradition explain the character of present-day English and Albanian legal languages. Many old phrases and words can be traced back to Anglo-Saxon, old French, and Medieval Latin, while in Albanian they can be traced back to the old Albanian and Ottoman language.

In both legal languages there are many words that have a legal meaning very different from their ordinary meanings. Tiersma calls the legal vocabulary that looks like ordinary language but which has a different meaning peculiar to law as legal homonyms. For instance, **Action**: is not only a physical movement but legally it is also a lawsuit; **Aggravation**: not merely something that annoys you but also a reason to sentence someone to death according to death penalty law; **Ankesë (complaint/appeal)**: is not only a simple complaint but also an appeal against a Court Decision; **Bashkëpunimi (cooperation)**: is not only an act of cooperation on certain issue but also assistance in the act of commission of a criminal offence. Though expressions as presented above that have a legal meaning different from their ordinary meanings are problematic for translation of legal texts, a good translator equipped with necessary knowledge, skills and experience can translate such expressions in an appropriate way.

One of the features of legal language which makes it difficult to understand and translate (for an ordinary translator/reader) of course is its unusual and technical vocabulary. Some of its vocabulary such as **tortfeasor**, **estoppel** in English and **delikuenca** and **kornizakushtetuese** in Albanian, which do not even suggest a meaning to an ordinary person, is a complete mystery to non-lawyers.

Legal language has many common terms with uncommon meanings. According to Danet, “legal language has an inclination for using familiar words (but) with uncommon meanings” (2005, p.59). For example, the word assignment which is generally known as something assigned - a task or a duty. Students of translation have learnt the word in its general literal meaning and they continue to know it as such until they have to translate an assignment, which is a legal document.

The Nature of Legal Language

As it is commonly acknowledged, legal translation is complex and difficult. There are many reasons why this is the case. In general, the complexity and difficulty of legal translation is attributable to the nature of law and the language that law uses and the associated differences found in inter-cultural and inter-lingual communication in translating legal texts. As Cao (2007, p.142) suggests, “the legal language is identified and linked with the normative, performative and technical nature of language”.

The normative nature of legal language

Legal philosophers agree that legal language is a normative language. It is related to norm creation, norm production and norm expression. This means that the language used from law or legal sources is largely prescriptive. The normative language of law derives from the fact that law has the basic function in society of guiding human behavior and regulating human relations. In short, the language of the law is a normative language. Its predominant function is to direct peoples’ behavior in society. It authoritatively posits legal norms.

The performative nature of legal language

Closely related to the normative nature of law and legal language is the notion that language is performative. Law depends upon language, in particular the normative and performative nature of language. Words are not only something we use to say things, we also use them to do things. The performative use of language is not exclusive to law, but law relies heavily on performative utterances. Legal effects and legal consequences are commonly obtained by uttering certain words, for instance, ‘You are guilty!’, or ‘You are fined with € 100’ as normally pronounced in court.

The technical nature of legal language

Legal language is a technical language and legal translation is technical translation involving special language texts. Charles Caton, a linguistic philosopher, believes that legal language is a technical language, but technical language is always an adjunct of ordinary language. According to Schauer, a legal philosopher, legal language as a technical language often operates in a context that makes legal terms have meanings different from those they bear in non-legal contexts of use. The legal philosopher, Hart argues that owing to the distinctive characteristics of legal language,

‘legal language is *sui generis*’, ‘unique unto itself’. Fundamental to Hart’s view is that legal language is distinctive because it presupposes the existence of a legal system.

Understanding the meaning of the text in legal language

Legal interpretation differs in several ways from ordinary understanding. In ordinary language, what really matters is what a speaker means by an utterance (speaker’s meaning), rather than what a word or utterance means (word or sentence meaning). With statutory interpretation, courts often look to the intent of the speakers (legislative intent). We tend to interpret written texts differently from speech. Someone who writes a text often tries to make it as autonomous as possible, so that any information needed to interpret it is contained in the text itself. This is often necessary, because the reader of a text may be in a very different location, at a very different time and may know little or nothing about the circumstances surrounding the writer. Logically enough, legal documents are written to be very autonomous.

A significant difference between legal and ordinary interpretation derives from the fact that a legal translator must always keep in mind the rules and conventions used by the speaker or writer. There is a symbiotic relationship between encoding and decoding language. Legal writers do indeed use language and drafting conventions that are distinct from ordinary language.

Therefore, one of the tasks for the legal translator is to identify the legal meaning and distinguish it from its ordinary meaning before rendering it appropriately into target language. For instance, in translating English contracts or documents related to contract law, legal terms frequently encountered include **offer**, **consideration**, **performance**, **remedy** and **assignment**. These words in English have an ordinary meaning used in non-legal settings. They are also legal technical terms that carry special legal significance in contract law. In English contract law, **offer** refers to a promise which when accepted constitutes an agreement; **Consideration** refers to the price paid, not **thought** or **thinking** in ordinary usage; **Performance** specifically refers to the doing of that which is required by a contract or condition. A contract is discharged by **performance**. The expression **specific performance** in contract law is not literally what it says. It actually means where damages would be inadequate compensation for the breach of an agreement, the contracting parties may be compelled to perform what was agreed to be done by a decree of specific performance,

e.g. the sale, purchase or lease of land, or recovery of unique chattels. The word **remedy** is not just a way of solving a problem but a legal means whereby breach of a right is prevented or redress is given, e.g. damages and/or injunction. **Assignment** in contract law means transfer of property or right.

For the legal translator, the lesson here is that when trying to identify and ascertain the meaning of a particular word with both ordinary and legal meanings or a word with several legal meanings, one can make use of the context in which the word occurs.

Legal Translation

Translation is regarded as an act of communication between text producers and text receivers and the translator is regarded as a mediator between the two.

Translators of legal documents not only translate from one language into another language but also from one legal language into another legal language.

The translation of law has played a very important part in the contact between different people and different cultures in history and is playing an even more important role in our globalized world.

Legal translation is a special and specialized area of translational activity. This is due to the fact that legal translation involves law and such translation can and often does produce not just linguistic but also legal impact and consequence because of the special nature of law and legal language.

Legal translation is a complex process that requires special skills, knowledge and experience on the part of the translator to produce such translation. It is a cross-cultural and inter-lingual communicative act and as a complex human and social behavior.

Legal translation refers to the rendering of legal texts from the source language into the target language. In the light of the purposes of the target language texts, legal translation can be classified into following categories: There is legal translation for normative purpose. It refers to the production of equally authentic legal texts in bilingual and multilingual jurisdictions of domestic laws, international legal instruments and other laws. Often such bilingual or multilingual texts are first drafted in one language and then translated into another language or languages. They may also be drafted simultaneously in both or all languages. In either case, the different language texts have equal legal force and one is not superior to another

irrespective of their original status. Examples of these are the legislation in the bilingual jurisdictions of Canada and Hong Kong, the multilingual legal instruments of the UN and the multilingual laws of the EU. This category of legal translation may also include private documents such as contracts, the bilingual texts of which are equally authentic in a bilingual or monolingual jurisdiction. For instance, non-English speaking country contracts sometimes may stipulate that the versions of the contract in the official language of the country and English are both authentic, even though the language of the court and the country does not include English. In this category of legal translation, the communicative purposes of the source language and target language texts are identical.

Then, there is legal translation for informative purpose, with constative or descriptive functions. This includes the translation of statutes, court decisions, scholarly works and other types of legal documents if the translation is intended to provide information to the target readers. This is most often found in monolingual jurisdictions. Such translations are different from the first category where the translated law is legally binding. In this category, the source language is the only legally enforceable language while the target language is not. For instance, a statute written in Albanian translated into English for informative purpose for the benefit of foreign lawyers or other English readers is not legally enforceable.

And there is legal translation for general legal or judicial purpose. Such translations are primarily for information and are mostly descriptive. This type of translated document may be used in court proceedings as part of documentary evidence. Original source language texts of this type may include legal documents such as statements of claims or pleadings, contracts, agreements and ordinary texts such as business or personal correspondence, records and certificates, witness statements and expert reports etc. Such translated texts have legal consequences attached to them due to their use in the legal process. Thus, we can say that legal translation refers to the translation of texts used in law and legal settings. Legal translation is used as a general term to cover both the translation of law and other communications in the legal setting. For the legal translator, it is important to ascertain the status and communicative purposes of both the original text and the translation.

Legal translation is often more difficult than other types of technical translation because of the system-bound nature of legal terminology. Unlike scientific or other technical terminology, each country has its own legal terminology (based on the particular legal system of that country), which is quite different even from the legal terminology of another country

with the same language. Law, as a social phenomenon and product of a culture, acquire a unique character in every society. Every society organizes its legislation or its legal system according to the legal concept it has. For instance, Common Law in English is difficult to translate into Albanian. This is linked with the differences in legal systems we have. Common Law legal system is characterized by case law, which is law developed by judges through decisions of courts. The body of precedent is called Common Law and it binds future decisions. In cases where the parties disagree on what the law is, a common law court looks to past precedential decisions of relevant courts. If a similar dispute has been resolved in the past, the court is bound to follow the reasoning used in the prior decision. If the court finds that the dispute is fundamentally distinct from all previous cases, judges have the authority and duty to make law by creating precedent. On the other hand our legal system is different. We have a civil law system and our court decisions are based on written legal framework - primarily on Constitution and then on other laws. Therefore, legal translators find it difficult to translate **Common Law** into Albanian as there is no equivalent in Albanian legal system. They translate this expression as **edrejta zakonore**. However, this translation is not accurate as **e drejta zakonore** includes unwritten norms transmitted from one generation to another which have regulated social relationships. So, the equivalent of **e drejta zakonore** in English is customary law. Common law should be translated as **e drejta që bazohet në precedent gjyqësor** and it is appropriate to support this with a footnote explaining the difference in the respective legal systems.

As a result of the increasing role of international relations and the increasing demand for the free movement of people, goods and capital, in one way or another legal translation affects all of us. In other words, we can say that law has a close relation with language because it cannot exist without language. According to Mellinkoff, (1963, p. 259) "Law is a profession of words" whereas Arntz suggests that, "the law is alive in language"(1986, p. 92).

In legal translation, due to the differences in legal systems, many of the legal terms in one language do not correspond to terms in another. This is the problem of non-equivalence and represents a major source of difficulty in translation. Smith, (1995, p. 60) explains that "the system-bound nature of legal text means that successful translation into another language requires competency in at least three separate areas:

1. the legal translator must acquire a basic knowledge of the legal systems, both in the source language and target language;
2. must possess familiarity with the relevant terminology; and
3. must be competent in the target language-specific legal writing style”.

Without these competencies, the translator’s rendition will be a word-for-word translation that is often incomprehensible.

Moreover, as noted, translation of legal texts of any kind, from statute laws, contracts to courtroom testimony, is a practice that stands at the crossroads of legal theory, language theory and translation theory. Therefore, it is essential that the legal translator has a basic understanding of the nature of law and legal language and the impact it has on legal translation.

As Šarčević points out, “legal translators have traditionally been bound by the principle of fidelity to the source text. As a result, it was generally accepted that the translator’s task is to reconstruct the form and substance of the source text as closely as possible. Thus literal translation (the stricter the better) was the golden rule for legal texts” (1997, pg. 127).

However, Schroth suggests that “in order to produce a text that leads to the same results in practice, the translator must be able to understand not only what the words and sentence mean, but also what legal effect it is supposed to have and how to achieve that legal effect in other language” (2010, p. 71).

The central requirement for the translator is to comprehend the given text within an adequate legal perspective. For this purpose one needs a well-grounded understanding based on subject knowledge by doing researches. Specialist translation in the field of law requires the formulation of communicatively adequate technical texts in the other language.

Legal translator’s task is to convey what “is said” in the source text and not what he/she believes it “ought to say”. In other words, a legal translator should not provide legal advice and solve legal problems, but translate and facilitate communication across linguistic, cultural and legal barriers through the medium of language. He/she should produce a text that preserves its meaning, legal effect and intend.

Lawyers should not expect translators to produce parallel texts that are identical in form. Yet, they should expect them to produce parallel texts that are identical in their legal meaning and effect. Thus the translator's main task is to create a text that will produce the same legal effect in practice. To do so, the translator must be able to understand not only what

the words mean and what a sentence means, but also what legal effect it is supposed to have and how to achieve that legal effect in the other language. Translators must be able to use legal language effectively to express legal concepts in order to achieve the desired effect. They must be familiar with the conventional rules and styles of legal texts in every field of the individual legal systems. A legal translator must not forget that even a 'Will' is not valid if not written in the correct style.

Translation of ambiguous legal texts

Translation of any ambiguous text is difficult. In legal translation it is even more difficult and problematic. This is due to linguistic uncertainty like vagueness, generality and ambiguity. Legal disputes often arise from linguistic uncertainty found or allegedly found in contracts and statutes.

An important point for the legal translator with regard to linguistic uncertainty is that one should always bear in mind the task of the translator. The legal translator is not the lawyer. The central task of the translator is to translate, not to solve legal problems. Thus, one of the tasks for the translator in such situations is to recognize the linguistic uncertainty that may have occurred, intentionally or unintentionally, in the original text and whenever possible, the translator should always try to clarify or make the word more precise or less ambiguous.

The best way to avoid different interpretations of your writing is to replace the ambiguous words with concrete language. For example, if a local district wants to ban heavy trucks from their highways, the legislation would be clearer if it specifically contained the words trucks over [x] tonnage rather than large vehicles.

Alimi, (2013, p. 18) suggests that "ambiguous words should be avoided and substituted with another word which is tantamount and monosemic". He rightfully provides that: "any time a translator faces a word that would seem or sound even a little ambiguous, with no hesitation or indolence, it is appropriate that he/she looks for and necessarily finds the adequate word for the concrete situation that eliminates possible and tiresome dilemma for the reader affiliated with different social environment" (2013, p. 21). Then he finishes by asserting that: "the clearer the text is in the translated language, the closer the translator is in performing his/her task" (2013, p. 22).

Conclusion

In the light of findings of this paper, the following conclusion is provided: Initially, this paper discussed the legal language, the nature of the legal language and the legal translation. It presented that legal language refers to the language of and related to law and legal process, that it is a variety of language appropriate to different occasions and situations of use, and in this case, a variety of language appropriate to the legal situations of use. It also mentioned that legal language has its own specialized grammar, a limited subject matter, contains lexical, syntactic and semantic restrictions and allows deviant rules of grammar that are not acceptable in the standard language.

Further, the legal translation was said to be *sui generis*, as each legal language is the product of a special history and culture. It mentioned that legal language is difficult to understand because often it is different from ordinary language like for instance: sentences often have peculiar structures, punctuation is used insufficiently, then unusual and archaic words, impersonal constructions, use of modal like shall, multiple negation, long and complex sentences and poor organization are all problematic.

Then, it provided that the complexity and difficulty of legal translation is attributable to the nature of law and the language that law uses and the associated differences found in inter-cultural and inter-lingual communication in translating legal texts. Further, it presented that the legal translation has played a very important part in the contact between different people and different cultures in history and is playing an even more important role in our globalized world and that legal translation is a complex process that requires special skills, knowledge and experience on the part of the translator to produce such translation as it is a cross-cultural and inter-lingual communicative act and as a complex human and social behavior.

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The Role of Speech Acts in Raising Pragmatic Competence Awareness among Students in EFL Classroom

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Abstract

Among different definitions about Pragmatics as a science, the following two were chosen on purpose. *Pragmatics* is the study of speaker meaning, (Yule, 1996). *Pragmalinguistics* refers to the resources for conveying communicative acts and relational or interpersonal meanings, (Leech, 1983).

This paper focuses on speech acts as crucial aspect of pragmatics. The main idea of the paper is to highlight the correlation between teaching speech acts and developing pragmatic competence of EFL students through classroom activities. As House (1996) stated, bringing together the ability to carry out speech acts and manage ongoing conversation, benefited instructional effects on pragmatic fluency - the extent to which students' conversational contributions are relevant, polite, and overall effective.

Given the explanation of all types of speech acts, students gain additional skills on expressing promises, requests, apologies, emotional and psychological states etc. These skills might be evident on their correct usage and understanding of language in contexts, clearly stated on the usage of mitigating devices, opening and closing remarks, discourse markers, apologetic formulae, intensifiers etc.

Keywords: *speech acts, pragmatic competence, language awareness, types of speech acts, implicature.*

Introduction

Due to historical, geographical, political, social (and many other) reasons, English language is nowadays widespread around the world. It has been interwoven with various aspects of people's lives. Meanwhile, communication has always been a necessity of human beings; and English language serves well to this purpose.

This paper is framed in English language teaching and learning, under the umbrella of pragmatics. The aim of the paper is to highlight the importance of teaching pragmatics and teaching English simultaneously. Raising students' language awareness can be done through pragmatic competence. Such competence is developed in children since early ages, as far as first language acquisition is concerned. When it comes to learning a second or foreign language, things do not seem that easy. Many psychologists stated their theories concerning SLA, which were a great help for methodologists in improving the FL teaching approaches and techniques.

Pragmatic competence is being considered as playing an important role in teaching and learning a foreign language. One of the various definitions of Pragmatics is: "Pragmatics is the study of speaker meaning", (Yule, 1996:3). He further explains that pragmatics is concerned with the study of meaning as communicated by a speaker and interpreted by a listener; it has to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean for themselves. One of the basic theories of Pragmatics is Speech Act Theory, which is also the focal point of this paper.

Speech Act Theory

It all started with John Austin. In his manuscript *How to Do Things with Words* (1962:7), he wrote the following:

"To name the ship *is* to say (in the appropriate circumstances) the words 'I name, this...'. When I say, before the registrar or altar, 'I do', I am not reporting on a marriage: I am indulging in it... What are we to call a sentence or an utterance of this type? I propose to call it a *performative sentence* or a performative utterance, or, for short, 'a performative'... The name is derived, of course, from 'perform', the usual verb with the noun 'action': it indicates that the issuing of the utterance is the performing of an action -it is not normally thought of as just saying something."

Austin's intention above was to distinguish a statement from an utterance. He went further in his theory by classifying utterances into performatives and constatives ones. The main tenet was that speaking is acting and actions performed via utterances are called speech acts. Austin declared that different from constatives, performative utterances cannot be considered true or false, (the use of hereby in the utterance was linked to time and circumstances of the event, such as: I hereby promise...).

Not to speak of truth or falsity of performatives, Austin introduced the term felicity conditions. Austin (1962:14) suggested three categories of conditions which must be satisfied for a performative act to be felicitous, which he termed Felicity Conditions:

- a. There must be a conventional procedure having a conventional effect. The circumstances and persons must be appropriate, as specified in the procedure.
- b. The procedure must be executed correctly and completely.
- c. The persons must have the requisite thoughts, feeling and intentions, as specified in the procedure and if consequent conduct is specified, then the relevant parties must so do.

Austin (1962:16) pointed out that the violations of the first two conditions result in what he calls misfires, when the intended action is not performed; whereas violations of the third conditions are only abuses, when the action is preformed but infelicitously or insincerely. Some of these conditions are verbal, they have to do with the uttering of certain conventional words; others are non-verbal, they have to do with the conventional procedure and the appropriate participants etc.

Working on performatives, Austin (1962:22-25) found out that the performative category covers a wide range of utterances, subsuming some which are not of the highly conventionalized type, but are used in ordinary language situations. Thus the uttering of the following sentences could also constitute the performing of the acts that are depicted by their performative verbs, i.e. promising and warning.

I promise that I shall be there.

I warn you that there is a bull in the field.

Austin drew a parallel distinction between explicit performatives which satisfy the linguistic form in the above sentences or others of this model, and implicit performatives which do not conform to that form although it is assumed and implicit, such as:

I shall be there.

There is a bull in the field.

The logical assumption above can generally apply to sentence-types which are common almost in every language; namely, the imperative, the interrogative and the declarative. Thus, we can assume that the imperative contains the performative verb (*I order you to...*), the interrogative (*I ask you whether...*), and the declarative (*I state to you that...*). These are implicit performatives. However, constatives can be considered

performatives this way, to utter "I state to you that..." is also to perform an act: that of stating.

Three dimensions of Speech Acts

The main idea of Austin's theory was saying by doing, we do things with words. Austin preceded his theory with the proposal that there are three dimensions in a speech act. Austin (1962:100-102) suggested that a speaker can simultaneously perform three acts in issuing an utterance: the *locutionary* act is the act of saying something with a certain sense and reference; the *illocutionary* act is the act performed in saying something, i.e. the act named and identified by the explicit performative verb. The *perlocutionary* act is the act performed by, or as a consequence of, saying something.

He gave the following example: Shoot her!

Location: He said to me 'Shoot her!' meaning by 'shoot' shoot and referring by 'her' to *her*.

Illocution: He urged (or advised, ordered, etc.) me to shoot her.

Perlocution: He persuaded me to shoot her. He got me to (or made me) shoot her.

Yule (1996:48) comments on the three acts by saying that if one has difficulty in with forming the sounds and words to create a meaningful utterance, then one might fail to produce a locutionary act. If one understands the meaning of an utterance, but one does not understand the function of it, it means they failed to produce the illocutionary act.

On the three dimensions, the illocutionary act is the most discussed. The illocutionary act is performed via the communicative force of an utterance.

Illocution is the force of an utterance; it states what is meant by what is said. Yule (1996:49) brings up a point; the illocutionary force of an utterance is what it counts as. In the example: I'll see you later. (A)

Locution A can counts as more than one illocution: I predict that A – it counts as a prediction; I promise you that A – it counts as a promise; I warn you that A – it counts as a warning.

Thus, the same utterance can potentially have different illocutionary forces. How can speakers assume that the intended illocutionary force will be recognized by the hearer?

The most obvious device for indicating the illocutionary force (IFID) is an expression of the type I Vp you that...where there is a slot for a verb that explicitly names the illocutionary act being performed. (Vp is the performative verb). Yule (1996:49)

Towards the end of his book, Austin (1962:148 -164.) attempts a classification of illocutionary verbs using the explicit performative test and a concise dictionary. After a detailed survey of cases, conditions and examples, Austin proposes the following five general types of speech acts. Major parts of Austin's lectures on speech acts address the question under what circumstances a locutionary act will successfully and irrevocably cause an illocutionary act.

- i. *verdictives* (type assertion)
- ii. *exercitives* (type I urge you to do something)
- iii. *commissives* (type I promise to do something)
- iv. *behabitives* (all other social agreements)
- v. *expositives* (expressing emotion)

Searle's development of Speech Act Theory

Austin's early death left many questions hovering and doubts and discussions rising. Searle (1969) developed the theory to render it more systematic. He chooses to drop the separation of an utterance into locutionary and illocutionary acts and adopt a distinction between a proposition or propositional act and illocutionary force indicating devices (IFID), which mark the illocutionary force. These include the mood of the verb or the main sentence-types, intonation contours, explicit performatives ...etc. Searle (1965:42) suggests that all five utterances in express the same proposition: i.e. predicating the act of leaving the room though each of them can characteristically be used to perform a different illocutionary act of John:

- (a) Will John leave the room?
- (b) John will leave the room.
- (c) John leave the room!
- (d) Would that John left the room.
- (e) If John will leave the room, I will leave also.

A proposition is distinct from an assertion or the statement of that proposition. The proposition that John will leave the room is expressed in the utterance of all the sentences above, but only in the second one is that proposition asserted.

Searle claimed that there are exactly five illocutionary points. He listed them and added examples that are classed under the respective illocutionary point in S+V (Searle, 1965:179 – 190).

- ✓ Assertives (assert, claim, affirm, state, deny, disclaim, assure, argue, rebut, inform, notify, remind, object, predict, report, suggest insist, conjecture, hypothesize, guess, swear, testify, admit, confess, accuse, blame, criticize, praise, complain, boast, lament)
- ✓ Commissives (commit, promise, threaten, vow, pledge, swear, accept, consent, refuse, offer, bid, assure, guarantee, warrant, contract, covenant, bet)
- ✓ Directives (direct, request, ask1, ask2, urge, tell, require, demand, command, order, forbid, prohibit, enjoin, permit, suggest, insist, warn, advise, recommend, beg, supplicate, entreat, beseech, implore, pray)
- ✓ Declaratives (declare, resign, adjourn, appoint, nominate, approve, confirm, disapprove, endorse, renounce, disclaim, denounce, repudiate, bless, curse, excommunicate, consecrate, christen, abbreviate, name, call)
- ✓ Expressives (apologize, thank, condole, congratulate, complain, lament, protest, deplore, boast, compliment, praise, welcome, greet)

Austin's theory started with the essential distinction of performatives and constatives. Being a member of the School of Oxford, Austin followed the ordinary language philosophy, where he stated that uttering is performing, in other words uttering is acting out the truth value of the words being uttered. However, Austin's theory on truth value of propositions raised strong debates especially in an era of 'modern Pragmatics'.

According to Ambrose (2010:4), Austin's theory of speech acts is a radical conventionalist account of speech highlighting the ritual practices to which speaking contributes and revealing two specific acts (illocutionary and perlocutionary) that arise in linguistic exchanges. This way, it reveals the revolutionary fact that speaking does change the course of events.

Meanwhile, Searle's theory on speech acts improved not only the speech acts categorization, but also the rules regarding the truth paradigm. The Austinian notion of felicity conditions was not enough to compensate for the insincerity and unfaithfulness of speakers toward their utterances.

As Ambrose explained (2010:5), to perform a speech act is thus to generate a propositional content linked to an illocutionary force. But to generate an illocutionary force one has to follow several kinds of semantic

rules (corresponding to the Austinian felicity conditions): the *preparatory* conditions, the *sincerity* condition and the *essential* condition.

Eckardt (2009:4) also states on her manuscript that one gets the feeling that these classes were more defined by phenotype than by the internal structure of speech acts, that the labels are more a convenient way to refer to homogeneous subtypes of speech acts than an ultimate categorization.

Searle's speech act analysis was based on logic assumptions; differently from Austin, he took into account the intention of the speaker. Ambroise (2010:7-9) listed the distinctions between Austin's and Searle's analyses of speech acts. He wrote that the first important aspect of Searle's account of speech act is the rigid distinction he introduces between the content and the force of it (something which was absent from Austin's analysis). As a second distinction, Ambroise stated that his analysis depends on an intentional or mentalist view which implies that the speaker's intentions – and their recognition – are essential to the realization of a speech act (whereas for Austin one cannot perform an act by making an appeal to intention).

Finally, Ambroise points out that according to Searle, one can perform a speech act only if one manifests one's intention to do it by using such a sentence and if one manifests one's intention to undertake all the commitments of the speech act one intends to perform (2010:7).

Can speech acts be taught?

No matter the controversies on Speech Act Theory, such a term represents a basic concept in performing an action. There is available evidence in the works of various linguists (Blum-Kulka, 1982; Kasper, 1989; Rintell & Mitchell, 1989) for the importance of speech acts' teaching in second language acquisition. One may raise the question of why should speech acts be taught. The main reason is language awareness.

Nowadays, communicative approach is the most successful teaching method in SLA. The prime point of this method is naturally raising the communicative competence. However, the work in this approach is intermingled with the development of skills such as: pragmatic competence, grammar competence, social competence etc. pragmatic competence seems to play a crucial role in raising language awareness among FL students. Among the difficulties they encounter, it can be mentioned the lack of the proficiency to communicate fluently, the ability

to maintain an appropriate dialogue, the difficulty in communicating with native speakers. Apart the feature represented in the communicative approach, doing things with the language acquired is something to be taken into account. It means that students are able to perform speech acts like thanking, apologizing, complimenting, asking, etc. but this is easily said than done, because we encounter a lot of examples where students fail to do this. In most of the cases, the problem does not seem to be the lack of lexicon, but the inability to adopt the lexicon, therefore it is not a question of speaking but of communicating and understanding each – others' intentions. As Thomas (1981:91) writes: I have given the term 'pragmatic failure' to the inability to understand 'what is meant by what is said'.

Kasper and Blum-Kulka (1993:12) discussed three major approaches to the study of pragmatic failure: 1) micro sociolinguistic analysis ascertains conversational style differences and identifies instances where such differences become problematic, but does not usually inquire into the origin of different conversational styles; 2) contrastive pragmatics, involving the crosscultural and cross-linguistic comparison of speech act realization patterns through identifying similarities and differences between the pairs or groups of languages studied. 3) interlanguage pragmatics can study the relationship between learners' prior knowledge and pragmatic performance.

But according to Blum-Kulka (1993:7), other factors intervene: a lack of L2 pragmalinguistic sophistication, combined with negative transfer of sociopragmatic norms from LI or nonnative perceptions of L2 sociopragmatic norms, or even purposeful loyalty to LI cultural patterns, may yield deviations from native use at high proficiency levels as well.

One may purely ask if learning pragmatics is conscious or unconscious. According to Gleason & Perlmann (1985:102), unlike the acquisition of syntax, semantics, and even some sociolinguistic rules, when it comes to speaking politely adults do not leave it to the child to construct the rules on his or her own. Here, they take an active, even energetic part in directly instructing their children in the use of the various politeness devices.

Schmidt (1993:36) explains that simple exposure to sociolinguistically appropriate input is unlikely to be sufficient for second language acquisition of pragmatic and discoursal knowledge because the linguistic realizations of pragmatic functions are sometimes opaque to language learners and because the relevant contextual factors to be noticed are likely to be defined differently or may be nonsalient for the learner.

It is likely that there is a stronger relationship between motivation, acculturation and other affective factors in the development of pragmatic

and discursual ability than in other aspects of language learning, such as syntax (Schmidt, 1983). Those who are concerned with establishing relationships with target language speakers are more likely to pay close attention to the pragmatic aspects of input and to struggle to understand than those who are not so motivated.

As stated above, first pragmatic acquisition is unconscious and easily grasped along the child's growth. Meanwhile second pragmatic acquisition becomes difficult due to the transfer from the first acquisition, being conscious of acts, and motivation.

What skills can be included in pragmatic competence? Bialystok (1993:43) wrote that pragmatic competence entails a variety of abilities concerned with the use and interpretation of language in contexts. It includes speakers' ability to use language for different purposes—to request, to instruct, to effect change. It includes listeners' ability to get past the language and understand the speaker's real intentions, especially when these intentions are not directly conveyed in the forms—indirect requests, irony and sarcasm are some examples. It includes command of the rules by which utterances are strung together to create discourse. This apparently simple achievement to produce coherent speech itself has several components: turn taking, cooperation, cohesion.

Due to the involvement of many linguistic issues, it seems that pragmatic competence should be part of proficient users of FL. Research reveals that even proficient users of FL might lack the pragmatic competence; what is more, this competence should be taught since the first stages of the acquisition of FL.

Tannen (1984) lists eight levels of differences in the ways speakers signal what they mean: when to talk, what to say, pacing and pairing, intonation, formularity, indirectness, cohesion, and coherence; and these eight may lead to differential ways in which conversational partners tend to assess others' intentions as a basis for making their responses.

As House (1986: 164) states this is due to the fact that indirectness lies at the heart of many if not most misresponses and misunderstandings in talk, and such alignment failures are of course much more likely to occur in talk between people from different cultural backgrounds, where indirectness and politeness conventions often diverge.

Some case studies of Speech Acts

Some acts, verbal and nonverbal, may count to the "face wants" of speaker or hearer and are considered "face-threatening acts". Brown and Levinson

(1987:13) categorize expressing thanks as a face-threatening act in which the speaker acknowledges a debt to the hearer, thus threatening the speaker's negative face.

Eisenstein and Bodman (1993:65) listed the following points of view regarding gratitude in English language: Searle (1969) defines thanking positively as an illocutionary act performed by a speaker based on a past act performed by the hearer that was beneficial; Leech (1983) describes thanking as a convivial function whose goal of stating appreciation helps maintain a polite and friendly social atmosphere.

Thanking as a speech act is not an easy task to be performed, due to the emotional attitude of S (preparatory rule) and the indebtedness of the case (sincerity rule). The difficulty arises in cases when the thanking involves speakers of different cultures. Thomas (1983) notes that misunderstandings can arise not only from language limitations (pragmalinguistic failure) but also from inadequate utilization of social conventions and values in the target culture (sociopragmatic failure). Coulmas (1981) posits a useful distinction between thanks that entail indebtedness to the addressee and thanks that imply no indebtedness.

Eisenstein and Bodman (1993:75-76) carried out four experiments on how native and non-native users of English express gratitude. They revealed some interesting facts. They state that it was evident that even advanced non-native learners of English had difficulty in expressing gratitude. They needed information such as what to say, how to express it. Many times they used simply *Thank you* instead of *Thank you, you're the best husband in the world*. They were not able to prolong thanking with proper expressions. Eisenstein and Bodman (1993:75-76) recommend learners to observe the use of pragmatic functions in social interaction; it may be useful for them to compare English model to their own speech in order to enhance their awareness of the pragmalinguistic rules of English.

In a nutshell, the analysis above is an evident case that speech acts can be taught. Thanking seems an easy utterance, but when conveyed into an act becomes complicated. The role of the teacher is important even in this apparently easy task. Through role-plays, students can be involved in practicing various original cases. The teacher should help them with their pragmatic transfer as well.

Borkin and Reinhart (1978:61) define apologies as compensatory action to an offense in the doing of which S was causally involved and which is costly to H. According to them, the function of "excuse me" is "a formula to remedy a past or immediately forthcoming breach of etiquette or other light infraction of a social rule". "I'm sorry," in their analysis, is used in a

wider range of contexts, especially "in remedial interchanges when a speaker's main concern is about a violation of another person's right or damage to another person's feelings".

Bergman and Kasper (1993:90-100) analyzed the speech act of apologizing with British, German and Thai students. According to their results, students were more prone to explicitly express responsibility for the offense the closer the relationship between the offender and the offended person. They noticed pragmatic transfer especially with Thai students. Their findings were consistent with House's observation (1987) that non-natives tend to do 'too much of a good thing'. They stated that the non-natives oversupplied nonconventionalized speech act strategies.

According to Olshtain and Weinbach (1993: 108), in the speech act of complaining, the speaker expresses displeasure or annoyance as a reaction to a past or ongoing action, the consequences of which are perceived by S as affecting her unfavorably.

Olshtain and Weinbach (1993:120) confirmed that two general interlanguage features of speech act performance are length of utterance and variability. Learners at the intermediate to advanced level of second language acquisition tend to be verbose and use more words than native speakers,

more than they themselves would use in their own language, in order to negotiate the intentions of their speech acts in the new language. They tend to use of intensifiers, softeners, number of moves, etc. can be seen from the consistently larger standard derivations exhibited by learners.

Takahashi and Beebe (1993:153) uncovered a number of patterns in the speech act of correction analyzing it with American and Japanese students. First, they demonstrated that it is a typically American pattern to use a positive remark such as "That was a great account" before saying "but" and making a correction when speaking to a person of lower status.

It is the Japanese using Japanese whose style shifting shows the greatest frequency in certain situations. Americans, in the same situations, show much more use of softeners, whether they are speaking to someone of higher or lower status. The style-shifting patterns are important because they are sociolinguistic evidence of a significant aspect of Japanese and American cultures.

To sum up the assumptions made on the above case analyses on speech act realization, it can be stated a list of important features: even advanced learners tend to have less control over the conventions of forms and means used by native speakers in the performance of linguistic action; differences between learners' and native speakers' sociopragmatic perceptions of

comparable speech events are systematically related to differences in their speech act performance; transfer at the pragmalinguistic and sociopragmatic level persists at higher levels of proficiency; learners produce more speech than native speakers when the task is less demanding on their control skills.

Language proficiency, then, is considered in terms of *the fit* between the processing abilities of the learner and the task demands imposed by a specific language use situation. Where the two are congruent, learners will perform well; where the task demands are excessive relative to the learner's ability, learners will struggle.

In a nutshell, nonnative speech act behavior can deviate from native behavior: in strategy selection, in utterance length, in the consideration of social and pragmatic features, in carrying out or opting out from performing a speech act, and in varying the degree of external and internal modification.

Theories and definitions mentioned in the first part of this paper help us explain the empirical state of pragmatics and speech acts as a crucial moment of such science. The second part presented some concrete work done by various linguists on the speech acts of thanking, apologizing and complaining. Apart the interesting and valuable results revealed, the aim of this paper was to search if speech acts can be taught and if there is a reason to do so. In the end we can say that there is enough reason to teach students speech acts, in order to develop their pragmatic competence. It is also assumed that this can be done by using original material of English models and making use of role-play. We can also say that a non-native teacher can help them to compare and contrast the original models with those derived from their mother tongue. This can make them conscious of the pragmatic transfer phenomenon.

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Smartphone use in English Language Learning

Nuhi Bllaca

Abstract

The current century has been considered very often as a century of technology by people of different genres. The industry of technology is growing rapidly, and a lot of people including researchers, educators, teachers and learners in a way are becoming part of this huge development by technology use. In addition, the rate of internet connection continues to increase, and technology which provides easy access on the internet by mobile devices is becoming invisible. More than ever, technology of all types including Smartphones is taking an important place in our daily lives. It is being used by a lot of people, at work, at school, at home, in cafés and everywhere. Having such a device, one can have access on the internet everywhere, and can use it for different purposes, among others for language learning. Therefore, this research tried to give answers to some important questions related to Smartphone use in language learning in secondary schools. It provided answers to the following questions: What is students' perception of Smartphone use in English language learning? In English language learning for what purpose do they mostly use it? Where do they mostly use it for learning purposes?

Data gathered from the questionnaire were analyzed carefully using the SPSS and interpreted using spreadsheet and charts.

Keywords: *Technology, Smartphone, learning English, adult learners*

Introduction

The use of mobile learning can be of any kind, but when it comes to language learning, mobile learning technologies such as mobile phones or Smartphone is being used for various purposes and from people of different nationality, geographical, cultural and educational background. For example in Kosovar context students aiming to learn English use Smartphones to translate words from English to Albania, or vise-versa, to advance their knowledge in pronunciation, grammar, watch movies or listen to music in their target language and so on, which might not be the case with the learners of other nationalities. However, Smartphone use by

teachers and students in language learning settings requires great skills in order for such technology to be used effectively and properly.

Based on the National Educational Technology Standards (NETS), published by International Society for Technology in Education (ISTE), students using Smartphones and other similar technologies are strongly encouraged to reach objectives set out for high school students and teachers which would enable them to use these technologies for education, communication, innovation, information research and collaboration, problem solving and critical thinking purposes in highly professional manner, (ISTE, 2007).

TESOL has also produced a series of standards with the purpose of giving teachers and learners some basic skills in using technologies of different kinds in the good of language teaching and learning (Healey, Hegelheimer, Hubbard, Iannou-Georgiou, Kessler, & Ware, 2008).

The access to mobile learning technologies such as Smartphones, tablets or laptops in US is increasing, thus, around 26 percent of high school students had access to such technologies in 2008, and this rate grew up to 52 percent now, surely there are a number of reasons for this, among others such technologies enable advancement and help learners, teachers and educators get access to the content of various subjects in a timely manner and enable them construct platforms for digital assessment, so Smartphones, tablets and other mobile devices when connected through 3G/4G wireless connection become highly useful tools for learners and teachers as they offer tremendous learning opportunities, as noted in Project Tomorrow Speak Up Survey, 2013.

According to (West 2012) the ability of Smartphones and tablets to provide students access on digital content whenever they need is another reason for learners to love such technologies and use them on a daily basis. In addition, such mobile learning technologies not only serve to provide access on digital content from various locations, but they rather enable students to communicate, collaborate, create and share with each other helpful digital materials.

As there are a number of reasons and opinions for why using Smartphones and other mobile learning technologies in the educational field in general and language learning in particular, this research seeks to provide answers to the following questions related to Smartphone use in English language learning by secondary school students.

Research questions

1. What is the students' perception over the adequate use of smart phones in learning English language?
2. When you use your Smartphone to learn English, for what purpose do you mostly use it?
3. Where do you mostly use their Smartphones?

Literature Review

Learning with Mobile Learning Technologies

As humans sometimes encounter different educational problems, it seems that mobile learning technologies are quite promising in addressing a number of issues. According to West (2012) technologies of mobile learning have the potential to transform the educational field in favor of learners as the ability of students to have access on internet using their smart phones, tablets or laptops create great learning opportunities for them in different respects. Such, technologies enable easy access on relevant information, provide engagement opportunities for both learners and teachers, fosters learning and transforms the way learning takes place.

As M Kurtz (2012) states Smartphone and other mobile learning technologies not only provide opportunities for learners to learn interactively through different platforms, but they also provide a number of ways and tools for learners to learn on their own and teach themselves in their way.

According to Jacobs (2013) mobile learning technologies enable access to digital content and online communities at days and nights, which make learning different from classroom environment, and help teachers and learners, organize their time and use it more effectively. Further, he claims that when students get access to such digital content, they take advantage of their learning as they can adapt to their pace, method and style. On the other hand, teachers who are able to use digital dashboards can track their students' progress of certain content on the timely manner and take advantage of time to use it more effectively when in schools settings.

In terms of Smartphone use in learning English, Zilber (2013) states that it is clear that they won't substitute dedicated teachers, but their frequent use by second language learners, enables them sufficient English language practice to support their attempts to learn it regardless of their locations. More importantly, Smartphones are such devices that can be easily taken with anywhere, they are easy to use, they are very suitable for practice speaking and listening skills, and one can have access on different apps for

language practice, be it for vocabulary, pronunciation, grammar or other language skills.

Learning Languages with Smartphone

Mobile learning technologies such as Smartphones can be used for different instructional purposes in classroom settings and outdoors. Educators have claimed that mobile learning technologies are great tools which provide great and highly potential language learning opportunities regardless of the environment where students are (Kukulska-Hulme, & Shield, 2008). As (Hashemi, & Ghasemi, 2011) claim Mobile Assisted Language Learning (MALL) does not solely provide language learning opportunities, but it also supports students with enough chances for exercises which incorporate the four main language skills (cited in Hsu, C.-K., Hwang et. al 2013:405).

Smartphone use in language learning can be of great benefits especially in vocabulary acquisition, spelling and pronunciation, grammar, listening and reading skills. In order to be able to communicate effectively, learners have to master a large number of words, they need to practice listening in order to gain knowledge in pronunciation, they need practice in reading and grammar, too Chi-Yen Chiu (2015).

