

Dr. Benita STAVRE

Department of Foreign Languages, Faculty of Education and Philology, F.S.Noli University

b.stavre@gmail.com

Dr. Suela Koça

Department of Foreign Languages, Faculty of Education and Philology, F.S.Noli University

s.pici@yahoo.com

The Albanian Gheg in the focus of Carleton Coon: a diachronic approach of the origin and life

Abstract

Carleton Coon was a Harvard University professor of anthropology when he decided to visit Albania in 1929. His journey involved northern Albania, as the Ghegs, who populated these regions, had been reported by previous travellers to be the most isolated people in Europe. Coon had the researcher's eagerness to find human present evidence of a remote past in this country. He visited ten Gheg tribes and took physical measurements of 1,100 men. Coon was an ardent defender of the view that the physical anthropology could in no circumstances be regarded separated from the cultural and historical associations and that the biologic developments of the human races were outcomes of the context in which they developed. He carried out an accurate analysis of the relation between the physical characteristics of the Ghegs, such as measurements of the face, forehead, nose, head, shoulders and body length. The results were later published in different articles which argued on the Dinaric origin of the Albanians. The book *The Mountain of Giants: A racial and cultural study of the north Albanian Mountain Gheg*, published in 1950, included full examination of the Gheg life, history, geographic and climatic features, ranging from eating, dressing habits and building art to family and marriage arrangements, birth features, religious intercourse, social feuding features and historic developments. The diachronic approach of the above will be the main focus of the present paper, which will try to bring features of a remote past of the Albanian context in the focus of the present-day historian, linguists, sociologist and anthropologist.

Key words: *the Albanian Gheg, a diachronic approach, physical anthropology, sociology, religious intercourse*

Assoc. Prof. Dr. Bavjola Shatro
Department of Literature, Aleksandër Moisiu University, Durrës
shatro.uamd.edu@gmail.com

A Search for Meaning and Understanding in Contemporary English Literature
C. S. Lewis Essays on Literature and Faith

Abstract

This paper focuses on the work of C.S. Lewis who is widely considered one of the most famous British writers of the mid-20th century.

While Lewis is celebrated as an unquestionable representative of contemporary children's literature he is also a prominent scholar in Medieval Studies and a famous writer of apologetics and devotional literature that investigates and tries to understand the role and meaning of faith in the contemporary world. Lewis' concepts of (the) poetic (language), myth, science, literature, the self, faith, Christianity, miracle, ethics, imagination etc. are crucial to his worldview and also to a wider and deeper understanding of his literary work. Thus they are an essential prerequisite to a better understanding of his notable contribution in 20th century literature.

This paper will elaborate on C.S Lewis' ideas on literature and faith focusing on his collection of selected essays published in 2000 by Harper Collins. I aim to analyze his viewpoint on the meaning of concepts such as the language of poetry and how it relates to theology, the nature of poetry and of theology, ethics and ethical injunctions etc. as well as the challenge these concepts represent for contemporary literary studies. Lewis' original approach to key literary, metaphysical and theological issues, as well as his narrative style and fictional elements embodied in real life conversations and academic discussions, and his distinctive linguistic sensitivity are among the features of these essays that define Lewis as a first-class British writer who is extensively read to this day.

Key words: *literature, essay, myth, faith, ethics*

MSc. Blerina Zaimi

English Department, Faculty of Foreign Languages, University of Tirana

blerinazaimi2@yahoo.com

Englishness in Kazuo Ishiguro's *The Remains of the Day*

Abstract

The aim of this paper is to introduce to the audience the brilliant writer of Japanese origin in English literature, Kazuo Ishiguro, by means of one his most representative novels, *The Remains of the Day*. Born and raised by Japanese parents, it is interesting to note that Kazuo Ishiguro masterfully brings forth elements of the English culture, as if he were the perfect connoisseur of it. The novel exploits one of the myths of England, the butler, who raises questions and doubts as to whether it is worth living by one's ideals. Such questions as: Is it worth being loyal to a master almost all your life? How does professional life affect private life? What remains in the end? hardly get a satisfying answer. Other aspects of the novel give the reader a glimpse of the Englishness, as well. By employing an unreliable narrator, Kazuo Ishiguro sounds simultaneously entertaining, suspicious and assertive. The rhetoric is stunning. In the end the reader should decide what to believe.

