



Universiteti i Tiranës
Fakulteti i Gjuhëve të Huaja
Departamenti i Gjuhës Angleze



KONFERENCA E 13-të NDËRKOMBËTARE

KËRKIMI SHKENCOR DHE QASJET E REJA NË
GJUHËSI, MËSIMDHËNIE, PËRKTHIM DHE
KULTURË



në kuadër të projektit
“Përmirësimi i kërkimit shkencor me kërkuesit
e rinj të Departamentit të Gjuhës Angleze”

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DEPARTAMENTI I GJUHËS ANGLEZE



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“KËRKIMI SHKENCOR DHE QASJET E REJA NË
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PËRMIRËSIMI I KËRKIMIT SHKENCOR ME KËRKUESIT E RINJ TË
DEPARTAMENTIT TË GJUHËS ANGLEZE

Key Note Speakers:

Prof. Nick Ceramella

Combining Analysis of Literary Travel Writing and Digital Photography
Focus on D. H Lawrence's *Sea and Sardinia*

Prof. Henrik Gottlieb

Building and exploring the Global Anglicism Database corpus (GLAD)

Në kuadër të Projektit “Përmirësimi i kërkimit shkencor me kërkuesit e rinj të Departamentit të Gjuhës Angleze”, me në fokus të tij kërkimin shkencor në mbështetje të kërkuesve të rinj jo vetëm të Departamentit të Gjuhës Angleze por edhe të Fakultetit të Gjuhëve të Huaja, do të organizohet Konferenca Shkencore Ndërkombëtare, e cila synon të sjellë risi dhe qasjet më të fundit të kërkimit në disipinat e ndryshme gjuhësore.

Ftojme studiuesit, akademikët dhe kërkuesit e rinj të disiplinave të ndryshme gjuhësore apo studimeve ndërdisiplinore, të kontribuojnë në këtë konferencë nëpërmjet punimeve të tyre origjinale. Në këtë konferencë do të zhvillohen diskutime dhe praktikat më të mira, reflektimet dhe përvojat do të bëhen pjesë e aktit të botimeve, i cili do të kontribuojë në literaturën kombëtare dhe ndërkombëtare.

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Titulli: Elemente etno-kulturore, të historisë dhe të mendësisë popullore tek njësitë frazeologjike foljore në shqipe dhe në anglishte

Abstrakt

Kombinimet e fjalëve me të cilat njësitë frazeologjike hyjnë në përdorim, në radhë të parë zhvillohen dhe ndryshohen sipas sistemit të një gjuhe duke mishëruar veçantitë e saj. Si çdo njësi tjetër gjuhësore, edhe njësitë frazeologjike kanë rregullsitë e tyre dhe krijojnë gjedhe kuptimore e strukturore në përputhje me ligjet e sistemit gjuhësor. Megjithatë, për të kuptuar më mirë vlerat shënuese dhe shprehëse të njërive frazeologjike duhet të kuptojmë ndikimin që kanë kushtet jashtëgjuhësore si kultura, historia e një populli, kushtet e jetesës dhe mënyra e të menduarit në krijimin dhe përdorimin e tyre. Duke qenë se njësitë frazeologjike lidhen ngushtë me kulturën, ngjyrimi emocional është një mjet i përshtatshëm për të bërë lidhjen midis elementeve gjuhësore dhe jashtëgjuhësore. Për të ilustruar çështjet e trajtuara ne jemi mbështetur në korpusin e mbledhur për këtë qëllim me shembuj të shumtë nga vepra letrare në shqipe dhe në anglishte.

Fjalët kyçe: njësi frazeologjike, kulturë, elemente gjuhësore, elemente jashtëgjuhësore

Faktorët jashtëgjuhësorë ndikojnë në zhvillimin e dukurive të reja gjuhësore, ndryshimin e tipareve të njërive gjuhësore dhe pasurimin e tyre me elemente të reja. Ndërthurja e mjeteve gjuhësore me elemente që lidhen me etnografinë dhe kulturën e një populli pasqyrohet në shumë njësi gjuhësore, përfshirë edhe ato frazeologjike, të cilat më vonë hyjnë gjerësisht në ligjërim pasi i janë nënshtruar rregullave të sistemit të gjuhës. Gjuha, si produkt i një bashkësie, pasqyron veçantitë e saj që lidhen me zakone të ndryshme të individëve që mund të lidhen me ushqyerjen, me mënyrën e festimeve, me luftimin, me urimet në ndodhi të ndryshme etj.

Kështu, njësia frazeologjike “*prenë fjalën*” përdoret në rastet e martesave me mblesëri, kur janë vetë familjet që vendosin ose caktojnë ditën e martesës. Duke qëndruar në të njëjtin kontekst, njësia “*kthej bukë*” lidhet me zakonet kur krushqit që sapo kanë nisur një miqësi të re shkojnë për darkë tek pala tjetër e krushqisë, pra, i kthejnë vizitën. Po kështu, për traditën fetare të kurbanit në festa të ndryshme fetare apo kur nisin themelet e një shtëpie të re përdoret njësia frazeologjike “*bëri gjak*”.

Nuk asht shtëpi në mal ose në fushë, muhamedane ose kristiane, që nuk ban gjak për Shënkoll. (Jani Thomai, Fjalor frazeologjik i gjuhës shqipe, fq. 373)

Fjala “*gjak*” lidhet gjithashtu me fenomenin e gjakmarrjes në disa zona ku njerëzit dikur kërkonin të vinin vetë drejtësi duke iu referuar të drejtës që i jepte ligji sipas Kanunit të Lekë Dukagjinit. Ky

fenomen, që i ka të thella rrënjët, vazhdon të mbizotërojë edhe në ditët e sotme e si rrjedhim, hasen shpesh njësi të tilla frazeologjike, si “hyj në gjak” dhe “marr gjak”:

Nurija futi dorën në gji e s’di ç’kërkoi atje. Shaminë për të fshirë dirsën e ballit? Jo. Sefedini e mori vesh se ç’kërkonte dora e së bijës së Nures, po nuk u tund nga vendi, nuk vuri dorën në brez ku mbante koburen të mbushur. E shikoi i pikëlluar, qërtonjës dhe i tha:

-Ne jemi në gjak, se qëmoti një nga të mitë u zu me një nga të tutë, për punën e një çupe që e donte edhe njëri edhe tjetri. Për këtë çupë është derdhur një lumë gjaku. Kështu më ka thënë stërgjyshja kur isha i vogël.