As scholars have noted mobile learning technologies have great potential to offer language learners in many ways. This was demonstrated by a number of studies conducted in the world. A study conducted by Kennedy and Levy (2008) which gave students the ability to get text messages with known words in different relations through SMS to their mobile phones. They were able to get around ten messages every week. The findings of the study showed that receiving text messages with English words, turned out to be a useful way to acquire English vocabulary. In another research conducted by Chen et.al (2008), where words accompanied with pictures were shown by annotation using mobile learning technologies, it was found that students with lower verbal and higher visual ability benefited in vocabulary acquisition.

Bomar (2006) also states that using mobile learning technologies such as iPods, in reading or listening skills, students are much more likely to capture the main ideas and therefore more ready for discussion. Thus, Rutherford (1987) and Krashen (1989) conducted a study in which they gave learners study materials from grammar and reading in a consequent way in order to investigate the acquisition of the material when given bit by bit using mobile learning technologies. Findings of the study suggested

that the acquisition of the material was improved due to the organized way of delivering the material using iPods (cited in Chi-Yen Chiu 2015:65). However, despite some advantages that Smartphones have in language learning and teaching, there are some limitations as well. According to Chinnery (2006) the limited time one can use a Smartphone without charging, entering data using only one finger as well as their small screen size make Smartphones not very convenient to use them in language learning field. Another negative impact of using Smartphones in education is related to learners' achievement, as Town (2013) suggest, learners may become addicted to playing games, chatting or talking to their peers, and this in fact might be considered as a waste of time rather than learning. According to Kane (2013) learners who are not able to maintain control over the use of mobile learning technologies, including Smartphones may become nervous, upset, concerned or even angry when they cannot use them for some time. In addition, the excessive use of Smartphone can impact negatively on the relationship among adolescents as well as on their educational outcomes. On the other hand, using Smartphones could also result in harmful effects. And finally, using Smartphones for a long period of time and at a close distance may also cause symptoms of eye strain or eye fatigue (Britt, 2013). Wilson (2012) also suggests that using Smartphone in a bad position such as keeping your arms bent, head looking forward in a bent position can cause pain in the neck and spine.

Methodology

The research took place in two public secondary schools in the town of Podujeva. The sample of the research was composed of 123 students from the secondary schools "Aleksander Xhuvani" and "Isa Boletini" in Podujeva. 70 females and 53 males, this was due to the domination of the female students enrolled in the abovementioned secondary schools. Prior to conducting the research, the consent from the Directorate of Education in the Municipality of Podujeva was obtained. Consent was taken also from the headmasters of the schools in which the study was realized. Students volunteered to participate in the research. The procedures of the conducting the researches are as follows: Students were delivered a questionnaire which was composed of 25 questions related to Smartphone use in language learning. Then they filled the questionnaire themselves and handed over to the researcher. The data gathered from the questionnaires were analyzed using the SPSS program, and the findings of the research

were interpreted using simple charts in order to have a detailed understanding of them.

Findings

Based on the findings of this research it is clear that Smartphone use have positive and negative effects not only on learning but also on health related issues. Findings of the questionnaire suggest that 65 percent of all participants think that the adequate and relevant use of Smartphone can help them in learning English language. Look table 1.

Do you think that the adequate and relevant use of your Smartphone will help you to learn English?

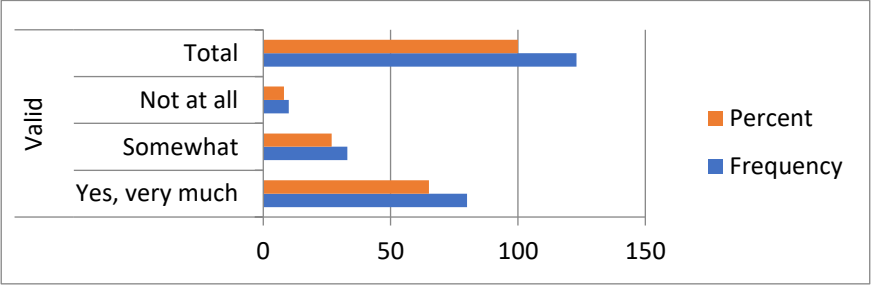


Table 1

Findings of the questionnaire also suggest, that the majority of students use Smartphone for translation, that is, translate words or text from English to their language or vice-versa. Thus findings suggest that 53 percent of all participants use Smartphone for translation. Look at table 2, for a detailed description.

When you use your Smartphone in learning English, for what purpose do you mostly use it?

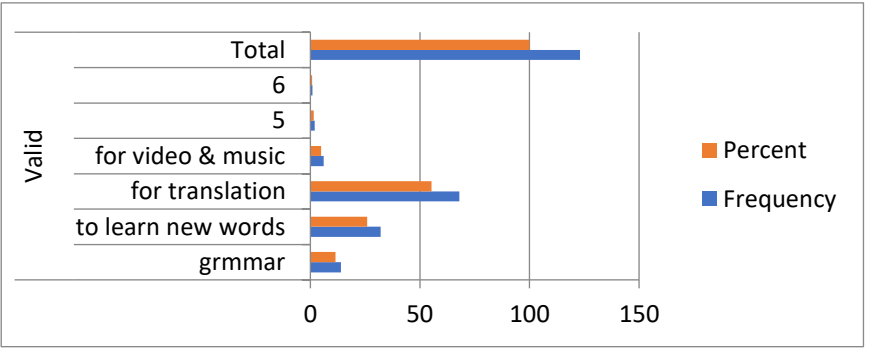


Table 2

Findings also suggest that 82 percent of all participants use Smartphone to learn English at home. Look at table 3, for a detailed description.

Where do mostly use your Smartphone?

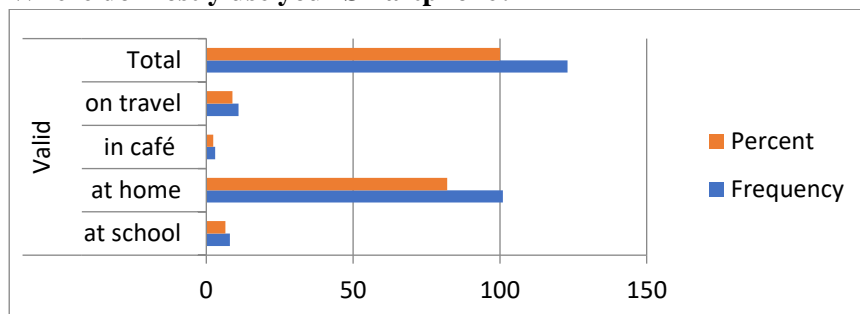


Table 3

Results of the research also suggest that Smartphone use in education can have negative effect either on learning or in health related issues. Thus, 79 percent of all participants in the research think that the uncontrolled way or the long way of Smartphone use can cause harmful effects on eyes. Look at table 4, for a detailed description.

Do you think that long use of Smartphone can be harmful to any of the following?

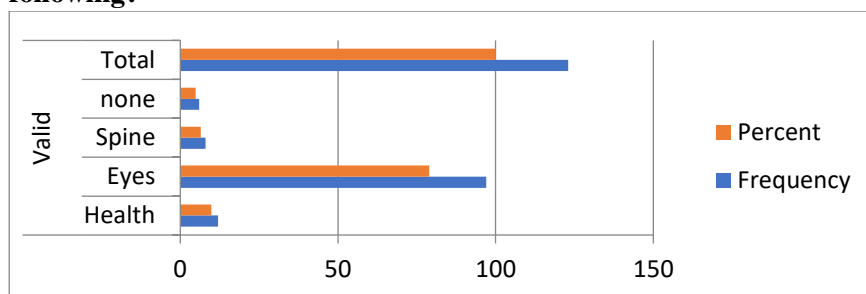


Table 4

Findings of the questionnaire suggest that around 46 percent of all participants think that the long way and irrelevant use of Smartphone can have negative effect on learning outcomes. Look at table 5, for a detailed description.

Do you think that using your Smartphone for a long time and inadequately can have any negative effect on learning?

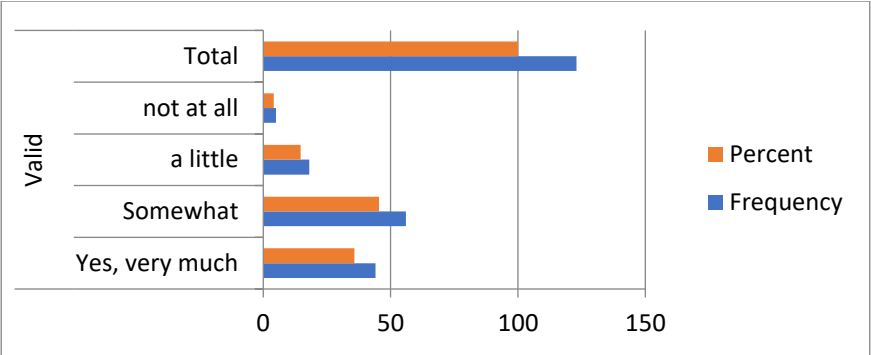


Table 5

Discussions and Recommendations

Based on the findings of the questionnaire it became clear that Smartphone use in education can have positive impact on learning. However, if they are not used adequately and in a controlled way they can have negative impact not only in education but also in health related issues. Thus, according to the findings of the questionnaire 65 percent of all participants in the research think that an adequate use of Smartphone can help them in their attempts to learn English language. These findings are also supported by other researchers such as Chi-Yen Chiu (2015) who claimed, that Smartphone use in language learning can be of great benefits especially in vocabulary acquisition, spelling and pronunciation, grammar, listening and reading skills.

In addition, findings of the research showed that 55 percent of all participants use Smartphone for translation of words or text, 26 percent of them use Smartphone for vocabulary and around 11 percent of them use it for grammar. These findings are supported also by a study conducted by Kennedy and Levy (2008) which gave students the ability to get text messages with known words in different relations through SMS to their mobile phones. They were able to get around ten messages every week. The findings of the study showed that receiving text messages with English words, turned out to be a useful way to acquire English vocabulary.

Furthermore, based on the findings of the research it was revealed that 82 percent of all participants used Smartphone at home.

However, as stated above, Smartphone use in education can have negative effect either on learning or in health related issues. Thus, based on the findings of the research it was found that 46 percent of all participants think that the uncontrolled way, and long time of use of Smartphone can lead to negative effects on learning, that is, if used inadequately or the irrelevant use of it can rather take your time than help you in learning. The findings find support also by other educators, such as Town (2013) who suggests the negative impact of using Smartphones in education is related to learners' achievement, as learners may become addicted to playing games, chatting or talking to their peers, and this in fact might be considered as a waste of time rather than learning.

And finally, findings of the research also suggest that Smartphone use can also have harmful effect in health related issues, thus 79 percent of all participants think that the inadequate use of Smartphone or either the uncontrolled and long time use of Smartphone can have harmful effects on eyes. Similar research studies suggest the same, so according to Britt, (2013), using Smartphone for a long period of time and at a close distance may also cause symptoms of eye strain or eye fatigue. Wilson (2012) also suggests that using Smartphone in a bad position such as keeping your arms bent, head looking forward in a bent position can cause pain in the neck and spine, as cited in the literature review.

Recommendations

As the findings of the research show in order to benefit from Smartphone use in education in general, and language learning in particular one need to have in mind the following:

1. Use it at short period of time and for learning purpose
2. Use Smartphone applications which enable practicing language skills
3. Use it either at home or in classroom, but keep using it in a controlled way, not wasting too much time for chatting, or playing games as this would lead in negative effects.

Limitations:

Like other studies in the world, this research is followed by certain limitations. Such limitations include:

1. Small number of participants in the research
2. It missed the qualitative approach of the research which would lead to have better understanding over the Smartphone use in education.
3. As no interviews with experts from language learning fields were realized, we have no idea over their perception using Smartphone in language learning area.

VI. Conclusions

As findings of the research suggest using Smartphone and other mobile learning technologies one can benefit a lot, as they offer language learning opportunities everywhere, and this is due to their portal and connectivity ability. However, if they are used out of control or outside of standards and not in compliance with learning objectives they can do more harm than good to our educational purpose.

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The importance of Accurate Cohesion and Coherence in the Text

Olda Xhepa

Abstract

This paper outlines a general and practical overview of the importance of *cohesion* and *coherence* in the Text. Text linguistic studies and defines cohesion and coherence as crucial elements for the Text. Without these a *Text* would suffer for continuity and clarity and can not be called a text. In our everyday life people communicate with each other through different ways. In every speech, every communication we take a message which is given through text. *What would happen if there is a lack of cohesion and coherence?* In this paper we will present some different point of views, definitions and research studies of these terms.

Cohesion and coherence will be treated from their role in written text. From the practical point of view different Texts are taken as examples to show their importance of understanding on the part of the reader. Frequently foreign language students may face problems of understanding and decoding a text if it is not clear and lacks the accuracy of cohesion and coherence. A foreign language text may have one element but may miss the other one, for this reason it may lose the concept of communication. Apart from a clear understanding of the differences between these two elements Italian students should be provided with text templates to help them write essays, or different types of written text (argumentative, persuasive, informative etc.). The article ends with a conclusion and discussion of the role that cohesion and coherence play in texts and research studies on how to deal with cohesion and coherence in writing.

Keywords: text linguistic, cohesion, coherence, writing texts.

Different Linguistic views of cohesion and coherence

Linguists and researchers like Dressler and De Beaugrande have claimed that the text should have 7 criteria to be considered as complete and inherent. The criteria are: cohesion and coherence, the receiver (volume and eligibility in which is developed communication, informative character, circumstances and intertextuality); If any of this criteria is not fulfilled, then there will be no text. Cohesion and coherence are

phenomena that complement each other and with cohesion we will understand the relationship between different parts of the sentence respecting relations of syntax and grammar.

Text linguistics deals with the relationship between the parts of sentences that forms a text. A text is called as such if there is a continuity of meaning. If there is continuity, then we have communication. Once these definitions are made then it is continued this activity. The terms cohesion and coherence are used in every field of human sciences. In linguistics it is studied by the works of Harweg (1968), Dijk (1972, 1977) and De Beaugrande (1980).

Consistency of a text is the level in which are displayed concepts and relationships in a text ensuring, in the case of coherent texts, knowledge and relevance. The knowledge that it is taken from a text may be not the same as the meaning or content of linguistic expressions that represent them. We can grasp the concept of knowledge that can be activated in a text through uniformity and consistency.

Relationships created in a text are links between concepts happening together in the text. Consistency and cohesion are not the same things. Consistency is attributed to the text reader how it is understood and produced on its pragmatic interpretation of the reader. The writer writes for the reader but is the reader's skill of how to read and give the right intonation and place to the reading part. Readers give voice to the writers, interpret and relate meaning to context. In other words by reading there is mutual interaction by both interlocutors.

Dressler and De Beaugrande (1981) state that textual coherence processes involve in themselves these elements:

- activation,
- strength ,
- decomposition,
- the extended activation,
- episodic and semantic memory,
- the economy,
- global patterns,
- Inheritance.

Activation of linguistic expressions within communicative contexts activates a series of concepts in the minds of interlocutors of the language. Apart from the linguists above mentioned others like Halliday treated the concept of cohesion to study how sentences are linked in a text. Every

sentence is connected into paragraphs and paragraphs are connected to form a text through cohesive ties: A text has a meaning that is what distinguishes it from something that is not a text (sentences linked together but not having the same meaning and not presenting the same situation).

This may happen in many languages in the same way; it does not matter if it is in Albanian, English, German, French or Italian language. Writers relate sentences together in different ways as result cohesion is created to establish the meaning. Cohesion helps to understand if we have a text or if we have just unrelated sentences. Cohesion does not deal with the meaning of a text. Halliday & Hasan (1976) state that: *“cohesion does not concern what a text means; it concerns how the text is constructed as a semantic edifice”*.

Coherence is another element of a text dealt by other linguists. It has to do with the illocutionary speech acts which lead to discourse. Discourse involves the context in which it happens and needs to be interpreted through the understanding of structures. Widdowson (1978) defines cohesion as the relationship between illocutionary acts. Morgan and Sellner (1980) define that cohesion is concerned with content but has some linguistic consequence. If a text has got both cohesion and coherence, it facilitates us to understand the information easily.

Writing: Cohesion and coherence in the Text

The Text is presented to the interlocutors or to the readers in two forms: written or spoken. Above mentioned we spoke about the importance of cohesion and coherence in the Text. What about written texts? There are some differences between spoken or written language, for these reason it is important even defining the importance of cohesion and coherence in written text despite which foreign language is used.

When we speak, we use ellipses, pauses, short sentences while in writing there are not provided such things as the writer should be specific for the reader to understand. Interlocutors face eye to eye contact and interaction, while the writer and the reader no. Although there are different types of writing there are some rules to be followed in order to reach that *mutual communication*. Chafe (1982) defines speaking as “involvement” while writing as “detachment”.

The writer is concerned to write something that will be understood by different readers. For these reason is very important for the text to be written correctly having both cohesion and coherence. According to Celce-Murcia and Olshtain, (2000) a well-written text has got unity and is

connected through sentences which relate to one another. It depends whether the text is long or short whether the coherence depends. In a long text the coherence of the whole text depends on the coherence of the paragraphs presented in the text while in a short text depends within sentences themselves.

Different types of text have got different types of cohesion and coherence as the types of writing and the audience differs. As examples a literary book, a scientific book, a journal, a magazine, a brochure or even an advertisement are different from each other. What do they have in common is that the element of coherence is presented logically for the intended reader presenting the information to the intended reader correctly. It is very important the role of opening sentences, organizing sentences and closing sentences in a text. From the studies we know that language is formal and informal and it has got different functions. In these context even the opening or closing sentences are chosen according to what type of writing and which the intended audience is. Opening sentences help the reader to understand what he or she is going to read. If there is not cohesion or coherence in writing, the reader will not understand.

Discussion: Practical examples in Italian classes

Beaugrand and Dressler (1981) developed their theory on Text. They presented seven criteria of textuality. According to them the most obvious example of relation cohesion-coherence is presenting different models of the Text based on sentence structure. this function is the appearance of models with different dimensions and complex on the surface of the text, as defined by building words.

According to them large syntactic units are well defined models ready to be used according to given time and collaboration. But what is text surface? It has to do with the words we listen (audio texts, spoken), texts we look at (written text) or we process (visual texts in general). In this context, the text area is not "primarily material" that is presented from the sounds or signs printed, but the structure of the text, which means that verbal expressions are already known. Cohesion comes from the Latin and means "bound together". This term is used for the first time in linguistics in 1964 from M.A.K. Halliday, then in the textbook which was a cooperation with his wife R. Hasan in the years 1968, 1976). The term was used in linguistics during the '70s as the base for the seven criteria of textuality. These criteria became widely known further more by W. U. Dressler (1972, 1981) and R. A. Beaugrand (1976, 1981). Cohesion and coherence are two important

criteria in terms of textuality. They complement each other and are in the function of each other.

The bound created according to linguistic rules makes the text appear as a unified unit of words and sentences. Linguistic ties that serve to realize the cohesion in the text can be:

- **grammatical:** morphological adaptation,
- **syntax:** the use of connectors,
- **semantic:** replacement, repetition, ellipse.

Grammatical links have to do with morphological suitability, where the noun / adjective, masculine / feminine noun / verb fit in number, case and gender.

Let us have a look at the example given in order to understand the importance of cohesion and coherence in the written text.

*Nevina è una gattina bianca e morbida come la neve. È una gatta pigra e dorme per ore su una sedia in cucina. Io **la** cerco e **la** chiamo, ma **lei** rimane immobile. Quando **sente** l'odore del cibo, però **si** sveglia e improvvisamente **diventa** affettuosa.¹*

*Nevina është **një mackë e** bardhë dhe **e** butë si bora. Është një mace përtace dhe **fle** me orë të tëra mbi një karrike në kuzhinë. Unë **e** kërkoj dhe **e** thërras, por **ajo** nuk lëviz. Por, kur **ndjen** aromën e ushqimit, **zgjohet** dhe menjëherë **bëhet e** përzemërt.²*

In both texts given Italian and Albanian, the name is adopted to the adjective, verb, pronoun.

• **Repetition** of a word that is in the text can be used to achieve cohesion. Usually repetition occurs frequently in spoken texts, as time given to elaborate or index sentences, thoughts or ideas is insufficient. As an example we can have a look at the text below. What we can see is that the word or better to say the group of words “**armë kimike**” is repeated several times. This is due to create cohesion in the text given.

¹ Andreozzi, M. S. , (2008), Versante Linguistico. Abilità linguistiche e tipologie testuali, Loreto. p. 167

² The translation is made from the author .

Eksperti amerikan: Ja avantazhet e Shqipërise për të pritur armët kimike
Charles Duelfer, ekspert i armëve të shkatërrimit në masë, u shpreh se në Shqipëri nuk do të eksportohen **armë kimike**, por vetëm pjesë të veçanta të tyre. “Në Shqipëri nuk do të eksportohen **armë kimike**. Fjala është për njërin nga komponentët që përbëjnë një **armë kimike**. Pra, nuk do të sjellin **armët kimike** në Shqipëri...³
(Gazeta SOT, 14.11.2013, fq. 4)

Conclusions

Although there are different points of view from different linguists all the studies lead to one important point that cohesion and coherence are very important elements in spoken or written language. They cannot stand by themselves, otherwise there is not a Text. In order to develop Text in writing, students should be given to write different types of texts, reasons, and elements, content. Avoiding problems that usually are accounted in spoken texts, writing involves more concentration in the way students realize a written Text.

From the moment that the components of the structure of the text depend on one another respecting grammatical rules, then cohesion will be based on these grammatical rules. So by cohesion we will understand the right relationship between different parts of the sentence, respecting the grammatical connections, syntactic and semantic. These notions although are present will need much more researches. This study may show that the development of theories focuses on why are cohesion and coherence important issues to create and define what is known as “Text”.

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³ Paragraph taken from newspaper” SOT”, date 14.11.2013, p. 4.

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The enrichment of the vocabulary through morphological patterns by the EFL students.

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Abstract

One thing that teachers, students, and researchers can all agree upon is that learning vocabulary is an essential part of mastering a second language. Also, vocabulary is regarded as one of the most essential parts of second language acquisition and can be broadly defined as knowledge of words and word meaning.

This study aims at giving good techniques and strategies of teaching vocabulary to the Albanian students who learn English as a foreign language, by means of the morphological patterns, especially, through affixation patterns. We strongly believe the idea of morphological awareness, which has to do with the consciousness of the word meaning and the structure of morphemes in relation to words. The more students know about the affixation patterns and their combinations to root words, the more they develop and enrich their vocabulary. The use of prefixes and suffixes knowledge and pattern while teaching English vocabulary and its effect to the students of English, is also shown by the results of a survey conducted. Based on the results there are drawn some conclusions and effective strategies and recommendations are given to all the teachers of English language.

Keywords: *vocabulary acquisition, morphological pattern, affixation, techniques.*

Introduction

One thing that teachers, students, and researchers can all agree upon is that learning vocabulary is an essential part of mastering a second language. Vocabulary is regarded as one of the most essential parts of second language acquisition and can be broadly defined as knowledge of words and word meaning. In the EFL context vocabulary does support the four language skills, listening, speaking, reading, and writing. Therefore, if EFL

teachers are really willing to find effective strategies for teaching vocabulary, they could facilitate students' proficiency in the four skills.

Thus, the role of vocabulary in a second language acquisition is fundamental. Even students often instinctively recognize the importance of vocabulary to their language learning. As Schmitt (2010) noted, "learners carry around dictionaries and not grammar books" (p. 4).

However, teaching vocabulary remains a difficult process because many teachers are not confident about the best practice in vocabulary teaching and at times do not know where to begin to form an instructional emphasis on word learning (Berne & Blachowicz, 2008). Teaching words is a crucial aspect in learning a language as languages are based on words (Thornbury, 2002). It is almost impossible to learn a language without words; even communication between human beings is based on words.

The present study highlights the importance of bridging the gap between research and practice in attempt to find effective and successful techniques of teaching vocabulary to the Albanian students who learn English as a foreign language by means of the morphological patterns. We strongly support the idea of morphological awareness, which has to do with the consciousness of the word meaning and the structure of morphemes in relation to words. The more students get to know about the morphological patterns, the more they develop and enrich their vocabulary.

The use of prefixes and suffixes knowledge and other morphological patterns while teaching English vocabulary and its effect to the students of English, is also shown by the results of a survey conducted. Based on the results there are drawn some conclusions and effective strategies and recommendations are given to all the teachers of English language.

Literature review

According to Graves (2004), the most effective word-learning strategy in order to improve the English language competence, is related to morphological awareness. Whereas Hatch (1983) believes that affixes are organized in the human mind differently from lexical items. She explains that some high frequency complex words may be stored in their whole forms in the mind, ready to be accessed at any time, but that some others tend to be constructed on the spot by applying morphological processes such as derivation and inflection. Moreover, Sudana (2006) states that the implementation of morphological competence in derivational affixation learning improves students' vocabulary acquisition.

According to Wysocki and Jenkins (1987) the ability to perform morphological generation helps the development of vocabulary knowledge within an appropriate linguistic context. Knowledge of prefixes, such as the *dis-* in *discount, dislike, dislove, disable, disaffect, disaffirm, disaccord, disabuse, disadvantage, disagree, disaccustom, disapprove, disappear, disappearance, discharge, disclaim, disclose, discolor, discomfort, discompose, discommon, disconcert, discontinue, disconnect, discord, discordance, discourage, discover, discriminate, discrete, disembark, disempower, disenchant, disemploy, disembody, dispensable* etc, or the prefix *un-* in *unlock, unaccented, unacceptable, unachievable, unacknowledged, unbroken, unburned, unburnable, unbutton, uncalculated, unclosed, uncollected, undaunted, unmixed, unmixable, unmoved, unnecessary, unpack, unplug, unpleasant, undo, unplumbed, unplayable, unpolished, unprepared, unprejudiced, etc;* suffixes such as the *-ness* in *happiness*, or the *-tion* in *imagination, connection* or *generation*, and compounds, are involved in derivational morphology and inflectional morphology and are related to grammatical inflections such as the *-s* in *books, cars* or the *-ed* in *played, jumped*.

Thus, morphological awareness is very flexible, and it has a close relationship with vocabulary knowledge. By means of derivational morphology English learners can change a word's lexical category such as act- actor or sing- singer or end/ endless. Below we provide examples to show this:

Table 1. Prefixes which change the grammatical class of the words they are attached to.

Prefix	+	Noun	=	Adverb
A-	+	Bed	=	Abed
A-	+	Sleep	=	Asleep
Be-	+	Friend	=	Befriend
En-	+	Danger	=	Endanger
Em-	+	Power	=	Empower
A-	+	Field	=	Afield
A-	+	Blaze	=	Ablaze
A-	+	Singing	=	Asinging

Prefix	+	adjective	=	Verb
Be-	+	Little	=	Belittle
En-	+	Large	=	Enlarge

What teachers should teach to their students in terms of morphological patterns?

Stockwell and Donka (2001) state that 80 percent of the total vocabulary of the English language is borrowed and most of its words can be used with affixation. Therefore, studying vocabulary with affix systems or patterns would seem to be much more effective language learners than just memorizing words. In addition, using affixation strategies has another advantage, which is that it helps learners naturally expand their knowledge of meaning or grammatical categories. Therefore, EFL teachers should seriously consider using affixation-based instruction as a very good vocabulary teaching strategy.

In addition, the two most common types of word-formation in English is derivation and compounding, both of which create new words from already existing morphemes. Derivation is the process by which a new word is created through the addition of affixes. On the other hand, compounding is a process involving the combination of two or more roots to give a new word. Other types of word formation in the English language are conversion, clipping, blends, and backformation.

In our study we recommend certain important theoretical issues on word-formation processes while teaching English vocabulary in order to reach the desired effect to the students of English. The results of the survey we conducted helped us draw some conclusions and effective strategies and techniques addressed to all the teachers of English language.

Characteristics of word-formation in the English language

How are new words being formed in the English language? The process consists of a combination of morphemes that are rule-governed (a new word is formed).

Compounding

Compounding is the combination of two or more roots. In English the roots which are combined to form compounds are usually nouns, adjectives, verbs or prepositions. The most common type of word formation is the combination of two (or more) nouns in order to form a resulting noun: N + N = N (noun), for eg. blackboard, wallpaper, toothbrush. The first of the two compounds may be descriptive (i.e. tablecloth, a cloth with which to clean [or cloth] tables), or both compounds may create a whole new meaning altogether (i.e. railroad, which is not a "road" in the typical sense of the word.) It is also possible to form words whose components are

equally important to or descriptive of its meaning, for example, a washer-dryer refers to an object combining two functions.¹

Types of compounds

Compounds are sometimes written as a single word, sometimes with a hyphen, and sometimes as separate words. From this classification derive the three types of compounding: solid compound, temporary compound and open compound. (Shqerra, 2009)

- Solid compounds or compounds written as one word are the most common type of compounds. Also called as “closed” forms in which two usually moderately short words appear together as one. Examples are housewife, lawsuit, wallpaper, basketball, etc. Combinations of words in solid compounds are: Adjectives plus nouns (blackboard) Noun plus adjective (goldfish) With an adverb in initial position (background) Adverb plus verb (overcome, outline) Noun plus noun (handwriting)
- Temporary compounds have the hyphenated form in which two or more words are connected by a hyphen. Compounds that contain affixes, such as house-build(er) and single-mind(ed)(ness), as well as adjective-adjective compounds and verb-verb compounds, such as blue-green and freeze-dried, are often hyphenated. Compounds that contain articles, prepositions or conjunctions, such as rent-a-cop, mother-of-pearl and salt-and-pepper, are also often hyphenated.
- Open compounds consist of two or more words written separately. According to the linguist Turn Richard in his “A comprehensible grammar” (England, 2000), a typical feature of English compounds is that many of them are unstable. Even the same author may use some lexical group as word group in one place and as compounds in another place. Scientific compounds are usually not hyphenated and are open compounds: eg.: carbon monoxide poison, dichromic acid solution. A classifying genitive plus a noun is also an open compound for eg.: A child’s play, a bird’s nest). Adjective plus noun (public school, young man) are open compounds.²

Derivation

It is the process of creating new words by adding prefixes and suffixes to the root of the existing word. It is one of the most important types of word-

¹Xhina, Olsa. Academic Journal of Interdisciplinary Studies Published by MCSER-CEMAS-Sapienza University of Rome Vol 2 No 4 May 2013, p 274.

²Xhina, Olsa. Academic Journal of Interdisciplinary Studies Published by MCSER-CEMAS-Sapienza University of Rome Vol 2 No 4 May 2013, p 274.

formation in all languages. Derivation can be by adding a prefix to the root (rewrite) or a suffix (talker), as well as adding a prefix and a suffix at the same time (unhappiness). By means of derivation there are created new words by changing the grammatical category of the word to which it applies. There should be distinguished both types of affixes, the inflectional affixes and the derivational affixes. The inflectional affixes, which are only eight of them, merely modify a word (table–tables, bird–bird's, stay–stays–stayed–staying), whereas derivational affixes create a new word of another grammatical category for eg.: happy–happiness; taste–tasty; real–realize.

In his book “The word-formation in English”(2003), Plag classifies the prefixes of English semantically into the following groups. First, there is a large group that quantify over their base words meaning, for example, ‘one’ (uni-, unilateral, unification), ‘twice or two’ (bi-, bilateral, bifurcation and di-, disyllabic, ditransitive), ‘many’ (multi- multi-purpose, multi-lateral and poly-, polysyllabic, ‘half’ (semi-, semi-conscious, semi-desert), ‘all’ (omni-, omnipotent, omnipresent), ‘small’ (micro-, micro-surgical, microwave), ‘large’ (macro-, macroeconomics, macro-biotic), ‘to excess’ (hyper-, hyperactive, hypermarket and over-, overestimate, overtax), ‘not sufficiently’ (undernourish, underpay).

Second, there are numerous locative prefixes such as circum- ‘around’ (circumnavigate, circumscribe), counter- ‘against’ (counterbalance, counterexample), endo- ‘internal to X’ (endocentric, endocrinology), epi- ‘on, over’ (epiglottis, epicentral), inter- ‘between’ (interbreed, intergalactic), intra- ‘inside’ (intramuscular, intravenous), para- ‘along with’ (paramedic, paranormal), retro- ‘back, backwards’ (retroflex, retrospection), trans- ‘across’ (transcontinental, transmigrate).

Third, there are temporal prefixes expressing notions like ‘before’ (ante-, preand fore-, as in antechamber, antedate, preconcert, predetermine, premedical, forefather, foresee), ‘after’ (post-, poststructuralism, postmodify, postmodern), or ‘new’ (neo-, neoclassical, Neo-Latin). A fourth group consists of prefixes expressing negation (a(n)-, de-, dis-, in-, non-, un-). (Plag, 2003)

Conversion

It is the creation of a new word without altering the shape of existing word by affixation. Conversion changes the grammatical category of the word. There are five types of conversion. (Shqerra, 2009)

1. Verbs derived from nouns (nurse, cash, ship, mail)
2. Nouns derived from verbs (dance, love, doubt, turn, laugh)

3. Verbs derived from adjectives (open, calm, empty, clean, dirty)
4. Noun derived from adjectives (the rich, the young, the poor)
5. Verbs derived from prepositions (to down a beer. To out sb)

Other types of word-formation in English are: clipping, backformation, blends, acronyms, and onomatopoeia, but these are surely not as productive as the other types mentioned above.

Backformation It is a process in which a new word is created by shortening the existing word. For eg.: abled (disabled), to explete (expletive), to enthuse (enthusiasm), to liase (liason); to burgle (burglary), to edit (edition, editor), to peddle (peddler), to scavage (scavenger).

Blends

Blends are words created by connecting parts of two words, for example brunch (from breakfast and lunch), smog (from smoke and fog).³

Methodology

A task on identifying all the derived words with prefixes extracting them from different sections of an English classical novel was given to a class of 45 EFL students at “Aleksander Moisiu” University of Durrës, after teaching a couple of lectures on word-formation and especially on English prefixation and affixation. Below we show how students were instructed to carry the coursework out.

Fq. nr.	Derived words from the original text	Derived words in the Albanian text
12	.. -evidence of that mysterious concrete tenacity which renders a family so formidable a unit of society, so clear a reproduction of society in miniature.	Ai kagjetur proven e asajlidhjejekonkrete e tëmistershmeqë e bën familjennjënjesiaqtëfortët ëshoqërisë, një riprodhim shumë të qartë të shoqërisë në miniaturë.
13	Even Aunt Ann was there; her inflexible back, and the dignity of her calm old face personifying the rigid	Edheteze Eni ishte atje; kurrizii papërkulur dhe pamja plot dinjitet e fytyrës së saj të qetë e të plakur mishëronin frymën e rreptë të pronës në këtë familje.

³Xhina, Olsa. Academic Journal of Interdisciplinary Studies Published by MCSER-CEMAS-Sapienza University of Rome Vol 2 No 4 May 2013, p 279.

	possessiveness of the family idea.	
13	Danger- so indispensable in bringing out the fundamental quality of any society, group, or individual- was what the Forsytes scented.	..nuhatja e rrezikut, qëështëkaqe domosdoshme oseqëvënëduk jecilësinëkryesoretëcdoshqë rie, grupiosenjeriu, ishteajoqëndjeninForsajtët.
14	Not far off, listening to a lady in brown, his only son Soames, pale and well-shaved, dark-haired, rather bald, had poked his chin up sideways, carrying his nose with that aforsaid appearance of “sniff”....	Kish ngriturmjekrënpakaimënjane dhe me hundën e rrudhurdukejsikurnuhasteatë përtëcilënfolëmmëlart..
15	He held himself extremely upright , and his shrewd, steady eyes had lost none of their clear shining.	Trupin e mbanteshumë drejt dhesytë e tijtëpalëvizur e plot dinakërinuk e kishinhumburaspakshkëlqimi n e tyre.
15	Thus he gave an impression of superiority to the doubts and dislikes of smaller men.	Kush e shihte, kishtepërshtypjen se aiqëndronteshumëmëlart se dyshimetdhe antipatitë e njerëzvetëvegjël.
15	Having had his own way for innumerable years, he had earned a prescriptive right to it.	Meqëkishtevazhduar, sic e kishtedashur, udhën e tijnjëjetë , tanikishtefituartëdrejtëntëbën teatëqëdonte.
15	In turn, each of these four brothers was very different from the other, yet they, too, were alike .	Secilingakatërvëllezëritndry honteshumëngatëtjetërët, pormegjithatë, atai ngjaninnjëri-tjetrit.
15	..., underlying surface distinctions, marking a racial stamp, too prehistoric to trace,...	Përmestiparevetëndryshmetë këtyrepesëfytyravebintënës hprehja plot vendosmëri e mjekrës, e

		<i>cilapërbëntekarakteristikën e racës.</i>
15	There was the same this same stamp-less meaningful perhaps, but unmistakable - a sign of something ineradicable in the family soul.	..ndoshtamëpaktëtëheksuar, portëpagabuar-qëishtesishenja e dickajeqënumundtëçrrënjos ejngashpirti i familjes.
15	At one time or another during the afternoon, all these faces, so dissimilar and so alike , had worn an expression of distrust , the object of which was undoubtedly the man whose acquaintance they were thus assembled to make.	Herë pas here, atëpasdreke, tëgijthakëtofytyrakaqtëndryshmedhakaqtëngjashme me njëra-tjetrënkishinmarrënjëshprehjemosbesimidheobjekti i këtijmosbesimiishtepadyshim, burri me tëcilin do tënjiheshinnëatëmbledhjefamiljare.
16	They could not have explained the origin of a misgiving obscured by the mist of family gossip. A story was undoubtedly told that he had paid his duty call to Aunts Ann, Juley, and Hester, in a soft grey hat.	Ata nukmundtëshpjegonin se ku e kishteburiminaimosbesimqë e kishinerrësuarthashethemetfamiljare. Sidoqoftë, thuhej – dhepërkëtës’kishteasnjëdyshim se aikishtevajturpërvizitëtetetzet Eni, XhulidheHesteri me njëkapelëtëbutëngjyrëgri.
16	“So extraordinary , my dear so odd!” Aunt Hester, passing through the little, dark hall (she was rather short-sighted), had tried to “shoo” it off a chair, taking it for a strange, disreputable cat-Tommy had such disgraceful friends!	“Njëgjëshumë e çuditshme, besa, satëmerrtegazikur e shihje!” Teze Hesteri duke kaluar nga salloni i vogël dhe i errët, kishte pandehur se mos ishte një mace e huaj rrugaçe. Tomikishtecashokëqëtëturpëronin!

16	Like an artist for ever seeking to discover the significant trifle which embodies the whole character of a scene, or place, or person, so those unconscious artists- the Forsytes had fastened by intuition on this hat; it was their significant trifle, the detail in which was embedded the meaning of the whole matter;	Si një artist, qëkërkongjithmonët ëzbulojë njëvogëlsikuptimplotëqë do të mişërojnë gjithëkarakterin e njëskene, osetënjëvendi, osetënjënjeriu, ashtuedheForsajtëve, qëishinartist ëpa e ditur , ishinkapur fort pas kësajkapele; kjoishtepë r ta ajovogëlsikuptimplotë , hollësi anëtëcilën qefshehurk uptimi i gjithëçështjes..
16	Her aunts reapproached June afterwards about the hat.	Tezetpastaje kishinqortuar Xhuninpërkëtë kapele.
17	June had answered in her imperious brisk way, like the little embodiment of will she was..	Xhuni u qepërgjgjur me rrëmbimdhe me një ton kategorik, sivajzë me vullnettëfortëqëishte.
17	No one had credited an answer so outrageous ..	Askushnuk i kishtezenëbesëkësajpërgjigje kaqtëguximshme.
17	These misgivings , the disapproval , and perfectly genuine distrust , did not prevent the Forsytes from gathering to old Jolyon's invitation.	Këtodyshime, kjopakënaqësidhekymosbesi mkrejt , i natyrshëmnuk i penguanFosajttëtëpranoninfte sën e plakutXholiondhetëmbliidhes hinnështëpinë e tij.

Results of the research

After the task was complete and the students tested, almost all of them got familiar to most of the morphological patterns they were taught. Also by becoming familiar to the way or rules for instance prefixes were attached to the root words, they found it easier to create words and also change the class of words. For example, students learnt how to form the opposite of adjectives like legal, legible, perfect, by being taught about the allomorphs

of un (in, ir,il, im), such as in legal-illegal; perfect-imperfect; regular-irregular; etc.

Secondly, students learnt how to change the class of the word by adding a prefix or suffix to the roots, such as in power-empower, danger-endanger, large-enlarge, little-belittle, wide –widen, deep-deepen, and so on.

So the results of this study seemed quite successful and effective as we concluded that the effect of derivation rules and knowledge on word-formation processes on acquiring new vocabulary among EFL students:

- a. Firstly, enriches the students vocabulary;
- b. The students may be able to change the word class by becoming familiar to the English morphological patterns as in: *employ-employee, employer*.
- c. The students are more disposed to use the appropriate affix to form new English words and not confuse them.
- d. The students may be able to derive new words by themselves.

Conclusions

In conclusion, studying vocabulary with affix systems or patterns would seemed to be more effective to the language learners than just memorizing words. In addition, we also proved that using affixation strategies has another advantage, which is that it helps learners naturally expand their knowledge of meaning or grammatical categories. Therefore, EFL teachers should seriously consider using affixation-based instruction as a very good vocabulary teaching strategy.

The two most common types of word-formation in English which should be taught to the EFL students is derivation and compounding, both of which create new words from already existing morphemes. Derivation is the process by which a new word is created through the addition of affixes. On the other hand, compounding is a process involving the combination of two or more roots to give a new word. Other types of word formation in the English language are conversion, clipping, blends, and backformation. In our study we recommended certain important theoretical issues on word-formation processes while teaching English vocabulary in order to reach the desired effect to the students of English.