Key words: *Englishness, the professional vs. the private, the butler myth, unreliable narrator, stunning rhetoric*

MA, Blerina Zylfo,
University of Tirana
b_zylfo@yahoo.com

The Function of the Catalyst in Alice Walker's *The Color Purple*

Abstract

The Color Purple by the American author Alice Walker is an epistolary novel, published in 1982 and was acclaimed and awarded both the American Book Award for Fiction and the Pulitzer Prize in 1983. It portrays sexual violence and physical abuse in black generations first within the black community itself and the apparent inequality between men and women that grapple with each other and their low position in American social culture in order to set right the damage done to the black woman. All these tools are best exemplified in the main protagonist's repeated rapes and beating, Celie. Thus, Walker's *The Color Purple* tackles the frustration and the struggle of black women for their own identity, self-esteem and independence in a racist, male-dominated society through Celie's experience. The crucial issue to this novel is undoubtedly the elevated and transformative characters' story. In addition, the purpose of this paper is to analyze the function of the "Catalyst" in Alice Walker's novel. Significantly, a process of transformation from oppression to independence is brought about through a "catalyst", which is evident in the redeeming relationship between women as Celie and Shug Avery, serving *as a defense against oppression and subjugation*. In other words, the only way for Celie to resuscitate her life is through redemptive love, this female bonding provided by Shug Avery. Another aspect to explore in the novel is the reference to God, described as a redemptive tool for African Americans to face their plight. Lastly, but not the least, the function of the Catalyst in Walker's *The Color Purple* is given through the "bonding" relationship which is a route to liberation and fulfillment for black women, freeing them from male domination and is reflected in the conversation between the male and female characters.

Key words: *catalyst, transformation, the redeeming relationship, oppression, self- sufficiency*

MSc. Brunilda Kondi
English Department, Faculty of Foreign Languages, University of Tirana
kondibruna@gmail.com

A Poetry Therapy Model for Teaching Emily Dickinson's Poetry

Abstract

This paper discusses rereading and rediscovering Emily Dickinson's poetry both through recent biographical research and the availability of manuscripts in digital libraries. This rediscovery renders the poems as easier to read and more relatable, thus inviting for a poetry therapy model to both experiencing and teaching them. Two models of poetry therapy methods will be shared, and the results of trying those models with 50 students of English will be discussed. Participants will be given the steps to be followed in introducing these exercises with sample poems.

Key words: *poetry therapy model, rediscovery, rereading, biographical research, digital libraries*

MA Erion Shehu
Logos College University, Tirana
erion_401@hotmail.com

The Human Condition: Death and Humanity in Sabbath's Theater

Abstract

In this paper the author seeks to delve into the humanity of Roth's 1995 tour de force novel, *Sabbath's Theatre* and its antihero, Mickey Sabbath. The novel blinds us through the eyes of Mickey Sabbath's outrageous acts, with his astonishing misogyny, his exponential misanthropy, his audacious nihilism. Nonetheless, the reader feels a certain humanity in this "Dionysian side" of this character and the author will prove in the end that behind the pursuits of self-gratification, lies a tortured human soul mourning the loss of another human being. The paper will hope to show that Mickey Sabbath, for readers as well as critics, is deeply human in the end.

Keywords: *Sabbath, death, suffering, hatred, narcissism, humanity*

MSc. Florinda Boriçi
Department of Foreign Languages, Faculty of Education, Aleksandër Moisiu University, Durrës
florindaborici@gmail.com

The Candid Assertion of Female Sexuality in Kate Chopin's Fiction

Abstract

This paper aims at analyzing the candid assertion of female sexuality in the fiction of the American author Kate Chopin as a very bold novelty in American literature at the end of the nineteenth century. Female sexuality was considered a taboo topic in literature and especially in the mainly puritan United States of America. But Kate Chopin was a very bold author, considered by many critics to be decades ahead of her time. She was influenced by European literature and especially the French literature which were more open to such topics. Kate Chopin is well-known in American literature for the creation of strong and courageous female characters. Her short stories were often turned down by the editors because her women characters were considered too emancipated and passionate. The heroines in her short stories and novels usually live out their strong impulses. They try to defy the conventions of their time and decide over their own lives. This study focuses in some of Chopin's fiction where the female sexuality is candidly treated.