-Ka qenë si ka thënë, unë s’dua të di. Sot dera jonë ka për të marrë gjak nga dera juaj. Do t’ju shuajmë fare, do t’ju fshijmë nga faqja e dheut.

Sa ashpër fliste e bija e Nures!

-Doni gjak, thua? Doni të na shuani fare? Përse?

-Përse e përse, ja nga koha që ka re – ja theu çupa me të qesëndisur. (Mitrush Kuteli, Tregime të zgjedhura, fq. 75)

Fryma popullore e njësive frazeologjike ndjehet në togje karakteristike të një gjuhe në të cilat shfaqen jo vetëm veçoritë e gjuhës por edhe dukuritë shoqërore kulturore. Një frymë e tillë është e theksuar tek fenomeni i besës në shoqërinë shqiptare që e dallon nga çdo shoqëri tjetër dhe që bën të pamundur gjetjen e një paraleleje në një gjuhë tjetër, qoftë edhe ballkanike:

I dhamë besën se nuk do ta prishnim po të na rrëfente vendin e haznës. I thamë se ç’të gjenim do t’i ndanim më tresh. Atij i ardhi zemra në vend: kish qenë si mish i ngordhur e zuri të bëhej gjallë si engjervia. Shkuam të tre ne Guri i prerë. Aty na rrëfeu një të gdhendur, si gjarpër, me bishtin si shigjetë drejt tumbës ku kish ngulur hurin. Aty kish edhe ca të shkruara, nën myshk. (Mitrush Kuteli, Tregime të zgjedhura, fq. 110)

Natyrisht që për të mësuar më shumë rreth origjinës së njësive frazeologjike, historive apo ngjarjeve që lidhen me krijimin e tyre është i nevojshëm një studim diakronik i kushteve në të cilat lindën këto njësi frazeologjike. Studimi diakronik i të dhënave historike – shoqërore të njësive frazeologjike shoqëruar me vëzhgime gjuhësore nxjerrin në pah jo vetëm mënyrën e formimit të njësive frazeologjike, kuptimin e tyre të motivuar, shtratin dialektor por edhe ndryshimet që kanë pësuar ato ndër vite apo shekuj. Njësitë frazeologjike dëshmojnë që në shkrimet e hershme në shqipe. Në shqipen e shkruar janë gjurmuar që tek “Meshari” i Gjon Buzukut: - *běj be* (betohem) i *běj gropën* (e zhduk); i *vjen ndoresh* (e bën mirë, me lehtësi e shkathtësi diçka).

Disa prej tyre përdoren edhe në shqipen e sotme me të njëjtën trajtë:

Po të mos dojë të vijë, bėj be për atë dhe, për atë gur e për atë bukë se ndonjë ditë do të më mbushet mendja, do të marr dyfeknë e do të zhavuloj në Vllahi a në Vullakë, ku të jetë, do ta ze për veshi e do ta sjell në mulli. (Mitrush Kuteli, Tregime të zgjedhura, fq. 44)

Të ardhka ndorësh pikë, të dredhësh atë kamzhik për shpezë të butë, o Kallamatresh!... zuri të flasë Jani ngadalë e qetë, pa i vënë veshin fare lebetisë së fëmijës. (Jakov Xoxa, Lumi i vdekur, Vëll. II, fq. 41)

Një tjetër tregues jo vetëm i origjinës së hershme por edhe i ndikimit të kulturave të huaja tek njësitë frazeologjike të gjuhës shqipe janë ato që përmbajnë një fjalë turke në përbërje të tyre. Pushtimi osman ka lënë gjurmë jo vetëm në leksikun e shqipes në tërësi por edhe në togjet frazeologjike. Kjo vërehet tek ato njësi të cilat nuk janë të huazuara nga turqishtja si kalke por janë përshtatur sipas sistemit gjuhësor në shqipe. Megjithatë, shprehje të tilla përdoren në ligjërim si elemente dialektore në nivelin e normës letrare:

*Mirëseerdhët, mirëseerdhët, o bej e falemnderit që **bëtë kabull** të urdhëroni në dyqanin tim... dhe, duke i fshirë karriken e pastruar tavolinën, e ftoi të ulet e pastaj hapi krahët, sikur me këtë kërkonte të çfajësohej që nuk po e priste dot si ia donte radha.* (Jakov Xoxa, Lumi i vdekur, Vëll. III, fq. 37-38)

*Ç’ke që ngazëllehesh kështu, o Pilo, apo se vritemi ne **e bën sehër** ti, matanë gardhit? ... i foli Koz Dunjaja, që po bridhte për në shtëpi, me shkopin në dorë e nipin pas.* (Jakov Xoxa, Lumi i vdekur, Vëll. II, fq. 42)

E paç hallall, bir, Lirikën! Edhe qumështin që i kam dhënë dhe ta ka bërë kështu, të bardhë... Po ti e **bëre hallall** vetë, xhanëm. Veç unë ta **kisha bërë haram** ... Edhe nga unë hallall! (Jakov Xoxa, Juga e bardhë, Vëll. II, fq. 271)

Në anglishte, mund të japim si ilustrim mjaft shembuj të njësive frazeologjike që kanë një origjinë të hershme dhe kanë hyrë në leksikun e gjuhës angleze vite ose shekuj më parë. Mjaft njësi frazeologjike jo vetëm që i ka përdorur në veprat e tij por janë krijime të shkrimtarit të mirënjohur William Shakespeare. Sot, këto njësi kanë hyrë në përdorim të gjerë dhe përdoren edhe nga autorë të tjerë:

“wear one’s heart upon one’s sleeve for daws to peck at” me kuptimin – ‘shfaq hapur ndjenjat’. Njësia e ka origjinën nga Otello, ku Iago dialogon:

“... ‘tis not long after

But I will wear my heart upon my sleeve for daws to peck at. (Act I, Sc. 1)

*She is, in fact, a fair specimen of an English maiden – upright fearless, and wholesome looking. What more may be in her, her intimate friends alone know, for she is not a woman **to wear her heart upon her sleeve for daws to peck at.*** (James Main Dixson, English idioms, fq. 270)

“claim one’s pound of flesh” është një njësi që e ka origjinën nga vepra e Shekspirit “Tregtari i Venedikut” që përdoret për t’i kërkuar dikujt të paguajë borxhin qoftë edhe me shumë vuajtje:

*The Sultan’s view of Germany is that he ought to seek for the help of German officers and of German financial guides, on the ground that all the other great powers **want their pound of flesh** from Turkey.* (Fortnightly Review/James M. Dixson, English idioms, fq. 192)

“screw one’s courage to the sticking place” e ka origjinën nga vepra e Shekspirit “Makbethi” me kuptimin “veproj në mënyrën e duhur dhe me guxim”:

“But screw your courage to the sticking place, and we’ll not fail.” (Macbeth, act i. scene vii. Line 60)

He either did not fear him, or had screwed his courage to the sticking place. (James Main Dixson, English idioms, fq. 215)

Të tjera njësi datojnë në kohë të ndryshme në historinë e gjuhës angleze dhe ashtu si në shqipe edhe këtu kemi ndikime nga kultura të tjera apo ndodhi të ndryshme. Madje disa prej tyre kanë pësuar ndryshime të kuptimit të tyre gjatë viteve:

“lose face” (turpërohet) daton që në vitet 1800. Koncepti dhe shprehja idiomatike vijnë nga Azia. Të humbësh dinjitetin dhe vlerësimin e të tjerëve në Lindjen e Largët përbën një shqetësim të madh.

“to give something the thumbs up” (aprovon diçka) daton në anglishte në vitet 1600 ku i referohej gjestit që bënte turma në amfiteatrot romake. Në atë kohë kuptimi i kësaj shenje ishte ndryshe nga kuptimi që ka në ditët e sotme. Ajo kishte kuptimin e refuzimit dhe kuptimi që ka sot daton në shekullin e 19-të.

“to be at someone’s elbow” (i gjendet afër dikujt me qëllimin për ta ndihmuar) daton në shekullin e 16-të.

“to win/beat one’s hands down” (fiton me lehtësi, pa shumë mundim) e ka origjinën nga garat e kuajve që në mesin e shekullit të 19-të. Kur një kalorës është i sigurtë për fitoren ai e ul kamzhikun dhe nuk e mundon kalin të vrapojë shpejt, qetësohet dhe e lë kalin të shkojë drejt vijës së finishit.

“to eat out of one’s hand” (bindet me përlësi) ka bazë metaforike dhe lidhet me mënyrën se si një kafshë e zbutur ushqehet nga dora e dikujt. Përdoret që nga fillimi i shekullit të 20-të.

Në shqipe, mjaft njësi frazeologjike me vlerë foljore reflektojnë mendësinë popullore siç vërehet edhe në shembujt e mëposhtëm:

***Mos zer ngojë** atë tjetrin! ... briti sa e pati në kokë Llazi, e, duke rrokur me vrap bishtin e çomanges, u ngrit brof në këmbë dhe e rrotulloi nja dy herë mbi kokë me kanosje. (Jakov Xoxa, Lumi i vdekur, Vëll. II, fq. 23)*

*Meqë e kemi nusen tonë, mirë, pranoj. Po shiko t’i thuash, babam, të mos na **shesë mend** me ato rregullat agroteknike... dhe i kishte tundur gishtin me kërcënim, -Të punojë si pirganase, të hajë si çobankë dhe të heshtë si lopa. (Jakov Xoxa, Juga e bardhë, Vëll. I, fq. 163)*

*Të të them të drejtën, bijë, mua **më kishte ardhur shpirti në majë të hundës**. U ktheva e i thashë: “A thua se mbreti do të na i blerë qepët? Peqe, le t’i marrë, se janë të mira për jahni, me mish dashi të majmë. (Mitrush Kuteli, Vepra letrare 3, fq. 423)*

*Nuk do të shkosh për pazar, jo, po për një punë tjetër. Nesër mund të dalë në gjyq djali i kumbares, Adili, për shkak të atyre gurëve që ngrihi nga Pojani. Ti me Vitën do të shihni shahitë e **do bëni be e rrufe** që kosovari s’ka prishur muret a ç’drej tjetër ka atje lart, po që ka marrë, si gjithë bota, gurë nga arat. (Jakov Xoxa, Lumi i vdekur, Vëll. I, fq. 214)*

*Punën e Vitës e kishte të qartë, si në pëllëmbët, andaj dhe nuk iu desh shumë të vriste trutë: mbylle brenda dhe mbaroi, **sa t’i dalë fati**... Po do ti! ... sa kishte mbyllur punën e vajzës, ja t’i shpifej tani*

çështja e Llazit. Koz Dynjaja, fqinji i tij i dhëmbshur, i kishte thënë aty pakëz më parë të kishte mendjen te djali, që diç po luante me atë dyqanxhiun e Trokthit. (Jakov Xoxa, Lumi i vdekur, Vëll. III, fq. 26)

Shtëpia e Shpiragajve zinte, dikur, një stan të tërë në të hyrë të fshatit Grizë. Megjithëse ishte ngritur më të rrëzuar të një kodre, fshihej nga sytë e botës, si për të mos e **marrë njeri mësysh**, pas një gardhi të dëndur e të lartë kallamash. (Jakov Xoxa, Lumi i vdekur, Vëll. III, fq. 14)