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Translation Implication for Cultural and Literary Equivalence in Translating Graham Greene in “The Quiet American”

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Abstract:

Translation studies and translation criticism, because of the nature and intertwine of many applied disciplines such as linguistic and literary stylistics, linguistics, semiotics, pragmatic, aesthetic, psychology and sociology have attracted and continue to attract the attention of many researchers. In this context, note, that there are different cultural problems arising from the translation of postmodern authors like Graham Greene in “The Quiet American”. Relevant methods, the implementation procedures, etc., should not underestimate the practical aspect, the combination of theoretical analysis of translation practice with translations developing further cooperation and communication between researchers and translators. Stated this, it is a delicate situation for translator to translate such authors as the readers need to have the information background of many historical and cultural data themselves. Adaptations and using the proper methods of translation is a key to the success of the translator job, as he/she needs to bear in mind context of events and the time frame of the work.

Keywords: *translation, functionalist approach, cultural implication, methods of analysis, Graham Greene*

Introduction

Translation studies and translation criticism, because of the nature and intertwine of many applied disciplines such as linguistic and literary stylistics, linguistics, semiotics, pragmatic, aesthetic, etc. have attracted and continue to attract the attention of many researchers. In this context, note that "given that translation problems arise during the practical implementation of the requirements and principles of relevant methods, the implementation procedures, etc., should not underestimate the practical aspect, the combination of theoretical analysis of translation practice with

translations "developing further cooperation and communication between researchers and translators.

By referring to various theories regarding the translation process we notice two trends and attitudes. One tends to overestimate the role of linguistic structures in the process of translation, and other intuitive trend relies on intuition and subjectivity of the translator, translating addresses therefore entirely independent of linguistic structures. But in order to understand better we have considered some of the most important theories of both approaches. From the linguistic point of view we will see equivalence and functional theories of translation, which academics favour in their assessments of translations, and cultural approaches which literary translators favour in their translation process. By the end of the article we will counter the methods of analysis used by the Albanian academics in literary Translation Criticism.

Linguistic approach

Many authors have presented criteria that are consistent for assessing translations within the linguistic framework and two models dominate: the equivalence and the functional approaches. They have tried to improve practical models by building them on distinct translation theories namely the equivalence and functional theories.

Equivalence Approaches

Proponents of this approach share the view that translation is an attempt to reproduce the ST as closely as possible by means of different types of equivalence.

Reiss introduces one of the first systematic approaches to translation quality assessment. To her translating is a balancing process achieved by constructing a TT under the constant restraint of a ST text. The measure here is "equivalence" maintained on the level of text and text units. Thus, the translation is good if it achieves certain equivalence. This means that the linguistic together with the situational context and stylistic level on the one hand and the intention of the author, the TT and TT units have the same values as those of the ST.

Such procedure involves these stages:

- The analysis of the ST
- Comparison between the ST and the TT

Regarding the literary category where the evaluation is made according to text types, the analysis should be made on the ST first in order to determine the hierarchy of elements which have to be kept invariant in the translated text. Then an analysis of the TT is made to judge the match or mismatch in this particular point, meaning to check the invariance of information content in an informative text, the success of achieving the intended purpose in a text.

For the linguistic category, measures introduced by linguists include the following:

- Equivalence of semantic instructions
- Adequacy of lexical instructions
- Correctness of grammatical instructions
- Analogy of stylistic instructions.

Again the text type is the determiner for deciding the priority given to each of the points above in that, for example, in an informative text the semantic instructions are to be given priority while in a technical text lexical instructions have to be given more importance and so on. According to Reiss there is the involvement of certain pragmatic categories suggested for the stage of comparison:

- The situation
- Reference to real world objects
- Time
- Space
- Target audience
- The sender
- Effective implications

According to House translating is a linguistic procedure that aims at replacing a text in the source language by a semantically and pragmatically equivalent text in the target language. The measure in House's is functional equivalence on the text level. Thus, the analysis of the text is seen as the norm to which the quality of the TT can be measured on the one hand and the parameter by which the function of the text is decided on the other.

Analysing the ST by means of situational linguistic characteristics representing two dimensions: language and user. These in turn include the following subcategories:

- Geographical origin,
- Social class,
- Time,

- Medium
- Participation
- Social role,
- Relationship,
- Social attitude

Comparing between the ST and the TT by means of textual profile using ST as the norm and the function for matching and mismatching the ST.

Function is defined in this model as the application or use of the text has in a particular context of situation represented by the linguistic properties of the text. The translated texts are then divided according to the strategy used in the process of translating. The primary level function, in which the TT must reproduce the function of the ST, is achieved by means of covert translation. Here, the translator reproduces the ST function by using an empirically established cultural filter to adopt the TT to the communicative preferences of the target audience. On the other hand, secondary level function is achieved by following the overt translation in which the translator tries to reproduce the function of the ST text by staying close to the ST.

Functional Approach

Functionalists view translation as an act of communication that is done for a specific purpose. Although most functionalists hold this idea, yet some others go even further in viewing the TT as an independent text. According to this view Vermeer (in Nord, 1997:12) considers translating as producing a text in a target setting for a target purpose and target addressees in target circumstances. For the functionalists, the state of the ST is much lower than that in the equivalence based theory since the formers regard ST as “an offer of information” that is turned in part or in whole into an offer of information for the target audience the function of the translation takes priority over the other factors.

Functionalists follow the same line in that function is viewed as a prospective concept that is determined for each translation by the translation brief and the translator with regards to the use of the TT in the target culture situation. (Lauscher, 2000:156) It is worth mentioning here that Nida (1964) was one of the first pioneers, who drew attention to this point since, although he does not set a model, he deals with the fact that the reader response has its impact on translation and that the purpose of the author and the translation also play a role in dynamic translation.

Wilss (1982:226) on the other hand mentions what might be considered as new steps towards functionalism. He first criticizes the old treatment of translation criticism held till the mid-20th century for demanding ST oriented translation and judging translations accordingly. He affirms that the linguistic approach if it is based on text-related and text-type related critical framework, may be valid since it helps the critic to systemize and evaluate the linguistic and situational factors in the process. But he also adds that for the assessment to be further developed, the translator's role must be taken into account seriously. He admits that this could not be achieved without subjectivity but this should not impede the assessment procedure since, to Wilss, objectivity is necessary but it is pointless to make the assessment procedures more scientific than is sensible; to him translation, after all, is a science, an art and a skill at the same time.

Cultural Approach

It has been long taken for granted that translation deals only with language. Cultural perspective, however, has been in the last two decade brought into attention in Albanian Translation Studies. This can be seen in most of the following definitions, even though starting from middle 20th century.

The first definition is presented by Catford (1965: 20). He states that translation is the replacement of textual material in one language by equivalent textual material in another language. In this definition, the most important thing is equivalent textual material. Yet, it is still vague in terms of the type of equivalence. Culture is not taken into account.

Very much similar to this definition is that by Savory (1968) who maintains that translation is made possible by an equivalent of thought that lies behind its different verbal expressions.

Next, Nida and Taber (1969) explain the process of translating as consisting of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.

Brislin (1976: 1) defines translation as the general term referring to the transfer of thoughts and ideas from one language to another, whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardization or whether one or both languages is based on signs, as with sign languages of the deaf." Actually Nida and Taber themselves do not mention this matter very explicitly. Following their explanation on "closest natural equivalent", however, we can infer that cultural consideration is considered. They

maintain that the equivalent sought after in every effort of translating is the one that is so close that the message can be well transferred. The concept of closest natural equivalent is rooted in Nida's concept of dynamic equivalent.

The inclusion of cultural perspective in the definition of translation unfortunately does not continue. The later ones keep on not touching this matter.

"Translation involves the rendering of a ST to the TT so as to ensure that:

- The surface meaning of the two will be approximately similar and
- The structure of the ST will be preserved as closely as possible, but not so closely that the TTstructure will be seriously distorted (McGuire, 1980: 2).

In the following definition, Newmark does not state anything about culture.

"Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language" (Newmark, 1981: 7).

Finally, Wills defines translation more or less similarly as follows:

"Translation is a transfer process which aims at the transformation of a written text into an optimally equivalent text, and which requires the syntactic, the semantic and the pragmatic understanding and analytical processing" (Wills in Noss, 1982: 3).

It is known that definitions above only one take cultural aspects into account, the one by Nida and Taber. This definition is actually a specific one, rooted from the practice of the Bible translation. By nature, it is understood that the translation should be done to every language. As the content addresses all walks of life and culture plays an important role in human life, culture, therefore, should be considered.

The other definitions, however, are meant to explain the experts' view on translation theory to be applied in the translation of all types of material, including scientific or technical texts which are not deeply embedded in any culture. Thus, it can be momentarily hypothesized that cultural consideration must be taken if the material to translate is related to culture. For material that is not very much embedded into a specific culture, cultural consideration may not be necessary.

According to Snell-Hornby (1988: 39), however, this exclusion of cultural aspect from the discussion of translation theory is due to the view of the

traditional approach in linguistics, which draws a sharp dividing-line between language and "extra linguistic reality" (culture, situation, etc.).

Culture in relation to language

Culture in this discussion should be seen in a broad sense, as in anthropological studies. Culture is not only understood as the advanced intellectual development of mankind as reflected in the arts, but it refers to all socially conditioned aspects of human life (Snell-Hornby, 1988: Hymes, 1964). In practical wordings, Goodenough (1964: 36) puts:

"As I see it, a society's culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and do so in any role that they accept for any one of themselves. Culture, being what people have to learn as distinct from their biological heritage, must consist of the end product of learning: knowledge, in a most general, if relative, sense of the term.

By definition, we should note that culture is not material phenomenon; it does not consist of things, people, behaviour, or emotions. It is rather an organization of these things. It is the forms of things that people have in mind, their models of perceiving and dealing with their circumstances. To one who knows their culture, these things and events are also signs signifying the cultural forms or models of which they are material representation."

It can be summarized that this definition suggests three things:

- Culture seen as a totality of knowledge and model for perceiving things,
- Immediate connection between culture and behaviour and events
- Culture's dependence on norms.

It should be noted also that some other definitions claim that both knowledge and material things are parts of culture.

According to Snell-Hornby (1988: 40), the connection between language and culture was first formally formulated by Wilhelm Von Humboldt. For this German philosopher, language was something dynamic: it was an activity rather than a static inventory of items as the product of activity. At the same time language is an expression of culture and individuality of the speakers, who perceive the world through language. Related to

Goodenough's idea on culture as the totality of knowledge, this present idea may see language as the knowledge representation in the mind.

In 1973, Edward Sapir and Benjamin Lee Whorf echoed Humboldt's view in their Sapir-Whorf hypothesis. This principle states that thought does not "precede" language, but on the contrary thought is conditioned by it.

Halliday (in Halliday and Hasan (1985: 5) states that there was the theory of context before the theory of text. In other words, context precedes text. Context here means context of situation and culture (Halliday and Hasan, 1985: 7). This context is necessary for adequate understanding of the text, which becomes the first requirement for translating. Thus, translating without understanding text is non-sense, and understanding text without understanding its culture is impossible.

Humboldt's idea, Sapir-Whorf hypothesis, and Halliday's idea have far-reaching implications for translation. In its extreme, the notion that language conditions thought and that language and thought is bound up with the individual culture of the given community would mean that translation is impossible. We cannot translate one's thought, which is affected by and stated in language specific for a certain community to another different language because the system of thought in the two languages must be different. Each language is unique. If it influences the thought and, therefore, the culture, it would mean that ultimate translation is impossible.

Another point of view, however, asserts the opposite. This also goes back to Humboldt's idea about inner and outer forms of language. Later Chomsky develops it into the concepts of deep structure and surface structure. Inner form and deep structure is what generally known as idea and all ideas are universal.

Methods of Analysis

Based on today's comparative methodology in translation and Translation Studies, by previous studies, it is said that counts more the validity of using more than one method of analysis through which you can give conclusions on quality and assessment of a translation. (Ristani, V. 83; 1996) According to these methods, this is achieved based on frequency, massive distribution and use of stylistic elements in a given text or group of text, in relation to a certain text. It is duly noted that statistical methods can serve to show frequency of a certain style and its components and what massive use it has. Such aspect will be supported by extracts of Graham Greene's novel "The Comedians", translated in Albanian.

Functional Method

This method is suggested to be used by accomplishing a selection and assembly of style elements in two aspects, particularly in the full analysis process. Initially concentrating in one particular element or group does it and secondly it tries to include a whole text.

Psychological and Literary Method

According to previous studies (Ristani, V. 83; 1996), this has been known as: explication de texte or close reading, which through combination of historical, cultural, aesthetic data with language relate to aesthetical feedbacks and other stimulus.

Statistical Method

The foundation of such method is the study of frequency, massive distribution and use of stylistic elements in a text or group of texts by comparison to a certain related text. It can serve to show how many times a certain style element it is used.

Key wording Method

What seems to get the use of all the before mentioned methods is key wording method. This because survey and statistical results, can be interpreted psychologically, functionally and also from text component. It can give hints why a certain it is used in a certain key situation and context. (Ristani, V. 83; 1996)

In “The Quiet American” novel, if considered the above-mentioned analysis in translation process and in trying for equivalence solution, there are samples of transposition and adaptations like:

“I’d take a very great privilege if you could find time to brief me on the main points” given as “Do ta quajasinjëprivilegjtëmadh, nëse do tëgjenitkohëtëmëinformonishkurtmbiçështjetkryesore”,

“The colonel knew perfectly well the meaning of the question”, given as “Koloneli e kuptoishumëmirë se ç’thoshtepyetja”,

“pointer raised with a kind of smile like a popular, schoolmaster, until it was interpreted.” given to the context situation as “shkopi u ngrit me një buzëqeshje të këndshmes e një mësuesi popullor, derisa mbaroi përkthyesi”, “The colonel says our losses have not been heavy. The exact

number is not yet known” as “Koloneli thotë se humbjet tona nuk kanë
genë të rënda. Numri I saktë nuk dihet ende”.

Conclusion

In this paper, we have seen two basic approaches to literary translations in Albania that are used today. It is essential to note that such topic is not fully exhaustive related to Translation Studies, as many problems arise daily in many different texts and contexts.

Specifically we have examined the equivalence vs cultural approach of a literary translation, on theoretical basis. In practice many translators use their convenient personal methods, which can be rounded into these two choices.

Related to literary translations in Albania, most of the translators favour cultural approaches as they want their work to be read by many people as possible. But the other side of the coin is the problem of massive and speedy translations, which have deteriorated into many unnecessary borrowings and many times lost in function of the ST into TT. Here relies the problem in translation, where should we rely more on?

This is an open issue to many scholars and translator, and more importantly to readers and publishing houses in Albania.

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Some lexical, grammatical and functional features of phraseological units in English and Albanian

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Abstract:

The task of defining what an idiomatic expression is remains still a rather difficult one. The border between literal and idiomatic expressions is still controversial. The difficulty in defining phraseological units is due to several factors. Current treatment of phraseology in specialised registers acknowledges the need for corpus-based studies of the prototypical lexico-grammatical patternings and discourse functions of lexical phrases across disciplines. Thus, the aim of this paper is to deal with some lexical, grammatical and functional features of phraseological units in order to understand their nature and to deal with idiomatization as a process. More precisely, this research study intends to explore prototypical lexico-grammatical features and patterns of phraseological units in English and Albanian. This analysis is based entirely on corpus evidence, since all collocational patterns discussed are extracted mainly from literary texts in both languages, specifically compiled for the current research study.

Keywords: *phraseological unit, idiom, lexical, grammatical, function*

Literary Review

The most widely agreed-upon definition of an idiom is that which specifies that the meaning of the whole is not determinable given the meanings of its parts. This means that an idiom cannot be interpreted literally. Patricia G. Adkins (1968) defines idioms as “modes of expression or phrases which are peculiar to a given language”. She continues to point out that idioms “are the basis for understanding the language, since they constitute a large part of it. They are rarely translated literally and often the dictionary is of little aid in the determination of the meaning of a particular expression”. As a matter of fact, an idiom is an independent expression unit; it should be treated like every individual word in a dictionary, and thus the unit

should be picked up as a whole. An attempt to change the components of an idiom may sometimes result in confusing an audience. If someone says: “*I’ve seen a lot of greedy people, but this person takes the cake*”, we understand what the sentence means. However if he substitutes the idiom “*take the cake*” with “*take the pie*”, the sentence certainly will be confusing to us.

In modern linguistics, there is considerable confusion about the terminology associated with these word-groups. Most Russian scholars use the term “phraseological unit” which was first introduced by Victor Vladimirovich Vinogradov. In Albanian there are not many studies on phraseology. The most well known scholar is Jani Thomai, who uses the term “phraseological unit” to describe what ‘idioms’ are in English. The term “idiom” is mostly applied to phraseological units with completely transferred meanings, that is, to the ones in which the meaning of the whole unit does not correspond to the current meanings of the components. There are many scholars who regard idioms as the essence of phraseology and the major focus of interest in phraseology research.

The Albanian linguist, Jani Thomai, in his study “Çështje të frazeologjisë së gjuhës shqipe”, provides his definition “a phraseological unit is a linguistic unit with a meaning of its own, made stable historically and used as an inseparable unit for a long time”. He gives these facts to back up his opinion:

- From the viewpoint of parts of speech they are very much like collocations; for example:

e kishte marrë ferra uratën

e merr nëpër këmbë

- The formation, their blending is a result of a long juxtaposition, an outcome of historical development.
- The meaning is derived from the whole statement, not from the sum of its constituents.
- The components have, to a certain degree, lost their semantic dependence.
- More than often the constituents are rigid in a certain form.

m’u errën sytë

s’ka sy e faqe

e mori në sysh

where the noun “sy” (eye) does not sustain any change whatsoever.

- They are endowed with figurative and stylistic shade, as in:

fut hundët

ka gisht

- phraseological units can or cannot be motivated as it happens in the verbal phraseological unit - *bëj pallë* (= have a gay, lovely time). In the Albanian phraseological unit, ‘*vë re*’ – the noun component “*re*” - means ‘*attention*’. Naim Frashëri used it in “*Histori e Skënderbeut*” “*Ajo me re e shikojtë*”.

Phraseological units, or idioms represent what can probably be described as the most picturesque, colourful and expressive part of the language's vocabulary. Generally, phraseological units are defined as units made up of at least two words, as unique combinations of words not created according to a certain pattern and no other combinations can be created accordingly. Combinatory abilities of phraseological units are different from the combinatory abilities of regular language. Such an expression which has been used over time so frequently that it loses its special features with which many speakers are familiar with is considered an idiomatic expression. The basic criteria for defining idioms in general as seen by both Albanian and English researchers are:

- a) conventionality
- b) paradigmatic fixity, i.e. the inability of the elements of phraseological units to be substitutable in the same place in a particular context.
- c) Syntagmatic fixity, or the ability of elements of idiomatic units to combine only with particular elements
- d) Idiomaticity, or a various degree of formal, semantic and functional anomaly which is reflected in the number and restriction of transformations
- e) The ability to undergo various types of transformations of their base structure which he characterized as ‘a unit of phraseology semantically and formally irreducible’, the transformations being structural and grammatical.
- f) Idioms are transformationally anomalous, i.e. they are unique combinations of words not created according to a certain pattern, and no other combinations can be created accordingly. From the formal point of view, this means that the combinatory abilities of idioms are not identical with the combinatory abilities of regular language. From the semantic point of view, the semantics of individual idiom components have no compositional function, i.e. the overall meaning of an idiom cannot be predicted from the meanings of its constituent parts.

There have been diverse definitions of phraseological units and for that matter, scholars often approach the issue from their unique perspectives based on different research purposes. However, we have considered few of their features below:

Non-compositionality of idioms

This means that the meaning of the whole is not a sum of the meaning of the parts. For example, knowledge of the meaning of the words ‘to spill’ and ‘beans’ will not provide any clue at all to the idiomatic meaning of ‘to spill the beans’ (to tell a secret). The meaning of an idiom is comparable to the meaning of a single lexical item, and must be learned as a whole in the same way the meaning of any other lexical item is learned.

Wasow, Sag and Nunberg (1995) point out that the parts of an idiom do have identifiable meanings which although non-literal, are derived from the literal meanings; these non-literal meanings combine to produce the whole idiom. In addition, idioms maintain their internal syntactic structure, which may be transformed and modified to varying degrees. These modifications affect the unitary meaning of the idiom.

-transparency of idioms

In order to understand why the meanings of some idioms are more transparent than others, it is necessary to first distinguish idioms from metaphors. Although idioms and metaphors are frequently grouped together, idioms should not be included in the category of figurative speech. Idioms have conventionalized meanings, agreed upon by the speakers of the language, which actually can be figured out if they are not known. The meaning of a metaphor, is not fixed, and novel metaphors must be figured out. Thus, unfamiliar idioms will not be understood, except perhaps by guessing at the meaning from the context in which they are used.

Translatability of idioms

Students of foreign languages have often come to see idioms as strings of words which cannot be translated literally into the other language. This has led some people to believe that no idioms can be translated literally. There are however, many idioms which have direct word for word translations in other languages without losing their idiomatic meanings.

Roos (1976) classifies idioms which can be translated as either congruent or equivalent. Congruent idioms have the same lexical form and meaning in both languages. For example, 'to break the ice' is translated 'thyej akullin' in Albanian. They have exactly the same lexical form, and both mean 'to overcome initial difficulty in starting a conversation. Equivalent idioms use different lexical material to convey the same meaning. For example, 'to have a screw loose' and the Albanian counterpart 'të kesh një dërrasë mangut' have different lexical forms, but both mean that 'someone is a little crazy'. Equivalent idioms may be completely different or rather similar. Often there is no idiom in another language which conveys the same meaning. In this case, the idiom may be rendered in the other language by a single word, a fixed non-idiomatic formula or a free paraphrase.

Closely related languages may have many idioms which are entirely different, due to their origins in different historical and geographical accidents. They may also have many idioms which are identical. Flavell (1973) gives reasons why the same idiom may be found in different languages: (a) different languages spontaneously generate similar idioms from the same source, because many idioms are based on ordinary, concrete objects; (b) similar languages may share a common culture; (c) idioms are frequently borrowed between languages.

How do idioms appear in our language system?

According to Adam Makkai, "the most probable reason for the appearance of idioms is that as we develop new concepts, we need new expressions for them, but instead of creating a brand new word from the sounds of the language, we use some already existent words and put them together in a new sense. This appears to be true of all known languages. There are, in fact, no known languages that do not have some idioms" (1978, p. 83). The English and Albanian languages are especially rich in idioms. Almost all idioms are composed of simple words from everyday speech, with a great majority of them being monosyllabic words:

Get on, get off, get over, get away with, get through

Rain cats and dogs, kick the bucket, spill the beans, take the cake

Why do we use idioms?

Research has shown that, like non-idiomatic linguistic items (lexical, phrasal, or clausal), idioms, or phraseological units, are used for a variety

of functions (Liu, 2008.) There are reasons why native speakers of English or Albanian like to employ idioms in their speech. First, since idioms are composed mostly of familiar monosyllabic words of everyday speech, naturally people will find it easy to use idioms instead of using the longer or unfamiliar vocabulary. For example, it would be easier to say “She takes after her mother” than “she resembles her mother”. The second reason why native speakers like to use idioms in their speech may have to do with idiomaticization: the way idioms are created. The elements of many idioms are either alliterated, rhymed, contrasted, synonymised or a combination of any of the above.

by hook or by crook (synonym & rhyme)
take the cake (rhyme)
move heaven and earth (contrast)

The third reason for their popularity is the figurative nature of idioms. All idioms are figurative and because they are figurative, they add colour and fun to the language. People enjoy using idioms because by so doing they feel that they can play with the words. A sentence like “you will not get anything done if you have too many irons in the fire” is more colourful and interesting than “You will not accomplish anything if you try to do too many things at one time”. The final reason may have to do with the semantic leakage. The reason that semantic leakage adds to the popularity of idioms is that it creates a double image, a figurative one accompanied by a literal one. The effect of this double image makes our speech interesting and sometimes witty, as in the following play on a pun cited by Chafe: “Just now he’s sitting on a cloud, but it may not support him very long” (Chafe, 1971).

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The comparison and contrast of noun categories in Old and Middle English written standards

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Abstract

Nobody can argue that language does not undergo changes. Language is not static but on the contrary it is alive and it is on a path of constant shifts and changes. English is no exception. There have been substantial changes in the pronunciation, grammar and vocabulary, so too have been substantial changes in every other aspect of the structure of the English language. Fundamental changes were brought by the Middle English period in the English language. Many Old English grammatical features were simplified or disappeared. The process of gradual development from the highly synthetic language of the Old English period to the analytic language of the Late Middle English and Modern English period can be observed through the reduction of inflections. However, my paper is concentrated only on some of the inflectional changes (such as: gender in nouns was lost, the number of cases was diminished, the morphological division into stems or types of declension disappeared) that the nominal system underwent from the Old English period to the Middle English period. Furthermore, it describes the process of reduction of inflections in nouns in Middle English period and observes its advancement through the course of the period.

Keywords: *Old English, Middle English, history of English, morphological modifications, nominal system.*

Introduction:

The study of language change is essential as it sheds light on earlier periods of human society. It provides information about the identity of people. Thus, language is a reflection of the realities of the people that lived in these societies. Moreover, language change tells us something about our own reality; it conveys what is in fashion and what is about to fall into disuse as regards language.

The English language is thought to have its starting point with the commencement of the Anglo-Saxons settlement in Britain. Britain was controlled by Romans until 410. At that time the Celts, who spoke Celtic, were the native inhabitants of the British Isles. However, during the Roman domination, many Celts were driven out of England.

The commonly accepted, traditional periodization divides English history into three periods: Old English (OE), Middle English (ME), New English (NE).

The language we refer to as Old English began with the settlement of the Germanic tribes (i.e. the Angles, Saxons, Jutes etc.) who spoke a language called Englisc and was spoken from about AD 500 to about AD 1100, with the first texts appearing around AD 700. By 1100, enough changes had accumulated in Old English for linguists to mark the beginning of the Middle English period. There were four main dialects of Old English: Northumbrian, Mercian (both of which are referred to as Anglian), Jutish dialect (Kentish), and Saxon (West Saxon). Old English itself can be divided into two phases, Early old English (from about 700-900) and Late Old English (from about 900 to 1100). The people who spoke Old English are referred to as Anglo-Saxons, their ancestors coming from the lowland area of northern Germany and possibly from Frisia along the North Sea coast of Germany and the Netherlands.

Although the largest number of texts are in West Saxon, the direct ancestor of Chaucer's Middle English, and hence, Modern English, is the Mercian or Midland dialect.

In the evolution from Old English to Middle English, all parts of the language changed. Many Old English grammatical features were simplified or disappeared. In this paper, I will discuss only the change in the noun system.

Old English is a member of the Germanic branch of the Indo-European language family. All Indo-European languages had at one time a system of nouns classes referred to as gender. This system still exists in most modern Indo-European languages, with either a three-way distinction between masculine, neuter, and feminine, or a two-way distinction between masculine and feminine. Old English was of the former type. Masculine and neuter forms are similar. Unfortunately, the label "gender" is misleading, since inanimate objects may be masculine or feminine, as well as neuter, and animate things may be neuter, as in **dæg** 'day', masculine, **bōc** 'book', feminine, and **mægden** 'maiden', neuter. The gender of nouns was important in Old English grammar since it governed the correct forms of the adjectives and referring pronouns.

e.g. of *þysum stanum* 'of these stones', masculine, dative, plural
of *eallum/þam dagum* 'in all/those days', masculine, dative, plural
ælc treow 'every tree', masculine, nominative, singular
of *ðæra treowa* 'of these trees', masculine, genitive, plural
ðam wife 'that woman', feminine, dative, singular
ðære næddran, 'that snake', feminine, dative, singular
of *ðæs treowes wæstmæ* 'the fruit of the tree', masculine, genitive, plural.
The OE Gender, being a classifying feature (and not a grammatical category proper) disappeared together with other distinctive features of the noun declensions.

Besides gender, Old English nouns had two numbers, singular and plural, indicated by different endings. They were well distinguished formally in all declensions. Number proved to be the most stable of all the nominal categories. The noun preserved the formal distinction of two numbers through all the historical periods. Old English nouns also had a system of endings referred to as cases. There were five cases: nominative (for the subject), genitive (possessive), dative (indirect object), accusative (direct object), and instrumental (for agency, instrument, or means). In nouns, the instrumental was not different in form from the dative (and for this reason, in some books, the instrumental is not recognized as a separate case), but a separate instrumental case did exist for the masculine and neuter forms of the definite article and for the set of adjective endings referred to as strong. They were not distinguished formally in all the cases. In most declensions 2 or even 3 forms were homonymous. Besides their basic grammatical functions, all the cases except the nominative were governed by the various prepositions, as for example, the preposition *in* 'into' governed the accusative. However the number of cases in the noun paradigm was reduced from five (distinguished in OE) to two in ME. In OE the forms of the Nominative and the Accusative cases were not distinguished in the plural, and in some stems they coincided also in the singular. The Dative case fell together with the former Nominative-Accusative into what can be termed the Common case. Only the Genitive case was kept distinctly separate from the other cases.

The various endings (case and number) were organized into patterns called declensions which were the most remarkable feature of OE nouns. They were differentiated by the phonetic nature of the noun stem, i.e., whether the stem ended in a consonant or vowel. The total number of declensions exceeded 25. There were only 10 distinct endings and a few relevant root-vowel interchanges used in the noun paradigms. OE system of declension was based on a number of distinctions: the stem-suffix, (1) the gender of

nouns, (2) the phonetic structure of a word, phonetic changes in the final syllables. The declension labels ā-stem, ō-stem, and n-stem come from the field of Germanic philology. Paradigms (Moore & Knott. 1972, pp. 20, 23, 26, 29) of the major declensions are shown below (**stān** ‘stone’, **word** ‘word’, **giefu** ‘gift’ **hunta** ‘hunter’). A paradigm, which is an essential feature of Old English, shows the variety of different forms which any given word can use according to certain principles.

	ā-stem (masc.)	ā-stem (neut.)	ō-stem (fem.)	n-stem
Singular	N stān	word	gief-u	hunt-a
	G stān-es	word-es	gief-e	hunt-an
	D stān-e	word-e	gief-e	hunt-an
	A stān -e	word-e	gief-e	hunt-an
Plural	N stān-as	word	gief-a	hunt-an
	G stān-a	word-a	gief-a	hunt-ena
	D stān-um	word-um	gief-um	hunt-um
	A stān-as	word	gief-a	hunt-an
	I stān-um	word-um	gief-um	hunt-um

Each of these major declensions has a number of variants. A number of factors contributed to the breakdown of the Old English noun system, among them, the natural process of language change, and contact with Old Norse spoken by the Danes who settled the Midland area in the 800s. Old Norse and Old English were closely related, as can be seen in the comparison of the Old English ā-stem and Old Norse a-declension.

	OE ā-stem (masc.)	ON a-declension (masc) (2)
Singular	N stān	arm-r
	G stān-es	arm-s
	D stān-e	arm-i
	A stān	arm
	I stān-e	
Plural	N stān-as	arm-ar
	G stān-a	arm-a
	D stān-um	orm-um (the ending with u caused a to change to o)
	A stān-as	arm-a
	I stān-um	

Due to the similarity in languages, the Danes were more easily assimilated into Anglo-Saxon society, and a large amount of bilingualism must have existed. (Bloomfield & Newmark, pp. 174-175)

The greatest factor which led to the breakdown of Old English, however, was the Norman Invasion in 1066, when William the Conqueror (Duke of Normandy and, later, William I of England) invaded the island of Britain from his home base in northern France, and settled in his new acquisition along with his nobles and court. After that the Norman French imposed their culture and French language on the native Anglo-Saxon peoples they conquered.

Due to phonetic changes that had begun already by the end of the 10th century, and hastened by the Norman Invasion, word final vowels and vowels in inflectional endings had been leveled to **e** [ɛ] or [ə], thus the Old English nominative plural **stānas** became the Middle English **stōnes** (the **ō** was pronounced like the aw in saw). The result was a great simplification and reduction in the noun case endings; Old English was rich in inflections while Middle English was poor in them. (Mossé, 1968, p.44)

The endings -a, -u, -e became -e, the endings -as and -es became -es, and the endings -an, -on, -un, -um all became -en and later -e in Middle English. Subsequently, the final -e disappeared itself around the 15th century. The Old English masculine **stan** 'stone' with all its suffixes -es (gen), -e (dat) in singular and -as (nom), -a (gen), -um (dat) and -as (acc) in plural would become **stoone** in singular and **stones** in plural in Middle English. **Eage** 'eye' and **eagan** became **iye** and **iyen**. This loss of endings makes Middle English appear more modern.

Specific changes in the noun system included a reduction in the number of case endings with a resulting loss in the distinction of grammatical gender. (Mossé, 1968, p.45).

What follows are paradigms for **stōn** 'stone' (former masculine **ā**-stem, **trē** 'tree' (former neuter **ā**-stem), **soule** 'soul' (former feminine **ō**-stem, OE form: **sāwol**), and **nāme** 'name' (former n-stem, OE form: **nama**). (Mossé, 1968, p.47)

Singular N stōn	trē	soul-e	nām-e
G stōn-es	trē-s	soul-es nām-e	
D stōn-(e)	trē	soul-e	nām-e
A stōn	trē	soul-e	nām-e

Plural	N stōn-es	trē-s	soul-es	nām-en
	G stōn-es	trē-s	soul-es	nām-ene
	D stōn-es	trē-s	soul-es	nām-en
	A stōn-es	trē-s	soul-es	nām-en

During the course of the Old English period, the **nāme** type disappeared and merged with the **soule** type. Later, the **soule** type merged with the **stōn** type of declension by eliminating the final **-e**, so that by the end of the Middle English period, other than a few exceptions, there was a single type of declension: **stōn** (N, D, A), **stōn-(e)s** (G), and **stōn-(e)s** (plural).

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Macbeth the messenger between Shakespeare and Kadare

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Abstract:

Shakespeare's figure in this research paper is loomed as tangential, since his world wide dimension has already entered in the records of the world literature together with Homer, Aeschylus, Dante, Cervantes up to other later writers such as Marques and Eco. Fortunately for us, this list also includes our writer Ismail Kadare.

A lot of contemporary world's scholars and critics, when writing about Kadare (surely the merits for being the first to write about him belong to the French writer Alen Boske), drew the parallel between Kadare and other writers such as Aeschylus, Shakespeare, Gogol, Kafka, and Orwell.

His correlations with these colossi present a versatile interest, but we are going to focus especially on the intersections with Shakespeare, respectively with his work.

The first embryo of the intersection is undoubtedly *Macbeth*, one of Shakespeare's masterpieces, which Kadare had read in his early childhood.

Methodology of this research

Since this topic typologically belongs to the comparative literature, the research method will also precisely follow the *comparison* and the *parallels* between the work and life of both of them. The analysis will reveal the position of *Macbeth* the mediator in the form of a messenger, whereas the vertical and horizontal structure of their impact and intersection is mainly based on *Hamlet*. The explanations about Macbeth, Kadare brings to us for the first time in his essay *Ftesë në studio (Invitation to the studio)* and also in his occasional interviews and lectures. The full core of their intersection appears in Kadare's work *Hamlet, the tough prince*.

Keywords: *Shakespeare, Macbeth, Intersection, Chronicle in stone*

Introduction

It seems an unusual start or motive for nonliterary situations to become the impetus for writing a scientific paper. Even a more unusual fact is that a comparative literary topic arises on the calendar period of circumstances. It is this very year, 2016, which intersects the subjects of this paper: William Shakespeare marks the four century death anniversary (at the same time with Cervantes, 23 April 1616), a date which entered in the substratum of the World Book Day, and Ismail Kadare marks his 80th birthday (28 January 1936), an anniversary which is recognized as the Year of Kadare in the Albanian world.

Through Fan Noli's translation of Othello, Hamlet, Julius Caesar etc, Shakespeare came as a whole with his works in the Albanian literature, especially in the 1930s of the last century.

Kadare appears with his works on the half of the last century (*Youthful Inspiration, poems, 1954*).

Fan Noli, being an Albanian polyhedric figure, except for taking the merits for translating Shakespeare's works and many other eminent works of world literature, he also had the privilege of being a critic of these works without even being a critic or a literature scholar by profession. However, the truth is that, a part of *Introductions*- as he names the forewords that he writes in the translated works, are deep critical views. While English literature is the focus of this paper, we cannot overcome the detailed observation of Noli related to Shakespeare's Macbeth:

The tragedy of the criminal ambition, sin and blink are not present in the Hell of the afterlife, but in the Hell of this life, and from this point of view the religious sermon is deeper, stronger and more terrifying which was preached by an anglo-saxon priest since the origination of Christianity until today. The topic is this: Unscrupulous selfish ambition, with no mercy and conscience is an adder that eats itself and creates a Hell on Earth, and more terrifying than that of the religious medieval poet Dante.. Shakespeare's hell is not based on controversial dogma but on facts gained from life experience ...'' (Shakespeare, 1968, p. 8-9).

By viewing the relationships of Shakespeare- Kadare in this point of view, of course they can be included in a broader panorama as relations between two literatures. In this plan, there are cases of comparison between Kadare and Shakespeare as well as with an entire constellation of the English field. If we intersect and compare Albanian literature and English Literature, it results that the relationships between the two should be separated. The word composition stands for an amount of receiving and providing. This

relationship phenomenon should be seen in the context of mutual knowledge and information over time. The integrity of this methodological aspect can be formulated as *a brief background of the relationship between the two literatures*.

The cognitive phenomenon between the two literatures results with attitudes and critical evaluations of the literary values, therefore in this context we will view the literary critical values and literary historical opinion related to these relationships.

Since the literature of a nation, country or language is usually marked by the literary representative authorities, Shakespeare, Bayron, Joyce and Orwell cannot be avoided in relation with Kadare, therefore, Kadare may be seen in relation with the predecessor: *Kadare in relation with Shakespeare*.

As it was said above, relationships not only have to do with recognition but with similarities, diversities and impacts in various timely and spatial contexts, similarities, impacts and contextual basis. All this underplot emphasizes a broad theme and goes outside the aim of this paper.

Such analysis would lead to the Albanian-English literary development in receiving and providing relations, we are especially referring here to Macbeth. Where, when and in what circumstances did the intersection happen? In this position, Macbeth, aside from being a literary character, he is a messenger who brings information between the great predecessor, Shakespeare and the great successor Kadare, who in the last instance belong to the same type, the type of the writer.

The first intersection

The composition '*intersection*' is figuratively used here and will be similarly used further on. The first intersection, that of Kadare with Shakespeare is fictional in the literary field or more precisely between two alter egos in the novel '*Chronicle in Stone*'. This novel '' tells the story of the South City, but he also had his first sapling, The Big Plane'' story. (Kadare, Invitation... 1990, p.141) and there is an intersection of characters, the Protagonist of '*Chronicle...*' is a child, who plays the narrator in the first person, takes the Shakespeare's work '*Macbeth*' although Javier who gives him the book tells him that ... the book is difficult for you to understand (Kadare, Chronicle... 2000, p.76) he insists : Finally I found a book, where the first written words are ''ghost'', ''magician'', ''the first killer'', even the ''the second killer''. (Kadare, 2000. P.76). Here are the preconditions which fill the world of children's

interests for mysteries, adventures, ghosts, even when their content treats topics such as bloody shocks, terrors and nightmares.

There is no doubt that the choice of the author to make the narrator a child, as it is the case in ‘Chronicle in Stone’ is not something casual and unexpected, a fantasy or a stylistic combinatory. It is neither a presentation of a ransomed style, but a premeditated and well thought action. Through that, the author gains the freedom of speech, of aggression, and always under the veil of innocence, sentences the paradoxes, sarcasm, the parody of things and that of the society. The Scholar Ornella Domi has precisely noticed this alibi: ‘in this way of argumentation our purpose is not to say that the writer is trapping us by masterfully hiding behind the child. In fact at the first sight this is seen as a beautiful deceit but without doubt it goes with the ideo-artistic intentions of the author if we would talk with the terms of traditional literature theory.’ (Domi,2009, p. 49/50).

On the same page we have the description where the child asks for the Jung’s book to Javier, a slanderously interest influenced by hearing the adults conversation, but when he finds out that the book is not appropriate for him, for children, and that it is written in a foreign language, he is forced to accept the alternative for Macbeth. While in the first variant, the name Jung says nothing to him, in the second variant, the name Macbeth leads to nightmare and anxiety, towards a labyrinth which opens the trails of fantasy, imagination and flashbacks. *I closed the door and quickly went up the stairs. There was no person in the big room. I sat next to the window and opened the book. I was reading slowly and did not understand almost anything. I went to a place and started over again from the beginning. I started to understand something. I had a big tumult in my head. It was getting dark...* (Kadare, Invitation... 1990 p.77.)

The curiosity of a child urges the little boy to open the book once again with eagerness and right after the cover page he finds the names of the People of Drama but cannot concentrate. After the empty page comes

ACT I

SCENE I. Then the description of the first scene in italics:

A desert place. Thunder and lightning. Three Witches enter (Shakespeare, 1968, p.15).

After that follows a troublesome, slow, incomprehensible but persistent reading. The witches have gone out to search for Macbeth, similar to Foretellers of Albanian stories, as they went out to search for and say everything they had to say to the infant. Then again blur. *I could not sleep. The book stood silent nearby on the table... Inside the two hard covers*

*were the noises, the gate, the screams, the horses, the people... Composed in tiny, black symbols. Hair, eyes, cries, knocking, voices, nails, feet, doors, walls, blood, beards, horse hoofs, orders (Kadare, **Invitation at the Studio**, 1990, p.77).*

The rest of Macbeth appears to him in other symbols rather than letters, in the alleys, squares and *Streets of the mad* of his stone city, alternating fiction with reality, imagination with perception.

The second intersection

They boy of the chronicle has already become a man, a writer, and is an internationally known author.

The second intersection with Shakespeare is also through the herald *Macbeth*. Only now the reflection is shown during daylight, but with considerate to the herald. The narration style and language become more direct, lighter and without use of figures of speech. Perhaps the sensitivity deep within him reflects that.

Kadare has unfolded this biographic part a few times in different variants, in many interviews and other writings, but without changing the essence of the vital truth. While in my opinion, the best version of the scene was written in collaboration with Eric Faye.