Key words: *female sexuality, strong heroines, emancipation, passion, conventions*

Flutura Boçi, Doktorante, pedagoge e jashtme,
Universiteti i Tiranës, Fakulteti Ekonomik,
fluboci@hotmail.com

Një perspektivë feministe në veprën e Simone De Beauvoir dhe Virginia Wolf

Në kumtesën tonë do të përqëndrohet vëmendja në teorinë feministe si një pjesë e vogël e një lëvizje shumë të madhe feministe e cila filloi me një thirrje të përhapur për një rivlerësim të madh të koncepteve , teorive dhe metodave të përfshira brenda gjithë disiplinave akademike.

Këndvështrimi feminist është aplikuar në shumë fusha të kërkimit . Shumë autorë janë përqëndruar në teorinë feministe dhe konceptualizimin e perspektivës feministe. Teoria feministe ofron një perspektivë për të kuptuar sjelljen e njeriut në mjedisin shoqëror duke vënë në qendër gratë dhe çështjet që hasin gratë në shoqërinë bashkëkohore .

Në trajtimin e letërsisë feministe do të theksojmë parimet e feminizmit, i cili përfshin të gjitha veprat letrare në qendër të të cilave është lufta e gruas për barazi dhe pranim si një qenie njerëzore, para se të bëhet një viktimë e stereotipeve gjinore. Në kumtesën tonë do t'u referohemi perspektivës feministe të parashtruar në veprën e Simone De Beauvoir dhe Virginia Wolf.

Fjalë kyçe: perspektivë feministe, teori feministe, sjellja e njeriut, stereotipe gjinore, mjedis shoqëror

Dr. Granit Zela
Akademia e Forcave të Armatosura, Tiranë
zelagranit401@gmail.com

Marrëdhënia mes të kaluarës dhe të tashmes dhe roli i gruas në romanin
“Absalom! Absalom!” të Uiliam Folknerit

Abstrakt

Romani “Absalom! Absalom!” (1936), është nga romanet më të rëndësishme të Uiliam Folknerit dhe të letërsisë amerikane. Punimi përqendrohet në shqyrtimin e mënyrave se si personazhet e Folknerit e shohin marrëdhënien mes të kaluarës dhe të tashmes dhe se si ata e rikrijojnë të kaluarën për të kuptuar të tashmen. Një qasje tjetër e analizës shqyrton rolin e grave të bardha, Roza Koldfilldit, Elen Koldfilldit dhe Xbudith Satpenit në kontekstin gjinor duke bulumtuar detaje dhe aspekte të funksionit të tyre në rrëfim. Kumtesa në tërësi argumenton që “Absalom! Absalom!” nuk është një roman vetëm për Jugun e Amerikës dhe për një familje të mallkuar si simbol i Jugut. Ai është roman për kuptimin e historisë dhe struktura e “Absalom! Absalom!” reflekton natyrën dhe mënyrën se si Kuentin Kompsoni e kryen këtë rrugëtim, duke bërë njësh faktin me prozëshkrimin. Synimi i fundmë i “Absalom, Absalom!” është të krijojë një vizion madhor tragjik të historisë.

Fjalët kyç: *Mes të tashmes dhe të shkuarës, historia, fakti, prozëshkrimi, konteksti gjinor*

French Department, Faculty of Foreign Languages, University of Tirana

lauretamemav@gmail.com

Theory lost in Poetry, in the *Evil Flowers* of Baudelaire's Aesthetics

Abstract

When teaching Baudelaire, we are faced with the dilemma of his multifarious aesthetics. Antoine Compagnon remarks that critics have built many theories making Baudelaire: “the realist, satanic, decadent, symbolist, classic, Catholic, modern, reactionist, super-poet, essentialist, postmodern”, and argues that all coexist in his *œuvre*. In the 21st century, it is mostly modernity that theoretically defines Baudelaire's work, shadowing his bold romanticism. The wide dissemination of arguments that treat Baudelaire as in some way quintessentially “modern” are retrospective arguments, using a later conception of the difficult concept of “modernity” to locate elements in Baudelaire's text that match the critic's already formulated idea of it. Therefore, an unprejudiced understanding of Baudelaire's aesthetics is crucial to the reading of his poems. In our reading of Baudelaire's poetry, and any author's text, we must train students to not underline texts or ideas that have value today for the imaginary 21st century readers. Instead, as we shall show in our analysis of Baudelaire's romanticism, manifested explicitly by his embracement of Romanticism (disregarded by leading Baudelaire's specialists) students need to be trained to face different controversial theories while doing justice to the author's text.