Një grup njësisish të veçanta të formuara sipas sistemit gjuhësor të shqipes dhe sipas mënyrës shqiptare të të menduarit janë edhe njësitë frazeologjike në formën e urimeve dhe mallkimeve:

□ Urime:

S'na la të hanim kulaçin e grunjtë, po ama, m'u bëftë kurban, edhe atij helmi iu kthye buka ime, që ia shpura sot në mëngjes te konakët, tamam si çë mallkova me gjuhën e vogël "T'u ktheftë punë e zeher" e jo si urova "t'u bëftë gjak e dhjamë"... ((Jakov Xoxa, Lumi i vdekur, Vëll. III, fq. 120)

"Kur muer vesh gjyshi se isha kah nisesha për Myzekje, në një kuvend të madh mbi bujqësinë, se atij krahu bujqësia asht e përparueme fort, qiti e m'tha: "Hej si ndrruen vaktet?... Po e **paçin hallall**, se ndrruem për mirë e ma mirë... (Jakov Xoxa, Juga e bardhë, Vëll. II, fq. 192)

□ Mallkime:

Dembela! Përsiprapë me muhabet, juve? **Harram ju qoftë** buka që ju jap! Më turpëruat! Më bëtë të mos dal faqe bote. Më bëtë të mbytem në lumë. (Jakov Xoxa, Juga e bardhë, Vëll. I, fq. 346)

Tyt, **t'u thaftë gjuha!**... Të të qaj unë ty? Unë pres të heq valle, se më je bërë nuse, kaq më je rritur e zbukuruar këto ditë!... (Jakov Xoxa, Lumi i vdekur, Vëll. I, fq. 157)

A, **m'u bëfsh kurban!** Ma paske gjetur trimin këtëj! Dhe unë thoshja se kush ma paska rritur e veselitur time mbesë kështu! (Jakov Xoxa, Lumi i vdekur, Vëll. I, fq. 159)

Mallkim! Fije filizi të ri arhondësh mos mbiftë mbi trung të lashtë! Dhe ai që e krasit, **thyeftë qafën** andej dhe gërshëra iu ngultë në zemër! (Jakov Xoxa, Lulja e kripës së butë, fq. 260)

-Ti pusho, t'kam rixha, se të nxora dhe ty përjashta, se dhe ti jabanxheshë nga Murizaj je!

-U, **më marsh të keqen e m'u bëfsh kurban!**... Unë kam pagëzuar e u kam vënë kurorë djemve kështu! ... Unë kam kockat e vjehrrit e të vjehrrës, këtu, ky më thotë jabanxheshë? Tyt! (Jakov Xoxa, Lumi i vdekur, Vëll. II, fq. 113)

-Të tjerët, gra e burra, që siç duket ua kishte zënë veshi këtë ngjarje dhe e dinin se ku do të dilte Vala, nisën të qeshin që më parë.

-U **më të raftë një pikë**, moj delenxheshkë, që këndon kështu në sy të burrave!...

-Hë, se s'të dëgjon burri ty, se e ke larg... ahu... në botën tjetër! ... dhe shënoi gruaja nga varret. (Jakov Xoxa, Lumi i vdekur, Vëll. II, fq. 119)

Përfundime

Në këtë kumtesë vumë re se pjesa më e madhe e njësive frazeologjike e kanë burimin tek gjuha e popullit. Këto shprehje pasqyrojnë veçantitë e gjuhës së një vendi, psikologjinë dhe mendësinë e një

populli që do të thotë se nuk mund të përkthehen fjalë për fjalë në një gjuhë tjetër. Ndërtimi i këtyre njësive me sende e dukuri të jetës së përditshme, motivimi i tyre nga koncepte të ndryshme metaforike dhe gjithashtu mbështetja në krahasime me dukuri të ndryshme së bashku me ndërthurjen e tyre me elemente të veçanta të sistemit të një gjuhe, siç janë përdorimi i tyre në formën e dëshirore në urime apo mallkime me fjalë ose variante dialektore, sjellin krijime njësisht të veçanta mbartëse të një apo të disa elementeve së bashku.

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Title: Exploring idioms of comparison in English and Albanian - A journey into some cultural information stored in them

Abstract

This paper examines idioms of comparison in English and Albanian. In particular, it discusses the characteristics, types and patterns of such idioms, drawing a comparison between them in both languages. Motivation of such idioms is another issue addressed in this paper. They are generally motivated by their structure, but the relevant motivating link is not always provided by the speaker's knowledge of the semantic properties of a given syntactic structure. A cultural/conventional knowledge of some kind is also required to interpret the meanings of a good number of idioms belonging to this particular set of idiomatic expressions. Special attention is paid to the cultural information we can obtain from them, the "national spirit" reflected in them, namely the specific ways of conceptualizing or experiencing reality, which is characteristic of our two very different language communities in addition to similarities encountered.

Keywords: idioms of comparison, simile, pattern, motivation, culture

Introduction

As peculiar linguistic constructions, the expressions called *idioms* or *phraseological units* in Albanian have been defined and understood differently over the course of years. According to Nunberg et al (1994:492), 'idiom' is applied to a fuzzy category defined on the one hand by ostension of prototypical examples like English *kick the bucket*, *take care of NP*, or *keep tabs on NP*, and on the other by implicit opposition to related categories like formulae, fixed phrases, collocations, clichés, sayings, proverbs, and allusions - terms which, like 'idiom' itself, inhabit the ungoverned country between lay metalanguage and the theoretical terminology of linguistics. The broad linguistic spectrum is reflected in an abundance of terms that are used to refer to this linguistic phenomenon: multi-word items (Moon:1997), fixed expressions (Carter: 1998), phraseology (Howarth: 1998), idiom (McCarthy: 1998), phraseological unit (Gläser: 1984). From the above-mentioned terms in this paper, we adopt the term *idiom*, as the most traditional and well-known one, based on the Anglo-Saxon tradition. In Albanian, the term *phraseological unit* is used instead, according to the Eastern European linguistic tradition.