His formulation on childhood and the house resembles the concept of Gaston Bachelard, who said in his book *Poetics of Space* that the child's first cosmos is his house and vault (as Kadare would say for roof), his sky. *The whole family lived in a house filled with anxiety, mysteries and inexplicable things*, says Kadare. It is precisely here that he finds the path for Eric Faye, to ask the fundamental question, the answer of which enables the second intersection with Shakespeare.

E. F. – *I would like to know if reading a book can change one's life according to you, and in this case which books have done so to you. I am referring to the discovery of Macbeth, mentioned also in Chronicle in Stone.*

I. K. – *In fact, Macbeth might have changed my life. I was eleven years-old. Why did I read it? Reading the first pages I noticed it was about ghosts and witches. I liked mysterious things so I began to read it. It was difficult reading the book but I was drawn to it. It made me suffer, but I could not put it down. I read the first half and really liked it. Since I did not own the book I started to copy it...I copied it in two weeks; I wrote slowly because I was a kid...It was about a specific crime: Someone had murdered a guest in the house. As a child, I had heard a lot about the Albanian tradition of*

trust (besa), according to which, killing a friend was the greatest crime in the world. (Faye, 2007, pp. 17-18).

Reading this fragment of the answer that Kadare gives to Faye it is impossible not to think about this fact: How is it possible that in the entire fragment he never even once mentions Shakespeare? What is the matter? Is the author beyond his interest? Does the child not have a concept about the author? He is not a child anymore. Is it a casual slip? This dilemma with a flurry of questions and sub-questions is best explored by Charles Baudelaire. Writing about a painting in an exhibit, about the picture and the perfection in art, Baudelaire states that the best picture is the one that grasps your sight and you forget to read the caption. In this case too, it seems like the herald Macbeth personifies Shakespeare. It is the internal drama - which begins with the mystery of the *witches* - that leads the curious kid towards labyrinths of anxious mysteries, and in these circumstances he does not seek for logical endings and equilibrium of reason. He seeks an adventure in an unknown and unexplored world. He does no longer recognize the line between fiction and reality; he does not know if he is reading a story or watching a real play unravel.

Being such a profound experience that affects all the sufferings and leaves mark everywhere, it is precisely the fact that makes old Kadare claim even today that this is the most influential book in his literary shaping. World War II twists on the young Kadare not only that they did not distract his attention from Macbeth, but on the contrary, they clarified and filled in the gaps. It suffices to recall the visit of the *Chronicle* boy together with his friend, Ilir to the city's slaughter: *Suddenly, the butcher took out the knife from the belt with his right hand and cut slightly the neck of the calf, apparently only for direction. Then he stabbed the calf to the spine. The calf's legs quivered. His front kneecaps broke first and then the hind legs, the calf was dead. The pool of blood beside the head lying on the cement began to expand. We had turned yellow (Kadare, The Fall of the Stone City, 1971, p.14).*

Doesn't it resemble Act II, Scene II?

What hands are here? ha! they pluck out mine eyes.

Will all great Neptune's ocean wash this blood

Clean from my hand? No, this my hand will rather

The multitudinous seas in incarnadine, (Shakespeare, 1968, 49).

Macabre and morbid scenes like this will be repeated or will appear throughout the literary work of Kadare. Of course, with specific nuances

dependent on the circumstances. Sometimes, a simple phrase such as *Macbethian nights* is sufficient to revive mirages of death.

Strangely, this anxious world of Macbeth in some cases is also ambiguous, with an all-modern image of Lady Macbeth, an anti-commercial, as he uses it in the subtitle in the poem “Lady Macbeth” Soap. The poem was written in 1987 but published in 1990.

*For four-hundred years
She's been washing them
With all types of soap
“Lux”, “Camay”,*

*But none of them
Will ever remove
The blood stains on*

Lady Macbeth hands. (Kadare, *Invitation at the Studio*, 1990, p.35)

The intersections between Kadare and Shakespeare certainly do not end here. He is an author whose works are already part of the world literary treasure. Being as such, he will be among the *unavoidable authors* in the creating profile together with Homer, Aeschylus, Virgil, Cervantes, Dante and others.

We talked about their intersections through *Macbeth* since the beginning. Their contact has many reasons to be special. It is special also in and through many other works of Shakespeare, except that now the author is not absent. For Kadare, he has turned into a loved and admired author.

In the following course we will see the third Kadare – Shakespeare intersection.

The third intersection

It has been said many times that Shakespeare's plays are the “Himalayas of world dramaturgy” (Uçi, *Prometeu dhe Hamleti*, 2001, 19). Among them are distinguished *Hamlet* and *Macbeth*. However, it does not mean that ancient Greek tragedies are overshadowed, they still remain at the top and continue to shine on the path of humanity for centuries, Uçi complements his statement. More than twenty centuries separate Shakespeare from Aeschylus, yet the tragic reflections of the human soul remain the same; about four centuries separate Kadare from Shakespeare, but the shivering of the human soul resembles inseparably in both their works.

Irrefutable evidence also exists regarding this, especially when it comes to Kadare. He has written an almost exhaustive Foreword for the work of Aeschylus, published as a set in Albanian language, but he has done his utmost with the novel (which he treats as esthetic genre) *Aeschylus or the Great Loser* (Kadare, 2001, p. 156), written earnestly for a fifteen years period (Tirana, January 1985, Paris 2000). The difference of time between Aeschylus and Shakespeare, respectively Hamlet is not more than five or six years, Paris, Mal i Robit/Durrës, 2005 – 2006 (Kadare, 2006, p. 150). Kadare in 2005 writes and publishes *Inevitable Dante* perhaps as an unavoidable interval to interconnect knots between the great people: Aeschylus, Dante and Shakespeare (Kadare, 2005).

Despite the fact that Kadare treats and names the three of them as testing, they are in fact a monographic presentation of each one.

From the first chapter of the testing for Hamlet, namely from the first sentence Kadare writes: *It is easy to say that Shakespeare's "Hamlet" is a universal work. Furthermore it may be considered as the most universal work of the world's literature. It is harder to tell whether this description glorifies or criticizes it.* But this is only the first step of Kadare for facing Shakespeare: *It was simply the powerful radiation of Shakespeare. It is known, although not common, the phenomenon when the writer, although he/she arrives late, happens to be so dominant that it extends his/her influence not only on contemporaries, and those who come after, but also where it sounds impossible, at a previous time, when he did not exist. And so the unbelievable happens, instead chronicles affect us when reading Shakespeare, the latter one unsettles them* (Kadare, 2006, p.11)

Perhaps this is exactly the right moment to say that the third intersection, the real one, between Kadare and Shakespeare happens at Hamlet, at: *We love him and of course we support him even when he makes mistakes, because he resembles us. He is one of us, one of the clan, our blood, deeply and mysteriously. We become one with him and this is when the misunderstanding starts. He, our doubled portrait does not obey us* (Kadare, 2006, p. 9).

Is Kadare himself the *doubled portrait* of Shakespeare?

Conclusion

In the context of this paper, object of our interest was the *intersection* between Kadare and Shakespeare. If we also notice the correlations of Kadare with other authors of English sphere, Shakespeare is undoubtedly the subject. We saw that he appeared in the world of Kadare since his

childhood. Kadare initially proves this as an artifact in the pages of *Chronicle in Stone* novel, where for the first time he faces *Macbeth*, or precisely the three witches that appear in the beginning of the tragedy, similar to the foretelling of the Albanian mythology, sufficient to lure the imagination of the child.

Kadare will later prove this in interviews, and especially in the *Invitation in the Studio* aesthetic book and *Hamlet, the tough prince* essay.

It is useless to analyze Kadare – Shakespeare relationship in a work such as this one, because of the known fact that this last book solely, so the essay, contains about one hundred and fifty pages text and it is impossible to take any part for citation. It is the same as trying to take only one stone from a castle just to prove its sublimity. Let us take only the first sentence of this novel as an example: “*It is easy to say that Shakespeare's “Hamlet” is a universal work... It is harder to tell whether this description glorifies or criticizes it*”. (Kadare, 2006, p. 7).

When it seems that that was it, the unexpected appears. Some Shakespearian reflections are noticed not only in so far mentioned novels, but also in the early “General...”. A special contribute related to the impacts of the English literature in the work of Kadare, with an exclusive focus in the *General of the dead army*, is brought by the new scholar Dr. Ag Apolloni. He finds and analyses in view and backgrounds the impact profiles, especially those of Shakespeare: “*Hamlet is Shakespearian masterpiece which contains a part where a grave is dug... The most famous grave of literature is the one of Ophelia, therefore in each literary work where we can notice digging of a grave, our memory takes us at the grave that Shakespeare's gravediggers dig. This is how the General, as he continuously talks about digging the graves, continuously reminds us of Hamlet*” (Apolloni, 2012, p.310).

Kadare, by facing Hamlet and by stating his leaven from the evidence given by Saxon Grammaticus, the famous chronicler of Denmark, finds and states something else regarding Shakespeare's work: *Can it be said that Shakespeare has created a whole cyclone that does not have any relation with the old chronicle from a soulless mineral?... This may seem easy because of the admiration we have for the playwright. Because it is easy, and not wrong, to say that the genius, that is why he is considered such, can create a pearl from something so simple, like a grain of sand for example.*

Perhaps this would be the most logical epilogue for Kadare himself, who by analyzing the geniuses and their work, enters triumphantly in their kind and becomes a permanent resident of the neighborhood of geniuses.

Almost every scholar has written at least two or three words, and has taken as a reference the dilemma of Hamlet, *To be or not to be, that is the question*, but there are only a few of them that have noticed that this dilemma has a source:

The time is out of joint. O cursèd spite,

That ever I was born to set it right!

Nay, come, let's go together. (Shakespeare, 1981, p. 65).

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The Use of Equivalency and Translatability as Cognitive Tool in Correct Teaching and Learning English Idioms

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Abstract:

Translation can be a very useful and helpful tool to the teachers and students who teach/learn idioms by opening the doors to better teaching and learning strategies. Moreover it is seen as an important part of learning process when dealing with idioms which are considered to be an extremely important integral of learning a language through learning the culture of a nation. Since not much research has been done about translation as teaching methodology or as an aid tool for correct teaching and learning English vs. Albanian idioms, this paper aims to analyze how helpful is translation and equivalence finding of idioms to enhance teaching and learning them. In other words, this presentation is the overview of the most frequently used translation strategies in idiom translation as an importance to manage teaching English idioms and to ease learning English idioms as well as representing some useful activities for teachers how to easy teach English idioms.

Since, the examination and classification of strategies to translate idioms are as useful and helpful as examination and classification of strategies to teach them, teachers/instructors before getting in front of students and fill in their head with idioms, should first learn enough about the functions of idioms, the source of idiom and the equivalence in the target language to get prepared to explain that before their students.

Thus for, this paper/presentation shall also give explanations on how to avoid incorrect teaching, through recommendations that more effort should be put on translation as cognitive tool.

Keywords: *idiom; translatability; equivalency; teaching strategy; learning strategy.*

The importance of idioms in language learning

When learning English as Second or Foreign Language, there is a great demand to understand the English lexicon in order to understand the meaning of words and their denotations. Such understanding requires comprehension learning of words by the student as well as comprehension teaching of connotative words by the teacher – teachers should be very

helpful in giving instructions to better understanding of figurative language.

Based on the 'A Reference Guide to American English Idioms – In the Loop' (1st ed.2010), idioms usually are a great fun and always a very special integral of any language; because of their pretty distinctive features, idioms lead to the differentiation of one language from another. Moreover, idioms reflect certain culture of a certain region and of certain tradition by depicting national character through national culture, tradition and belief (In the Loop, 1st ed.2010).

English idioms, as well as idioms of any other language, are a very important part of language and as it, they cannot be treated as a separate unit of the language and the freedom of choosing whether to use them or not within the vocabulary in use does not exist, since they do form a very essential part of general vocabulary of English language which is everyday growing more and more (Theory and Practice in Language Studies, Vol. 1, No. 7, pp. 879-883, July 2011).

Advancing the use of idioms by the students who do learn English as L2 helps to place idioms into perspective of SL and TL and best describes the growth of the vocabulary within both languages since idioms appear in every language.

"Since idiomatic expressions are so frequently encountered in both spoken and written discourse, they require special attention in language programs and should not be relegated to a position of secondary importance in the curriculum." (Cooper, 1998). The way how confusing idioms can be because of their meaning and their structure, how the whole group of the words is put together, describes best the importance of translating idioms. The research activities assured great importance to find equivalence while showing idiom's cultural origin to the students by teachers before using them within the text and before making students understand them within the context of the text in use, since the meaning of the words taken one by one did not correspond to the meaning they expressed together. Such challenge brought up the conclusion that students must understand what the idiom means in order to avoid word by word translation, since such translation leads to the loss of the exact meaning and brings difficulties finding idiom's equivalence in TL.

Just because of idioms, learning English as L2 or as FL should not be complicated. Since idioms are vocabulary and culture bound, according to 'Teaching English as a Second or Foreign Language' (4th edition, edited by M.C.Murcia, D.M.Brinton, M.A.Snow), teachers should help their students become good learners by helping them research for more

information toward English socio-cultural issues as well as historical origin of idioms in order to help them gain more vocabulary through idioms and using idioms easier. Exposing students to the target culture, on one hand helps teacher build the right strategy to teach idioms, and on the other hand helps students build their learning strategy according to their learning style by comprehensible inputs in language functions and skills, as explained in 'Teaching English as a Second or Foreign Language' (4th edition, edited by M.C.Murcia, D.M.Brinton, M.A.Snow).

Consequently, general language acquisition shows that idioms and their frequent use by FLS makes them of great importance in learning EFL in general.

Translatability and Complexity of teaching and learning idioms

The reason why the majority of L2 students like idioms is that idioms are fun. Nevertheless, students do not need to learn all English idioms to speak English well. What they need to do is to improve their comprehension. To help and ease students' learning, teachers should first understand and define the meaning of idiom within the situation that the idiom presents, so students can get a view and make a sense of what they are talking, hearing or reading about. Because idioms are 'a group of words that means something different than the individual words it contains' (In the Loop, 1st ed. 2010), they become complex and their complexity makes them difficult for the students who do learn English as second language or as foreign language. However, it is the complexity what makes idioms interesting and fun to learn.

The purpose of translating idioms in the language classroom is to help learners develop their knowledge of English. As a cognitive process, though it is more appropriate for adult learners; it may be also used for primary and secondary school children, or at least for intermediate students. Thus for, application of several activities, such as matching meaning of idioms, multiple choice tests, memory card games, pocket reminders and idiom journal are to be of a great help in producing a strategy for teaching and learning idioms through finding translation equivalence of them.

Features of translating idioms

Based on the article 'The place of translation in Language Teaching' by R. Popović, for a long time in the process of teaching English, translation was

not allowed to be used as a pedagogical tool. Moreover, it was ridiculously seen as a negative impact to students' achievement.

Nowadays, it seems that such an attitude toward translation in language classroom has pretty much changed. This may be a result of the real teaching life facts and their effective results. Since translation requires discussion it may be a very useful tool for teaching: those who discuss it in their studies argue that translation is a legitimate pedagogical tool especially in an EFL environment and claim that it deserves to be rehabilitated (Widdowson 1978, p.18, Harmer 1991, p.62, Ellis 1992, p.46, Bowen, Marks 1994, p.93; Ur 1996, p.40). Yet, there are many challenges to be faced while using translation as a teaching tool. On one hand there is too much literature with relevant information on translation but it only deals either with translation theories or translators' training. On the other hand, just a few literatures serve any guidance how to use translation as an aid tool to teaching and learning. Translation as an aid to learning is likely to be favored by analytically oriented learners, especially when dealing with idioms.

Translating idioms from FL into NL seems to be more natural and easy, while rendering the NL idiom meaning into FL idiom requires more effort and demand. Based on the guidance given by 'A Reference Guide to American English Idioms – In the Loop' (1st ed.2010), senior teachers usually advise to leave translation of NL idioms into FL for a more advanced stage although there are a number of literal idioms which are very simple to be translated from L1 – L2 and can be also carried out at very initial learning stages, for example 'in any case'.

What can be further paraphrased from the 'A Reference Guide to American English Idioms – In the Loop' (1st ed.2010), translating idioms for teaching is pretty difficult because what needs to be translated is their meaning and not the words. Word by word translation is not preferable because of ambiguity that idioms possess.

Translation complexity of idioms as a pre-teaching preparation

Translation as a pre-teaching preparation comes along with obstacles that teachers may encounter while they get prepared to explain them before their students. Such obstacles may be grammatical, stylistic and lexical problems. To overcome these obstacles, teachers attempt to equivalence the meaning that reaches the TL text as close as possible to the SL text concerning its structure, meaning and style.

According to the 'Theory and Practice in Language Studies', (Vol. 1, No. 7, pp. 879-883, July 2011), idioms' translation from one language to another, obliges the translators to have a large knowledge about the idioms background culture so that it can be correctly interpreted and translated, which is considered as a hard task. Implication of the idioms' structure and meaning is very specific and an important language process for L2 students/learners. Thus for, the idioms' complexity obliges teachers as well to be well informed toward cultural background of idioms to interpret and translate them before teaching or presenting them before their students.

Since the way how idioms can be used and how they work requires information, translation of them by bringing up the idiom's meaning and origin makes teaching easier and more understandable, according to the 'A Reference Guide to American English Idioms – In the Loop' (1st ed.2010; Office of English Language Programs, US Department of State, English programs.state.gov).

The common problems that idiomatic expressions pose in translation relate to two important areas:

- The ability to recognize and interpret idioms correctly.
- The difficulties involved in rendering the various aspects of meaning that an idiom conveys into the TL.

These two difficulties are much more present in the case of idioms than they are in the case of fixed expressions (Baker 1992, p.65)

According to Baker (1992, p.68-70), the problem in translating an idiom is not about on which class an idiom is located on the scale of idiomacity but the complexity in finding its equivalence. This means that an idiom in one language may express a given meaning by means of a single word in another language; however, it may express its meaning by the means of a transparent fixed expression. Still another one may express it by means of an idiom and so on.

Difficulties arising from the source language and source culture

On research basis, the most common translation technique found to be used is literal translation or so called word for word translation what usually leads students to an extreme confusion when they are about to learn idioms. This happens just because not all idioms in one language have their equivalence into another language. Since idioms are culturally specific, another factor of great impact is culture, thus for, a great attention should be paid more on the idioms' pragmatic meaning than in their literal meaning.

The following displays mistakes done through classroom translation activity and can better illustrate the confusion that word for word translation may create when trying to teach or translate idioms:

- Engl. Original: He enjoys showing young professionals the ropes.
- Alb.trans: Atijipëlqent'juatregojprofesionistëvetërinjëlitaret – meaning in Eng. show someone the ropes = to explain and show by example how something is done properly – Equivalence in Alb. Atijipëlqent'iqesënërrugëprofesionistët e rinjë.

Many other translation versions were noticed in translating this idiom, such as drejtojë, sqarojë, hapërrugën, tregojërrugën. However, there was no attempt to find equivalence to the idiom in use. The idiom qesënërrugë/udhë in Albanian means exactly the same as the meaning of the idiom showing the ropes in English - to explain and show by example how something is done properly. Thus, in this case we used an idiom of similar meaning but of dissimilar form where the meaning of the target idiom is the same as that of the original idiom but the lexical items are different.

- His career has certainly not always been smooth sailing. – Alb.trans. Karriera e tijsigurishtnukkaqenëlundrimilehtë. – meaning in Eng. smooth sailing = an easy life with no problems; - Equivalence in Alb: Sigurisht se karriera e tijnukcashkuarçdo here vaj/ nukkaqenëçdo here punë e lehtë.

Smooth sailing was also translated as 'rëmim i lehtë' and such translation meets the correct meaning for the Albanians who live near the sea, since they use sea for their living, thus it is their living and working culture. On one hand, while we deal with the culture, we can use an idiom of similar meaning and similar form, as it is rrëmim i lehtë vs smooth sailing, while on the other hand we may use the opportunity of using an idiom of similar meaning but dissimilar form to find the equivalence of this idiom, as it is shkuarvaj/punë e lehtë vs smooth sailing.

- Don't believe that success is ever manna from heaven. –Alb.tran. Mos besoni se suksemi është nga qielli. - meaning in Eng. manna from heaven = surprise riches; - Equivalence in Alb.-Kurrë mos mendoni se suksemi është dhuratë nga qielli.

According to the focus groups' discussions toward the most correct translation of the idioms in use, translation of the above mentioned idiom – 'manna from heaven' was considered to be translated through one-per-one strategy, where an idiom of similar meaning and form was used to find the equivalence to idiom in use. Using this strategy, the teacher to be acting as a translator must try to find an idiom in the target language as equivalent

to the source language, both in terms of meaning as well as lexical items. This strategy was hardly achieved because languages differ radically in the way they identify a single concept. However, it is regarded as the ideal strategy for translating idioms.

- Everyone he had met had a similar rags to riches story. Alb.trans. Secilin që kishte takuar kishte tregim të ngajshëm shtroje e pasurie (prej zibidis tek pasaniku). – meaning in Eng. from rags to riches = from poor to rich; Equivalence in Alb. – Secili që kishte takuar i pati treguar përvojë të ngajshme nga brrakat në kroje.

The culture interference yet represents a deep challenge where ‘rags to riches’ are replaced with ‘ravines and rivers’; ngabrrakatnëkroje vs rags to riches. Since no close match between the language items existed or no equivalence could be found by the teacher in action, the omitting strategy was used to completely omit the idiom from the target text. When the idiom was very difficult even for the translator to be naturalized, teacher tried to eliminate the whole or part of the idiom. Since the teacher translated to ease the process of teaching and learning idioms, it was obvious that she had to undergo the same strategy.

- It's absolutely essential to never spread yourself too thin. Alb.trans. Ështëabsolutishtthelbësoreqëkurrëmos ta hapëshvehtenshumëholl. – meaning in Eng. spread oneself too thin = to do too many things; Equivalence in Alb. – Ështëtejet e rëndësishme që asnjëherë të mos hapësh shumë me punë / asnjëherë të mos fillosh 100 punë për njëherë.

In the example above, in order to represent the same meaning, we made use of different lexical items, so we used an idiom of the same meaning but of a different form to make an equivalent match between the idioms in SL to the idiom in TL.

- If you have too many irons in the fire, you'll certainly miss out on real opportunity. Alb.trans. Nësekevënëshumëhekurnëzjarr, sigurisht se do ta humbëshrastin e vërtetë. – meaning in Eng. have too many irons in the fire = to do too many things; Equivalence in Alb. – Nëseke nisur100 punëpërnjëherësh, sigurisht se kepër ta humburmundësinë e vërtetë. Omitting was used as translation strategy to find equivalence of this idiom in use.

- I've seen people as busy as a bee who never really seem to do anything. Alb.trans. Kam parenjerëzqëpunojnësisbletatëcilëtkurrënkukduket se pobëjnëndonjëgjë. – meaning in Eng. as busy as a bee = very busy (also busy as a beaver); Equivalence in Alb. Kam pare njerëzqënkudijnë se ku e kanëkokënngapuna e qënëtvërtetënkubëjnëasgjë.

Since no equivalents existed, it was not a wise act to omit the whole idiom but to present more clarifications on it. Of course by using paraphrasing as a translation strategy we faced the danger of losing the intended effect that the source language wanted to have on the audience. We could also lose the cultural significance. The target students were not able to get more familiar with the culture of the source language.

- If you put on your thinking cap, you'll realize that it's impossible to really concentrate if you have to worry about fifty different things. Alb.trans. Nëseti e vëkapelenpërtëmenduar, e kupton se kjo është e pamundur për tu koncentruar nëse ke për tu brengosur rreth pesëdhjetë gjërave të ndryshme. -meaning in Eng. put on one's thinking cap = to concentrate; Equivalence in Alb. Venjagishtinkokesdhe do ta kuptosh se është fare e pamundurqëtëkoncentroheshrrethpesëdhjetë (ose 500) punëvetëndryshmepërnjëherë.

Attempting to find the right match of the idiom from TL into the SL, an idiom of similar meaning but dissimilar form was used, while through the discussion the need for compensation as a matter of culture was revealed since Kosovo Albanians give stress to the importance by multiplying the quantity hundred times. Similar sample is the one translated above: have to worry about fifty things – tëmerresh me pesëqindpunë.

- It's important to know which side your bread is buttered on and make sure to give that activity your full attention. Alb.tran. Është me rëndësi të dihet se në cilën anë është buka jote e lyer dhe të sigurohesh të ja japësh atij aktiviteti vëmendjen tënde të plotë –meaning in Eng. know which side one's bread is buttered on = to understand what is most important for oneself. Equivalence in Alb. Duhettëdihettëndahetshapingasheqeridhetëdrejtohetpërkushtiminëpunën e duhur.

The discussion of this equivalence finding led to the use of two strategies since there was a need for structural intervention in order to not lose the meaning as well as cultural specifics. Omitting and paraphrasing were used in order to come up with the right equivalence.

- In other words, you need to ride the gravy train. Alb.trans. Me fjalët tjera, tiduhet ta ngasështrenin me lëngmishi. (Here was faced the best opportunity to understand the importance of teacher in equivalence finding vs. dictionary) –meaning in Eng. ride the gravy train = to make money by doing something that is already proven to be successful. Equivalence in Alb. Me fjalë të tjera, bjeri rrugës së rrahur.

Omitting was the best strategy to translate this idiom in order of having effective teaching

- Don't start looking for new challenges if everything is working out for the best! Alb.trans. Mos kërko ballafaqime të reja nëse çdo gjë është duke funksionuar për të mire! – meaning in Eng. work out for the best = to end with the best possible result. Equivalence in Alb. Mosinxjerrvehtespunështesënësegjithçkaështë duke ecurmësëmiri!

In order of having effective teaching, the best strategy to be used in translation of this idiom was paraphrasing since it brought the best equivalency between both languages in use.

- have the presence of mind to not only take advantage of an opportunity, but also to keep your eye on the ball. Alb.trans. ta kenimendjen present e jovetëmpërt'imarrëavantazhet e njëra, porgjithashtut'imbanisytëtektopi. – meaning in Eng. keep one's eye on the ball = to concentrate and continue doing well. Equivalence in Alb. Duhet ta kenimendjenjovetëmqëtëpërfitoningarasti, poredhetëmosjuikënasgjë / t'ibënisytëkatra.

Not finding a proper equivalent, giving a literal translation was not easy task to do, because the more literal an idiom was translated, the more confusion it brought to the students. Thus paraphrasing was used as strategy of translation in order of reaching effective teaching and learning strategy.

- Finally, make sure to never show your hand to your opponents. Alb.trans. Së fundi, sigurohu që kurrë të mos i'a tregosh dorën kundërshtarit tënd. – meaning in Eng. show one's hand = to show others what advantages you have in a situation. Equivalence in Alb. Fare në fund, sigurohuni që të mos hapeni kurrë me kundërshtarin tuaj.

Since there was a need for structural intervention in order of not losing the meaning as well as cultural specifics, omitting and paraphrasing were used as translation strategies to come up with the right equivalence for the idiom in use and ease the teaching/learning process.

Conclusion

Offering a strategy to teach and learn idioms through translation and research is considered as one of the best solutions to ease the teaching and learning process. Using translation strategy as a tool to ease teaching and learning strategy helps to find the best equivalence from SL to TL. Translating idioms before teaching them, as teaching and learning activity, comes under direct strategies where memory, analyzing and word coining is involved.

According to Baker (1992:74), translation strategy is “the most common way in translating idioms when a match cannot be found in the language or it seems inappropriate to use idiomatic language in TL because of differences in stylistic preferences of the source and target language”, will be of a great help to the teachers of English language to teach idioms to different levels and ages.

The strategy avoids bad translation by trying to get an idiom from SL to an idiom in TL. This way we also avoid bad teaching, or better say incorrect teaching, what brings to a conclusion that more effort should be put on translation as cognitive teaching tool.

Teachers should be pretty creative and use art, images, slides to convey the meaning beyond the individual words that make up an idiom. This also helps students understand and learn the culture because teachers have the opportunity to explain that as the culture changes some idioms may fall out of the language and other idioms may replace them. Students get their thoughts clarified that idioms can be complementary as well as insulting, can express emotions such as depression, love and hate, and are also shown that it is the idioms complexity what makes them as difficult as interesting to be learned and taught.

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Press Releases of International Institutions, Language Register and their Impact on Albanians based on their Translation and Interpretation by Political parties

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Abstract

This paper concentrates on the functions and uses of English in the political discourse of Albania after the political changes in the 1990s. Its focus is on the English translations and interpretations of the political declarations and press releases of US Embassy in Tirana. Political discourse is characterized by rich figurative language which is distinguished for its stylistic power and informal register. Focusing on the use of similes, metaphors, and informal language, this paper shows how certain aspects of communication are affected by translation and their interpretation to the public by the political parties based on their political interests.

Keywords: *Press releases, register, translation, interpretation*

English in the albanian context

English has become a worldwide language. The range and functions of its use, however, differ across countries and continents resulting in a plethora of varieties. In addition to cross variety differences, an English variety undergoes important diachronic changes. Differences from period to period are especially salient when socio-political systems change. Thus, the major political changes that took place in Eastern Europe in the last decades have resulted in considerable shifts in the functions of English. A common aspect of the sociolinguistic context of the East European countries before 1990s was the use of Russian, the language of the Superpower, as an internal language of the Socialist Block. In addition, these countries used English as an external medium of communication in contacts with countries that were not members of the Socialist Block. Although Albania had many aspects in common with the East European countries, it also developed differences in its profile due to its specific political context. Before 1990s, English in Albania was mainly used in contacts with English and non-English speakers who were representatives of political entities of certain countries and showed interest in the policies

the Party in power was then pursuing. More specifically, spoken English was mainly used in the Party Congresses and some other political events, along with Russian and French, in the form of interpreting for foreign delegations. It was also used to communicate with the limited number of tourists who could visit Albania during the Socialist Period. On the other hand, written English was predominantly used in translations, which included political works of the Albanian leaders of that time, as well as literary works of some renowned Albanian writers. Consequently, a quick search of U.S. libraries concerning books and documents in English published in Albania during that period of self-isolation shows that a high percentage of them belong to political discourse. They include works like *35 Years of Socialist Albania*, an album that shows the glorious aspects of life in Albania then; selected works of Enver Hoxha, the Albanian political leader, which describe the struggle of the Party of Labor of Albania with modern revisionism (Soviet, Yugoslav, and others) and the Party's work to revolutionize the country life. Among these publications in English, a number of memoirs written by Enver Hoxha also catch readers' attention. They occupy an important place in the political translations in English. Some of the titles found in American libraries include *With Stalin*, *The Khrushchevites*, *The Superpowers*, and *Reflections on China*.

Whereas the publications of the party leader memoirs in Albanian aimed at convincing the Albanian people about the righteousness of the political decisions made through the subtle use of intimation and solidarity strategies, their English translations were intended to have international propagandistic effects. In the case of the translations of the memoirs in question, a switch takes place "from internal political communication to external political communication" (Schaffner, 1998, p. 186). In other words, the reader of the original text, i.e. the Albanian people, is now replaced by the reader of the translation, i.e. the international community. As Horowitz (1987) points out "language and [discourse] grow out of human needs to construct, negotiate, and interpret meaning for an audience and the personal intentions of a speaker or writer" (p. 122). Therefore, it is of interest to see how the change of readership, which also brings about changes of writer's intentions, affects discourse. In other words, how can language be adjusted to appeal to a foreign audience? Studies on translation have provided important insights on the changes that take place during translating.

Politics in Albania and translations in english

Immediately after World War II, the only party in power, the Communist Party of Albania, which was led by Enver Hoxha, strictly pursued Stalinism in both ideology and economy. As a result, the Soviet Albanian relations deteriorated with the coming of Khrushchev to power after Stalin's death in 1953 since the new leader of the Soviet Union denounced Stalin's crimes. In addition, Khrushchev rehabilitated Tito, the Yugoslav leader, whom Stalin and the Information Bureau had expelled from the Socialist Camp in 1948. In Hoxha's view, Tito was leading Yugoslavia on the road of capitalism, whereas Stalin was a loyal follower of Marxism–Leninism. Even though Hoxha was in need of the Soviet Union's economic aid, he would make no concessions with regard to the Marxist–Leninist principles. Faced with the revisionist and anti-Stalinist attitude of Khrushchev, and being aware that economic dependence would lead to political dependence, Hoxha and the Party of Labor of Albania designed and supported an all-round development of the Albanian economy. The Albanian leadership disregarded all other alternatives of development suggested by the Yugoslavs and, later on, by the Soviets. Such policy led to the Soviet–Albanian ideological and diplomatic break in December 1961 and later relegated Albania to the most isolated and dogmatic country of Eastern Europe. As a result of the strict implementation of the Marxist–Leninist ideology, political discourse always occupied a central place in the literature of socialist Albania.

recipients.

After 1990s the political universe includes three types of politicians. The first type includes the businessmen politicians-unfortunately overwhelming majority in the Albanian world-who have chosen politics as a genuine business, completely for materialistic aims. The extreme of the first type are the thoroughly idealists, otherwise called "statesman", who since a time that is difficult to remember, do not exist in the Albanian politics. The other group is the intermediary group where materialism and idealism are mixed up. It is exactly here that our clear distinction from the others is shown, because even if there exist such representatives in the affirmed Albanian politics, their number for sure does not outnumber the fingers of a hand. Meanwhile, in the consolidated institutionalized states, the above-mentioned group makes up the majority politically decisive.

The western democracies, in proportion with the Albanian state and Albanian areas are divided into countries that have authentic economic interests represented by Greece and less Italy in their most prominent way,

and countries with strategic long-term interests with a geo-political foundation, that are represented by the Anglo-Saxon countries with USA as their main representative. The other countries are extended in combined ways in between the above-mentioned extremes.

Language use and its interpretation in english

On every event the US embassy in Albania releases a Press Release in English and based on that both main political parties of the country interpret them based on their political interests.

Let's see the following example:

Remarks by U.S. Ambassador Alexander A. Arvizu at Elbasan Municipality

I thank the Mayor for convening this round table. Trafficking in persons is a horrible crime; it exists everywhere in the world, it exists in the United States, it exists in Albania. Some of you are familiar with the annual Trafficking in Persons Report. It is prepared every year by the State Department. It is mandated by Congress. Although there has been some progress, regrettably, it was our assessment that over the past year, the performance of the Albanian Government in addressing trafficking issues had declined. The practical result of that is that Albania was downgraded to what we call the Tier 2 Watch List.

In our conversations with Mr. Rama, with Mr. Meta, with some of their key aides, we have made very clear that we hope to engage very early and effectively with the new government in trying to reinvigorate some of these efforts that have been underway.

One specific example of the kind of thing that we are trying to do is, I'm happy that IOM – the International Organization for Migration – is the recipient of \$500,000 grant from the United States Government, to work on trafficking in Albania. Specifically, what is it that they are going to do? As you know, IOM is an international organization; it is commonly referred to as an NGO, but it is not an NGO. It is actually an international organization affiliated with the United Nations. In order to effectively address an issue like this, there has to be cooperation between NGOs, international organizations, local governments, central governments, the police, and prosecutors. Everyone has to work together in order to be effective. One thing that IOM is doing is creating these mobile assistance teams that will be able to respond more quickly and more effectively to reports of people who are at risk. This is the kind of an example of a very effective partnership at the local level here in Elbasan, and I do want to

thank all the people who participated in the round table discussion under the leadership of the Municipality.

The United States, for our part, will continue to partner with as many people as we can, not just in the area of trafficking. Trafficking is a terrible crime and a very important problem, but there are also other issues, like corruption, that need to be addressed in Albania. The laws exist and they are pretty good. There are very dedicated people in the police who understand the law and who are trying to do their job.

The same thing can be said for the prosecutors as well. The problem is they don't work together. In fact, sometimes, I get the impression that they are trying not to work together. That is going to be a priority for the United States Government moving forward with the new administration here. I was pleased to see the President had a meeting yesterday with the heads of the so-called independent institutions, and obviously one of the cornerstones of a democracy is for institutions to function independently, and we support that completely.

But the message also needs to go – in fact the most important message – needs to go to the police and the prosecutors to work together. Your performance will be judged by how effectively you work together. There need to be more successful arrests, prosecutions, and convictions for crimes, whether it be corruption and impunity cases or common criminals; there needs to be more effective cooperation. That's what the citizens of Albania demand and that's what they deserve.

Thank you very much.

Socialist Party Interpretation:

US embassy and Government believes at the opposition that we are going to be able to fight corruption when we will come into power because Albania is the most corrupted country in Europe and the courts and police and other institutions are not working or cooperating together because of corruption.

Democratic Party Interpretation:

US Embassy and the American Government thinks that Albanian government is working against corruption and it does not exist only in Albania but it is a widespread phenomena in the whole world.

The Albanian government has prepared very good rules and police and judges are working hard to fight corruption.

Conclusion

The language interpretation in the Albanian political discourse displays some interesting features. This is simply an example which needs further study and a more detailed analysis in order to show the real features used and expressed by Albanian politicians.

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Analiza e nevojave të nxënësve të shkollave të mesme teknike për anglishten për qëllime specifike

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Abstrakt:

Ky punim merret me konceptin e analizuar për nevojat e nxënësve në kontekstin e mësimi/zbatimit të gjuhës angleze për qëllime specifike në shkollat e mesme teknike të Kosovës. Kjo pasohet nga një vështrim i konceptit aktual të analizës së planprogrameve të gjuhës angleze dhe nevojave për përvetësimin e anglishtes për qëllime specifike.

Analiza e nevojave të nxënësve para rrjedhës së gjuhës angleze për qëllime specifike, si dhe gjatë rrjedhës mund të rezultojë në një kurs që do të mirëpritet në mënyrën më të mire, për të përmbushur nevojat e nxënësve dhe në këtë mënyrë për të përgatitur ata për situatat reale që mund të hasin pas përfundimit të shkollës së mesme: punësimit ose për vazhdimin e studimeve në vend apo jashtë vendit, duke pasur parasysh zhvillimin marramendës të teknologjisë në këtë kohë të globalizmit.

Fjalët kyçe: *anglisht për qëllime specifike, shkollat e mesme teknike.*

Hyrje

Gjuha angleze në epokën e sotme të qytetërimit modern konsiderohet përveç shkrim-leximit, si një nga nevojat e një njeriu të arsimuar. Megjithatë, në bazë të planprogrameve për gjuhën angleze për shkolla të mesme teknike, nuk i kushtohet vëmendje e mjaftueshme anglishtes për qëllime specifike, ku është veçanërisht e nevojshme për nxënësit që të kenë njohuri themelore për profesionin e zgjedhur dhe ardhmërinë e tyre. Është e rëndësishme të theksohet më tej se në përcaktimin e nivelit të njohurive nuk vini re një nivel i madh i angazhimit, si nga nxënësit dhe nga profesorë të gjuhëve të huaja. Ky problem duhet zgjidhur duke shfrytëzuar materiale dhe tekste bashkëkohore për shpjegimin e anglishtes për qëllime specifike. Pak vëmendje i është dhënë organizimit të mësimdhënies së gjuhës angleze për qëllime specifike në shkolla të mesme teknike (profesionale), formimi i grupeve bazuar në

nivelin e njohurive, përpunimin e strategjive të mësimin të gjuhës angleze për qëllime specifike, përshtatshmëria e teksteve të përzgjedhura, si dhe dëshirat dhe aspiratat e nxënësve në lidhje me këtë çështje. Vizitat nëpër minifabrika të vendit (Pllana-Breznica, 2016, 27).

Analiza e nevojave të nxënësve para rrjedhës së gjuhës angleze për qëllime specifike

Problemi më i madh është mospërputhja e njohurive dhe aftësive që nxënësit posedojnë për nivelin e kursit që dëgjojnë. Analiza e nevojave të nxënësve para rrjedhës së gjuhës angleze për qëllime specifike, si dhe gjatë rrjedhës mund të rezultojë në një kurs që do të mirëpritet në mënyrën më të mirë, për të përmbushur nevojat e nxënësve dhe në këtë mënyrë për të përgatitur ata për situatat reale që mund të hasin pas përfundimit të shkollës dhe punësimit në vend apo jashtë vendit, duke pasur parasysh zhvillimin marramendës të teknologjisë në kë kohë të globalizmit.

Para se të merremi në përcaktimin e nevojave në kontekstin e gjuhës anglezesh për qëllime specifike duhet të jepet një përkufizim më i gjerë i nevojave më të rëndësishme dhe nevojave më themelore, sipas shkallës së kënaqësisë së tyre mbi pjesët individuale dhe kolektive.

Kur vjen puna për nevojat e nxënësve në mësimdhënie të anglishtes për qëllime specifike Hutchinson (Hutchinson, 1987, 53) beson se duhet të merret parasysh nevojat e nxënësve gjatë planifikimit të përmbajtjes së kursit. Robinson (Robinson 1991, 161) dallon dy lloje të nevojave: *subjektive* dhe *objektive*. Nevojat objektive janë, në fakt, të gjitha informatat faktike në lidhje me pjesëmarrësit: *aftësi të shkëlqyera të gjuhës, vështrësitë në lidhje me gjuhën, përdorim të gjuhës në situata të jetës reale*, ndërkohë që nevojat subjektive janë: *besimi, qëndrimet, pritjet dhe nevojat afektive mësimore* të nxënësve në procesin e të nxënës. Dudley-Evans & M.J. St. Jones (Dudley-Evans & M.J. St. Jones 1998, 65) kanë bërë një ndarje të nevojave: *aktuale (të çastit)* dhe *të shtyra*. Ndarja e tyre është një nevojë e rëndësishme për kurset e gjuhës angleze për qëllime specifike. Kurset të organizohen zakonisht për nxënësit të cilët i njohin situatat e veçanta në të cilat do të ketë nevojë për anglisht për qëllime specifike. Ndonjëherë është shumë e rëndësishme, se, dituria e fituar në kurs të jetë e nevojshme në kursin e gjuhës angleze gjatë përcjelljes së kursit, ose në një periudhë pas përfundimit të kursit. Nevojat aktuale (të çastit) nënkuptojnë nevojat të cilat nxënësit i posedojnë gjatë përcjelljes së kursit, kurse me termin *nevoja të shtyrë* konsiderohen nevojat e nxënësve që do të jenë të rëndësishme më vonë në një periudhë pas përfundimit të kursit.