Key words: *multifarious aesthetics, decadent poet, Symbolism, bold Romanticism, modernity*

Loran Gami

English Department, Faculty of Foreign Languages, University of Tirana

lorangami@gmail.com

The Metafictional in Flann O'Brien's novel *At Swim-Two-Birds*

Abstract

The paper focuses on the metafictional element in the novel *At Swim-Two-Birds*, one of the most important works of Irish writer Flann O'Brien, the pen name of Brian O'Nolan. This novel has been viewed by many readers as one of the first postmodernist novels written well before the most important postmodernist works were produced in the decades after World War II. *At Swim-Two-Birds* is a masterful example of what has been termed "metafictional" novel, a novel which draws attention to its own construction. The metafictional novel destroys the verisimilitude or the formal realism that has been often seen as the foundation of the novelistic tradition. We will also discuss how *At Swim-Two-Birds* is a novel by an author writing about another author who is in turn writing about another author and this "Chinese box" effect turns the book into a labyrinth of stories that are sometimes hard to follow and to distinguish. For all its comic effect, however, this novel explores the relationship between the author and his creations as well as the writing process in general. It self-referentially sheds light on the conventions of prose writing, exploring and eventually subverting such elements as characterization, plot construction, or point of view. The paper will also discuss how the characters in the novel acquire a life of their own, outside the fictional life created by their author and how, in this regard, O'Brien pushes Pirandello's concept of the characters' independence even further.

Key words: *metafiction, frame narrative, parody, characterization, narcissism*

Dr. Majlinda Abdiu
Departamenti i Gjuhës Spanjolle , Fakulteti i Gjuhëve të Huaja, Universiteti i Tiranës
majlinda.abdiu@hotmail.com

Moderniteti letrar i Mitrush Kutelit në kontekstin historik të shekullit të XX-të

Abstrakt

Diskursi analizon modernitetin letrar të Mitrush Kutelit në kontekstin historik të shekullit të XX-të, duke iu referuar risive tronditëse artistike në estetikën narrative. Magjia tekstuale, tejet e panjohur dhe origjinale përballë kozmovizionit letrar vendas, arrin të shkrijë instinktivisht universin e *reales së mrekullueshme* të Alejo Karpentierit në faqet e letërsisë shqiptare me vokacion ballkanik dhe mision artistik. Proza gjuhësore shfaqet e natyrshme, sepse përshkohet nga të vërtetat më thelbësore të kohës, duke pohuar identitetin autentik shqiptar, mes reales e irrales. Kuteli nuk justifikon, por beson në atë çka bën. Gjeniu rreket të japë mesazhin se vepra e tij letrare i shërben estetikës kulturore kombëtare, duke përçuar e pasqyruar njëkohësisht dramën universale të shprehjes prozaike, sipas rrugëtimit artistik të Dantes, Folknerit, Kafkës, Markesit, etj. Proza e Mitrush Kutelit reflekton mrekullisht Shqipërinë në kontekstin historik të shekullit të XX-të, të përshkuar nga dashuria utopike, trishtimi historik, vdekja e ëndrrave të bukura njerëzore. Autori i prozës moderne shqipe pohon energjinë sekrete jetësore mes ëndrrës e realitetit, duke prekur e përsëritur imazhe artistike në pasqyrën e historisë.