Idioms of comparison

We have limited our study to idioms of comparison which form a special group (as regards motivation) among the very heterogenous set of idiomatic expressions. According to Jani Thomai, they differ from other types of idioms in the sense that they do not express a semantic change since they are based on an external comparison. As a result, the semantic contribution of the constituents that form part of these idioms is of a different nature. Similes are motivated by their structure. They are generally introduced by a comparative element, namely ‘*as*’ in the pattern *as+adjective+as+noun*¹ and ‘*like*’ in some other patterns, corresponding to the conjunction ‘*si*’ in Albanian. The conjunction ‘*sa*’ is also used to form idioms of comparison in Albanian, but in this paper, we limit the study to those introduced only by the comparative element ‘*si*’.

In general, idioms of comparison function as adjectives modifying nouns and as adverbs modifying verbs/actions. When functioning as adjectives, they are mostly used to describe people (their character, behavior, appearance, etc.), as well as things or places. Examples of such idioms abound especially in the English language, which includes even structures which are not considered idiomatic in Albanian, namely the one that follows the pattern (be)+*as+adjective+as+N/NP*. According to Thomai, they are simply stable similes whose comparative element serves to clarify the meaning of the other word (i zi si qymyr²), comparing it to another object with a noticeable and permanent feature.

Interestingly enough, some of the idioms following the pattern (*as*)+*adjective+as+noun* do have Albanian counterparts, even though they are excluded from Albanian phraseology. There are many that even evoke identical or highly similar images in addition to the equivalence in terms of meaning, for example *as black as coal* - *i zi si qymyr*, *as white as snow* - *e bardhë si bora*, *as light as a feather* - *e lehtë si (një) pupël*, *as smooth as silk* - *e butë si mëndafsh*, *as gentle as a lamb* - *i urtë/i butë si qengj*, *as sweet as honey* - *i ëmbël si mjalti*, *as stubborn as a mule* - *kokëfortë si mushkë*, *packed as sardines* - *ngjeshur si sardele*, to name but a few.

There are also examples (even among the above listed) which make use of the same nouns and/or adjectives, but in Albanian the pattern changes, i.e. no simile is used, as in *sweet as honey* - *mjaltë i/e ëmbël*³, *light as a feather* = *i/e lehtë pupël*, *pupël i/e lehtë*⁴, *as dark/black as pitch* - *i/e zi/e zezë katran*⁵, *as heavy as lead* - *plumb i/e rëndë*, *i/e rëndë plumb*⁶, *as cold as ice* - *akull i/e ftohtë*⁷. The change in the pattern might even result in a different grammatical function of the whole phrase in Albanian, as in *as slippery as an eel* - *rrëshket (shket) si ngjalë*⁸, *as stubborn as a mule* - *ngul këmbë si mushkë*⁹, *as silent as the grave* - *(hesht) (si) gur varri*¹⁰, functioning as adverbs or even verbs instead of as adjectives as in English.

There are also cases where the meaning conveyed is the same, but the lexical structure is different, as in *white as a ghost* - *i verdhë/zbehtë si meit*¹¹, *as different as chalk and cheese* -

¹ The first "as" is often omitted in everyday speech. In Albanian structures it is almost never present.

² black as coal

³ honey sweet

⁴ feather light

⁵ pitch(-like) black

⁶ lead(-like) heavy

⁷ ice cold

⁸ A different pattern employed: verb + like + noun

⁹ A different pattern employed: verb+like+noun

¹⁰ gravestone

¹¹ pale as a cadaver

(*është/ndryshoj/ndryshim*) *si nata me ditën*¹², *as fit as a fiddle/flea, as right as rain/a trivet- si kokrra e mollës*¹³.

Idioms following the pattern (be)+as+adjective+as+N/NP in English

The idioms of comparison following this pattern in English outnumber the ones introduced by ‘like’. There are over 200 examples, and the following are some of them:

In English: *as American as apple pie, as cold as charity, as cool as a cucumber, as crooked as a dog's hind leg, as dead as a doornail, as deaf as a post, as drunk as a lord, as dry as a bone, as easy as ABC, as easy as (apple) pie, as fit as a butcher's dog, as flat as a pancake, as free as a bird, as fresh as a daisy, happy as a clam, as happy as a lark, as hard as a rock, as helpless as a baby, as high as a kite, as Irish as Paddy's pig, as large as life, as long as a month of Sundays, as mad as a hatter, as mad as a March hare, as many chins as a Chinese phone book, as nervous as a whore in church, as nutty as a fruit cake, as old as the hills, as patient as Job, as plain as the nose on your face, as playful as a kitten, as pleased as Punch, as poor as a church mouse, as pretty as a picture, as proud as a peacock, as quiet as a mouse, as red as a beetroot, as regular as clockwork, as scarce as hen's teeth, as hard as nails, as slow as molasses in January, as smooth as a baby's bottom, as snug as a bug in a rug, as sober as a judge, as solid as a rock, as straight as an arrow, as strong as an ox, as thick as thieves, as thin as a rake, etc.*

Variations in the pattern: *as boring as watching paint dry, as difficult as nailing jelly to a tree, as easy as falling off a log, as easy as taking candy from a baby, as honest as the day is long, as merry as the day is long, as sure as God made little green apples, as sure as eggs is eggs, as true as the day is long etc.*

In Albanian, as mentioned before, they are excluded from phraseology and it's the ones introduced by the word ‘si’¹⁴ or some other comparative element or pattern which count as idioms.

Idioms introduced by the preposition ‘like’ in English and the conjunction ‘si’ in Albanian

These idioms function mostly as adverbs, but there are examples of them functioning as adjectives, as well, after the verb *to be* or other copular verbs. As adverbials they generally denote manner, with the second component playing a specifying, restricting, qualifying and complementary role with regard to the first one.