Megjithatë, shumica e kurseve për anglishte për qëllime specifike gjenden, në vazhdimësi, në mes të këtyre dy pikave. Mirë do të ishte që anglishtja për qëllime specifike të zhvillohet në klasën e njëmbëdhjetë dhe të dymbëdhjetë, ndërkohë që nevojat reale të studentëve të ardhshëm të ndodhë në vitin e parë e të dytë të studimeve sëbashku me lëndët profesionale, kurse nevojat e studentëve realisht janë në vitet e fundit të studimeve për shfrytëzim të literaturës për punim të diplomës, ose pasi ata të jenë diplomuar edhe për të marrë një punë. Prandaj, Dudley-Evans & M.J. St. Jones, besojnë se kurset në fushën e gjuhës angleze për qëllime specifike duhet të gjejnë vendin e tyre në vitet e fundit të studimeve në vend të parë dhe të dytë. Nëse kjo nuk është e mundur, ata sugjerojnë, nëse kursi të gjuhës angleze për specifike fillon në vitin e parë e të dytë, atëherë të vazhdojë deri në fund të studimeve.

Hutchinson & Waters (Hutchinson & Waters 1987, 53) kanë përcaktuar e gjuhës angleze për qëllime specifike si qasje të planifikuara të kursit i cili fillon me pyetjen: "Përse nxënësve u duhet gjuha angleze?". Megjithatë, kjo pyetje mund të bëhet për cilindo kurs tjetër në gjuhën angleze, si për anglishten e përgjithshme, ashtu edhe për anglishten për qëllime specifike, sepse të gjitha kurset janë të bazuara në llojin e veçantë të nevojës. Kjo ngre pyetjen: "Çfarë është dallimi atëherë?". Autorët e lartcekur besojnë se në teori nuk ka asnjë ndryshim, ndërsa në praktikë ndryshimi është i madh. Gjithashtu këta autorë më tej argumentojnë se çdo kurs i gjuhës angleze duhet të bazohet në një analizë të nevojave të nxënësve. Duke ndjekur këtë parim, procedurat të cilat zhvillohen për anglishten për qëllime specifike mund të kenë një ndikim pozitiv në gjuhën e përgjithshme angleze.

Në bazë të këtyre autorëve dhe nevojave për të zënë hapin në përvetësimin e anglishtes për qëllime specifike, në shkollat e mesme teknike të Kosovës, duhet të bëhet analiza e nevojave të nxënësve për mësimin e gjuhës angleze, e në këtë mënyrë të sigurohet një arsimim/mësim cilësor.

Robinson (Robinson, 1991, 48) thekson rëndësinë e analizës së nevojave për të planifikuar kursin, të shkruarit e teksteve dhe zgjedhja e mënyrës së mësimdhënies dhe mësimnxënies. Ai gjithashtu rekomandon se analiza e nevojave duhet kryer vazhdimisht, për shkak se shumë pjesëmarrës thellohen në kurs, pikëpamjet dhe qasja e tyre mund të ndryshojnë.

Gjatë analizës së nevojave duhet përgjigjur pyetjeve **kush**, **çfarë**, **kur** dhe **ku**: **kush** është në të vërtetë audienca e synuar (të cilët duhet të jenë të trajnuar), detyra dhe përmbajtja (çfarë duhet të ligjërohet) dhe konteksti apo mjedisi për leksione (**ku** dhe **kur** do të realizohet ligjërata). Pyetja në të cilën analiza e nevojave nuk përgjigjet është **sesi**.

Mësimdhënësit e gjuhës angleze, në bazëtë të dhënave e mbledhura përmes analizës së nevojave të nxënësve duhet të përgjigjen në pyetjen *sesi* dhe me sukses të realizojnë kursin.

Koncepti bashkëkohor i analizës së nevojave

T. Dudley-Evans&M.J. St. Johns(Dudley-Evans 1998, 125) janë përpjekur për të dhënë një koncept bashkëkohorë të analizës së nevojave në bazë të të cilit autorët para se të punuar në kohën dhe mënyrën e funksionimit të analizës së nevojave në kontekstin e gjuhës angleze për qëllime specifike.

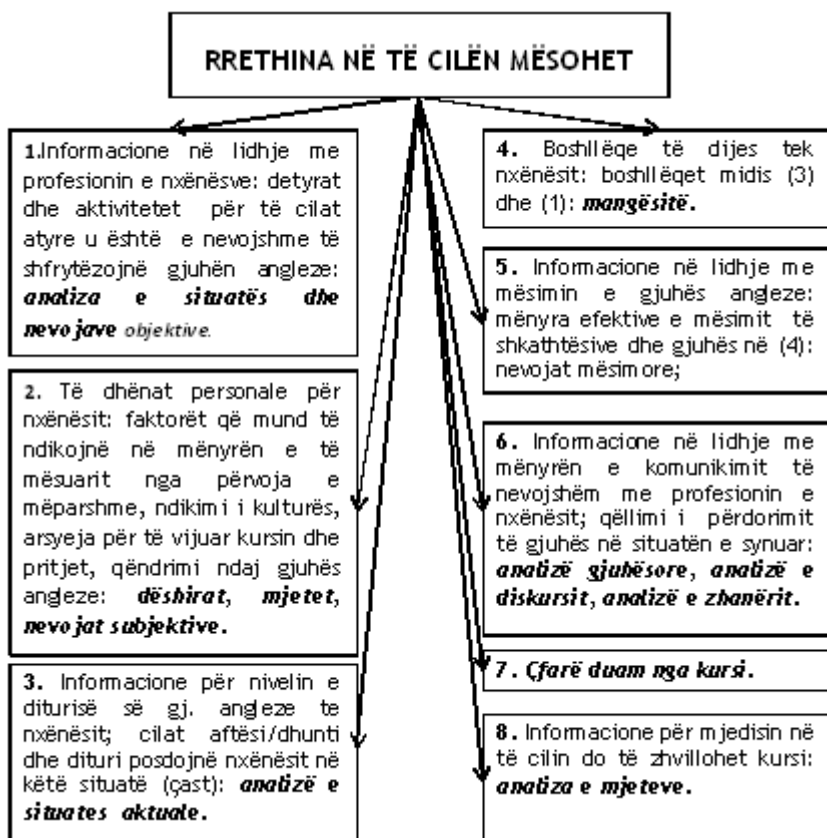


Fig. 1. Analiza e nevojave

Për të hyrë më thellë në konceptin e analizës së nevojave të nxënësve në kontekstin e gjuhës angleze për qëllime të veçanta, do të japim një paraqitje grafike për analizën e nevojave. Paraqitja grafike na jep mundësinë për të

vëzhguar analizën e nevojave, si pjesë e një procesi më të madh të planifikuar të një kursi të gjuhës angleze për qëllime të veçanta.

Fazat kryesore për gjuhën angleze për qëllime të veçanta janë:

- analiza e nevojave,
- planifikimi i kursit të gjuhës angleze për qëllime të veçanta,
- përzgjedhja e materialeve,
- mësimdhënia dhe mësimnxënia dhe
- evaluimi.

Analiza e nevojave nuk duhet të shikohet si proces i ndarë dhe i pavarur, sepse ajo varet dhe mbështetet në komponentët e tjerë të kursit të gjuhës së huaj (fig. 2.).

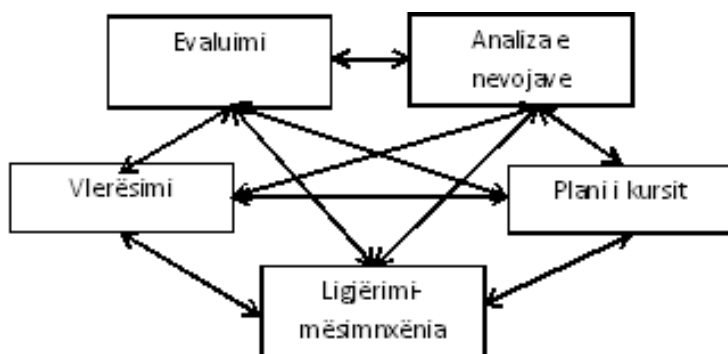


Fig. 2. Fazat e mësimdhëniessë anglishte për qëllime të veçanta (sipas Dudley-Evans&M.J. St. Jones, faqe 121).

Mënyra e analizës së nevojave varet nga situata. Variabla tjera, që mund të ndikojnë, paraqiten në fig. 3.

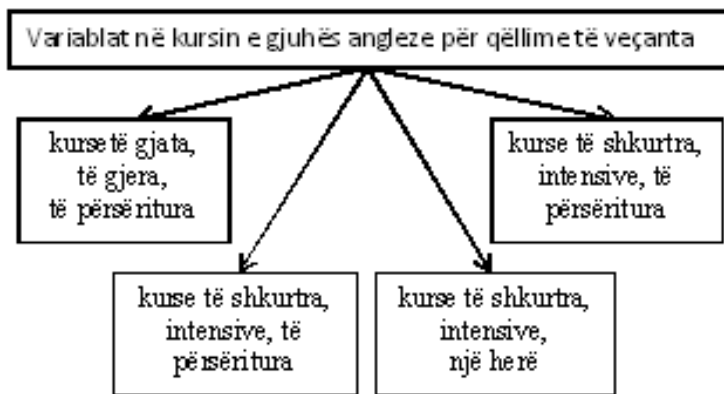


Fig. 3. Variabla të tjera në kursin e gjuhës angleze për qëllime të veçanta (sipas Dudley-Evans&M.J. St. Jones, faqe 126).

Megjithatë, ndonjëherë nuk është e mundur që të merren informacion në lidhje me pjesëmarrësit e kursit deri në momentin e pjesëmarrjes në kurs. Atëherë është e nevojshme për të përshtatur nevojat e nxënësve/vijuesve në një kurs. Nga puna ime modeste, deri më tani me nxënës të shkollës së mesme teknike “Lutfi Musiqi” në Vushtri, kam hasur në shumë vështirësi, si: sigurimin e materialit të nevojshëm për anglishten për qëllime të veçanta, shumëzimin e materialeve, një nivel i pabarabartë i njohurive në të gjitha klasat e XI-ta dhe të XII-ta, numri i lartë i nxënësve që shumë pak kanë mësuar anglisht në shkollat e mesme të ulëta.

Në situatën e përshkruar është reaguar në mënyrë që të gjithë nxënësit janë testuar me gojë dhe bazuar në rezultate kam arrit të formoj dy grupe të nxënësish me nivele të ndryshme të diturisë: fillestar apo mesatar për t’i përfshi në mësimnxënie të materialeve të siguruar për anglishte për qëllime të veçanta (sidomos në klasat e XII-ta).

Përfundime

Analiza e nevojave të nxënësve për gjuhën angleze për qëllime specifike sigurisht nuk përfaqësohet duhet në shkollat e mesme teknike të Kosovës.

Këtu jam përpjekur për të treguar rëndësinë e madhe të analizës së nevojave para se të fillon një kurs i një gjuhe të huaj. Analiza e nevojave është e domosdoshme që mësimdhënësi të ketë parasysh edhe nivelin e njohurive që posedojnë vijuesit e kursit, si dhe pritjet e tyre. Në bazë të të dhënave, mësimdhënësi mund të planifikojë cilësinë e kursit dhe kështu të arrijë rezultatet e mundshme më të mira.

Duke përdorur të dhënat e mbledhura mund të projektohet plani kornizë i kursit. Vlerësimi gjithashtu paraqet efektivitetin e kursit.

Qëllimi i analizës së nevojave është që të njoftohen pjesëmarrësit e kursit si njerëz, si përdoruesit e gjuhës, si nxënës, se për të mësuar me sukses gjuhën dhe shkathtësitë e të mësuarit të ngrihet në nivelin më të lartë të mundshëm. Në këtë proces, duhet pasur në mendje mjedisin në të cilin do të mësohet, si dhe situatat e synuara në të cilat për të zbatohen njohuritë e arritura.

Në këtë mënyrë janë të kënaqur mësimdhënësit dhe nxënësit, si dhe shkollat teknike (institucionet shkollore) ku zhvillohet kursi.

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Çmenduria e luftës në “Yçkla-22”

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Abstrakt:

Koncepti i luftës është i gjerë. Ajo mund të përkufizohet në shumë rrafshet politike, filozofike, sociologjike dhe letrare. Edhe pse përcaktimi i luftës është mbrujtur dhe trajtuar nga shumë shkrimtarë në mbarë botën. Artikulli im do të fokusohet në përshkrimin se si shkrimtari pasmodern amerikan Xhozef Heller i jep luftës. Çmenduria dhe kotësia e luftës është gjëja e parë që vëmë re në këtë roman. Romani i Hellerit ndërfaqet me humorin e zi, i cili u bë i njohur në vitet 1960, i cili u përdor për të përballuar me sa me pak trysni të gjithë tensionet e saj periudhe. Si për pasojë ka shumë elementë që rrjedhin nga burokracia duke përfutur nga të dobëtit. Si përfundim ky artikull do të trajtojë temën e luftës dhe pasojat e saj në botën absurde moderne.

Fjalët kyçe: *çmenduria, lufta, plagët, Yçkla-22*

Shqyrtim i literaturës:

Është shumë e rëndësishme të shqyrtohet poetika groteske e romanit, të cilën kritikët amerikanë e përcaktojnë si një teknikë absurdiste të humorit të zi. Në cilësinë e tipareve të përbashkëta të groteskut nënvizohen hiperbolizimi, kontrasti i fortë, kombinimi i përjashtimeve të ndërsjellta, karakteri fantastik dhe arbitrariteti, që shkel kufijtë e gjasës. Nënvizohet pra, që grotesku përmbush shpesh një funksion satirik. Pikërisht me tendencën satirike të groteskut përlligjet prania në të elementit fantastik, kur me ndihmën e paraqitjes fantastike arrihet «përqendrimi i adresuar». Në grotesk «e çuditshmja», «enigmatikja» etj., janë jo vetëm mjete të paraqitjes, por, në një farë kuptimi, edhe mundësitë e tij, që «në grotesk është i domosdoshëm përkimi i të dy anëve – ana përmbajtësore dhe formëpërfutuese» (Mann ;1966). Sipas kritikut Shulzit, gazi popullor-karnavalesk paraqet në vetvete «ngadhënjimin mbi frikën». Mbi të qeshurën si cilësi e humorit të zi, që i ndihmon njeriut të kapërcejë tmerret e realitetit bashkëkohor, flasin dhe teoricienët e këtij drejtimi. Megjithatë gazi në «humorin e zi», një prej llojeve të letërsisë së absurdit, është i privuar nga fuqia transformuese, besimi në «mundësinë e një tjetër

harmonie botërore». (Bendixen; 2012). E qeshura pasmoderniste, ironia totale pasmoderniste adresohet në përqeshjen e idealit, në hedhjen poshtë të tij, dhe jo në rilindje, sikundër është karakteristike kjo për të qeshurën universale të realizmit, apo romantizmit. Në groteskun e shekullit XX veçohen dy lloje të ndryshme të qeshurash: e qeshura «moderniste», që shtjellohet nën ndikimin e teorive të ndryshme të ekzistencializmit, dhe e qeshura «realiste», në të cilën «relativiteti i gjithçkaje që ekziston është gjithmonë i hareshëm». Grotesku në romanin e Hellerit u korrespondon kritereve të groteskut plotesisht. Indinjata autoriale, demaskimi sjell në atë, që elementi satirik në të mbizotëron mbi të hareshmen/gastoren, ndonëse ky element i mbramë në të është gjithashtu i pranishëm. Për këtë na dëshmon «katarsisi i groteskut», me të cilin përmbylet romani. Vetë autori flet për këtë çështje: «Mendoj, se romani përfundon me një notë optimiste: heroi është i lirë, i lumtur, bëhet gati të mbërrijë deri në Romë dhe atje të vendosë, se çfarë do të bëj me tej».

Dinamika e progresit të komizmit në romanet e Hellerit dëshmon gjithashtu për evolucionin e krijimtarisë së tij. Duke iu kthyer që në romanin e tij të parë një modeli dhe estetike të re – trajtimit të realitetit si komedi, Xhozef Helleri i mbetet besnik këtij koncepti deri në veprën e tij të fundit. Komikja si dukuri jetësore, që shkakton të qeshura, riprodhohet artistikisht në tre romanet e paratë Hellerit në satirë, e cila, nga ana e saj, shndërrohet në grotesk. Grotesku në romanet «Yçkla -22» dhe «Flori e shkuar floririt» – realist, sipas klasifikimit të Shulzit, që zgjidhet me katarsisin grotesk, në romanin «Diçka ka ndodhur» – një model modernist – në të tragjikja dominon mbi komiken. Në romanet pasmoderniste të Hellerit komikja përfton trajtat e talljes ironike pasmoderniste. Me një qartësi të veçantë ajo shfaqet në romanin «Zoti e di», ku parodizimit i nënshtrohet e shenjta e të shenjtave - Bibla. Komikja në «Përfytyro tablonë» krijohet në trajtën e ironisë së hidhur të artistit intelektualo-quesëndisë, që paraqet veset morale të njerëzimit, që e shoqërojnë atë nga lashtësia e thellë deri në ditët tona. Jo më pak therëse është ironia mbi ambiciet e shkrimtarëve bashëkohorë, e cila përpin krejt romanin «Portret artisti në pleqëri». Në romanin «Dyqani mbyllet» elementi komik u jep një nuancë farse edhe dukurive të tilla tragjike, si vdekja, dhuna, kataklizmat teknogjene. Grotesku pasqyrohet dhe në raportet e tragjikes me komiken në romanet e Hellerit. Në romanet «Yçkla-22», «Flori e shkuar floririt», në romanet autobiografike «Kjo nuk është shaka», «Kohë pas kohe» dominon tonaliteti optimist. Nuk mund të pohojmë, se kundërvënja e tragjikes me komiken zgjidhet njëmend në interes të komikes në romanet pasmoderniste «Zoti e di » dhe «Përfytyro tablonë». Mirëpo, pa marrë parasysh çështjet e

mprehta të ngritura në to, ata gjithësesi zgjidhen në një kyç pozitiv falë elgancës së formës së tyre – lojës letrare. Në romanet «Dyqani mbyllet» dhe «Portret artisti ne pleqëri» mbizotëron botëndjesia tragjike e shkrimtarit. Heroi i romanit «Portret artisti në pleqëri», është një shkrimtar i vjetër plak, – Aalter ego e vetë shkrimtarit. Romani, kësodore, rrëfen mbi pakënaqësinë tortutuese, krizën e krijimtarisë së vetë Xhozef Hellerit. Duke qenë së është romani i fundit i Hellerit, ai mund të merret me të drejtë si akordi përmbyllës në krijimtarinë e tij. Mirëpo e gjithë krijimtaria e tij përgënjeshtrohet atë që kumbon në roman, pranimin e hidhur të disfatës në përpjekjen për të qenë i pangjashëm me askënd, përfshij dhe vetëveten në romanin e tij të parë. Një element tipik grotesk është edhe ushtari në të bardha i shtrirë në spital, në Yçkla-22. Ushtari në të bardha ishte mbështjellë me fasho të bardhë nga koka deri te këmbët. Ai është një figurë e tërë groteske. Ai kishte dy këmbë dhe dy krahë krejt të padobishëm për të. Krejt mistershëm si vetë ajo qenie, ishte hedhur në pavion pa e marre vesh njeri, asnjë nuk e kishte idenë se si kishte mbirë ai atje me dy këmbë të lidhura e të ngritura përpjetë që nga mesi, me katër gjymtyrët pezull në ajër që kurrë nuk lëviznin. I qepur i tëri nga fashot e bardha, i shtënë në allçi, ai ushqehet me një lëng nga një kavanoz i qelqtë. Një tub ishte i lidhur në ije që lëshohej në dysheme. Kur kavanozi i qelqtë ushqente veshkat e tij, zbrazej dhe vihej re që mbushej ai kavanozi tjetër i qeltë në dysheme. Gjithçka që mund të shihej nga ushtari në të bardha ishte një vrimë e ngrënë e holluar, në gojën e tij. (Heller; 1961) .Ushtari në të bardha i kallte datën të gjithëve. Ky përshkrim rrjedh deri diku natyrshëm, ashtu siç mund të përshkruhet një objekt pa jetë. Fjalët e thashethemet në pavion për ushtarin në të bardha sa me një ton serioz, sa me një ton dëshpërues i shtojnë dozën e absurdit në roman, duke i dhënë efekte deri komike. Ushtari në të bardha ishte thjesht një copë mishi, por nuk jemi të sigurt, mishi, vertet? A kishte ngelur mish te ai? Ishte një objekt i palidhur me askënd aty. Nuk kishte as identitet, as status, as nam e as nishan. Të gjithë e mëshironin, ai ishte në mëshirën e gjithëkujt si një i vdekur i pa qarë. Edhe pse ushqehet e pastrohet çdo ditë, askush nuk do t'ia dinte për atë. Nuk do t'ia dinin për të nëse jetonte apo kishte vdekur. Helleri përdor me shumë mjeshtëri disa teknika unike për të na detyruar të përballemi me frikën më të madhe, me frikën e vdekjes. Absurditeti në roman përfaqësohet jo vetëm nga loja e fjalëve, por gjithashtu edhe nga portretizimi i personazhëve, nga aluzionet e letërsisë dhe nga mjedisi social. Humoristët e zinj shpesh përdorin kontraste të mprehta për t'i formësuar deri në perfeksion personazhet, skenat dhe fabulat për të shprehur temat në roman. Helleri, përdor në roman absurdin, në të njëjtën kohë përdor tragjedinë dhe komedinë, çmendurinë

dhe arsyetimin, iluzionin dhe realitetin, jetën dhe vdekjen.(Hutchon; 1989). Të gjithë personazhet në romanin e tij më të mirë paraqiten nga dy botë të ndryshme, njerëzit të cilit kontrollojnë pushtetin dhe viktimat e pushtetarëve. Helleri përmes një serie përshkrimesh përvijëzon tiparet e personalitetit të këtyre dy lloj tipa njerëzish. Monstrat që kontrollojnë qëniet njerëzore, duke i kthyer ato në objekte jo njerëzore nëpërmjet institucioneve burokratike, ndërsa viktimat që luftojnë me mish e me shpirt për të mbijetuar, duke luftuar kundër presionit për të ruajtur humanizmin e tyre. Lufta për pushtet mishërohet në hierarkinë më të lartë, siç janë: Gjenerali Pekem dhe Koloneli Kethkart. Ata personifikojnë ambicien e paskrupullt për pushtet, pasuri dhe prestigj. Personazhi Major Major Major, ku emri i tij i parë është Major, i mesmi dhe i fundit është po Major, kështu që kompjuteri automatikisht e quan “Major”. Ai i përmbush orarin e punës atëherë, kur nuk është brenda në zyrë. Kjo është absurde. Njerëzit e fuqishëm të veshur me pushtet mund të përdorin “Yçklën-22” për t’i dhënë të drejtë atyre që të bëjnë ç’të duan, ndërsa njerëzit e thjeshtë, pa ndonjë pozicion të rëndësishëm në shoqëri, nuk kanë të drejtë as të bëjnë pyetje as të ndërhyjnë në ndonjë gjë. Në roman, jeta dhe vdekja janë të pandashme, janë të përziera. Ushtarët që po vdesin dhe ata të vdekurit nuk kanë identitete, përveçse dokumentave të shkruara për efekt numri. Nuk ka rëndësi, nëse dikush ka vdekur ose jo, çfarë ka rëndësi janë procedurat dokumentative të gdhendura vetëm zyrtarisht.

Një nga parimet kryesore të letërsisë pasmoderne, sipas Linda Hjuçon, është argëtimi me të kaluarën. Një lojë të tillë e gjejmë edhe te romanet e Xhozef Hellerit, përkatësisht në shtatë nivelet e humorit të tij: sarkazma, satira, farsa, grotesku, parodia, burlesku dhe ironia, të cilat i shtojnë sharmin romanit dhe dëshmojnë për finesë në artikulum, ngaqë humori, e sidomos disa tipa të tij, shpalosin zgjuarsinë e autorit dhe fodullëkun e personazheve. (Blackwell; 2012) Absurdi shfaqet herë pas here për të treguar ankthin e personazheve. Një shembull është, kur Josariani për të protestuar zemerimin e tij ndaj vdekjes së mikut të tij djaloshtar vetëm 15 vjeç Hangri Xhoit. Ai hipi në majë të një peme, i zhveshur lakuriq dhe ndiqte që andej ceremoninë e varrimit të shokut tij. Kjo tregon shenjë e frikës intelektuale dhe të rënies morale, për personazhet e në vorbullën e luftës, si dhe për aktorët e politikës me kapriçot e veta për pushtet dhe prestigje të pafundme, gjoja “bëma patriotike”. Po ashtu, parodia shtrihet gjithandej në tekst, pasi në një kohë ankthi dhe rreziku të përgjithshëm, trupat ushtarakë përpëliten për të shpëtuar nga ky ferr, dhe vlerësimi i eprorëve të tyre ndaj këtyre trupave shumëzohet me zero, pasi këta manifestojnë një indiferentizem absolut. Për shembull, pilotimi nga një 14

vjeçar, fluturimet bombarduese nga një djaloshar me pasojë vdekjen e sigurt, pasi ai fluturimin e shikonte thjesht si argëtim. Po ashtu, një sasi e madhe e rrëfimit artikulohejt si burleskë më një figurë që e mbështet kaq shumë patriotizmin, infermierja Kremer, e cila vë patriotizmin përballë pandjeshmërisë së saj ndaj çdo pacienti të shtruar në spital, i plagosur ose jo, i vdekur ose jo. Kjo përplasje ndjesish ndihet fuqishëm në trajtimin që ajo u bën pacientëve, vetëm për të kënaqur egon e saj të patriotizmit. Ndërsa, figura më e përdorur është ajo e ironisë si figurë dominuese e letërsisë pasmoderne. Ajo nuk i kontribuon paraqitjes pikturale, sepse janë grotesku e farsa që mbulojnë planin imazhist të rrëfimit, mirëpo nëpërmjet ironisë krijohet, siç thotë Oktavio Paz, “parafytyrimi mbi kompleksin intelektual dhe emocional në një moment të caktuar”. Në thumb të ironisë gjenden shembuj të pafundëm në roman, pasi kjo është një mënyrë shumë e gjetur për të shprehur si kënaqësitë, dhimbjet, acarimet, hutimet e një sërë ndjesish të tjera. Këto arrihen të shpalosen më së miri nga protagonisti Josarian, përmes të cilit ironia është sa therëse dhe thumbuese, sa e zgjuar aq inteligjente. Shembuj të ironisë, ashtu si edhe të tipave dhe niveleve të humorit, mund të gjenden me shumicë te Helleri, por ajo që është me rëndësi të konstatohet është aftësia për të operuar me nuanca humorit në situata të rënda dhe për të krijuar kështu një roman tragjikomik, një roman ku pavarësisht elementeve të shumta komike, tragjikja e thotë fjalën e fundit, si dhe humorit i zi dominant e pasqyron këtë më së miri. Romani “Yçkla-22” i Hellerit dallohet për risinë tematike, për akrobacionet stilistike, për natyralitetin e përshkrimit të situatave politike dhe burokratike, si dhe për krijimin e një bote sa absurde, aq edhe drithëruese. Ai është shkruar me përvojë jetësore, me dije letrare, me vetëdije eksperimentale dhe me shije estetike. Në roman ironizohet edhe Milo, të cilin Josariani tani e identifikon si 'kolonel më të madh se Kethkarti' e bën zëvendës-president dhe i premtan atij një punë të rëndësishme pas luftës. Kjo aleancë midis kapitalit dhe autoritetit burokratik merr mbështetje të mëtejshme nga bashkimi mes Uintergrinit dhe Milos, në mënyrë që të mos ketë rivalitet. Ky dialog na e bën të qartë mbylljen e strukturës së romanit, duke na bërë të parashikojmë se nuk 'ka shpresë'. Por përsëri kontrasti është me Minderbajndërin, i cili është në gjysmën e rrugës (në një pasazh tashmë të cituar), por që e kishte vlerësuar se është në fund... “Nuk ka mbetur shpresë, sepse i kanë lënë të lirë të marrin vendimet e tyre”. Për Josarianin, natyrisht, "ka shpresë", pavarësisht nga mungesa e lirisë. Orr është afirmimi i një alternative leximi. Josariani më në fund njeh dhe planifikon me dikë projektin e tij të largimit. (Heller; 1961) Ky projekt me Orr-in mbështetet në programin “mërgim, heshtje dhe dinakëri”. Kontrasti

këtu është mes teorisë Hirskmen dhe këshillave të Xhojsit. Pothuajse pesëdhjetë vjet para argumentit të njohur të Albert Hirskman që Dalja, zëri dhe Besnikëria është një klasifikim shterues i përgjigjeve racionale në firma, organizata dhe shtete. Romancieri Xhejms Xhojs dhe Stefën Dadelus argumentojnë se "heshtja, mërgimi dhe dinakëria" janë burimet më të mira për një artist në një rend shoqëror që është antipatik ndaj tij dhe qëllimeve të tij. Ky i fundit parashikon kundërpeshën kritike ndaj argumentit të Hirskmenit, sidomos, në një shqyrtim të mprehtë në artikullin e Brajan Berrit." Ne jemi të sensibilizuar për racionalitetin e heshtjes në mungesë të daljes dhe zëri (si dhe format e tjera të veprimit) është ndërtuar në konceptin e besnikërisë. Shkëputja nga sistemi dhe interesi individual është më i vështirë sesa e lejon teoria. Këto janë mësimet që Josariani ka për të mësuar. Sipas përkufizimit të "Yçkla-22", Orr ishte i çmendur dhe kjo mund të jetë e bazuar". Orr hedh poshtë zërat, tregon dinakëri dhe zgjedh heshtjen, por lë të kuptohet se qëllimi i tij i vërtetë (dhe racional), ishte mërgimi. Gjuha është burimi i tij i vetëm dhe mjeshtëria e tij gjuhësore është e përkushtuar për zgjidhjen e paradokseve të pozitës së tij. Ka një vendosshmëri për të mashtruar veten e tij, një vendosmëri e ushqyer nga ankthi, një vendosmëri që është e projektuar për t'u shpërndarë. Në kulmin e mungesës së shpresës, Helleri rivendos Orr-in. Bourdie e përshkruan kështu situatën: Injoranca e së vërtetës objektive në praktikë është burim i gabimeve të panumërta teorike... Kritika logjike humb shënjestrën për shkak se ajo mund të sfidojë vetëm marrëdhëniet e vendosura me vetëdije në mes të fjalëve, ajo nuk mund të sjellë koherencë të shkrifët në një diskurs që buron nga skemat themelore mitike apo ideologjike. Kjo është ajo çka Helleri synon që të mësojnë lexuesit e tij. Të dy burimet e absurditetit - kaosi dhe lufta, janë pjesë e sistemit të çmendur të burokracisë - ekzistojnë krah për krah në "Yçkla-22", por sistemi i Hellerit është edhe më absurd se lufta - një fakt që del nga Josariani, personazhi kryesor i Hellerit, i cili zbulon një natë në Romë që togeri Nejtëli dhunon një vajzë italiane dhe më pas e hedh nga dritarja, ndërsa Josariani është arrestuar. Ndërsa ajo zbulon anën e errët të jetës, ndërsa ajo është në kohën e zbavitjes, "Yçkla-22" - zhvillohet në jokohezion dhe nuk është plotësisht i suksesshëm. Helleri është më i mirë, kur përshkruan një botë kokë-poshtë dhe fiton duke humbur dhe humbet duke fituar. Si një provë në absurd - mohimi i një bote racionale dhe kuptimplotë - jo shumë romane mund të konkurrojnë me "Yçkla-22". Helleri krijon një ndjenjë groteske dhe të papajtueshme me gjendjen e mendjes, e cila duket çuditërisht si e njohur, *deja vu*, kusht ky që pranon të çuditshmen. "Yçkla-22" paraqet një botë halucinante, e cila ekziston në realitet, por mendja

refuzon të besojë se një njeri lakuriq është ngjitur në një pemë, duke mos iu bindur një zyrtari më të vjetër dhe ku dikush duhet të jetë i çmendur dhe të shkarkohet nga Trupat Ajrore, por ku të çmendurit janë të gatshëm për të luftuar dhe në këtë mënyrë nuk kanë dëshirë për t'u tërhequr.

Satira, parodia dhe farsa

Parodia shpesh quhet citim ironik. Funksioni i parodisë nuk është historik apo jo-historik, por sinjalizon se si përfaqësimi vjen nga e shkuara dhe çfarë pasojash rrjedhin nga vazhdimësia. Parodia nuk shpërfill kontekstin e një përfaqësimi të së shkuarës, por përdor ironinë për të njohur faktin, që ne jemi të pandashëm nga e shkuara. Parodia mund të përdoret si një teknikë vet-reflektive që shpreh artin si art, por në të njëjtën kohë artin si pashmangshërisht të lidhur me estetikën e saj madje me të kaluarën e saj sociale. Rikapitullimi i saj ofron një shenjë të një vet-ndërgjegjeje të sigurt rreth mjeteve të një legjitimiteti ideologjik. Ajo shëndërrohet në një mënyrë krejtësisht ironike, duke rishqyrtuar të shkuarën në të dyja aspektet: artin dhe historinë. Hodgarti Kalduell ka vërejtur se romancieri ka si qëllim të kuptojë kompleksitetin e jetës, ndërsa shkrimtari satirik synon "në thjeshtimin e keqkuptimit dhe të denoncimit." (Caldwell;1969) Ai më tej vuri re se "nuk do të thotë që një roman i gjatë ka të ngjarë të jetë satirik," një përcaktim ky që e ka tunduar keqaz. Alvin Kerman nënvizon se shumica e satiristëve më të famshëm e kanë mohuar menjëherë idenë se veprat e tyre janë krijuar "për të goditur paaftësitë e njerëzve apo të tallen me praktika të veçanta"; si Drydeni, ata kanë këmbëngulur se "satira e vërtetë dallohet nga pamfleti dhe shpifja dhe duhet të mos niset nga armiqësitë personale, apo nga perceptimi i dështuar moral dhe nuk duhet të jetë i drejtuar ndaj një individi, por drejt veseve dhe marrëzive. (Alvin; 1962) Eduard Rosenheim, nga ana tjetër, ka argumentuar se "satira nuk është vetëm një sulm, por është një sulm mbi të dukshmen, me veçori historike autentike," "sulmi filloi në mënyrë të paanshme ndaj kujtdo që nuk godet gjithçka"(Edward; 1963). Rosenheimi nënvizon se praktika e ndjekur nga shkrimtarët satirikë, në krahasim me teoricienët më të devotshëm, ka qenë denoncimi i individëve dhe i hollësive, jo "veset" dhe "marrëzitë".

Helleri është një autor që nga titulli e përdor ironinë psh te vepra e tij e njohur "Yçkla-22" duke e hutuar lexuesin. Ai duket sikur është titull joletrar, por gjatë leximit të librit kuptohet që ai është letrar, madje ironik dhe satirizues. Vepra e tij më e njohur "Yçkla-22" është një roman satirik komik. Tradicionalisht, satira letrare përfshin një punim tematik, e cila vë

në dukje gabimet njerëzore, abuzimet, thyerjen e normave sociale, humbjen e arsyes. Autori mund të përdorë ekzagjirimin, shtrembërimin për të ngacmuar këto mangësi ose thjesht të luajë me kto. Ndonjëherë rezultati është argëtues, ndonjëherë është i tmerrshëm dhe ndonjëherë është prehtë. Një poet dhe dramaturg anglez i shek XVII dhe kritiku Xhon Drajden shquajnë një ndryshim midis dy lloj satirash: asaj komikes dhe tragjikes duke u bazuar në artin e poetit Romak të Horacit (65-8 b.c) dhe Xhuvenalit (60 -140 a.d). Poezia e Horacit shkaktone të qeshura në publikun e tij, ndërsa e Xhuvenalit shpesh e prekte lexuesin deri në shpërthim inati dhe zemërimi. Në shikim të parë, romani i Hellerit duket sikur është më shumë komik, por si zakonisht me Hellerin, ndodh keqkuptimi i llojit të veprës së tij. Ai fillimisht i drejtohet me zemërim dhe indinjatë ushtrisë, politikës dhe qëllimëve institucionale të përjetuar nga njerëzit të vendosur në Ishullin e Pianozës. Megjithatë, në fund arrijmë të kuptojmë, që romani merret me të metat dhe të vërteta universale përtej skuadriljes. Përfundimi e bën sa komik aq edhe të thellë. Një kategori tjetër e satirës është ngatërresa midis imazhit dhe realitetit, në të cilin institucioni deklaron realitetin për shkak të imazhit. Satira e tij është shpesh komike. Ai paraqet situatat sa të frikshme po aq edhe ironike. shembuj të tillë ka plot në veper. Psh numrat janë thjesht shifra, por vdekja është reale. Nëse shifra është 10, vdekjet janë tre ose kur një oficer dënohet dhe shpallet fajtor vetëm pse është i akuzuar etj. Zemërimi i ethshëm i autorit tregon frikën dhe korrupsionin, por ndonjëherë tragjedinë si komedi. Nga ana tjetër, fabula dhe satira ndajnë shumë karakteristika, prandaj ka edhe një tendencë për t'i ngatërruar ato. Të dyja janë forma shumë të stilizuara që duken larg ngjashmërisë dhe përdorin personazhe të shumëllojshme, në vend të shifrave reale. Kur një legjendë përfshin shumë momente satirike, kjo mund të duket e ngjashme me satirën tradicionale. Dallimi thelbësor jepet në një përmbledhje të plotë të Mejnard Mekut: "Bota e satirës ofron verbërinë e vesit dhe marrëzisë, e keqja dhe e mira janë qartësisht të dallueshme, kriminelët dhe budallenjtë janë pa dyshim përgjegjës, prandaj edhe standardet e gjykimit janë të sakta." (Maynard; 1957). Audeni pretendon se "satira lulëzon në një shoqëri homogjene me një konceptim të përbashkët të ligjit moral, ku shkrimtari satirik dhe publiku duhet të bien dakord për mënyrën se si duhet të sillen njerëzit normalë." Negël pajtohet me Mak Mejnard dhe U. H Auden se satira është një formë që bashkon shkrimtarin dhe lexuesin për të kuptuar të mirën dhe mirësjelljen, në krahasim me mungesën e arsyes tek njerëzit e përbuzur. Ai thotë për "Yçkla-22" se "objektet e saj të satirës portretizohen tek budallenjtë dhe bataqçinjë, dhe një lexues dashamirës, duke qeshur me subjektet e

satirizuar, e ndjen veten një anëtar të aristokracisë së zgjedhur në bazë të virtytit dhe zgjuarsisë” (Nagel; 1984). Ky formulim nuk është aq rastësor, por Nejgëlli më vonë vëren se “Yçkla-22” i lejon lexuesit të festojnë superioritetin e tyre etik, distanca nga makineria ushtarake dhe strukturat burokratike, të cilat duken qesharake dhe të papërgjegjshme në roman.” Kritikë të tjerë që e shohin “Yçkla-22” si një satirë, kanë shprehur mendime të ngjashme. Për shembull, Leon Selcer këmbëngul "se objekti i sulmit të Hellerit nuk është Amerika në vetvete, por njerëzit shfrytëzues dhe të babëzitur, të cilët rrezikojnë pagën dhe lirinë e të tjerëve", ndërsa Geri Devis thotë se institucionet e romanit "refuzojnë jovazhdimësinë themelore që duhet të pranohet si e e pandashme në natyrë. (Davis; 2001) Këtu është me vend të ballafaqohen dy pyetje: Është “Yçkla-22” një satirë dhe a ka ndonjë dallim nëse ne e shohim librin si të tillë? Një satirë duhet të jetë punim i plotë satirik, nga fillimi në fund. Sipas Uebsterit, një punë e tillë është unike ku "vesi, marrëzia, budallallëqet, abuzimet, etj., përcillen me tallje dhe përbuzje." (Webster Dictionary) Ky përcaktim themelor është mbështetur nga shumica e teoricienëve më me ndikim, të cilët kanë prirjen për të qenë dakord me Eduard Rosenheimin, sipas të cilit thelbi i satirës është elementi i sulmit, gjë që Methju Hodgart e quan denoncim. Një satirë është një vepër letrare, e projektuar tërësisht për të ekzekutuar një sulm ose denoncim mbi veset, marrëzitë, budallallëqet dhe abuzimet.

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Probleme të hartimit të fjalorëve terminologjikë

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Përmbledhje

Lënda e gjerë dhe e pasur nga fushat e terminologjive të ndryshme teknike ka krijuar kushtet për hartimin e fjalorëve terminologjikë qysh nga vitet '50 të shek. XX, ndonëse kjo veprimtari ka fillesa më të hershme. Për hartimin e tyre ka ndikuar drejtpërdrejt zhvillimi i vetë terminologjisë shqipe, si nga ana e lëndës së krijuar, ashtu edhe nga ana e përpunimit të saj dhe e pasqyrimin në fjalorët përkatës. Rruga e krijimit të këtyre fjalorëve, duhet vështruar në lidhje me gjithë kohën, gjatë së cilës ka kaluar terminologjia shqipe, si në praktikën e saj, në krijimin e bazave teorike, në metodat e punës etj.