Fjalët kyç: *Mitrush Kuteli, konteksti historik, moderniteti letrar, mesazhi gjuhësor, estetika kulturore*

The literary modernism of Mitrush Kuteli in the historical context of the twentieth century

Abstract

The aim of this paper is to analyze, under the historical context of the twentieth century, the literary modernism of Mitrush Kuteli, according to relevant novelties artistic in the field of aesthetics narrative. Through the application of his own textual magic, quite unprecedented and original in the local Cosmo-vision literary, the novelist unconsciously reflects the universe of the “marvelous real” of Alejo Carpenter in the pages of a Balkan-inclined literature, with the artistic mission. The novel's language is natural, because it rummages through the most essential truths of the time that compose the authentic Albanian identity, between the real and the unreal. Kuteli does not find the reason, but wants to believe that is has been the one that he would want. The genius wants his literary work to be a linguistic message to the national cultureless aesthetics, simultaneously transmitting and reflecting the universal drama of the narrative expression, which supports the framework of Dante, Faulkner, Kafka, Marquez, etc. Kuteli's narrative approaches Albania in the historical context of the twentieth century, where love, historical sadness and death of the best human dreams pass utopically, in a miraculous way. Modern authors state the secret energy of life that crosses between the dream and reality, transmitting and repeating artistic images in the mirror of history.

Key words: *Mitrush Kuteli, historical context, literary modernism, linguistic message, cultureless aesthetics*

Prof. Dr. Maks Daiu
English Department, Faculty of Foreign Languages, University of Tirana
mdaiu@yahoo.com

Paul Auster's *The New York Trilogy*

Abstract

Paul Auster (born in 1947) has earned considerable recognition as a postmodernist fiction writer. The three novels of his famous *New York Trilogy* share a common style, theme, and New York setting. Among other things, Auster would seem to want us to come away from this major work with a newfound appreciation of the unpredictability of life and the relativity of identity, and with a stubborn reluctance to take anything for granted in the world around us.

Key words: *Postmodernism, New York setting, detective novel, science fiction, picaresque story*

Marilyn Matt
U.S. Peace Corps Volunteer, University of Tirana, Saranda Affiliated Branch of the English
Department
marilyn6448@yahoo.com

An exploration of fringes

Abstract

In this presentation the audience will be invited to participate in a lesson designed for university learners that explores the definition of poetry, stretching what may be their limits of the definition as they encounter examples of visual, concrete and digital poetry. The question “Is this poetry?” will be repeatedly asked and justifications for the answers will be elicited. Finally, learners will be asked to articulate the fringes of poetry they have experienced in the lesson: if this isn’t poetry, what is it; alternatively, if this is poetry, how has our understanding of the definition of poetry changed? The audience will then be asked to reflect on what learning occurred in the lesson and how the learning occurred.

Key words: *poetry, visual, concrete, digital, fringes*

Dr. Sidita Hoxhiq Dano

English Department, Faculty of Foreign Languages, University of Tirana

sidita21@yahoo.com

Chaotic narration in Kurt Vonnegut's *Slaughterhouse-Five* and Kasem Trebeshina's *Odin Mondvalsen*:
two worlds apart, one chaotic narration

Abstract

When *Slaughterhouse-Five* was published in 1969 in USA, the reader was surprised with the nature of a different narration, which aimed at expressing the chaos of the protagonist Billi Pilgrim in the facing one of the most shocking experiences of his life, WWII. What attracts the attention of the reader is the lack of a linear order of narration, when we encounter the protagonist in a multidimensional reality, once in Dresden, then in planet Tralfamador and then in his childhood or to another moment of his life. For the Albanian reader, this narration is not all unknown, because Kasem Trebeshina came with something like that in 1955-56, in the novella *Odin Mondvalsen*. His narration is a novelty in the Albanian prose of the time. In this case, the author presents the story of Odin, in a very chaotic way, by playing with the time, especially in the titles of the chapters, such as "The chapter before the first chapters", etc. But, different from Billi Pilgrim, Odin is between two worlds, the reality he is living and the antiquity. However, both authors use this chaotic narration, to make their protagonists face the atrocities they had been living, respectively the war and the totalitarian society.

The aim of this paper is to show the novelty of chaotic narration each of these authors brought to the literature of the time and how it functioned in the context of surrealism, because in both texts we find a lack of chronological narration, the presence of characters in different epochs, intertwining of historical facts with fiction and the extraordinary deformations.

Key words: *narration, surrealism, characters, chaotic, reality, fiction*