In English we can mention: *like a moth to a flame, (be) like a bear with a sore head, (be) like a red flag/rag to a bull, like a thief in the night, like a blind dog in the meat market, (be) like shooting fish in a barrel (fishing), (be) like a deer caught in the headlights, (be) like watching paint dry, (be) like watching grass grow, like the cat that got the cream, look like something the cat dragged in, like a hen with one chick, like a cat on a hot tin roof, like a bull at a gate, like a bull in a china shop, like a house on fire, like a dose of salts, like white on rice, like a bolt from/out of the blue, like being savaged by a dead sheep, like rearranging the deckchairs on the Titanic, like getting blood out of a stone, like a shot, like a snake in the grass, etc.*

¹² like night and day

¹³ like an apple

¹⁴ like

In Albanian: *si kali qorr, si këmbët e dhisë, si dhentë pa bari, si dhentë në vathë, si rrodhja pas gunës, si mishi me thuan/kockën, si veza në kulaç, si thika në gjalpë, si maçoku në thekër, si rruar qethur, si burri me burrin, si këmbët e gjarprit, si dhia në mes të dhenve, si dhia në gjollë, si era me shi, si kau në arë/ugar, si krimbi nën gur, si miza në mjaltë, si flaka e kashtës (si flakë kashte), si ferra nëpër këmbë, si breshka te nallbani, si kokrra e mollës, etc.*

In Albanian, the pattern (verb) + like + noun phrase, where the verb is an optional element, (constituting a micro-context), is very common. Sometimes the semantic relations between the elements of the micro-context and the idiom proper are so close that the whole phrase can be taken as an idiom. There is normally a very limited number of verbs (more often than not, there is only one option) that can be used in that pattern. We find this pattern in English, as well.

In Albanian: *mbeti si pulë e lagur, rri si hu gardhi, ruaj si sytë a ballit, humb si sëpata pa bisht, shkoj si qeni në vreshtë, kapardiset/mbahet si qeni në qerre/si gjeli/kaposhi majë plehut, ruan si qeni mishin/mëlcitë, njihet si kau balash, shkon si cjapi te kasapi, flet si e jëma a Zeqos majë thanës, u tret/humbi si kripa në ujë, u bënë si këmbët e dhisë, janë si mishi me thuan/kockën, sillet/shin si kali në lëmë, dal si rruar qethur, futet si fanti spathi, humbi si gjilpëra në kashtë, njihet/dallohet si paraja e kuqe, janë/ndryshojnë si nata me ditën, shkojnë si macja me miun, vuan/heq si gjarpri nën gur, jam/rri si mbi gjemba, del si mëzi para pelës, etc.*

In English: *take to sth like a duck to water, know sth like the back of your hand, be like a bear with a sore head, look like sth the cat dragged in, look like the cat that got the cream, work/go like a dream, be like watching paint dry, be like watching grass grow, sit or stand somewhere like a bump on a log, spread like wildfire, hurt like the dickens, go like the clappers, cling like a leech, run around like a blue-arsed fly, etc.*

There are also examples where the idiom consists of a verb (not optional) + like + N/NP: *work like a Trojan, grin like a Cheshire cat, eat like a horse, eat like a pig, sleep like a log, shake like a leaf, work like a beaver*. The ones consisting of just a noun rather than a complex noun phrase are not considered phraseological units in Albanian, but merely stable similes (*punoj si kalë¹⁵, dridhem si purtekë¹⁶, fle si qingj¹⁷, zihen si qentë¹⁸*).

What is interesting is the fact that there are many cases where we find similarities in understanding and responding to reality in both languages, which can be explained if we accept that there are some cultural universals at play. Such idioms are a testimony of collective experience or regularities in human cognition. There are idioms that share a nearly identical lexical structure and semantic structure across these two languages and evoke almost identical or very similar images, as well as idioms that are equivalents in terms of meaning but display differences on the level of mental images and lexical constituents.

1. *like a chicken with its head cut off/like a headless chicken – si pulë pa kokë¹⁹*

¹⁵ work like a horse

¹⁶ shake like a perch

¹⁷ sleep like a lamb

¹⁸ fight/quarrel like dogs

¹⁹ like a chicken without its head

2. *like a fish out of water*- *si peshku pa ujë*²⁰but also *si peshku në zall/ gjanë/në të thatë*²¹
3. *spring up like mushrooms after the rain* – *(dalin) si kërpudhat pas shiut*
4. *(fight) like cat and dog* – *(zihen/shkojnë) si macja me miun*²²
5. *like a bolt from/out of the blue* - *si vetëtimë/bubullimë/rrufe në qiell të kaltër /të kthjellët*²³
6. *like a hot knife through butter*- *si thika në gjalpë*
7. *like a lamb/lambs to the slaughter /like turkeys voting for Christmas* – *si cjapi te kasapi*²⁴, *si breshka te nallbani*
8. *like a kid in a candy store* – *si fëmijë i lumtur*²⁵
9. *like a bump on a log* – *si hu gardhi*²⁶
10. *like two peas in a pod* - *si dy pika uji*²⁷
11. *like talking to a brick wall*– *si të flaswsh me murin*

Let's have a look at the idiom '**like a lamb to the slaughter**' in English and its Albanian equivalent '**si cjapi te kasapi**'. Although both idioms convey the same meaning, they differ in terms of the lexical constituents used to form the idiom. This can be explained by the fact that the English idiom comes from the Bible, whereas the Albanian one probably from livestock farming practices, the billygoat being more popular than sheep/lambs at the time the idiom was coined. However, the religious vs non-religious reference does not hinder understanding. The religious background might be an indicator that religion plays an important role in social life in their society.