Fjalët kyçe: *fjalorët terminologjikë, sisteme terminologjike, bankë të dhëash.*

Veçoritë e pasqyrimin të terminologjive teknike në fjalorët terminologjikë

*Në mënyrë të veçantë periudha nga vitet `50 të shek. XX e deri më sot, si fazë e konsoliduar e sistemeve terminologjike, sikurse edhe terminologjive teknike, lidhet me formësimin e gjuhës letrare kombëtare (deri në vitin 1990) dhe të gjuhës standarde (pas vitit 1990 e deri sot). Gjatë kësaj faze janë hartuar një numër i madh fjalorësh terminologjikë teknikë, në të cilët pasqyrohen terminologjitë e njësuara teknike me leksik special të pasur e të gjerë, por edhe kompleks e me probleme të shumta. Kështu, p.sh., duke i vështruar disa shfaqje të dukurisë së sinonimisë (absolute), mund të konstatohet se shprehja e disa koncepteve gjatë zhvillimit të tyre në kohë lidhet me variante të shumta termash njëfjalësh e togfjalësh, një pjesë e të cilëve janë pasqyruar në fjalorë terminologjikë, kurse një pjesë janë zhdukur në kohë. Mund të vërehet se për konceptin “bosht i motorit” kanë ekzistuar një varg dysorësh si: *qafë pate – kolodok – bosht motori – bosht**

bërrylor – bërrylor ose për “presion”:presion – trusni – shtypje – trysni, kurse sot përdoren trysni dhe presion.

Duhet theksuar se puna më kryesore në fushën e leksikut terminologjik ka të bëjë me *mbledhjen* e lëndës terminologjike, *përpunimin* e saj dhe pasqyrimin në fjalorët përkatës. Kryerja e kësaj veprimtarie i përket fazës pas viteve `50 të shek. XX, në të cilën gjithë ky proces u realizua në dy drejtime: *së pari* puna filloi mbi baza të institucionalizuara, me qëllim e objektiva të qartë, me krijimin e Institutit të Gjuhësisë dhe të Letërsisë në vitin 1948 dhe sidomos të Sektorit të Terminologjisë në vitin 1955, duke vënë si qëllim sistemin, njësimin dhe shqipërimin terminologjive të fushave të ndryshme të dijes. Si rrjedhojë u botuan një varg fjalorësh terminologjikë, si fjalori i botanikës, i matematikës, i kimisë etj. (që nga viti 1963); secila fushë e terminologjisë u ndërtua mi bazën e brumit të gjuhës shqipe dhe gjedheve të saj fjalëformuese; së dyti, u punua edhe mbi baza vetjake, ose në bashkëpunim me qendrat e specializuara në këtë fushë. Kjo veprimtari fillimisht qe më e rrallë, por u intensifikua më vonë, sidomos me fjalorët dygjuhësh (gjuhë e huaj-shqip).

Krijimi i këtyre fjalorëve u karakterizua nga një varg veçorish. Në bazë të tyre u vu *lënda leksikore terminologjike e krijuar nga Rilindësit* tanë, si edhe (të Akademisë së Shkencave dhe të Akademisë Ushtarake), i *teksteve mësimore*, sidomos të shkollës së mesme dhe pjesërisht të universitetit në periudhën e mëvonshme. Po kështu duhet nënvizuar se krye të punës për hartimin e tyre fillimisht u vunë *gjuhëtarë të shquar*, si A. Xhuvani, E. Çabej, M. Domi, A. Kostallari etj. Këta fjalorë janë rezultat i *një pune shumëvjeçare* të institucioneve shkencore në bashkëpunim me *dhjetëra specialistë* të fushave të ndryshme të dijes e të teknologjisë, që kanë marrë pjesë në komisionet hartuese nën drejtimin e gjuhëtarëve.

Realisht puna ka nisur *pa përvojën e nevojshme teorike*, por ajo u mbështet mbi bazën e parimeve shkencore e kriterëve të huazuara nga terminografia e huaj, dhe, në këtë rast, praktika terminologjike (terminografia) në vendin tonë i ka paraprirë teorisë terminologjike. Po përmendim disa nga parimet e botuara në Fjalorin e parë të serisë terminologjike (1). (Terminologjia e botanikës, 1970, 6-7)

Vlen të theksohet në mënyrë të veçantë se këta fjalorë shërbyen si bazë për ndërmarrjen e një vargu punimesh teorike, të cilat u shfrytëzuan më vonë si mbështetje për përsosjen e mëtejshme të parimeve dhe metodave të punës. Një ndihmë të konsiderueshme dhanë terminologët tanë si L. Dodbiba (Dodbiba, 1963, 183-191), F. Leka (Leka, 1983, 18) etj., të cilët, edhe me veprat e terminologëve pasues si H. Pasho (Pasho, 2005, 168), A. Duro (Duro, 1970, 133), hodhën bazat e terminografisë shqipe. U futën në

qarkullim një varg termash të pasqyruar në fjalorë, sidomos në tekste mësimore, si *baraspeshë* (ekuilibër), *shpërhapje* (difuzion), *tretje* (solucion), *provëz* (epruvetë), *përmasë* (dimension), *rrafsh* (plan), *zhvendosje* (postim), *rrymë* (korrent), *qëndresë* (rezistencë), *qëndrueshmëri* (stabilitet), *mysëti* (konveksitet), *lugëti* (konkavitet) etj.

Puna kryesore u përqendrua në fushat bazë të përgjithshme të dijes botanikës, dhe ato teknike (mek., nd., el.): matematikë (2), kimi (8) (Terminologjia e kimisë, 1970, 12). Ata do të shërbenin si themel për fushat e tjera. Kështu u ndoq tradita e Rilindësve, ku termat e fushave bazë u vunë në qendër të përpunimit dhe pasqyrimit në fjalorë. Kjo veprimtari ballësore në fushën e terminologjisë mund të quhet si “lëvizje gjuhësore në fushën e terminologjisë” (Duro, 2002, 475-480). Puna u zgjerua më tej me: 1. Fjalorët terminologjikë mësimorë dygjuhësh (botuar nga Universiteti Shtetëror i Tiranës); 2. Fjalorët terminologjikë dygjuhësh (botuar nga individë ose nga qendra të tjera); 3. Botimii serisë së fjalorëve terminologjikë (deri më sot 33 fjalorë); 4. Fjalorët e ushtrisë (rreth 13).

Duhet nënvizuar në mënyrë të veçantë se nga vitet `60 të shek. XX deri në ditët e sotme është grumbulluar një lëndë mjaft e pasur dhe e gjerë, dhe, po të përfshijmë këtu edhe fjalorët e hartuar nga qendrat e tjera (Akademia ushtarake, Universitetet), mund të numërohen mbi 1.000.000 njësiP. Hillazi (Hillazi, 2005, 128). Si anë më pozitive të kësaj veprimtarie të gjerë në fushën e terminologjisë mund të theksojmë:

- Përpunimi i terminologjive të fushave bazë të dijes dhe pjesërisht të fushave më specifike dhe pasqyrimi në fjalorët përkatës,
- Futja në përdorim e termave të krijuar në tekste mësimore, në vepra shkencore-popullarizuese, në letërsinë artistike, në publicistikë, si: kusht, dukuri, baraspeshë, trysni, përmasë, njehsim etj.
- Shqipja, e ballafaquar në këta fjalorë me gjuhë si frëngjishtja, rusishtja, italishtja, ka treguar se i ka mundësitë për të krijuar, në shkallën më të mundshme, termat me mjetet e veta, e arritur kjo, jo vetëm duke përrthithur burimet e brendshme të saj, por duke përdorur, ashtu si edhe gjuhët e tjera, huazime të përzgjedhura me shumë kujdes e me kritere shkencore, sidomos ndërkombëtarizma.

Krahas anëve pozitive u vërehen edhe një varg anësh negative. Në mënyrë të veçantë përpjekja për zëvendësimin e termave të huaj me fjalë të ngritura nga gjuha e përgjithshme shtoi në masë të madhe vargjet sinonimike. Me shtimin e vargjeve sinonimike në nivele të ndryshme, *gjuhë e huaj-shqip* dhe *shqip-shqip*, u rëndua terminologjia me dysorë e trisorë. Megjithatë kjo ndihmoi për të siguruar një shkallë më të lartë motivimi, jepet mundësia

të bëhet përzgjedhje ndërmjet dysorëve, duke ngritur në normë termat që gëzojnë vetitë më të mira, si saktësinë, njëkuptimësinë, qartësinë etj. Proko-Jazexhiu (Proko-Jazexhiu, 2006, 145). Përveç kësaj u futën togfjalësha të shumtë deri në shprehje terminologjike, duke mos përfshirë termat njëfjalësh dhe termat dyfjalësh, të cilët duhet të përbëjnë korpusin real të çdo fjalori terminologjik, ndërsa termat mbidyfjalësh, sidomos ata trifjalësh, duhet të pëfshihen në ta në masë të kufizuar (Duro, 2005, 229-238), si p.sh.: *rrotullim i një pike, punë e forcave tërëndësës* (fj. i mek. teor.), *vlerë efektive e një madhësie periodike, lidhje e një sipërfaqeje të lirë me një paret të ngurtë, moment i një vektori në lidhje me një pikë* (fj. i mat.) etj.

Fjalorët e hartuar deri më sot janë të tipit alfabetik, çka do të thotë, se duke qenë të tillë, japin informacion shumë të kufizuar. Informacioni që merret prej tyre është mjaft i kufizuar, në mënyrë të veçantë për specialistët, meqë aty jepen vetëm termat shqip pa përkufizime, me rreth tre barasvlerës të gjuhës së huaj (ose me katër barasvlerës të gjuhës së huaj). Nga ana tjetër, renditja thjesht alfabetike nuk krijon mundësi për një informacion shkencor më të lidhur dhe më të bashkërenditur. Përveç kësaj, fjalorët janë të mbingarkuar me togfjalësha të shumtë deri me 4-5 gjymtyrë. Jo rrallë, barasvlerësit midis gjuhëve jepen edhe me sinonime, çka vështirëson përcaktimin e saktësisë së termave dhe motivimin e qartësisë së tyre (Pillana, 2016, 14).

Shkëmbimi i përvojës me institucione më të specializuara të vendit tonë me organizmat ndërkombëtare të Evropës në fushën e terminologjisë, kohët e fundit ka krijuar mundësinë për përpunimin dhe paraqitjen e terminologjive në formën e mjeteve të sofistikuara siç janë bazat e të dhënave dhe bankat terminologjike. Me këtë rast vlen të vërehet paraqitja e hierarkizuar e termave siç është paraqitur në Fjalorin e termave themelore të bujqësisë (Prolo-Jazexhiu, 2009, 152-167., që orienton punën e çdo terminologjie, për t'i vendosur termat sipas një rendi sistematik e hierarkik. Kjo mënyrë lehtëson punën e studimit të njësive terminologjike në rrugë kompjuterike. Në këtë formë arrihet të vendosen ato në mënyrë të lexueshme nga kompjuteri. Sistemimi në mënyrë të hierarkizuar dhe paraqitja në kompjuter lehtëson punën për paraqitjen e këtyre termave në një bankë të dhënash dhe në përfitimin e fjalorëve terminologjikë mbi bazën e një skede të kompjuterizuar. Pikërisht skeda terminologjike në bazë të së cilës qëndrojnë të dhënat mbi termin dhe konceptin, është një nga ato mjete që i nxjerr në pah të metat (sinonimia dhe polisemia) dhe që jep rrugët e zgjidhjes së këtyre problemeve. Në bazë idesë të skedës terminologjike qëndron lidhja e termave dhe e koncepteve dhe vënia e

këtyre të fundit në themel të punës terminologjike (terminografike), duke nxjerrë në pah shkallën e motivueshmërisë së termave. Të gjitha të dhënat paraqiten në skedë në mënyrë të tillë që të jenë të lexueshme nga kompjuteri. Kjo lloj skede me të dhëna të shumta rreth termit dhe konceptit përbën anën themelore të kësaj baze të dhënash dhe krijim të një banke terminologjike të fushës së dhënë.

Ndërtimi i një banke të dhënash model dhe hartimi i fjalorit teknik terminologjik përkatës

Në këtë fillim të mijëvjeçarit të tretë ndërmjet degëve të ndryshme të gjuhësisë një zhvillim të vullshëm ka marrë edhe gjuhësia kompjuterike ose siç quhet ndryshe inxhinieria e gjuhës. Një ndër metodat e punës është regjistrimi i lëndës terminologjike që qarkullon (në tekste, fjalorë, në ligjërimin praktik me forma kompjuterike, përpunimi i korpusit mbi bazën e një skede të informatizuar. Kjo çon në ndërtimin e bankës terminologjike. Sot në vendin tonë veprimtaria terminologjike për përpunimin e saj dhe pasqyrimin në fjalorë, e kryer mbi bazë kompjuterike, është në fazën e eksperimentimit dhe të modelimit, të cilave u ka paraprirë edhe një punë studimore paraprake Proko-Jazexhiu (Proko-Jazexhiu, 2009, 2009, 152-167).

Parakushte për ndërtimin e bankës së termave

- Pranimi i njësive gjuhësore (leksikore) si njësi të mirëfillta informacioni dhe paraqitja e strukturuar dhe e modeluar dhe përpunimi me metoda kompjuterike në bazë të një programi të caktuar,
- Paraqitja e informacionit leksikor në mënyrë të lidhur dhe të renditur në formën e dëshirueshme nga përdoruesi,
- Hedhja e të dhënave terminologjike në skedë nga *specialisti* i fushës dhe bashkëpunimi i tij me *terminologun* dhe *informatikanin*,
- Krijimi i bazës së të dhënave dhe i bankës terminologjike, duke hedhur të dhënat e skedës në kompjuter.

Puna që kryhet

Identifikimi i mikrofushës (Poçat)

- Identifikimi i fushës së gjerë të dijes, brenda së cilës ndodhen nënfushat e mikrofushat,

- Strukturimi i nënfushës dhe identifikimi i mikrofushës modelore që do të përpunohet (5.000 njësi) (→10 njësi model) (shfrytëzimi i KDU-së ose klasifikime të teksteve mësimore nga fusha e elektricitetit).

Paraqitja e një minifushe model

Hierarkia e makrofushës

114 Elektriciteti
 ↓
 114.1 Elektroteknika
 ↓
 115 Gjenerimi i rrymës
 ↓
 116 Transmetim i rrymës
 ↓
 117 Ndriçuesit elektrikë
 ↓↓
 117.1. Poçat elektrikë
 ↓

 117.1.4 Poçi

↓

 125.4 Poçat elektrike

Minifusha

1. Poçi
 ↓
 2. Poçi me fije metali
 3. topthi
 4. baloni
 5. fija e zjarrtë
 6. filetesa
 7. portollamba
 ↓
 8. gypi ndriçues
 ↓
 9. Përcjellësi
 ↓
 10. Kablloja
 10.1. veshja
 10.2. fijet
 ↓
 10.3. zemra

4.3. Krijimi i termësit (prej 10 termash) dhe hedhja e të dhënave në skedën terminologjike

SKEDA TERMINOLOGJIKE
(Menyja dhe programi kompjuterik)

1. Numri serial (226)	2. Kodi (117.1)	3. Termi (Filetesa)	4. Sinonime (Fileto, filetesë)
5. Nënfisha (Ndriçuesit)	6. Minifusha (Poçi)	7. Përkufizimi: “Pjesë e ndriçuese në forma të ndryshme, sferike, dardhe, ...” (Kryer nga specialisti, redaktuar nga gjuhëtari)	
8. Shpjegimi (Komente) (.....)	9. Përkufizim (Përfundimtar) (.....)	10. Marrëdhënia a (Pjesa/e tëra) (poçi me fije→poçi)	
11. Marrëdhënia b (lloj/gjini) poçi-ndriçuesit	12. Figura (.....)		
13. Anglisht (Light bulb)	14. Italisht (Lampadina)	15. Gjermanisht (Glühbirne)	16. etj.
17. Data e regjistrimit (23 maj 2016)	18. Autori (G. P.)	19. Redaktori (A. D.)	

Hedhja e të dhënave në kompjuter bëhet në bazë të një menyje sipas rendit numerik (1, 2, 3, ... për rastin tonë deri 10.3), të cilat përsëriten veçan për çdo skedë. Në tërësinë e vet kjo përbën edhe Bankën e termave në kompjuter me programin përkatës.

Produktet e përfutuara

Paraqitja e Fjalorthit (dalin në mënyrë automatike)

a. Fjalori me rend sistematik dhe alfabetik:

a.1. rend sistematik: poçi – poçi me fije metali – topthi – baloni – vija e zjarrrë – filetesa – portollamba – gypi ndriçues – përcjellësi – kablloja;

a.2. rend alfabetik: baloni-4, fija e zjarrrë-5, filetesa-6, gypi ndriçues-8, kablloja-10, përcjellësi-9, poçi-1, poçi me fije metali-2, portollamba-7, topthi-3.

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Masakra e Tivarit në letërsinë shqipe

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Abstrakt:

Në këtë studim do të trajtohet tema “Masakra e Tivarit në letërsinë shqipe“. Letërsia shqipe pas Luftës së Dytë Botërore është zhvilluar jashtëzakonisht shumë, krahasuar me letërsitë e popujve të tjerë, e veçantish është zhvilluar gjatë viteve 1970-ta të shekullit të kaluar, kur në qarkun letrar të shkrimtarëve të rinjë të Universitetit të Prishtinës filloi depërtimi i mendimit kritik, përkatësisht të shkruarit ndryshe nga ajo që ishte pasqyruar deri atëherë në letërsi. Padyshim se ky refleksim i ri, plural, fillon me shkrimet e dr. Ibrahim Rugovës, që më pas do të rrugëtoj pa kthim gjatë dekadës së fundit të mileniumit të dytë, konkretisht pas shembjes së diktaturës komuniste në Shqipëri dhe formimit të shtetit të ri të Kosovës. Letërsia shqipe, ndonëse bazën e vet e ka në Shqipëri, mentor të saj në vazhdimësi e ka pasur mërgatën shqiptare, kryesisht të shtrirë në Shtetet e Bashkuara të Amerikës, që në vazhdimësi i kanë caktuar kahet dhe mënyrat e të pasqyruarit të jetës shoqërore në përgjithësi. Me gjithë këtë shtrirje dhe monitorim nga mentori mergatorian, letërsia shqipe pas Luftës së Dytë Botërore dominohej kryesisht nga stili i realizmit socialist, stil ky që në thelbin e dialektikës estetike është zhvilluar me shumë kontraste kontroverse, por gjithnjë duke penguar apriori shpërthimin e fuqisë së të menduarit dhe kufizimin e kësaj fuqie brenda një realiteti të dhunshëm.

Masakra, përkatësisht tragjedia apo ploja që ndodhi me shqiptarë të Kosovës e të Maqedonisë në Tivar, në mars të vitit 1945, padyshim se është një nga ngjarjet më të tmerrshme në përfundim të Luftës së Dytë Botërore. Një këso gjakderdhje, një këso masakre, një këso tragjedi e paparë më parë në një mjedis shoqëror, në nivel edhe botëror, ka qenë dashur të jetë temë dhe burim frymëzimi për shkrimtarë shqiptarë, apo për punëtorë të artit e të shkencës, por jo, kjo temë (kjo temë tabu) nuk është trajnuar mjaftueshëm e as për së afërmi në letërsinë shqipe.

Për këtë ngjarje kanë shkruar shumë krijues në fusha të ndryshme, por një vakum në këtë drejtim sa do pak e ka plotësuar se fundi Ibrahim Kadriu në romanin e tij “Kapërcimi i ujit të madh” i cili disi i kalon kufijtë e historiografisë dhe vërhon në rrafshin letrar duke i

dhënë mundësi imagjinatës krijuese artistike shqyrtimit dhe trajtimit të kësaj ngjarje.

Në këtë punim kam projektuar ta shqyrtoj tezën: “Përse kuadri letrar i realizmit socialist, por edhe ai i posmodernes dhe zhanreve tjera në letërsi, nuk merren me këtë ngjarje të madhe të shqiptarëve në fund të Luftës së Dytë Botërore”.

Fjalët kyçe: *Masakra e Tivarit, letërsia shqipe, shkrimtarët shqiptar, Luftëa e Dytë Botërore, tragjedi.*

Përse letërsia shqipe e la pas dore dhe nuk e trajtoi “Tragjedinë e Tivarit”?

Masakra, tragjedia, ploja që ndodhi me shqiptarë të Kosovës e të Maqedonisë shqiptare në marsin e prillin e vitit 1945, në Tivar, padyshim se është një nga ngjarjet më të tmerrshme gjatë Luftës së Dytë Botërore. Një këso gjakderdhje, një këso masakre, një këso tragjedi e paparë më parë në një mjedis shoqëror, në nivel edhe botëror, ka qenë dashur të jetë temë dhe burim frymëzimi për shkrimtarë shqiptarë, në nivelet më të ndryshme të artit e të shkencës. Por, jo. Kjo temë, kjo temë tabu, nuk është trajtuar mjaftueshëm as në letërsinë shqipe. Jo vetëm në letërsi që nuk është trajtuar, por “Tragjedia e Tivarit” nuk është trajtuar mjaftueshëm as në historiografi, nuk është trajtuar në politikë e në shkenca të tjera, nuk është trajtuar në filozofi, madje-madje nuk është trajtuar as në teologji.

Tragjedia e Tivarit, njëra ndër tragjeditë më të mëdha të popullit shqiptar, që ndodhi në mars-prill të vitit 1945, në Tivar, sot si ngjarje e mban enigmën më të madhe në letërsinë dhe në historinë shqipe. Pse ndodhi kjo tragjedi, 71 vjet më parë, pse nuk u shkrua dhe nuk u diskutua mjaftueshëm asnjëherë për këtë tragjedi, pse nuk u shtrua për diskutim në një rrafsh politik të shoqërisë shqiptare, pse nuk u trajtua nga një gjykatë vendore apo ndërkombëtare ky krim i përmasave globale, më i madhi i trevave të Ballkanit, edhe shumë e shumë “pse” të tjera, shpjegojnë se kjo tragjedi akoma e mban në vete fshehtësisë më të madhe, së cilës, dhunshëm, kuadrot e të gjitha profileve shoqërore u detyruan t’i shmangen me kujdes. Ta evitojnë një krim, bërë nga komunistët jugosllavë, në veçanti komunistët serbo-malazezë, të ndihmuar me komunistë shqiptarë, të cilët me kohë kishin kaluar në shërbim të okupatorit serbo-sllav.

Këtu dua ta sjell një qëndrim të një ish të mbijetuar të kësaj masakre, i cili deri pas çlirimit të Kosovës, më 12 qershor 1999, asnjëherë nuk qe në gjendje fizike, shpirtërore a mendore të dëshmojë për atë që kishte përjetuar në Monopolin e Duhanit në Tivar. Mbi të kishin rënë kufomat.

Thuhet se në rekrutët e mobilizuar kishte shtënë me automatik një bashkëkombës, vendas i tij nga fshati G. Se në bashkëkombës kishte shtënë njeriu nga fshati G., dëshmonte Nipi i tij nga fshati S., i cili po ashtu e kishte përjetuar masakrën. Nipi nga fshati S., në momentin tragjik, kishte vrotuar se një i mobilizuar si ata, një kushëri i tij nga nëna, stërnip i Dajës nga fshati G., kishte kaluar në skuadër pushkatare, dhe tani shtinte me automatik në bashkëkombësit e tij, me urdhër të komunistëve serbë.

Nipi nga fshati S., në momentin e të vrotuarit se në skuadër pushkatare është prezent dhe po shtie me automatik kushëririn i tij nga fshati G., stërnip i dajës, i drejtohet Dajës; t'i bëjë me dije pushkatarit nga fshati G. që të na kursejë, mos të shtijë në Dajën dhe në Kushëririn e tij. Daja, thoshte Nipi nga fshati S., përnjëherë, me shpejtësi, më rroku për gjoksi duke thënë: "Fshehu, ruaju mos të sheh ky Stërnipi im, bjer për toke, se po të na hetoi, nuk na lëshon të gjallë, ngase frikohet se ne, në një të ardhme, do tregojmë për të. Dhe ashtu vepruam, ramë që të dy për toke, përmbys. Më pas mbi ne ranë kufomat e radhës..."

Kur Azem Hajdini, njëri nga të mbijetuarit e masakrës, mbledhësi i fakteve të ndodhisë së masakrës, kishte kërkuar vite më parë nga Daja vërtetësinë e deklaratës të Nipit nga fshati S, atëherë kur ai përgatiste librin e Masakrës së Tivarit për shtyp, Daja nuk i është përgjigjur. "Nuk më kujtohet", - i kishte thënë ai. Kur e pyetëm Dajën pas luftës së vitit 1999, kur u kthye nga Kukësi, pas eksodit që shkaktuan repartet ushtarake serbe, më 16 prill 1999, të cilat shpërngulen banorët e fshatit G, së bashku me banorët e tjerë që ishin të strehuar përkohësisht në këtë fshat, që të bëjë një krahasim të përjetimeve të mars-prillit të vitit 1945 dhe eksodit të 16 prillit 1999, Daja, shumë i lodhur, i shtyrë në moshë, i sëmurë, por me vetëdije të kthjellët, u përgjigj: "Në mars të vitit 1945 na kanë rekrutuar, pak me dhunë e pak me mjeshtri, bashkërisht komunistët serbë e shqiptarë, kinse për armatë, për ta luftuar gjermanin, si luftëtar të zgjedhur, ndonëse në mesin e të rekrutuarve ka pasur edhe të moshuar, por kryesisht të shëndoshë e të fuqishëm, tamam njerëz të pushkës për front. Ky Stërnipi ynë, për të cilin atëherë pyetke Azem Hajdini i Drenicës, ka qenë pjesë e skuadrës që na kanë rekrutuar në fshat, ka qenë njëfarë rreshteri me një shapkë si të serbit. Stërnipi atëherë thoshte: Dajo, duhet përgjigjur ftesës së armatës serbe për mobilizim, veçantish duhet të rekrutohen ata që kanë qenë përkrahës të gjermanit, rekrutimi në armatë serbe është mënyra më e mirë për t'i shpëtuar ndëshkimit, sidomos bijtë e atyre që kanë shërbye në brigada SS gjermane".

"Ne, nuk e kemi ditur", - thoshte Daja - "se ku po shkojmë, ndonëse kemi sakrifikuar për familje, ngase familja rrezikohej. Ne tanimë ishim të

pushtuar, robër të luftës hesapi, ngase bashkë me ata që kanë qenë në shtet dhe për shtet e humbëm luftën, u erdhi radha atyre që nuk i ka njohur as shtëpia e vet. Ndryshe, kësaj radhe na lajmëruan një ditë më parë, lajmin e solli një djalë i po atyre stërnipave, por jo i atij që në Tivar shtiu me automatik në bashkëkombës. Kësaj radhe ai tregoi të vërtetën, u pa që ishte në anën e shqiptarëve. Ajo çka ka qenë kryesorja tani, populli i Kukësit na ka pritur mirë. E, në pranverën e vitit 1945, ndoshta jo të gjithë, por pjesa më e madhe e popullatës shqiptare ka qenë me ushtrinë serbe, i kanë shërbyer asaj ushtrie. Ka pasur raste kur njerëzit janë shmangur nga kolona, kanë dezertuar, por popullata shqiptare, me të hetuar, i ka lajmëruar te njësitë e veta, e njësitë shqiptare i kanë kthyer dhunshëm në kolonën e vdekjes. Më pas, para se të arrinin në vendin e vdekjes, janë pushkatuar, bile me një ceremoni, një duartrokitje. Shqipëria në ato ditë kishte qenë e pushtuar nga serbët, sikur se ne që kemi qenë të pushtuar në Kosovë. Shqipëria ka qenë e pushtuar nga serbët deri atë ditë kur është rrëzuan busti i Enver Hoxhës, sikurse Kosova që ka qenë e pushtuar nga serbët deri atë ditë kur erdhën trupat e NATO-s...”.

“Unë nuk kam treguar asnjëherë për Tivarin, ngase, kam qenë i vetëdijshëm se ata që na kanë vra në Tivar, ata ende e kishin në dorë pushtetin, ata ende vrasin. Serbi nuk i prish marrëdhëniet me ato familje që kanë qenë hon e don me ta, por kjo lufta e fundit i ka ndryshuar gjërat. Populli shqiptar nuk është më me serbët. Shikoni këta stërnipat tanë, edhe në kohë e Turqisë kanë pasur jaranin me rajën e Livaxhës, Gushtericës, Rubovcit, edhe në kohën e Krajlit nuk e kanë prishë kurrë jaraninë me ta, edhe në kohën e Shqipërisë së madhe. Bile, në kohën e Shqipërisë së madhe, këta, stërnipit tanë i kanë strehuar serbet nëpër shtëpitë e tyre, u vinin në koka plisa dhe thirrreshin se janë nipa të tyre nga Morava, që kinse kanë ardhur t’u ndihmojnë për ta punuar tokën. Edhe gjatë tërë kohës së Titos këta kanë pasur dorë në pushtet. Mirëpo, tani më, ndryshimet janë të mëdha, ngase u mor vesh se më nuk janë me serbë, bile ishin më të teptistë se na kundër tyre, ndonëse terror atëherë, terror këtë vit. Ndryshe është ai stërnipi që shtiu me automatik në bashkëkombësit e tij, e ndryshe janë këta djemtë e stërnipave sot...”. rrëfente Daja.

Komunizmi, një nga sistemet shoqërore më represive në botë që ka përjetuar njerëzimi ndonjëherë, më së shumti ka torturuar, shtypur e munduar shqiptarët. Në dhe mbi shqiptarë është bërë gjenocid, është bërë eksperiment, sa njeriu mund t’i përballojë torturës dhe çka bën në torturë, çka mund të bëjë njeriu në situata të kufizuara, të skajshme. Shqiptarët iu

nënshtruan torturës, gjenocidit, shfarosjes, eksperimentit. U provua se sa njeriu i qëndron, sa i reziston të keqes e shtypjes.

Gjermania e Hitlerit nuk i pushtoi shqiptarët, përkundrazi, në ato situata krize e lufte, shqiptarët, me ndihmën e shtetit gjerman, arriti ta formojë Shqipërinë etnike, t'i bashkojnë tokat e tyre cep më cep, aty ku ishte e shtrirë popullata shumicë shqiptare autoktone, aty ishte Shqipëri. Në këtë kohë Shqipëria arriti të shpallet shtet neutral. Gjermania e Hitlerit ia njohu Shqipërisë neutralitetin, ia njohu edhe ministrin e punëve të jashtme dhe vendosi marrëdhënie të mira në mes të dy popujve, me cilësi, tipare e karaktere të përafërta.

Kur Gjermania e humbi luftën, humbën edhe shqiptarët. Tri të katërtat e Gjermanisë mbetën nën mbikëqyrjen e euro-amerikanëve, e cila shumë shpejt i sanoi dëmet e luftës dhe u bë shteti më i zhvilluar ekonomik në Evropë. Një e katërta e Gjermanisë mbeti nën sundimin rus, Gjermania Lindore, e cila shumë vite më pas do t'i bashkëngjitet Gjermanisë Perëndimore.

Ndërsa shqiptarët do të mbesin të okupuar nga koalicioni komunist deri në fillim të mileniumit të tretë. Serbet e formuan Partinë Komuniste Shqiptare, me Enver Hoxhën në krye, dhe e pushtuan popullin shqiptar në tërë hapësirën e tij etnike. Më parë e ndanë Shqipërinë në pesë shtete, e më pas vendosën praktikën e shfarosjes së popullatës shqiptare. Në Shqipëri, PKSH, me ndihmën e Shërbimit Sekret Serb, bëri shumë pushkatime, u pushkatuan kryesisht njerëz të shkolluar e të ngritur, shumë familje u larguan nga atdheu, duke migruar në Turqi e shtete të tjera. Enver Hoxha zbatonte urdhrat serbe. Në Greqi, e tërë Çamëria, më se 1500 fshatra shqiptare, u vranë, u pushkatuan, u dëbuan dhe u internuar jashtë atdheut të tyre. Në Kosovë dhe në vise të tjera në Jugosllavi gjendja po ashtu ishte e njëjtë. Kosova edhe viset e tjera me shqiptarë në Jugosllavi i kanë rezistuar komunizmit, pushtimit serb. Përvojën që kishin nën Jugosllavinë e Krajlit e shfrytëzuan dhe formuan rezistencën, rezistuan. Shqiptaret e Kosovës, të Maqedonisë shqiptare dhe shqiptaret e Malit të Zi e humbën luftën vetëm atëherë kur brigadat dhe repartet e tjera ushtarake komuniste shqiptare të drejtuara nga Enver Hoxha, Ramiz Alia e të tjerë vasalë të Serbisë, vërshuan nga Ohri, Dibra, Shkupi e deri në Mitrovicë, duke luftuar, apo më shumë duke mashtruar shqiptarë, kinse janë të ardhur për të ndihmuar shqiptarët nga pushtuesit sllavë. Me të pushtuar cep më cep viset shqiptare, ushtria komuniste shqiptare e Enver Hoxhës e Ramiz Alisë, këta vasalë të Serbisë, tërhiqet duke lënë fatin e popullatës shqiptare në mëshirën e kanibalëve serbë. Me sloganin se po vendoset pushteti popullor, në të cilin nuk kanë vend bashkëpunëtorët e Gjermanisë hitleriane, filloi

shfarosja masive e shqiptarëve. Slogani “vdekje fashizmit, liri popullit” në gjithë hapësirën shqiptare qe vetëm një pretekst për gjenocid ndaj shqiptarëve. Grekët dhe serbo-sllavët e pushtuan tërë hapësirën shqiptare, me shqiptarë kundër shqiptarëve. Pas vendosjes të shtettrrethimit, administratës ushtarake, në Kosovë dhe në vise të tjera shqiptare, nga ushtria jugosllave u organizua edhe “Tragjedia e Tivarit”, të cilën e ndihmuan bashkërisht edhe komunistët ushtarakë shqiptarë. Qëllimi për të cilin janë pajtuar të gjithë ata shqiptarë jokomunistë, që kanë shkruar për këtë tragjedi, më të madhe në Siujdhesën Ballkanike, ka qenë: “Serbo-sllavët kanë dëshiruar zvogëlimin e shqiptarëve në Ballkan”.

Pas pushtimit të tërë territorit shqiptar nga fundi i nëntorit të vitit 1944 nga koalicioni komunist, apo më mirë thënë nga “Koalicioni i Madh Ortodoks”, Shqipërisë iu vendosën masa disiplinore të jashtëzakonshme, të cilat i zbatonte me përpikëri Enver Hoxha (Sekretar i Përgjithshëm i KQ të PKSH 1943-1948, Sekretari i Parë i KQ të PPSH-së 1948-1985, Kryeministër i Shqipërisë me mandat nga 22 tetori i vitit 1944 gjer më 10 janar të vitit 1946 si pjesë e kabinetit të parë komunist, Kryetar i Këshillit të Ministrave me mandat nga 22 marsi i vitit 1946 gjer më 30 qershor të vitit 1950, Ministër i Jashtëm i Shqipërisë me mandat nga 22 marsi i vitit 1946 gjer më 30 qershor të vitit 1950, Kryetar i Këshillit të Ministrave me mandat nga 5 korriku i vitit 1950 gjer më 23 korrik të vitit 1953, Ministër i Jashtëm i Shqipërisë me mandat nga 5 shtator i vitit 1950 gjer më 23 shtator të vitit 1953, Kryetar i Këshillit të Ministrave me mandat nga 32 korriku i vitit 1953 gjer më 19 korrik të vitit 1954 dhe Komandat Suprem i Ushtrisë Shqiptare nga viti 1943 gjer më 11 prill 1985).

“Pasi mori pushtetin Enver Hoxha (vasal i Serbisë, kursivi im), u përqendrua në një politikë të edukimit të popullatës, duke mos lejuar asnjë veprim, sado qoftë të vogël, opozitar. Atë e mendi vetëm vdekja, për të cilën Blendi Fevziu do të shkruajë: “Ajo (vdekja, kursivi im) i është afruar për ta marrë me vete në botën e saj, ku e presin me mijëra viktime të pafajshme të sundimit të tij. (Fevziu, 2011, f. 339)

Gjithashtu, jo vetë ai, por edhe “qeveria e tij (vasale, kursivi im), gjatë sundimit 45-vjeçar, e izoluan Shqipërinë për të humbur gjurmën e vasalit. “Ajo është krejtësisht e izoluar, e qarkuar me një klon prej teli me gjemba dhe në shumë pjesë të tij të vendosur nën rrymë elektrike. 64 për qind e bregdetit është” zonë ushtarake” dhe nuk lejohet të vizitohet. Kush guxon të arratiset vritet. Nëse kapet, dënohet nga 10 vjet deri në burgim të përjetshëm për “tradhti ndaj atdheut “. Në 45 vjet vetëm rreth 6000 veta arritën të dalin ilegalisht jashtë Shqipërisë, ndërsa rreth 1200 humbën jetën në tentativë për të kaluar kufirin: 92 për qind e tyre nën moshën 30-vjeç”

(Fevziu, 2011, f. 333). Hoxha, për ta fshehur pushtuesin serbo-greko-sllav, vasalitetin e tij e me ndihmën e tyre, shumë sekrete, ekzekutoi me gjyq e pa gjyq me mijëra njerëz, kryesisht të shkolluar në shkolla të shteteve të Evropës e të Amerikës, e më së shumti pësuan shkrimtarët, njerëzit e artit e të shkencës. "Pasqyra e krimit në diktaturë: Gjenocidi komunist në Shqipëri është publikuar me shifra jo të sakta dhe realisht sipas IIPP-së janë: Të ekzekutuar 6023 persona; Të vdekur në burg 1065; Të burgosur 17300; Të sëmurë mendorë 260; Të internuar deri në vitin 1954 janë 22000; Të vdekur në internim 9000. Po t'i shtojmë kësaj shifre numrin e fëmijëve të internuar nën 14 vjeç, si dhe ata që janë internuar pas vitit 1954 dhe që nuk janë përfshirë në këto lista, atëherë rezulton se numri i përgjithshëm i atyre që kanë pësuar direkt nga persekutimi i kalon 100000 persona, shtuar dhe 7200 varre të humbura, të ekzekutuar tinëzisht në fshehtësi", (Vata, 2016) është bilanci i appetiteve të vasalit e pushtuesit.

Shoqëria shqiptare dhe shteti shqiptar u pushtuan nga komunistët jugosllavë dhe bandat greke, atëherë kur Gjeneralkolonel Enver Hoxhës iu premtua "përjetësia" në pushtet. Pushtimi u bë në një formë, aq fshehtë, sa ende historianet e kuadrat e tjerë, jo vetëm shqiptarë, nuk janë në gjendje as nuk mund të konfirmojnë një pushtim të tillë. Është punuar tërësisht jashtë protokollit shtetëror, nga edhe sot mungojnë dëshmitë, përjashtuar realitetin praktik të atyre që e kanë përjetuar...

Sot shqiptarët nuk duhet të jenë të fyer dhe kokulur që nuk po munden dot të bëjnë një gjykim të krimeve të epokës komuniste, një pastrim nga kuadrat dhe pinjollët e tyre të asaj periudhe, t'i gjykojnë krimet komunist, veçantish të diktatorëve Hoxha, ashtu siç vepruan shtetet e tjera të Evropës pas rënies së komunizmit. Shoqëria shqiptare ka nevojë për mbështetje akoma nga Koalicioni i Madh Demokrat.

Letërsia dhe format e tjera të artit, si dhe të gjitha format e vetëdijes shoqërore që nga religjioni e deri te filozofia, nuk janë cytur kësaj teme e as "Tragjedisë së Tivarit" mjaftueshëm, pavarësisht vëllimit dhe dimensioneve që kanë. Çdo kush që ka tentuar të shkruajë, të inspirojë apo të merret me këto tema, ka pësuar. Gjenden sot me qindra emra letrarë, po të këtij realizmi socialist, që kanë jetuar shoqërinë socialiste dhe kanë tentuar ta kundërshtojnë, janë vrarë, burgosur, torturuar, masakruar, pra të gjithë ata të cilët patën guximin të vënë në pah të këqijat, antivlerat e shoqërisë komuniste-socialiste e pësuan e po e pësojnë.

Përse nuk shkruhen e nuk trajtohen mjaftueshëm këto tema kaq të ndjeshme, nuk është edhe interesant, ngase kërcënimet, vrasjet, torturat, shkatërrimi i familjes, torturimi i fëmijëve, internimet, izolimet etj. etj., e

kanë bërë të veten, por të neverit fakti sot, si poeti, shkrimtari, shkencëtari, intelektual, akademiku, kthehet e bëhet mbrojtës i të keqes në të kaluarën. P.sh, Isak Shema, ish-profesor i Letërsisë Shqipe në Universitetin e Prishtinës, në librin e tij, “Aspekte të Letërsisë”, duke analizuar poemën “Epopeja e Ballit Kombëtar”, të Shevqet Musarait, : “ Balli kishte humbur busullën. Krerët e organizatës tradhtarë: Midhat Frashëri, Ali Këlcyra etj., si dhe ish-bashkëpunëtorët e Zogut, bëjnë përpjekje për të lidhur bashkëpunimin me pjesëtarët e Lëvizjes Nacionalçlirimtare, në mënyrë që disi t’i siguronin postet në krye të shtetit shqiptar dhe të ruanin pasuritë e tyre të mëdha. Mirëpo, partizanët përcillnin me vigjilencë politikën demagogjike të tradhtarëve të përbetuar të popullit dhe pa aleancë me ta, vazhduan luftën për fitoren përfundimtare” (Shema, 1985, f.21), ose kur shkruan në “Vetëdija kritike e shkrimtarit realist”, si duket pa vetëdijen e tij, për Hivzi Sylejmanin “si revolucionar i dalluar pas Luftës Nacionalçlirimtare”.

Gjatë periudhës së pas luftës, Hivziut iu besuan funksione të larta politike-shoqërore në pushtetin popullor. Ishte sekretar i Këshillit Ekzekutiv Krahinor, kryetar i gjyqit Krahinor, deputet federativ, prokuror i Krahinës etj. (Shema, 1985, f.268) Por, *Sylejmanat* dhe klanet e tyre komuniste, në bashkëpunim me titistët, enveristët, rankoviqët, vranë, pushkatuan, dhe shpërngulën me dhunë nga toka shqiptare, mbetur nën Jugosllavi, më tepër se 50 mijë banorë të pafajshëm, vetëm pse e donin lirinë. Këta *Sylejmana* më vonë u bënë shkrimtarë, poetë, profesorë, akademikë e çka jo tjetër, dhe justifikojnë shtypjen komuniste dhe mallkojnë “bashkëpunëtorët” e gjermanëve, zogistët, frashëjanët, pejanët, devët, kryezitë, mitrovicasit etj., të cilët, nën ombrellën gjermane, ruajtën në radhë të parë shqiptarët, e pastaj të tjerë, si; hebrenj, rom, grek, serb etj., e që më pas, po ata *Sylejmana* mobilizojnë shqiptarë dhe i vendosin në kolonat e vdekjes drejt Tivarit, me mija shqiptarë. Tani *studiuesit* e *Sylejmanëve* lavdërojnë e shkruajnë në pedestal për kontributin e këtyre *Sylejmanëve*.

Realizmi socialist si metodë dhe teori letrare, mënyrë e të shkruarit, stili në të shkruar, në letërsinë shqipe zë fill dhe përhapet me të vendosurit e komunistëve në pushtet. Qëllimi i kësaj rryme letrare nuk ka të bëjë me artin që shpreh realitetin, por ka të bëjë me përhapjen e doktrinës komuniste-socialiste, një lloj i veçantë i utopisë, që është importuar nga Rusia e Serbia. Ka të bëjë me edukimin dhe arsimimin e shtresës punëtore për aq sa u nevojitet shtresës sunduese për përdorimin e mjeteve të punës...

Shtresës sunduese i nevojiten njerëz të arsimuar, në mënyrë që si shërbëtorë të dinë të sillen me ta.

Sipas profesor Sabri Hamiti, “arti nuk duhet t’u përmbahet rregullave të paradhëna e të njohura më parë”. (Hamiti, f.9) Pra të detyrojë shkrimtarët dhe krijuesit e artit në përgjithësi që të lindin diçka që artistët nuk e imagjinojnë. “Ai, artisti (kursivi im), është krijues, nuk imiton natyrën, sepse me përsosmërinë e vet ia tejkalon asaj, krijon forma të reja që nuk ekzistojnë më parë, mbështetet në intuitë. Qëllimi i tij është të trondit dhe, përfundimisht, bukuria e tij është subjektive (Hamiti, f.9), për çka *studiuësit* e *Sylejmanave* nuk iu përmbajtën, ata i lavdëruan *Sylejmanat*.

“Pas Luftës së Dytë Botërore letërsia shqiptare eci në një rrugë mjaft të vështirë e komplekse. Karakteristikë kryesore e kësaj periudhe është shkëputja jo e natyrshme e letërsisë nga tradita e saj dhe ndikimi i fuqishëm, po ashtu jo i natyrshëm, që ushtroi mbi të përvoja krijuese e metodës së realizmit socialist”. (Aliu, Shabani, Çapaliku, & Çobani, 2001, f.15) Letërsia shqipe, si në tokë shqiptare, ashtu edhe në diasporë, kryesisht u zhvillua nën ndikimin e ideologjisë së Partisë Komuniste Shqiptare, më vonë Partia e Punës Shqipërisë, si vasale apo zbatuese e urdhrave të Koalicionit të Madh Ortodoks. Kështu, as në Shqipëri, as në Viset shqiptare nën Jugosllavi e Greqi, dhe as në Diasporën Shqiptare, deri vonë, nuk kemi në letërsinë shqipe një vepër që për ide, temë e subjekt ta këtë Tragjedinë e Tivarit, ngase Tragjedia e Tivarit ishte vepër e përbashkët e komunistëve jugosllavë dhe atyre shqiptarë. Këtë tezë e vërteton Uran Butka, në veprën e tij “Masakra e Tivarit dhe përgjegjësia e shtetit shqiptar”, botuar tek në vitin 2011. Ja se si shkruan Butka: “Natyrisht mobilizimi i rekrutëve të rinj për në Frontin e Adriatikut nuk do të ishte arritur nga ana e autoriteteve ushtarake, po mos të përdorej, veç dhunës, edhe propaganda, edhe mashtrimi. Pas humbjeve tragjike me Brigadën VII kosovare, shqiptarët nuk mund të gënjeheshin për së dyti se do mobilizoheshin për të luftuar në front kundër gjermanëve. U përdor një taktikë tjetër, që, gjithsesi, zuri vend dhe u besua: “ Të mobilizuarit do të shkojnë në Shqipëri, se i ka thirrur Enver Hoxha”. (Butka, 2011,f.81)

Butka në veprën e cituar do të sjellë edhe një “dëshmi të gjallë”, të z. Bajram Gola: “Dyzet e pesë vjet po e mbaj këtë peshë të rëndë shpirtërore, i detyruar ta heshtë deri tash, jo si shqiptar, por si ushtar, në kuptimin e plotë të fjalës. Nuk ka rast të tillë në botë që ushtria t’i masakrojë shokët, bashkëluftëtarë në atë krimi mizor, pa kurrëgjë faji e shkaku” (Butka, 2011,f.198)... dhe asnjëherë shteti shqiptar dhe tani, 16 vjet liri, shteti kosovar të mos kërkojë përgjegjësi, së paku një gjykim verbal, nga një panel i ndonjë gjykate ndërkombëtare që merret me këto çështje.

Siç heshti drejtësia, politika, heshti edhe letërsia, nuk u trajtua masakra e rekrutëve shqiptarë në Tivar. Daja nga fshati G, z. Bajram Gola, ushtarakë e shumë të tjerë përjetues të kësaj tragjedie, jorastësisht heshtën, ngase, mbi të gjitha, tek këta dominonte dhembja për pushtimin që iu bë atdheut në formë të fshehtë, e shumë më tepër, kur një pjesë e shkrimtarëve, intelektualëve, së fundi edhe akademikëve, u bënë pjesë e korit dhe tërheqin vallen e pushtuesit. Këtu u vërtetua thënia e vjetër e një perandori romak kur: "Ku të kem ushtarë e të pushtoj toka, se për justifikim të pushtimit, gjenden historianë, shkrimtarë, politikanë, ushtarakë, filozofë, etj., etj., që e arsyetojnë pushtimin".

Ekskursionet, shëtitjet politike, prezantimet politike, sjelljet politike, përfaqësimet politike, etj., që ka bërë qeveria marionetë e vasalit serb, Enver Hoxhës, nëpër botë, gjatë gjithë ekzistencë së saj, brenda gjysmë shekulli, që të gjitha kanë qenë kamuflim i pushtuesit. Me fitoren e Koalicionit të Madh Demokrat mbi Koalicionin e Madh Ortodoks, në fillim të dekadës së fundit të shekullit XX, u pa se popullata shqiptare tani më ishte diçka tjetër nga ajo e vitit 1945. Popullata e rraskapitur, e lodhur, e uritur, e zhveshur, e zhveshur edhe nga morali, e zhveshur edhe nga atributet njerëzore, etj., popullatë kjo që në vitin 1991 ia mësyu Adriatikut, qoftë edhe të fundosur, duke lënë Shqipërinë si shkretinë, thuaja se nuk ka jetuar aty fare racë njeri, tregon më së miri se çka qe komunizmi dhe ata që e zbatuan atë.



(Brindisi 1991. Emigrantët)

Ja ky ka qenë realizmi socialist i prezantuar në letra shqipe, duke i kënduar heroit të trefishtë, heroit kukull të pushtuesit greko-serbo-sllav, për gjysmë shekulli, që lau Shqipërinë në gjak, pretendoi formimin e një race hibride të re shqiptare, por pa karaktere të qëndrueshme të traditës pozitive shqiptare, që shkatërroi florën dhe faunën, ndryshoi gjeografinë e vendit

dhe, më në fund, e la Shqipërinë shkretinë ku do të zhvillohen bandat e krimit.

Tema “Përse letërsia e la pas dore dhe nuk e trajtoi “Tragjedinë e Tivarit”, për herë të parë, nga lëmi i letërsisë është shtruar në konferencën shkencore “Masakra e Tivarit 1945”, organizuar nga Këshilli Nacional i Shqiptarëve në Malin e Zi, Ulqin, 30-31 mars 2013, nga prof. Agim Vinca, me temë “Tivariada shqiptare: një histori e përgjakshme”. Në këtë kumtesë, si një ese e zhanrit letrar-historik, prof. Vinca shkruan: Lufta dhjetëvjeçare e Trojës i dha njerëzimit epet e mëdha homerike: “Iliadën” dhe “Odisenë”; Gernika e Pikasos lindi pas bombardimit të qytetit me të njëjtin emër nga forcat fashiste gjatë luftës civile në Spanjë; beteja e famshme e Vaterlosë frymëzoi për poemën “Vaterlo” të Hygosë... Kadareja ynë ka një tregim brilant (Komisioni i festës) për masakrën e Manastirit të vitit 1830, në të cilën Porta e Lartë vrau pabesisht krerët shqiptarë (rreth 1500 veta) të ftuar në “festë”, (“Masakra e Tivarit 1945”, 2013) për të vazhduar më pas në kumtesën e tij një bibliografi ku prezanton autorë që kanë shkruar romane, drama, kumtesa historike, artikuj e botime të tjera, që lidhen me tragjedinë, masakrën apo plojën e Tivarit 1945, për të përfunduar në fund të kumtesës se “Për Tivarin në letërsi shqipe është shkruar pak” (“Masakra e Tivarit 1945”, 2013). Në këtë kumtesë, Vinca e ka dhënë një kontribut të çmuar, ka hedhur spiralen e hulumtimit dhe të pasqyrimit artistik të kësaj teme të mbuluar me nebulozë cunami.

Në recensionin e librit të Azem Hajdini - Xani, “Masakra e Tivarit (Memoare)”, prof. Zekeria Cana, shkruan: “Libri i Azem Hajdinit - Xani, “Masakra e Tivarit (Memoare)”, merr peshën e dokumentit relevant të kohës – shumë i vlefshëm, jo vetëm për ndriçimin e skenave dhe prapaskenave të masakrave në fjalë, aktorëve të dukshëm dhe të padukshëm të tyre, po edhe për dënimin e krimeve të mëdha nga Gjykata Ndërkombëtare e Hagës” (Hajdini- Xani, 1998, f.486). Kërkesa e prof. Canës jo që nuk u përfill me rastin e Tivarit, por vazhdon të mos përfilllet edhe për shumë masakra të tjera që kryen repartet ushtarake serbe në Kosovë gjatë viteve 1997-1999. Si duket, kuadri ynë shtetëror e akademik, i dalë nga një mjegullnajë komuniste, me një grup të komandantëve tani milionerë (po ashtu edhe akademikë), është më shumë i interesuar t’i amortizojë masakrat serbe të kryera ndaj shqiptarëve sesa t’i ndriçojë ato historikisht e drejtësisht.

Institucioneve tona dhe atyre që punojnë sot në institucione të artit, të dijes e të shtetit, si duket nuk u bën përshtypje poezia e Mustafë Shytit, “Viktimave të Tivarit”, kur shkruan :

“Andej shkëmbinjve t’ thepisur
Andej një rrugë e rëndë e jetës,
Karvani i njerëzve t’ molisur
Ecin drejt vdekjes.

.....
Shih atë djalosh,
Është nga Arllati,
Kah e grijnë me thika –
Mëshirë s’ka xhelati

Sa e sa trupa,
Përpëlitën nën gurë,
Sa shumë mish për korba,
Nuk po u ngopkan kurrë (Hajdini- Xani, 1998, f.479,482,483)

... Edhe kurrë nuk do të ngopen, përderisa të bëhet ribashkimi i tokave shqiptare dhe formimi i një shteti shqiptar, që do t’i dalë zot shtetasit të vet. Zbrazësinë për temën “Tragjedia e Tivarit” në vepra letrare, shkencore, filozofike e kulturore përgjithësisht, sadopak e ka plotësuar shkrimtari ynë Ibrahim Kadriu, me romanin e tij “Kapërcimi i ujit të madh”, botuar në maj 2014, për të cilën vepër, redaktori i saj Halil Matoshi shkruan: ”Kapërcimi i ujit të madh” gërsheton mjeshtërisht realen dhe fiksionin”. (Berisha, 2015, f.440) Ndërsa, autorja e kësaj kumtese shkruan: “Rreth kësaj ngjarje trishtuese, e të mbetur si në harresë, ka shkrime, por në aspektin letrar kjo mund të konsiderohet vepra më komplete e shkruar në formë romani”.

Këtë boshllëk, këtë thatësi artistike në letërsi shqipe, këtë vakum në art, me sa duket e plotësoi, e ujiti, e kompozoi, e përpunoi, në formën më sublime artistike të mundshme, shkrimtari Ibrahim Kadriu. Rrëfimet e narratorit që nisin në vetën e parë, jo vetëm që pasqyrojnë konkretësinë e ngjarjes, një nga ngjarjet tragjike pas Luftës së Dytë Botërore, por përmes imagjinatës konstruktive, duke shkuar deri në fund, autori e përshkruan me artin letrar, e pikturon me ngjyra më sublime të jetës, rrëfen dhe nxjerr, deri në pedestal, të vërtetën dhe shkoqit e shtjellon shkaqet që shpien në zbulimin e gjenezës të instinktit kanibal te të gjithë ata që mundësuan masakrimin. Citojmë: “Krejt (kjo) është bërë për hatër të matematikës, të zvogëlimit të numrave të shqiptarëve dhe për shtimin e numrit të serbëve, Në këtë matematikë janë përfshirë bashkërisht të gjithë ata me ideologji të njëjtë, pavarësisht përkatësisë... Të gjithë të një ideologjie të rreshtuar...” . (Berisha, 2015, f.436)

Tërësia e ngjarjeve që janë renditur në veprën madhore artistike "Kapërcimi i ujit të madh", njëra pas tjetrës, lidhshmëria e këtyre ngjarjeve, aq shumë organikisht mes tyre, bëjnë që fabula e romanit, përkatësisht, narratori i shpreh në vetën e parë, të mos ketë lëshuar asnjë më të voglin veprim, të cilitdo personazh që është përfshirë në ngjarje. Ky është arti letrar që zbulon sekretet, çfarëdo qofshin ato. Kjo është "shkathtësia" e artit që shëtit edhe në epërsinë e shkencës e madje edhe të filozofisë. I tillë ishte Onore de Ballzak, kur pasqyroi historinë e shoqërisë franceze. I tillë është edhe Ibrahim Kadriu, që me stilin e post-modernes i dërgon në arkiv, si stile e shkrime arkaike, shkrimet e sa akademikëve, historianëve e letrarëve të llojit të realizmit socialist, që gjatë tërë jetës së tyre mbetën grykësorë, gllak-gllakçarë, me bulçi të fryra, duke ngopur parazitë pronën e popullit të vet sipas kërkesë të pushtuesit.

Përfundime:

Për masakrën, tragjedinë, plojën, gjenocidin që u bë në Tivar mars-prill 1945, nuk është shkruar, ngase ajo, vepër kriminale ka qenë projekt, vepër vrastare, kriminale e përbashkët e serbëve, malazezëve dhe shqiptarëve komunistë dhe se ata që e kanë organizuar dhe e kanë kryer krimin kanë qeverisur deri në dekadën e fundit të shekullit XX, dhe si të tillë me dhunë i kanë ruajtur pozicionet e tyre në shtet dhe nuk kanë lejuar të shkruhet për këtë.

Shqipëria dhe tërë toka e popullata shqiptar është pushtuar nga Jugosllavia në nëntor të vitit 1944, për të cilin një nga poetët e realizmit socialist shkruan: "Nëntorin ditëlindje të gjithë e kemi, Ejani pra këngës të ia themi..."

Sipas statistikave, pas LDB, në pjesën shqiptare të mbetur nën Jugosllavi, e kanë gjetur vdekjen 50 mijë shqiptarë, ndërsa në Shqipërinë e izoluar e të sunduar nga vasali serb Enver Hoxha, janë vrarë e internuar 100.000 shqiptarë.

Shtresa intelektuale shqiptare që ka punuar në shtet, veçmas pjesa ushtarake dhe sigurimit shtetëror, ka qenë mbikëqyrur dhe dirigjuar nga udhëheqja serbo-greke e ruse. Po ashtu, një mbikëqyrje të veçantë e kanë pasur shkrimtarët, mësuesit dhe klerikët.

Realizmi socialist, si drejtim letrar në kuadër të letërsisë shqipe, ka qenë i detyruar nga krerët shtetërorë serbo-grekë e rusë dhe vasalët e tyre dhe, si i tillë, sot nuk ka vlerë. Është detyrë imediate e kuadrit letrar që të gjitha ato vepra letrare që implikohen në letërsi shqipe, rreth dhe për këtë rrymë

letrare, të shpallen të pavlera. Por, do të ishte shumë më e dobishme sikur vetë autorët t'i tërheqin vepra e tyre.

Dhe, krejt në fund, një kërkesë humanitare fuqive demokratike të Koalicionit të Madh Demokrat, që të ndihmojnë shqiptarët më tej për kapërcimin e “Ujit të madh”, vështirësive, pengesave që po paraqet falanga komuniste e mbetur fshehur si një strumbullar në truallin shqiptar, të cilën si duket është duke e ndihmuar Koalicioni i Madh Ortodoks, përmes ndonjë oportunisti akoma të kamufluar, si gjatë LDB. Të ndihmojnë në largimin e konceptit stereotip komunist dhe të praktikës komuniste.

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Disa aspekte të rëndësishme nga trashëgimia jonë letrare në një parafjalë

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Abstrakt

Në punimin e zgjeruar përqëndrohem te fjala e autorit, Mitrush Kuteli (Dhimitër Pasko) titulluar “Parafjalë ose bisedime me katër fëmijët e mi dhe me vetveten rreth këtij libërthi”. Qëllimisht përqëndrohem te kjo parathënie që ka vlerën e një studimi shkencor edhe me përmasa eseistike. Është me rëndësi të veçantë se kjo punë e Kutelit nuk ka qenë e botuar deri tash në asnjë nga veprat e M. Kutelit. Autorja Atalanta Pasko (e bija e autorit) këtë çështje e sqaron në fusnotën përkatëse: “Botohet sipas daktiloshkrimit”, për çka flitet në punimin e zgjeruar. Për studiuesit dhe adhuiduesit që janë marrë e mirren me Mitrush Kutelin, ky shkrim mjaft vëllimor, shërben për plotësimin e dijes rreth Mitrush Kutelit. Në punimin tim bëhet fjalë për aspekte të ndryshme, me një theksim të veçantë në atë pedagogjik, eseistik, folklorik, historik etj., ku Kuteli zbërthen të djeshmen, të sotmen dhe të ardhmen duke shpjeguar kohën si në diakroni ashtu edhe në sinkroni. Në këtë parafjalë Kuteli shfaq vlerat, prandaj konsiderohet një traktat i vërtetë studimor për çka flasim në punimin tonë. Përveç vlerave të tjera të theksuara në punim, është edhe përshtatja në gjuhë letrare me sintaksë, leksik, stil që i paraprin gjuhës standarde të vitit 1972, pra Kongresit të Drejtshkrimit. Kështu, letrarishtja e tij është vazhdim i denjë i letrarishtes dhe stilit të F. Konicës, E. Çabejit, F. Nolit etj.

Fjalë kyç: *parathënia, baladat, Tregime të moçme shqiptare, përmasat eseistike, aspekti pedagogjik, aspekti historik, koha në diakroni dhe sinkroni.*

Hyrje

Objekt i punimit tim është vetëm parathënia e Mitrush Kutelit botuar në veprën “Tregime të moçme shqiptare” me nëntitullun “Balada dhe rapsodi popullore” për fëmijët e moshës së mesme dhe të rritur shkollor, të ritreguara nga vet M. Kuteli. Kjo vepër mjaft vëllimore është botuar në Tiranë në Shtëpinë Botuese “M.K.” në vitin 2009 me 317 faqe, përgatitur nga dy fëmijët e Mitrush Kutelit: D. Pasko dhe A. Pasko. Në këtë vepër

bëhet fjalë për eposin e kreshnikëve, për baladat dhe rapsoditë shqiptare, në një zhanër që pothuajse është i vetmi në historinë e folkloristikës shqiptare, duke nënkuptuar ndërrim zhanri, që nuk dimë të ketë vepruar ndonjë studiues tjetër si Mitrushi ynë. Pjesë e kësaj vepre është një parafjalë, siç e quan autori, qëpërbëhet nga 35 faqe.

U përcaktova të shkruaj për këtë parathënie që saktësisht është formuluar kështu: “Parafjalë ose bisedime me katër fëmijët e mi dhe vetveten rreth këtij libërthi”.

Për ta pasur më të qartë botimin dhe ribotimin e kësaj parathënie, vura kontakt elektronik me studiuesen e Mitrush Kutelit, zonjën Atalanta. I shkrova dhe mora këtë përgjigje: *“Mirmbrëma Teuta, pata fat se m'u hap FB (kisha ca kohë nuk e hapja dot, por siç duket ti je e mbarë), prandaj po të përgjigjem me kënaqësi të dyfishtë. Këtë parathënie nuk ia pranuan Babait nga shtëpia botuese "Naim Frashëri" pasi e quajtën shumë të gjatë dhe të personalizuar. Atëhere ai shkroi një variant tjetër dhe me atë, pas disa shkurtimesh e zgjatimesh, u botua disa herë deri në vitet '90. Ashtu e botuam edhe ne si familje më 1998, ndërsa në botimet e mëpasme vumë "Parafjalë ose bisedime me katër fëmijët e mi dhe vetveten rreth këtij libërthi". Këtë parathënie e kemi përfshirë edhe te libri "Shënime Letrare", (2007), botuar në 100-vjetorin e lindjes së Kutelit. Përshëndetje dhe mirupafshim”.*

Studiuesit e deritashëm të Kutelit këtë parathënie, “Kujtesën” (drejtuar Komitetit të Partisë për leje pune), “Testamenti”, “Një fjalë mbi dy shokë dhe mbi veprëzën e tyre”, shkruar nga Izedin Jashar Kutrulia e Dr. Pas, i kanë konsideruar si shkrime që shërbejnë për biografinë, autobiografinë e vet shkrimtarit. Kështu kanë thënë A. Plasari, N. Jorgaqi, A. Uçi. M. Kraja, S. Hamiti, S. Bashota etj. Por më e veçanta e kësaj natyre është pikërisht parafjala për të cilën dua tëpërqëndrohem më shumë.

Nuk di ç'të veçoj e ç'të lë nga kjo parafjalë e mrekullueshme e autorit të “Tregimeve të moçme shqipatare”: ato që thotë për Mujin e Halilin, për Hysen Kraposhnikun, Behur Kapedanin, Arnaut Osmanin e Hysen Radoicën, për Tanushen, Ajkunën e dhembshur, për Omerin e Ri apo për Zanat e Orët e bardha të “mbëshjtella me atë napën e poezisë madhore, poezisë së vërtetë “ dhe ndalem përsëri te fjalët margaritarë të popullit e të M. Kutelit... Ja se si e jep portretin e Hysen Kraposhnikut ”... është fisnik, trim, vëlla shpirtëror i Gjergj Elez Alisë, Ymer Deliu, vëllam i Hysos – është po ashtu i fismë dhe e do me shpirt Hyso Kraposhnikun... Omeri i vogël është trim si i ati... Dhe vini re: Muji nuk e lejon të bëjë gjëmë në shtëpi, që të mos gëzohet armiku, po e porosit të vajtojë në bjeshkë kur të shkojë për dru si gjithë malësoret... dhe Ajkuna është nëna e përvëlur që

vajton djalën e saj të vëllorë në luftë dhe sa lirizëm kumbon në fjalët e saj! I lutet të birit të dalë nga varri, t'i hypë gjogut e të shëtisë me gazmend bjeshkëve, të gëzojë jetën, të ritë e tij..." Dhe fjalët e Mujit të vijnë në çdo çast të jetës me etnopsikologjinë shqiptare, ato që thamë më lartë: "S' dua gjëmë në shtëpi, që të mos gëzohet armiku..."¹

Kështu rresht pas rreshti dëgjojnë lexuesit shqiptarë, dëgjojnë apo lexojnë fjalët modeste të Kutelit: "Doemos duke u kthyer në tregime, pra në prozë, baladat dhe rapsoditë kanë humbur shumë nga bukuria dhe freskia e tyre, nga hovi këngëtar, nga ngjyrat e shumta të poezisë. Shkurt: kanë humbur thelbin e tyre poetik. Aty kanë mbetur vetëm skeleti apo zhvillimi i ngjarjeve, ndërsa është zhdukur tërë ndjeshmëria magjepëse e poezisë. Sepse, të përpiqesh ta kthesh këngën në tregim është pothuaj e njëjta gjë sikur të përpiqesh ta futësh qiellin e kaltër në një kuvli të errët apo ta ngjeshësh tërë pranverën brenda në trastë. Prandaj këshilla e parë që u jap lexonjësve, sidomos të rinjve, është që, shpejt a vonë, sapo të kapërcejnë vështirësitë dialektore, të përpiqen që të lexojnë drejtpërdrejt baladat dhe rapsoditë tona dhe të mbushin shpirtin me bukuritë e pashembullta të fjalës artistike që ka krijuar populli ynë gjatë shekujve".²

Janë hequr edhe 8 rreshta që janë origjinali e që këtu po i rishkruajmë: "Dhe atëherë, kur do të arrijnë të shijojnë drejt nga burimi bukurinë e vërtetë të thesarit tonë, mbase do të thonë ndonjë fjalë të hidhur për shkronjësën e këtyre rreshtave, kthenjësën e këngëve në tregime, se nuk e pat dhënë veçse një shembëllesë të zbehtë e pa ngjyra nga baladat e rapsoditë tona të moçme, po unë u jap fjalën se do t'i pres me gaz këto qortime të drejta, vetëm e vetëm të di se munda të nxit të rinjtë tanë që ta shuajnë etjen e njohjes drejtpërdrejt nga burimi i artit tonë popullor" (Vepra 4. f.10, Tr. 1990). Ç'modesti shkrimtari e ç'virtut shqiptari te Kuteli ynë, përkundër atyre megalomanëve e egocentrikëve që preferojnë prore të

¹ M. Kuteli, *Tregime të moçme shqiptare*, Kuteli '04, Tiranë, 2009, f.189.

² Le të vihet re lokucioni "sa të kapërcejnë vështirësitë dialektore" bashkë me fjalët e fundit të parafjalës, që flasin se ç'qëndrim ka M.Kuteli ndaj poezisë, këngës dhe ndaj prozës. A ka të drejtë do të pyeste ai që ka bindjen se Kuteli është mbret i prozës tregimtare shqipe. Ai e di se proza jep mundësi të gjera për shumëvlerësinë artistike të personazheve., por nuk bëhet narcisoid të flasë për veten e tij se ai ia ka kaluar autorit të popullit. Dhe të vjen keq në botimin e Prishtinës, Rilindja, 1971 ka ndryshime të karakterit censurues apo edhe shkurtime. Kështu në f.13, fjalia "t'i pushtonin njerëzit e kralit" është ndryshuar "të cilat donin t'i pushtonin të tjerët" që në botimin e Prishtinës, Rilindja, 1971 ka ndryshime të karakterit censurues apo edhe shkurtime. Kështu në f.13, fjalia "t'i pushtonin njerëzit e kralit" është ndryshuar "të cilat donin t'i pushtonin të tjerët".

maten me hijen e mëngjezit! Dhe *shohim fytyrat e brezit të ri* që më duket se i fusin në gjak fjalët e Kutelit kur thotë: *“Një popull që nxjerr heronj të tillë dhe që thur këngë kaq të bukura për të lavdëruar heronjtë e tij, mund të mbahet gjithnjë krenar dhe të shikojë plot besim të ardhmen e tij”*. Po ne do të shtonim se një popull që ka shkrimtar të kalibrit të Dhimitër Paskos, pra të Kutelit, ndihet dhe do të ndihet krenar.

Për këtë parafjalë do të ndalemi veçanërisht, sepse ka vërtet çështje që për herë të parë bëhen publike, si për kohën ashtu edhe hapësirën konkrete. Për studiuesit kjo parafjalë është një befasi e këndshme, sepse ai për personazh nuk i merr personat fiktiv, as historik, por drejtpërdrejt bën dialog me fëmijët e tij. Pra më 4 prill të vitit 1964 e paska bërë këtë shkrim me 35 faqe që deri tani nuk është ditur, ose vetëm pjesërisht është lexuar. Është shkrim shumë interesant si për kronotopin, si për stilin, si për narracionin e si për personazhet fëmijë, që në kalim kohe i njeh kultura shqiptare, pra Pandi, Atalanta, Polikseni dhe Doruntina. Ai para tyre flet me masa pedagogjike për shekullin XV (koha e caktuar) dhe me ngjarje të kohës së përherësisë, për heronjtë e kombit si dhe për tradhëtitë e Ballabanit etj. Rrëfimi i Kutelit është një rrëfim i vërtetë, një rrëfim sa historik aq edhe poetik, duke kaluar nga kohët e vështira e në hapësira plot mynxyra.

Le të vihet re si shkruan M. Kuteli për Gjergj Elez Alinë : *“Dhe më në fund – oh, sa i dhimbshëm është fundi! – Gjergj Elez Alia kthehet në shtëpi, mbledh shokët, u fal këtyre gjithçka: shtëpinë, mallin, paratë dhe u le amanet të motrën. Më tej vjen vdekja e të dyve – e vëllait dhe e motrës – varri i përbashkët... Ata vdesin të pastër, të papërlyer, si heronj”*.

Pra, ritheksojmë që këtë trajtë të shkruarit kurrë s’e kemi pasur në shkrimet e mëparshme të Mitrush Kutelit. Ai ligjëron për baladat tona, marrë nga vreshta e popullit... Pastaj hyn në etimologji dhe sqaron fjalën baloz, nocionin historik Taulant, fjalën mali i Dajtit, që paska kuptimin dallëndyshe, pra mali Dajt na qenka mali i dallëndysheve. Le të vërehet si merr rolin e edukatorit dhe tërhiqet me mjeshtri duke thënë se këto çështje le t’i sqarojnë gjuhtarët e jo ne që *“vjelim vreshtin”* e folklorit tonë të pasur që na bën të krenohemi. Dhe ja fjalja që ka hy thellë në vetëdijen e rinisë: *“Populli që ka aftësinë të këndojë kështu, s’mund të zhduket”*. Bindemi se është e vërtetë se Kuteli e njeh historinë në gishta. Shifet edhe te kjo parafjalë gjatë dialogut me katër fëmijët e tij për Ilirinë, për brigjet e Vardarit e gjer në brigjet e Danubit. Ai bën një dialog me fëmijët e tij që i quan *“rebelë”* dhe shtron shumë pyetje për t’i nxitur të mendojnë për tema e ideale të larta, dhe kur ata s’janë në gjendje të përgjigjen, ai flet e sqaron vetë.

Në këto faqe që botohen për të parën herë, Kuteli shndërrohet në një ideolog (ideator) duke zbërthyer të djeshmen, të sotmen dhe të ardhmen. Ai bën ligjëratë patriotike e një traktat filozofik mbi luftrat e mbi padrejtësitë nga sunduesit e huaj e nga fqinjët për gllabërimin e Shqipërisë. Tre vjet para vdekjes, apo disa decenie pas burgut, Kuteli bën këtë shkrim që për fat qenka ruajtur. Shpjegon tri kohë, si në diakroni ashtu edhe në sinkroni: koha e Ilirisë, ajo e Skënderbeut dhe ajo e pas vitit 1913, kur duke rrëfyer i ngashëryer, i këputet fjala në gjysëm: “Për ne kënga e Ymer Agës ka edhe një kuptim tjetër: na kujton Ulqinin, atë qytetin e lashtë Ilir dhe më vonë Arbër, një nga stolitë më të bukura të anëdetit shqiptar, të banuar krejt nga shqiptar, dhe që sot, bashkë me Tivarin e shumë qytete të tjerë...”. Dhe i prekur, fjala i mbetet përgjysmë. Krejt kjo është një orë historie e nxënës katër “rebelët” e M. Kutelit dhe gjithë vogëlushët shqiptar bashkë me prindërit e tyre. Pra kjo parafjalë do konsideruar si një meditim i vërtetë dhe i thellë i M. Kutelit, duke shprehur para katër “rebelëve” gjithë shqetësimin e tij të madh dhe konceptin se si duhet shkruar thjeshtë për çështje të mëdha jetësore, siç është medtimi për Faustin e Gëtes e ajo për historinë kombëtare dhe rrudhjen e atdheut copë-copë.

Përmendëm më lart se ai shpreh akumulimin e rëndë që ka në shpirt për çështjet kombëtare por edhe për ato jetësore. Nga shumë mendime të tjera po e veçoj këtë: “Unë i dua shumë këto mëngjese të ëmbla paqeje, ku rreth e qark vlon jeta e gëzuar, kur fëmijët lozin, drurët ngarkohen me lule dhe ze fill jeta e re e natyrës. Më vjen t’i them jetës, si ai Fausti plak i gojëdhënës, i etur për gëzime të reja: ‘Jetë, në s’mund ta mbash në vënd hapin tënd të rrëmbyeshëm, të paktën ngadalësoje një çikë, që të ndjej thellëe më thellë shijen e ëmbël të së sotmes, këngët dhe britmat e fëmijëve, flladin e pranverës, erën dehëse të unapit e të jargavanit, që do të çelin nesër, bukurinë e qershisë që do të kuqëlojë së shpejti në degë, shijen e kokrrës së rrushit...’ Domosdo, jeta ka rrugët dhe ligjet e veta dhe s’ka nge të dëgjojë trurjet e mia, prapsepapëështë mjaft mëshirëtare dhe më lejon, tani në këtë pranverë, të marr frymë lehtë-lehtë, të shikoj midis gjethëzave të brishta qiellin e kaltër pranveror dhe të ëndërroj s’di çfarë gërshtime fjalësh”. (Shih parafjalën f. 9.) Pas notës ditirambeske që hasim në përshkrimet aq të qëlluara, aq të bukura, aq filigraniste të parafjalës së cituar me pasazhe të bukura, unë dua të rikujtoj dy poetët e adhuruar të M. Kutelit: N. Frashërin dhe A. Z. Çajupi. I pari me poezinë “Jeta”, i dyti me “Kopshti i dashurisë”. Po aq sa kënaqen lexuesit me këto poezi, po aq do të kënaqen nëpër shekuj jo vetëm katër “rebelët” e M. Kutelit por gjithë bota shqiptare me gjuhën poetike, me metaforikën e qëlluar të Kutelit tonë jo

vetëm të talentuar por edhe të përkushtuar sot e gjithmonë “sa mali të bëhet hi e hiri mal përsëri”.

Pra pyetjet e katër fëmijëve apo katër “rebelëve” siç thotë Kuteli janë të lloj-llojshme, janë me shumë interes edhe për studimin e letërsisë, edhe të historisë, edhe të psikologjisë, edhe të mitologjisë, pra çështje interdisciplinare apo intertekstuale. Ja disa pyetje:

“Po ç`janë balozët, baba?; Më thoni ç`ka qenë Muji përpara se të bëhej luftëtar?; Ndryshohet gjuha, baba?; Ka edhe luftë të padrejtë, baba?; Dini ndonjë tradhtar tjetër?; I lik ishte Ballabani, baba?; E vranë shqiptarët?; Po Skënderbeu si ish?; Po Omeri i Mujit si ish?; I lik është balozi i detit?; Që ku vjen emri Ulqin, baba?; Pse heshte, baba? Pse rri ashtu i pikëlluar? etj. Të gjitha këtyre pyetjeve Kuteli u përgjigjet mjeshtërisht si prozator e saktësisht si historian dhe si patriot. Pas pyetjesë fundit ai kishte “në mendje dhe në zemër këto gurgullima”, që nuk ua tha fëmijëve, sepse ata ishin të vegjël, dhe shkrimtari ynë kish frikë se nuk i kuptojnë.

Ja një pasazh i shkëputur : “Vërtet rrija i pikëlluar. Kështu më ndodh ngaherë kur kujtoj lashtësitë tona, historinë tonë shumë të hidhur, humbjet e mëdha gjaku dhe trualli. Ja se ç`bluaja në mendje. Nga të tre fiset dardane të Spartës, të dalluar kaq shumë me burrërinë e tyre në lashtësinë helene, njëri ishte krejt ilir, tjetri ishte i përzjerë dhe në të mbizotëronin ilirët. Aleksandri i madh i Maqedonisë ishte ilir nga e ëma dhe ilirishten e kish të vetën, si gjuhë mëme, aq më fort se ish rritur e burrnuar në Iliri. Edhe i ati, Filipi, e dinte këtë gjuhë sepse maqedonët ishin fis me ilirët. Aleksandri, i biri, pushtoi botën sidomos me luftëtarët e tij ilirë që i zen në gojë edhe historia, dhe ia fali këtë botë kulturës helene. Konstandini i madh, rimëkëmbësi i perandorisë romane dhe themelonjësi i perandorisë bizantine, ish ilir nga Naisus dhe kish krah të djathtë ushtrinë e tij ilire. Po ashtu edhe shumë perandorë të tjerë. Më këtej shqiptarët derdhën gjakun e tyre për Turqinë në qindra e qindra fusha lufte. Në kryengritjen greke të viteve 1821-1829 rolin e parë të luftës, atë të shpatës, e lojtën shqiptarët e Moresë, ata të ishujve, barbaçët e Athinës, suliotët e shumë fise të tjera shqiptare që derdhën gjakun për Greqinë. Miauli, Boçari e sa e sa heronj të tjerë ishin thjesht shqiptarë. Kur u shpall shteti grek i pavarur kish vetëm 800.000 njerëz, nga të cilët pjesa më e madhe ishin shqiptarë dhe vllahë. Të gjithë këta, siç thotë i ndjeri profesor Nikolla Jorga, i përpiu abetarja greke, kultura greke. Dhe mjerisht, vendi ynë, ky cep i Ilirisë së moçme, për shkak të përçarjeve vazhdoi të mbetet në errësirë, në robëri.

Këto bluaja në mendje, po s`ua tregova fëmijëve. Ata janë shumë të vegjël dhe druhem se nuk kuptojnë dot këto...”. (Po aty)

Në rreshat e fundit ai prek edhe asimilimin e shqiptarëve të shpërngulur me dhunë në Anadoll, të cilët merrnin me vete rapsoditë e tyre të lashta. Pastaj ai shtron një pyetje trishtuese pikërisht për rapsoditë: “Po ç`rëndësi kanë rapsoditë përpara njeriut që zhduket fizikisht, përpara kombësisë së humbur!”

*

Është me rëndësi të veçantë se kjo punë e Kutelit nuk ka qenë e botuar deri tash në asnjë nga veprat e M. Kutelit. Autorja Atalanta Pasko (e bija e autorit) këtë çështje e sqaron në fusnotën përkatëse: “Botohet sipas daktiloshkrimit”, për çka flitet më sipër.

Për studiuesit dhe adhuruesit që janë marrë e mirren me Mitrush Kutelin, ky shkrim mjaft vëllimor, shërben për plotësimin e dijes rreth Kutelit.

Për këtë parafjalë mund të shkruhet edhe më shumë por po ritheksojmë se kjo parathënie ka vlerën e një studimi shkencor me përmasa eseistike, pedagogjike, folklorike, historike etj. Aty Kuteli zbërthen të djeshmen, të sotmen dhe të ardhmen duke shpjeguar kohën si në diakroni ashtu edhe në sinkroni. Në këtë parafjalë Kuteli shfaq vlerat, prandaj konsiderohet një traktat i vërtetë studimor.

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Anti-Amerikanizmi në Evropë, Francë dhe Greqi

Vjola Jaku

Abstrakt:

Zhvillimet aktuale në disa vënde të Europës Perëndimore nxjerrin vazhdimisht në dukje rikonsiderimin e herë pas hershëm të raporteve dhe ekuilibrave brënda dhe midis ketyre shteteve në raportë me politikat globale e vecanërisht me atë Amerikane të cilat kanë një ndikim të konsiderueshëm, shpesh herë dhe dominues mbi politikat dhe zhvillimet në keto vende. Për në këtë këndvështrim, Europa Perëndimore në tërësi dhe shtetet e saj në vecanti historikisht kanë ndërtuar sjellje e politika të caktuara për të vlerësuar, pranuar apo edhe evituar ndikimin amerikan mbi vëndet dhe popujt e tyre, duke krijuar përfytyrimin realist pro dhe anti amerikan. Në këtë Temë do të shpjegoj kuptimin e ,anti-amerikanizëm’ në ligjërimin zyrtar dhe politik në dy vëndeve Evropiane si dhe shkaqet e këtij fenomeni dhe dy rastet, duke tentuar të evidentoj fakte e situata, se sa këto raporte në fund të funditi i orientojnë ata drejt progresit dhe një mirëqenie të përgjithëshme te popujve të tyre. Anti-amerikanizmi nuk është dhe aq një domen i ekstremistëve apo i fundamentalistëve. Anti-amerikanizmi është një lloj “ndjenje popullore”, një gjendje shpirtërore e përgjithshme, të cilën, me ndryshimet e natyrshme, mund ta hasësh thuajse në të gjitha kontinentet. Kjo ka të bëjë me mjedisin social-politik regjimet e pushtetit në ato vende, me historinë dhe traditën e tyre. Në këtë kompleks faktorësh natyrshëm lind ndjenja e kundërshtisë apo e mospranimit tërësor të elementëve që determinojnë në fund të fundit dhe alternativën e vetme për tu ndjekur.

Fjalë kyç: *anti-amerikanizmi, Europa Perëndimore, politika globale*

Hyrje

Pothuajse në të gjithë botën, por sidomos në vëndet evropiane, Shtetet e Bashkuara të Amerikës janë trajtuar nën dritën e këndvështrimeve dhe qëndrimeve të ndryshme që përfshinin, si një lloj admirimi të lakmueshëm, ashtu edhe një lloj trajtimi në nivele të inferioritetit.

Shekulli XX, në fund të fundit, ka qenë shekulli i Amerikës, por duke filluar vecanërisht me rënien e regjimit komunist në të gjitha vëndet e Ish-Blllokut, ndërsa flitej për Shtetet e Bashkuara të Amerikës, notat përshkruese ishin kryesisht optimiste dhe me superlativa të dallueshme.

Ajo që konstatohet është se nga njëra anë gjejmë një admirim thuajse hipnotizues dhe të kudogjendur të shprehur përmes shprehjeve të tilla si ”fuqia e vetme”, apo si ”i plotfuqishmi planetar” nga ana tjetër ndeshemi me një anti-amerikanizëm gjithmonë e më agresiv dhe më divers.