Motivation of idioms of comparison

Generally speaking, idioms of comparison, especially the ones that follow the pattern '**as+adjective+as+NP**', are mostly self-explanatory, as they are based on observable animal behaviour, everyday experience, qualities or features, natural phenomena or activities which meet truth conditions, e.g. *as blind as a bat*, *as blind as a mole*, *as gentle as a lamb*, *as black as jet*, *as clear as crystal*, *as cold as ice*, *as quick as a flash*, *as rare as hens' teeth*, *as stubborn as a mule*, *dead as a dodo*, *as busy as a bee*, *as boring as watching paint dry* etc. The same is true even for the ones introduced by '**like**', whose meanings you can guess if they are related to people's general knowledge of the surrounding world, collective experience of the world/reality, etc.: *like a kid in a candy store*, *like a fish out of water*, *spring up like mushrooms after the rain*, *like moths to a flame*, etc; *si peshku*

²⁰ like a fish without water

²¹ like a fish on the shingle/in the dry

²² fight like cat and mouse

²³ in a clear blue sky

²⁴ like a he- goat to the butcher's

²⁵ like a happy kid

²⁶ like a wooden fence post

²⁷ like two water drops

*pa ujë*²⁸, *si mizat në mjaltë*²⁹, *(rri) si hu gardhi, (humb) si gjilpëra në kashtë*³⁰, *si rrodhja pas gunës*³¹, *si qeni i lëshuar nga zinxhiri*³², *si kofini pas së vjeli (të vjelave)*³³, *si pulë e lagur*³⁴, etc.

Let's consider the idiom '*si pulë e lagur*'. It's a testament to how idioms can be shaped by simple observations of nature, daily life and animals. What is interesting about this idiom is the fact that both languages use the lexical unit 'wet hen' but the meaning conveyed is very different due to different observations of hens' demeanor. Both idioms originate from rural farm life, but in English the idiom refers to hens' reaction to tossing a bucket of water at them, which causes a flapping uproar. In Albanian, the meaning is '(remain) as if afraid, submissive, not able to react, powerless' while in English it means 'very furious'. In English it is used humorously, in Albanian it is derogatory. Both are based on a simile - in English it follows the pattern '*as....as*' ('*as mad as a wet hen*'), whereas in Albanian it is introduced by '*like*'.

In most cases, 'the left-hand side' of the comparison (the adjective in the pattern '*as....as*') refers to a property that 'the right-hand side' (NP) is known to possess, whereas the right-hand side can be interpreted as an intensifier, semantically interpreted as 'very'. However, this pattern in English does not necessarily guarantee easy interpretation of the meanings since some of these idioms also contain culture-specific elements which make it difficult to trace the link between the literal reading and the actual meaning, e.g. *black as Newgate's knocker*, *as black as the Earl of Hell's waistcoat*, *as boring as a wet weekend in Wigan*, *as full as an Alabama tick*, *as happy as Larry*, *as safe as the Bank of England* unless one possesses cultural or conventional knowledge of some kind to understand why they mean what they mean (e.g. '*as hot as Hades*' comes from Greek mythology; '*as wise as Solomon*', '*as old as the hills*' from the Bible; '*as full as an Alabama tick*' – connected with the fact that Alabama is home to ticks, '*as wise as an owl*' – symbolic motivation, '*as drunk as a lord*' – connected with a cultural/historical context). Occasionally, the simile just relies on rhyme ('*as drunk as a skunk*', '*as loose as a goose*') or alliteration ('*as busy as a bee/beaver*', '*as fit as a fiddle*').

One may also have difficulty understanding why certain idioms make use of everyday items which do not normally contribute to the meaning of the idiom. Hence, some background knowledge or historical information as to why a particular item is used to make the comparison is definitely required to make sense of the idiom. Language-specific units exist because "*every language draws semantic distinctions that other languages do not*" (Wierzbicka: 1996).

Let's take the idiom '*as black as your hat*'. Nowadays, hats come in different colours. However, for a hundred years or so most hats in Britain were black, which explains why the word *hat* is used to make the comparison.

Similarly, the idioms introduced by '*like*' denote a high degree of the quality of the action; they can be explained using corresponding adverbs accompanied by the intensifier 'very' or a similar one, as

²⁸ like a fish out of water

²⁹ like flies to honey

³⁰ (go missing) like a needle in a haystack

³¹ like a bur stuck in a shepherd's cloak

³² like a dog unleashed (lit. set free from chains)

³³ like the basket after the harvest (English equivalent: 'close the stable/barn door after the horse has bolted/gone')

³⁴ (remain/stay) like a wet hen

in: (*ruaj*) *si sytë e ballit/ si dritën e syrit* – *so much*, (*duket*) *si në pëllëmbë të dorës* – *you can see sth very well/clearly*, (*zihen*) *si macja me minë* – *fight a lot*, *si kofini pas së vjelash* – *too late* etc. The adverb phrases that correspond to these idiomatic expressions can also be used alongside: ...*flet kot*, *si e ëma e Zeqos (në) majë (të) thanës*³⁵, etc. In these cases, motivation of the idiom becomes even clearer.

Thomai argues that it's not possible to refer to the semantic function of the constituents in constructions with similes as iconic or symbolic. However, if the left-hand side of the comparison denotes an action attributed to an animal which is rooted in cultural tradition, we can assume that the constituent (animal) coincides with its symbolic meaning, which means it is culture-based. Let's take the idiom '**like a bat out of hell**' as an example. This idiom, which means "to leave a place in a great hurry", has long been used in the UK. Bats have long been associated with secret occult things, thought to have come from hell³⁶. Hence the comparison coincides with the fact that bats fly very fast and wildly, often as if panicked.

However, there are many idioms of comparison that cannot be interpreted on the basis of natural experience and/or understood based on the observance of animal behavior as is the case with '**as sly/cunning as a fox**'. The concept of the fox as crafty or deceitful-a trickster- is rooted in the culture. This symbolic meaning of the fox is conventionalized. It's the symbolic knowledge that contributes to the interpretation of the idiom - how the fox has always been perceived in/by the western culture and portrayed in fables and tales of animals.

In Albanian, we can mention '**si buka që ha**'³⁷, an idiom built around the word *bread* - a universal symbol of food. A staple food for Albanians, present on our tables every day, it appears in many idioms. In general, the word *bread* is associated with hospitality/welcome and poverty at the same time, as in '*bukë e kripë e zemër*', and human survival, as in '*për bukën e gojës*'. However, in this particular idiom, based on a simile, it speaks of certainty, which, nevertheless, speaks also of cultural identity, as well, since it reflects our eating habits/ tradition. In Albania, no meal is eaten without bread on the table. There is an idiom in English which is used to express certainty as well, but the lexical constituent used is *eggs* instead: '**sure as eggs is eggs**'. Nevertheless, it must be borne in mind that the linguistic context in which it is used may be slightly different. In English, it's used to say that you are certain that something will happen, whereas in Albanian, it is mostly used to say that you are certain or you know for certain that something is true.