Është shumë e nevojshme të dallojmë disa elementë që lidhen me termin “anti-amerikanizëm” sepse edhe ky term, thuajse si shume terma të tjerë që lidhen me politikën, duket disi i vështirë për t’u përcaktuar. Për të realizuar, gjykimin tonë do të bazojmë në kontekstin historik, politik dhe ekonomik të këtyre zhvillimeve

Edhe vetë përkufizimi apo përcaktimi i këtij termi ka qenë pjesë e debateve të shumta. Josef Joffe, një studiues i politikës dhe botues i njohur i shtypit të shkruar, ka propozuar pesë aspekte klasike të kësaj dukurie: qëndrime të shndërruara tashmë në stereotipe, sipas të cilave besohet që Shtetet e Bashkuara kanë një natyrë djallëzore, që lidhen me një fuqi që kërkon të mbizotërojë globin, bërjen përgjegjëse të Shteteve të Bashkuara për cdo të keqe në botë, dhe të kërkuarit e kufizimit të ndikimit ameriakn duke e shkatërruar atë duke ndërprerë cdo lidhje të tyre me praktikatat dhe prodhimet amerikane. Ka të tjerë studiues që e konsiderojnë dhe trajtojnë anti-amerikanizmin si një rrymë ideologjike të rrezikshme, të krahasueshme me anti-semitizmin. Nga ana tjetër anti-amerikanizmi është trajtuar edhe si një përpjekje për të shmangur pasojat e politikave amerikane që shfaqen si një dështim moral, në përpjekje për të shmangur cdo dështim të mundshëm të ndonjë politike të ndërlikuar në fushën e marrëdhënieve me jashtë që vetë pozita e kësaj superfuqie mund të sjellë.

Sipas Noam Chomsky një kritik i politikës amerikane, përdorimi i këtij termi është i lidhur edhe me metodat e përdorura nga shtetet totalitare dhe dikaturat ushtarake, ai e ka krahasuar anti-amerikanizmin me termin “antisovjetizëm”, term i përdorur nga Kremli zyrtar për të përcaktuar të gjitha mendimet kritike dhe ato disidente.

Ka autorë si për shembull Brendon O’Connor (“The Rise of Anti-Americanism” 2006) që janë të mendimit se termi ka qenë përdorur në mënyrë shumë impresionuese që shpesh ka shprehur njëanshmëri dhe qëndrim jorracional e të arsyetuar.

Anti-amerikanizmi si koncept përfshin shumë më tepër se thjesht një kritikë ndaj politikës amerikane, edhe pse fillimisht, ka nisur si i tillë. Rrënjët e anti-amerikanizmit mund të gjenden kryesisht në politikën e jashtme amerikane. Megjithatë, mosaprovimi i politikës amerikane nuk nënkupton urrejtjen ndaj Amerikës popullit të saj apo kulturës e saj. Anti-amerikanizmi më së shumti është shprehje e një lloji nacionalizmi, i cili nga

ana e tij është produkt si pritshmërive që kanë vetë amerikanët, ashtu edhe i pritshmërive që shtetet e tjera shfaqin ndaj saj.

Anti-amerikanizmi është në një pjesë të madhe, një prodhim dytësor, që lidhet me suksesin e madh të Shteteve të Bashkuara nga pikëpamja ekonomike, kulturore dhe politike. Parë në këtë këndvështrim anti-amerikanizmi është si të thuash, ana tjetër e asaj lloj tërheqjeje apo admirimi që ushtron kultura amerikane ndaj kulturave të tjera.

Megjithatë edhe anti-amerikanizmi nuk është një dukuri njëlloj e shpërndarë gjithandej apo dhe e shprehur në mënyrë të uniformizuar. Tërheqja, admirimi kulturor mund të bashkëjetojë edhe me një ndenjë antipatie të thellë e cila lind kryesisht nga sfera e marrëdhënieve politike. Nga ana tjetër nuk është dhe e zakonshme për shtete të caktuara që ndërsa gëzojnë interesa të përbashkëta politike me Shtetet e Bashkuara, të mbajnë një lloj distance kulturore prej saj.

Anti-amerikanizmi është një produkt i lidhur me suksesin e madh të këtij vendi. Në fushën e vlerave politike, influenca amerikane apo amerikanizimi i takon më së shumti periudhës së menjëherë pas luftës së Dytë Botërore, ndërsa tregoi fuqinë e saj si leader në Japoni, Gjermani dhe jo vetëm, por edhe në hapësirat e tjera të vendeve të Kombeve të Bashkuara. Nga njëri rast te tjetri, anti-amerikanizmi lidhje qoftë me ndërhyrjen e Shteteve të Bashkuara në ato zona që ajo i konsideron si zona të interesave strategjikë, dhe ku sipas Alexander Hamilton në veprën me titull "Federalist Papers", "siguria e Amerikës është aq më e madhe sa më e madhe të jetë edhe sfera e interesave të vendit".

Ky anti-amerikanizëm lidhet edhe me ndonjë mungesë interesi të treguar, për zonat që nuk përbënin interes nga pikëpamja gjeostrategjike, ashtu sikundër mund të lidhet edhe me dallimet strukturore të organizimit të shoqërisë amerikane apo dhe me traditat kulturore të shoqërisë Amerikane, gjatë ecjes së saj triumfuese dhe globalizuese.

Politikanët amerikanë e pohojnë që në fillim që pas 11 shtatorit të vitit 2001, shoqëria ndërkombëtare, por në vecanti Amerika dhe Evropa kanë hyrë në një periudhë të re dhe determinuese të historisë së marrëdhënieve mes tyre, të domosdoshmërisë së aleancës dhe një domethënieje të re të këtyre marrëdhënieve. Debatet në të dy anët e Atlantikut kanë qënë të shumta dhe më pasionante se kurrë. Analistë të të dy kontinenteve kanë hedhur në këtë debat të gjerë mendime dhe teza që herë konvergojnë mes tyre dhe herë kundërshtojnë njera-tjetrën. Shkrime, mendime dhe thirrje që kanë ndezur një debat që hera-herës shkon në ekstreme dhe jashtë logjikës reale, sic do të shkruante së fundi dhe një analist i njohur, Leon Wieseltier, se: "këtë e tutje do të ketë dy pjesë me vete të botës përëndimore: të

Perëndimit amerikan dhe të Perëndimit evropian", apo sic pohon studiuesja A. Cohen-Salal, se: "kjo carje mes dy kontinenteve tashmë është e pariparueshme". Në fakt, ne debatin internacional dhe në skenën ndërkombëtare, aksi transatlantik herë është ndjerë i sigurtë e i domosdoshëm dhe herë i pasigurtë dhe disi në qorrsokak, por po ta analizojmë thellë, ky qorrsokak ka qenë tepër momental dhe asnjëherë një carje e thellë dhe e pariparueshme.

Vetë historia mbi një shekullorë mes dy kontinenteve e ka treguar këtë. Duke firmosur këtë tekst, nga Ollbrajt dhe deri tek Schlesinger, thonë se "aspirata kryesore e amerikanëve është një Evropë e bashkuar dhe e lirë, një Evropë pra më e bashkuar, më e zgjeruar dhe më e fortë", sepse sic theksojnë ata: "SHBA-ja dhe vendet e Evropës janë të lidhur në gjirin e një komuniteti interesash kompatibël dhe vlerash koherente që zgjerohen e pasurohen vazhdimisht. Një Evropë e bashkuar mund të marrë aq peshë sa të përbëjë një partner strategjik për SHBA-në". Ja pse pozicionimet anti-amerikane në Evropë apo ato anti-evropiane (për më tepër një lloj frankofobie) në Amerikë, vecëse krijojnë një atmosferë të pakëndshme, por në themel nuk e tronditin aspak boshtin e përcaktuar tashmë.

Anti-Amerikanizmi në France

Në Francë ky term "anti-americanisme" daton që në vitin 1948, për t'u bërë pjesë e fjalorit të zakonshëm politik në vitin 1950.

Duke filluar nga Lufta e Dytë Botërore dhe më tej, Shtetet e Bashkuara të Amerikës po realizonin një projekt shumë të organizuar të fuqizimit politik, ekonomik dhe ushtarak i Shteteve të Bashkuara, i cili nuk mund të mos ngjallte edhe zili e kundërshti mes shteteve të tjera.

Përtej anti-amerikanizmit francez qëndrojnë edhe elementë të frankofobisë amerikane por, sigurisht në tone më pak të tensionuara.

Këto marrëdhënie mund të klasifikohen si marrëdhënie të pjekura dhe inteligjente. Duhet të dilet nga kuadri i anti-amerikanizmit francez dhe frankofobisë së amerikanëve, dhe të marrim në konsideratë zhvillimin e situatave në terren dhe të kontekstit që ka cuar në një marrëveshje më të kthjellët reciproke. Në kuadrin e këtij zhvillimi së fundmi, shumë të rëndësishme kanë qenë marrëdhëniet midis ministrave të jashtëm (Colin Powell dhe Dominique de Villepin).

Është tashmë një traditë kulturore të flasësh për mosmarrëveshjet transatlantike midis Francës dhe SHBA.

Megjithatë ky është një stereotip kulturor që nuk i përgjigjet tërësisht realitetit. Duke iu rikthyer traditës ky stereotip fillon ndoshta që nga

marrëdhëniet midis presidentëve Wilson dhe Clemenceau dhe më vonë me raportet midis De Gaulle dhe SHBA që në vitin 1960. Të gjitha këto etapa krijuan një kulturë të referencave apo imazheve që reflektonin vështirësi dhe tension.

Malraux u takua sëbashku me Henry Kissinger për të përgatitur programin e tij të zgjerimit të marrëdhënieve me Kinën. Problemi mund të shtrohet në një formë tjetër. Ekziston një moskuptim francez mbi kulturën laike amerikane, i cili lidhet me faktin se edhe Franca është në një pjesë të madhe një vend i kulturës laike republikane, duke krijuar një situatë të paqartë në rastet kur gjendet përballë qëndrimeve fetare të konservatorëve të rinj amerikanë. Në këtë pikë mendoj që ekziston një distancë midis kulturës franceze, shumica laike, e klasës së mesme dhe ligjërimit e qëndrimit fetar të neokonservatorëve amerikanë.

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Nga ana tjetër ndodhet edhe një kulturë e cila lidhet me ndihmën e Shteteve të Bashkuara për Francën, në një situatë krize ashtu siç ndodhi në vitin 1917 dhe në vitin 1941. Gjatë Luftës së Ftohtë ka ekzistuar një solidaritet i madh. De Gaulle i dha një mbështetje të fortë Shteteve të Bashkuara gjatë krizës në Kubë, ndërsa presidenti Mitterrand e mbështeti shumë presidentin Reagan në vitin 1983, në Bonn për të bindur Bundestagun të pranonte instalimin e projekteve amerikane në territorin evropian kundër sovjetikëve.

Midis të dyja vendeve ekziston një aleancë, dhe në mënyrë tradicionale ekziston një seri diskutimesh që vënë përballë nga njëra anë diskutimet me natyrë nacionaliste, patriotike, të një fuqie të vogël, një ish fuqi e madhe, përballë një fuqie të madhe, hegjemonike.

Një shkëputje midis këtyre vendeve nuk mund të ndodhë ndonjëherë. Ka një lloj tërheqje nga ana e intelektualëve francezë për SHBA, ashtu sikundër ka edhe të tjerë që kanë një lloj mospëlqimi ndaj SHBA sikur (për mendimin e tyre) kapitalizmi të jetë vetëm ai amerikan.

Problemi i globalizimit i referohet historisë së kapitalizmit ndërkombëtar dhe nuk varet vetëm nga Washingtoni, edhe pse Shtetet e Bashkuara përfaqësojnë fuqinë e viteve 2000.

Edhe Franca është një vend kapitalist, por sipërmarrjet franceze janë të lidhura me ato amerikane. Ndonjëherë në Francë harrohet kjo gjë dhe dënohen Shtetet e Bashkuara si të jenë armiku i madh, ose si kapitalizmi që shkatërron të gjitha tiparet kombëtare të sipërmarrjes. Këto raporte janë shumë të pasura, të tensionuara, ndonjëherë edhe të ashpra, shumë komplekse.

Nga ana e francezëve kanë ekzistuar edhe teprime në notat e anti-amerikanizmit ku një pjesë të rëndësishme i perket edhe personalitetit të presidentit (Bush) i cili nuk i përket atij imazhi që kanë francezët në mënyrë tradicionale për presidentin e një fuqie të madhe. Shpeshherë, imazhi që përfaqësonte kjo figurë politike dukej si një figurë me tipare të papranueshme për francezët që kishin dhe traditën e “Republikës së Madhe”.

Në dallim nga ky president, ish-presidenti Clinton, gëzonte një imazh shumë të mirë në Francë. Ajo që mund të themi është se këto raporte janë të një durimi reciprok.

Figurat më të rëndësishme të historisë amerikane dhe të admiruara në Francë kanë qenë më së shumti demokrate sesa republikane: presidentët Wilson apo Kennedy, i cili ka qenë shumë i vlerësuar vecanërisht nga gjenerali De Gaulle.

Nga ana tjetër, Franca e njeh shumë më mirë botën arabe muslimane sesa e njohin SHBA. Në diskutimet që lidhen me moslejimin e lulëzimit të lëvizjeve terroriste, të dyja këto vende kanë zhvilluar operacione antiterroriste të perbashketa prej shumë kohësh. Franca në dallim nga SHBA nuk i ka deklaruar luftë terrorizmit dhe terroristëve, por edhe ajo ka qenë goditur nga valët e lëvizjeve terroriste që në vitet 1980-1990, përpara dramës amerikane të 11 shtatorit të vitit 2001. Si një fuqi e vjetër koloniale, Franca ka një përvojë të botës arabe në Algjeri për gati një shekull, në Marok për 50 vjet, në Tunizi ka patur protektorat, dhe në Liban e Siri gjithashtu. Por pas shpalljes së pavarësisë së këtyre vendeve, ka ekzistuar një vazhdimësi e zhvillimit të marrëdhënieve me këto vende. Por, e gjendur në kërkim të një zgjidhjeje evropiane për përpunimin e strategjisë së bashkëpunimit me këto vende, lihet disi në hije ekzistenca e një diskutimi

të fuqishëm francez lidhur me problemet në Lindjen e Mesme, në Palestinë etj.

Studimet për Francën të shumë autorëve e studiuesve, kanë nxjerrë në pah shumë tipare të qëndrimeve të këtij vendi, të reflektuara në kulturën tradicionale franceze. Një rast i tillë është dhe studimi i profesorit Ezra Suleiman, profesor në Princeton, një specialist i rëndësishëm i problemeve franceze. Sipas tij në veprën me titull “Schizophrenies française”, Grasset, 2008, e cila është një lloj biografie që ky studiues i bën Francës, “anti-amerikanizmi në Francë ka një traditë të vjetër”(Suleiman, Ezra. “Schizophrenies française”, 2008. Grasset).

Në këtë studim të kthjellët, të shkruar me pasion, analizë sistematike, e shkruar pa arrogancë, pa urrejtje, shpreh një dashuri të madhe për Francën. Francezët nga ana e tyre nuk e kanë kuptuar parimin e decentralizimit të pushtetit që funksionon në SHBA, ashtu sikundër dhe nuk e kanë kuptuar se ku qëndron edhe sistemi amerikan i integritetit të emigrantëve. Diplomacia amerikane pohon ky autor, e ka glorifikuar “pavarësimin” nga Washingtoni, por që rezultati i dukshëm ka qenë ai i mungesës së reagimeve të fuqishme ndaj ngjarjeve më të mëdha. Franca është e vonuar, ajo duhet të luftojë paragjykimet, të dalë jashtë qëndrimeve për inerci.

Anti-Amerikanizmi në Greqi

Anti-amerikanizmi grek, vecanërisht ai i spektrit të majtë, është ngushtësisht i lidhur me ish-Bashkimin Sovjetik dhe ngadhënjimin mbi ‘të, të SHBA-ve. Rrëzimi i regjimit komunist në të gjitha vendet e ish-Bllokut por edhe shkatërrimi i ish-BRSS, bëri që e majta politike greke të pësonte një tkurrje në radhët e saj.

Shenjat e para të këtij reflektimi nisën të shfaqeshin edhe përmes një anti-amerikanizmi të shprehur edhe më fort.

Qëndrimet anti-amerikan grek i erdhi në ndihmë edhe pozicionimi amerikan përkrah „Juntës së Kolonelëve“, diktaturës ushtarake greke të viteve 1967-1974 dhe njëkohësisht përkrahja e pareshtur që amerikane i ka dhënë Turqisë, e cila tashmë kishte nën kontroll afër 40% të territorit të Qipros.

Aktualisht, si një nga pesë shtetet e BE-së që nuk e kanë njohur Kosovën , përveç të tjerash (konkurrencës në rajon, orientimeve gjeostrategjike, përkushtimit në aleanca) ndoshta lidhet edhe me anti-amerikanizmin, sepse nën këndvështrimin e politikës greke, shteti i ri i Kosovës mund të jetë një krijesë amerikane.

Anti-amerikanizmi në Greqi është tejet në modë. Një grek që e respekton veten e vet sigurisht që asnjëherë nuk harron ta shprehë se është dhe ndjehet anti-amerikan. Nëpër mure pallatesh, shkollash, stadiumesh dhe rrugësh, parrullat më të shpeshta janë “Jashtë NATO nga Ballkani”. “KE, NATO e njëjta sindikatë”, “Vrasës të kombeve Amerikanë” etj. Shpesh parrullat kthehen në demonstrata sa herë që ndonjë president amerikan denjon të vizitojë tokën Helene. Deri para pak vitesh nuk mungonin as konfliktet dhe aktet terroriste deri bomba afër ambasadës së SHBA në Athinë.

Organizata më e njohur e majtë terroristo-anarkiste ishte “17 Nëntori”, e cila u gjet dhe u neutralizua në vitin 2004 para fillimit të Lojrave Olimpikë. Një sjellje e tillë lidhet kryesisht me ngjarje historike dhe incidente ndërkombëtare, që fillojnë aty rreth vitit 1967 ku me ndihmën e Amerikanëve u vendos “JUNTA ushtarake në Greqi me asistencën amerikane (<http://en.wikipedia.org>). Arsytet e një veprimi të tillë lidhen me moslejimin e Jorgo Papandreut në fitimin e zgjedhjeve të përgjithshme të atij viti. J. Papandreu konsiderohej si i majtë i rrezikshëm afërsisht komunist. Sjellja anti interesave greke e SHBA vijon në vitin 1974 me lejimin e Turqisë në ndërhyrjen dhe pushtimin e 1/3 së ishullit të Qipros. Sekretari i jashtëm amerikan, Henri Kissinger në atë kohë thuhet se lejoi këtë ndërhyrje duke u stigmatizuar si një nga anti-grekët më të famshëm të të gjitha kohërave. Kësaj ndërhyrjeje historike nuk mund të mos i visheshin edhe ngjyrimet folklorizmesh popullore të një mentaliteti të trashëguar. Kështu qarkullon për disa vjet (që prej vitit 1997) se H. Kissinger të ketë thënë një shprehje historike stigmatizuese në lidhjet midis dy shteteve.

Pak a shumë shprehja që i atribuohet Kissingerit thotë kështu: “Populli grek është kryeneç dhe kokëfortë. Për këto arsye i vështirë për tu kontrolluar. Për t’ia arritur kësaj do të na duhet të mbytim gjuhën, zakonet dhe fenë e tij” (<http://en.wikipedia.org>). Shprehja në fjalë është përgënjeshtuar prej Kissinger vetë, mirëpo i ka kaluar kufijtë e përhapjes në popull duke u bërë si pikë referimi për gjithë grekët dhe mënyrën si amerikanët i shohin ata.

Pas vitit 1974, në shenjë proteste për ndërhyrjen në Qipro, kryeministri i parë i zgjedhur pas JUNTËS ushtarake, Kostandin Karamanlis, del prej NATO-s. Kjo solli të tjera peripeci politike në lidhjet midis Turqisë dhe Greqisë. Bazat e NATO-s zhvendosen në Turqi dhe fqinji lindor i Greqisë merr në dorë një rol strategjik në rajon. Greqia rifutet në organizatën ushtarake përsëri pas disa vjetësh por marrëdhëniet midis dy vendeve të rajonit lidhur me incidentet ajrore, detare, vijën bregdetare të tyre, e kufijtë tokësore, vijon me shumë incidente të përfshira në këtë situatë.

Pika më e nxehtë në marrëdhëniet Turqi- Greqi arrihet në vitin 1995 me incidentin e Imias. Pas atij viti deri në ditët e sotme situata vjen duke u normalizuar, mirëpo konfliktet për kufijtë detarë dhe ajrorë ngelen gjithnjë të hapura. Kthesa e marrëdhënieve midis Turqisë dhe Greqisë shënohet të jetë dorëzimi i liderit të PKK kurd Abdullah Oçalan në ambasadën greke të Kenyas ku ky kishte vajtur të strehohej. Pas dorëzimit të tij, iu ofrua Greqisë një paketë ekonomike dhe turistike qe pasoi me nënshkrimin e saj prej të dy vendeve.

Anti-amerikanizmi, në shumë aspekte të tij, përfshin edhe politikën e jashtme greke. Konkretisht ai lidhet me qëndrimet jo miqësore kundrejt Izraelit. Në vitin 1947 në Organizatën e Kombeve të Bashkuara, Greqia ka qenë një votë kundër formimit të këtij shteti. Ndërsa në masat popullore gëlon një antisemitizëm me rrënjë të thella historike. Opinioni i përgjithshëm nuk ka mundur të qëndrojë indiferent edhe ndaj mbështetjes së kauzës Palestineze. Politika e jashtme greke lidhet dhe me përkrahjen e Serbisë përgjatë luftës së Kosovës (me protesta kundër bombardimit të NATO-s në Serbi, por asnjë kundërshtim në lidhje me politikën vrastare të Miloseviçit!) Prej Serbisë, shteti grek shikohej gjithnjë si aleati model që i mbështeste në kauzën e tyre të drejtë.

Kohët e fundit, anti-amerikanizmi grek lidhet me konfliktin për emrin e Maqedonisë (FYROM). Përfundimet merren lehtë me mend se ky anti-amerikanizëm i përhapur, kufizon jashtë mase politikën e jashtme të Greqisë. Arsytet më të shpeshta për këtë sjellje përmbledhen në mentalitetin sipas të cilit “amerikanët nuk kanë miq, por vetëm interesa”. Këto pohime kërkojnë reflektim.

Anti-amerikanizmi nuk është dhe aq një domen i ekstremistëve apo i fundamentalistëve. Anti-amerikanizmi është një lloj “ndjenje popullore”, një gjendje shpirtërore e përgjithshme, të cilën, me ndryshimet e natyrshme, mund ta hasësh thuajse në të gjitha kontinentet. Kjo ka të bëjë me mjedisin social-politik regjimet e pushtetit në ato vende, me historinë dhe traditën e tyre. Në këtë kompleks faktorësh natyrshëm lind ndjenja e kundërshtisë apo e mospranimi tërësor të elementëve që determinojnë në fund të fundit dhe alternativën e vetme per tu ndjekur.

Anti-amerikanizmi francez dallohet nga ai grek, pasi ai është mëse njëshekullor dhe pothuajse i moderuar, i cili më tepër fokusohet mbi të përbashkëtat dhe vecantitë mbi mënyrat e zhvillimit të kapitalizmit, duke vlerësuar tiparet kombëtare franceze të sipërmarrjes edhe pse , sipas amerikanëve, ende nuk është kuptuar parimi amerikan i decentralizimit të pushtetit dhe sistemin e integritetit të emigrantëve.

Anti-amerikanizmi në Greqi në dallim nga ai në Francë, është i mëvonshëm dhe shfaqet me tipare tepër kombëtare në ruajtjen e identitetit kombëtar mbi demokracinë. Ai shfaqet në disa forma. Si anti-amerikanizëm i spektrit të majtë politik për shkak të ndikimit amerikan në dështimin e regjimit komunist në Ish BS. Si anti-amerikanizëm patriotik, si kundërshti ndaj politikave amerikane të ndjkura ndaj Turqisë, Qipros, Izraelit, Kosovës e Serbisë. Ky lloj anti-amerikanizmi paraqitet më i egër dhe manifestohet nga grupe shoqërore të caktuara.

Nëse do të ripranonim faktin se shekulli XX ka qenë shekulli i Amerikës, gjë në të cilën besojnë edhe vetë amerikanët, ndoshta na duhet të pohojmë që shekulli XXI lehtësisht mund të shndërrohet në një shekull të anti-amerikanizmit. Sigurisht, në pak rreshta nuk mund të arrijmë të nxjerrim në dritë të gjitha rrënjët e këtij sentimentit kaq kompleks, të “gatuar” gjatë pothuajse një shekulli të hegjemonisë amerikano veriore në hapësirën e të dyja kontinenteve amerikane, dhe më e re në kohë, edhe në nivel thuajse botëror. Ai që beson se anti-amerikanizmi ka lidhje me ndonjë formë të urrejtjes ndaj popullit amerikan, është padyshim në një errësirë të plotë. Askush nuk ka parasysh popullin, qytetarët amerikanë, shoqërinë amerikane atëherë kur shpreh mosaprovimin apo mospëlqimin, ose dhe “urrejtjen” ndaj Shteteve të Bashkuara të Amerikës. Simboli i fuqisë sfiduese, po aq sa triumfuese, bën të lindë në mënyrë të natyrshme një gjendje kundërshtie e ashpërsie të njerëzimit, qytetarët që formojnë një shtet tjetër. Qytetarët amerikanë mund të jenë të mirë dhe të butë, të ashpër apo jo të mencur, këto nuk kanë asnjë vlerë dhe rëndësi për çështjen të cilën jemi duke e diskutuar. Këtu bëhet fjalë për anti-amerikanizmin, e cila është tërësisht tjetër gjë. Kjo është një çështje e shkëputur nga realiteti i përditshëm i jetës së popullit amerikan. Sipas profesor Tarifës “anti-amerikanizmi jo vetëm vazhdon të ekzistojë, por është bërë një tipar i përhapur në shumë pjesë të botës dhe kjo buron nga një impuls i përgjithshëm dhe universal për të kërkuar fajin jashtë vetes, duke fajësuar Shtetet e Bashkuara për gabimet, mungesat dhe anomalitë e vendeve të tjerë” (Tarifa, Fatos. “Fati i një shekulli. Hegjemonia amerikane, dilemat e Europës dhe sfidat e Azisë Lindore”).

Në konkluzion duhet të ritheksojmë se fenomeni i anti-amerikanizmit në Evropën Perëndimore, më shumë se fenomen frenues është një proces që ka kaluar në disa etapa dhe që pasqyron specifikën e marrëdhënieve konkurruese mes Greqisë dhe Francës nga njëra anë dhe SHBA nga ana tjetër në kontekste të ndryshme politike. Në këtë aspekt, anti-amerikanizmi nxit një reflektim të përhershëm për të kontribuar në sigurinë globale. E thënë me fjalë të tjera, anti-amerikanizmi evropian, dhe kryesisht ai

Francez dhe Grek, nuk duhet parë si një fenomen negativ, por përkundrazi ai shoqërohet me aspekte pozitive, në kuptimin se ky fenomen do të jetë një instrument i sistemit “check and balnce” përkundrejtë SHBA si hegjemon i sistemit. Anti-amerikanizmi nuk është dhe aq një domen i ekstremistëve apo i fundamentalistëve. Anti-amerikanizmi është një lloj “ndjenje popullore”, një gjendje shpirtërore e përgjithshme, të cilën, me ndryshimet e natyrshme, mund ta hasësh thuajse në të gjitha kontinentet. Kjo ka të bëjë me mjedisin social-politik regjimet e pushtetit në ato vende, me historinë dhe traditën e tyre. Në këtë kompleks faktorësh natyrshëm lind ndjenja e kundërshtisë apo e mospranimit tërësor të elementëve që determinojnë në fund të fundit dhe alternativën e vetme për tu ndjekur.

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Leksiku terminologjik i mekanikës si bazë për ndriçimin e shumë problemeve teorike të terminologjisë

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Përmbledhje

Nga shqyrtimi që i kemi bërë rrugëve të ndërtimit të termave bazë të mekanikës, të cilët shërbejnë vetë si elemente përbërëse të termave togfjalësh, del se një rrugë me interes të veçantë studimi është rruga semantike, meqë termat e krijuar shfaqen si lidhje të gjuhës së përgjithshme me leksikun terminologjik të fushës përkatëse.

Për studimin e leksikut në fjalë si leksik bazë, por edhe i përbashkët për nënfushat e tjera të mekanikës, vlerë të veçantë merr veçimi dhe identifikimi i këtij leksiku me teknologjinë mekanike, automobilin etj.

Një vend më vete zënë termat bazë, kur vështrohen si mjete për ndërtimet togfjalëshe, të cilat në terminologjinë e mekanikës zënë 70-80% të të gjitha njësive emërtuese terminologjike.

Marrë në tërësinë e saj gjithë kjo shtresë leksikore speciale e mekanikës shërben si bazë edhe për mjaft terminologji të tjera teknike.

Fjalë kyç: *leksiku terminologjik, mekanikë, probleme teorike*

Hyrje

Veçimi i terminologjisë si fushë e mëvetësuar studimi¹ e gjuhësisë (e leksikologjisë) dhe si leksik special (i organizuar në sistem i një fushe të veçantë të dijes)² në gjuhët e vendeve me teknologji të zhvilluar është pranuar qysh në mesin e shekullit të 20-të. Si vepra të para që hodhën bazat e terminologjisë si fushë studimi mund të përmendim "Standardizimi në

¹ H. Felber, "Terminology manual", UNESCO and Infoterm, Paris, 1984.

² Shih 1.

teknikë” (E. Vyster³, Austri) dhe ”Bazat e terminologjisë” (Lote⁴, Rusi). I përmendim këto dy vepra për të nxjerrë në pah se objekt i studimit të tyre janë bërë në pjesën më të madhe dy fusha të rëndësishme të dijes, të identifikuar në atë kohë (në vitet -30 të shek. XX), siç janë edhe sot, mekanika dhe elektriciteti.

Parimet e përgjithshme të terminologjisë dhe metodat e përpunimit të saj

Pikërisht leksiku terminologjik i mekanikës, ka shërbyer si bazë për të ndriçuar shumë probleme teorike të terminologjisë, sidomos lidhur me parimet bazë të saj, të cilat u shtrinë edhe në terminologjitë e tjera. Madje Vysteri, i cili me vonë u cilësua si babai i terminologjisë, i zbatoi praktikisht parimet e përgjithshme të terminologjisë dhe metodat e përpunimit të saj në veprën terminografike "Veglat prerëse" ("Machine tool"⁵). Edhe në ditët e sotme kjo vepër mbetet si model i hartimit të një fjalori të mirëfilltë terminologjik (i tipit sistemor me përkufizime). Ndonëse ky fjalor u hartua me metoda klasike (tradicionale), ai shërben si model edhe në ditët e sotme për hartimin e fjalorëve me mjete elektronike (kompjuterike). Nga sa thamë më sipër del se terminologjia e fushës së mekanikës mbetet si truall i gjerë, në të cilin mund të mbështetemi në leksikun e nënfushave të shumta të saj për t'u thelluar më tej në studimin e veçantë të tyre. Mund të theksohet se për disa nënfusha, si nënfusha e automobilin, e makinave metalprerëse, e detaleve të makinave, janë hartuar një varg fjalorësh dy e më shumë gjuhësh me një numër të madh termash, sidomos në vendet me teknologji të zhvilluara, si në Angli, në Gjermani, në Itali, në Rusi etj.⁶

³ E. Wüster, "Internationale Sprachnormung in der Technik", UDI, Berlin, 1931.

⁴ D. Lotte, "Osnovi postrojenja naučno-tehnjičeskoj terminologii", Moskva, 1961.

⁵ E. Wüster, "Machine tool", 1968.

⁶ Mund të përmendim një varg fjalorësh të nënfushave të ndryshme të mekanikës, kryesisht për Automobilin, për Makinat metalprerëse, Detale të makinave, etj: **a. I. Belkind**, "English-Russian Dictionary on Machine Elements" (10000 terma), Moskva, 1959; **b. V. Shvarc**, "Kratkij iljustrirvanij rusko-anglijskij slovar po mashinostroenijju" (3395 terma), Moskva, 1983; **c. Ju. Kerzhenjevič**, "Italiansko-russkij avtomobilnij slovar" (rreth 10000 terma), Moskva, 1969; d. "Anglo-russkij teplotehničeski slovar" (23000 terma), Moskva, 1966.

Puna e organizuar me terminologjinë në Shqipëri

Në Shqipëri puna e organizuar me terminologjinë ka nisur disa dhjetëvjeçarë më vonë (pas Luftës së Dytë Botërore) në krahasim me vendet e tjera të Evropës Perëndimore, deri diku edhe të Evropës Lindore. Kjo punë është përqendruar kryesisht në hartimin e fjalorëve terminologjikë, mbështetur mbi bazën e terminologjive të krijuara në fusha të ndryshme të dijes në gjuhën shqipe nën ndikimin e kontakteve me letërsinë shkencore-teknike të gjuhëve të huaja (kryesisht të gjuhës ruse), si edhe si rrjedhojë e futjes në Shqipëri të teknologjive moderne dhe të lidhjes me revolucionin shkencor-teknik pothuajse në të gjitha sferat e veprimtarisë njerëzore, sikurse në çdo vend të botës. Vështroar nga kjo pikëpamje mund të nënvizohet se puna në fushën e praktikës terminologjike i ka paraprirë deri në vitet 80 -të shek. XX punës studimore dhe kërkimore në këtë fushë. Deri në këtë kohë ka vijuar puna për hartimin e fjalorëve të serisë terminologjike, ku si objekt janë bërë fushat e gjera të dijes, midis tyre edhe fusha e mekanikës.⁷ Megjithatë parimet dhe metodat, mbi të cilat u hartuan fjalorët u huajtën (huazuan) nga përvoja e gjuhëve të vendeve të tjera me terminologji të zhvilluara..

Pas viteve 80-të, krahas hartimit të fjalorëve terminologjikë, jo vetëm të fushave të gjera, por edhe të ngushta, filloi një veprimtari e vullshme për përgjithësimin e përvojës së arritur nga puna për hartimin e fjalorëve të shumtë, e cila u konkretizua fillimisht në trajtimin e një vargu problemesh teorike në artikuj e punime shkencore, kurse më vonë problemet teorike, të përgjithshme e të veçanta, u pasqyruan në punime në nivel monografish. Si objekt studimi⁸ u bënë terminologjitë e fushave të dijes si fushat e ekonomisë, e mekanikës, e mjekësisë, e gjeografisë, e kohët e fundit edhe fusha e agronomisë.

Duhet theksuar se në fokusin e vështirimit studiuesit terminologë vunë probleme të terminologjive të fushave pak a shumë të gjera brenda kufijve të gjuhës shqipe. Mund të pohohet se deri më sot nuk është ndërmarrë ndonjë studim për terminologjinë shqipe për ndonjë fushë të veçantë të

⁷ 1. "Fjalor i terminologjisë tekniko-shkencore", 8. "Terminologjia e mekanikës" (shqip-rusisht-frëngjisht), Tiranë, 1963. 2. "Fjalor i termave themelore të mekanikës", Tiranë, 2002.

⁸ Janë shkruar një varg monografish, të mbrojtura si tema disertacionesh (nga 1983 deri më sot), ndërmjet tyre përmendim: **1. V. Dervishi**, "Terminologjia e mekanikës në gjuhën shqipe", Tiranë, 1989. **2. S. Pllana**, "Leksiku terminologjik bazë i mekanikës në gjuhën shqipe në përqasje me gjuhën angleze" FGJH, Tiranë, 2010.

dijes në rrafshin përqasës me ndonjë gjuhë të huaj në mënyrë të gjerë e të plotë. Për këtë arsye do të dilte si nevojë e domosdoshme trajtimi i një fushe të ngushtë të dijes, sidomos i asaj fushe, e cila ka interes të veçantë nga pikëpamja e problematikës së saj, duke e vështruar në rrafshin përqasës edhe me një gjuhë të huaj (ose edhe me gjuhë të tjera), të cilat shërbejnë si gjedhe standardizimi në rrafsh gjuhësor. Siç është bërë e pranueshme deri më sot, vendin e parë ndërmjet këtyre gjuhëve e zë gjuha angleze, e cila në kohët e sotme ka fituar të drejtën e një gjuhe me shtrirje të gjerë ndërkombëtare. Sigurisht këtu terminologjia e kësaj gjuhe në rrafshin përqasës me një terminologji të shqipes (ose me terminologjinë e saj në përgjithësi) do të hidhte dritë mbi mjaft probleme të terminologjisë shqipe, sidomos për zgjidhjen e çështjeve të sistemit dhe standardizimit të terminologjisë. Në mënyrë të veçantë në këtë rrafsh përqasës me gjuhën angleze mund të zgjidheshin edhe probleme të qëndrimit ndaj termave të huaj, si edhe termave të shqipëruar deri më sot.

Puna e organizuar me terminologjinë në Kosovë

Në Kosovë puna në fushën e terminologjisë shqipe, në kuadrin e Federatës së Jugosllavisë, u kufizua më tepër në riprodhimin e fjalorëve terminologjikë, të hartuar në Shqipëri, duke i shoqëruar me terma nga gjuha serbe

Leksiku i terminologjisë së mekanikës- një rreze e gjerë përdorimi

Ndër terminologjitë e fushave të ndryshme të dijes, sidomos të shkencave të zbatuara, një leksik me interes të veçantë studimi përbën terminologjia e mekanikës. Kjo lidhet, nga njëra anë, me vetë mekanikën si shkencë bazë teknike me rreze të gjerë zbatimi brendapërbrenda caqeve të veta, kurse, nga ana tjetër, me integrimin e saj në mjaft fusha të tjera të dijes, duke filluar me ato më tradicionale (të elektricitetit, të ndërtimit), si edhe me ato më moderne (të elektronikës, të kompjuteristikës etj). Përveç kësaj, në themel të bazave të saj teorike dhe praktike qëndrojnë konceptet kryesore të të gjitha shkencave themelore si e matematikës, e gjeometrisë, e fizikës dhe e kimisë. Kjo lidhje e gjerë komplekse dhe e shumëfishtë e mekanikës si shkencë me mjaft fusha të dijes bën që edhe leksiku i saj terminologjik të ketë një rreze të gjerë përdorimi dhe, si e tillë, për këtë arsye, ka tërhequr dhe tërheq edhe sot vëmendjen e studiuesve të fushës së terminologjisë. Shumë dukuri që vihen re në të, në rrafshin e fjalëformimit (të termformimit) në atë të semantikës (si sinonimia, polisemia) shërbejnë si

model për zgjidhjen e problemeve të ndryshme me vlerë teorike dhe praktike për terminologjinë shqipe në përgjithësi.

Deri më sot në literaturën gjuhësore shqipe rreth problemeve të leksikut terminologjik, terminologjia e mekanikës është bërë objekt i drejtpërdrejtë studimi në punimin monografik, të mbrojtur si temë disertacioni⁹, si edhe është trajtuar edhe në artikujt shkencorë¹⁰. Përveç kësaj kjo terminologji është përpunuar si leksik i nënfushave të veçanta në standarde teknike dhe është pasqyruar edhe në rubrika të veçanta në revista teknike¹¹.

Studimet e ndërmarra në fushë të terminologjisë së mekanikës si dhe përpunimi i saj, pasqyruar në fjalorët përkatës, jep mundësinë për të bërë një analizë më të thellë në pjesë të caktuara të saj, për të shtruar e zgjidhur prej këtej një varg problemesh që lidhen si me këtë terminologji të veçantë, ashtu edhe me terminologjitë e tjera. Vështruar nga kjo pikëpamje do të ishte me interes që kjo terminologji të studiohej në pjesën që përbën bazat e ndërtimit të saj, mbi të cilat ngrihet gjithë struktura si sistem leksikor me të gjithë nënsistemet që e përbëjnë atë në përputhje me vetë degëzimin e nënsistemeve të tjera konceptore si pjesë e një të tërë (siç mund të përmenden terminologjia e teknologjisë mekanike, e termoteknikës, e automobilit, etj.)

Përfundim

Nga sa shtjelluam më sipër del se studimi i bazave të terminologjisë së mekanikës nga këndvështrimi i aspekteve themelore të teorisë dhe të praktikës terminologjike në ni këtë punim, sidomos duke i vështruar këto aspekte në rrafshin ballafaques me një gjuhë tjetër, që shërben si gjuhë standardizuese, siç është në rastin tonë gjuha angleze, mund të ishte një ndihmesë me vlerë në fushën e studimeve për terminologjinë e mekanikës në veçanti dhe për terminologjinë e një fushe speciale të saj si leksik i veçantë.

⁹ Shih 8.

¹⁰ **1. V. Dervishi**, "Termet e mekanikës në gjuhën shqipe dhe burimi i tyre konceptor", "Sf", 1991/1; **2. A. Duro**, "Fjala shqipe në terminologjinë e mekanikës", "Sf", 1984/4; **3. a. S. Pllana**, "Çështja e sinonimisë në fushën terminologjisë së mekanikës teorike" Teknika, 1/06, Universiteti i Prishtinës FSHTA Ferizaj, 2006; **3. b. S. Pllana**, "Disa çështje të formimit të termave inxhinierike në gjuhën shqipe", Teknika, 2/07, Universiteti i Prishtinës FSHTA Ferizaj, 2007.

¹¹ G. Pllana, S. Pllana, "Terminologjia për teorinë e makinave dhe mekanizmave", pjesa I-VIII, Teknika (2/03 deri 2/08), Universiteti i Prishtinës FSHTA Ferizaj, 2005 deri 2008.

Për të hedhur dritë sa më qartë mbi terminologjinë në fjalë lidhjet sistimore duhen vështruar në kuadrin e njëkuptimësisë së termave dhe të realizmit të kësaj njëkuptimësie në çdo mikrosistem, të saktësisë së termave dhe të motivshmërisë së tyre.

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