Such idioms are closely connected with aspects of community life which may be completely foreign to another, for example '**si veshka në mes të dhjemit**', '**si fiku me arrën**', '**si arra me palën**'. In Albanian culture, **si veshka në mes të dhjemit**³⁸, implies wellbeing, living very well, wanting for nothing, while in another culture it may be interpreted as having a negative connotation, as *fat* is not considered healthy. There is an idiom in English that comes close to the meaning of this Albanian idiom, namely **as snug as a bug in a rug**. However, we need to be aware of the lexical context in which they are used as they call for different contexts. The Albanian idiom suggests wealth/living in

³⁵ One talks nonsense, like Zeqo's mother atop a cornelian cherry tree

³⁶ According to urban legends (Urban Dictionary)

³⁷ sure as the bread I eat, (know sth for certain) like the bread I eat

³⁸ like the kidney amidst fat

good conditions apart from comfort. It is used to say that someone’s living conditions are great, they live well, in a nice and comfortable environment. In English, it suggests being in a very comfortable position/situation, especially with reference to coziness in bed.

The idiom (*shkojnë*) *si fiku me arrën/si arra me palën*³⁹ is closely connected with eating habits of Albanians and would not make sense to non-Albanians unless one has tried eating nuts with dried figs and knows they make a great combination.

There are some other idioms which cannot be motivated on the synchronic plane, because they are neither connected with the observation of universal behaviour and/or actions, nor with conventional/symbolic knowledge, but rather with certain events, places, persons that have left a mark in the language, such as (*flas*) *si e ëma e Zeqos (në) majë (të) thanës*⁴⁰, *si Baka me Zekën*⁴¹, *si Xhaferri simiten*⁴². The use of proper nouns in such idioms (as in other idioms) makes it almost impossible to work out the meanings of these idioms since there is no link between the literal reading and the actual meaning of these idioms to help motivate them. They are non-compositional. The only way to get to the meaning is to trace it back to its source. Sometimes their interpretation depends on the general encyclopedic knowledge someone has, the information about the connection with certain literary/historical contexts.

Conclusion

Idioms of comparison, subject to analysis in this study, constitute a particular set of idioms known as idioms motivated by their structure.

As regards the form, two patterns are listed: (*as*)+*adjective*+*as*+*N/NP* and (*verb*) + *like* + *NP*. The Albanian language lists idioms following only the second pattern with very few exceptions that have to do with what is included in the realm of phraseology and what is not according to the criteria used by Albanian linguists.

Based on the analysis carried out, it was found that there are many idioms which are not so self-explanatory when it comes to understanding why they mean what they mean. The presence of culture-specific elements in some of them makes it impossible, at times, to establish a motivating link between the literal reading of the idiom and its actual meaning. To do so, some kind of conventional/cultural knowledge outside the structure must come into play, as is usually the case with other culture-bound idioms.

Cultural information regarding animals, lifestyle, history, traditions, geography, etc is conveyed by idioms in general, and idioms of comparison are no exception. A better understanding of idioms is offered by a better understanding of idioms’ cultural background. They allow us to explore the way speakers of both languages express their thoughts, views, ideas and emotions, identifying similarities and differences in doing so, as reflected in these idioms.

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³⁹ go together like the fig and the nut/ like the nut and the dried fig

⁴⁰ talk like Zeqo’s mother atop the cornelian cherry tree, meaning ‘talk through the hat’ ie talk nonsense

⁴¹ like Baka with Zeka, meaning ‘always together’

⁴² like Xhaferri (lost) the bread roll, meaning ‘to lose it, in a befuddled state, look befuddled’

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Title: A View on the Albanian Anglicisms of the First Half of the 20th Century

Abstract

The first stage of the English and Albanian language contact started by the beginning of the 20th century. In the midst of the absence or the few sporadic studies conducted on the English-Albanian language contact (Këçira, 2005; Lloshi 2001, 2002, 2005, 2011; Shehu 2000, 2002; Kapo 2013) the present research is focused on the Anglicisms used in the Albanian language during the first half of the twentieth century. The corpus of Anglicisms collected manually from the written media of 1900-1960 period, published in the territory of Albania, with about 520 types and around 2000 tokens, results to have entered Albanian in two ways: indirectly – via another language of contact, in the case of Albanian via Italian, French, etc. (Görlach 2001; Prifti 2008; Këçira 2005) & directly – including the Anglicisms produced by the returning emigrants (Prifti 2008; Nuhiu, 2013; Lloshi 2011). The analysis conducted on the present corpus of Anglicisms of this specific period consists in the classification of the collected types in the categories defined by GLAD (Global et al.) (Gottlieb 2021) and the database for Albanian language (Kapo, 2022): adapted borrowings, unadapted borrowings, loan translations, semantic loans, Pseudo-anglicisms and phono-semantic matchings; the database shall serve as a basis for some observations on the different types and degree of Anglicisms’ adaptation in Albanian, as well as the semantic, morphological and etymological features they display.

Keywords: Loanwords, language contact, etymology, semantics, phonetics

Introduction

The very start of language contact between English and Albanian language was by the end of the nineteenth century and the beginning of the twentieth century. English induced words and phrases either ‘transported’ or coined in Albanian were present in the oral and written layer as a result of the returned immigrants (Prifti 2008, p. 281) language input or the publications/translations of various works of literature and newspaper articles (Reuters News Agency was one of the English sources for the news in Albanian, e.g., in *Besa* newspaper, during the 1930s, plenty of adapted and unadapted borrowings were found in the news translated from Reuters; or *Bashkimi* newspaper of 1940s had a section entitled ‘A letter from London’).

According to Prifti, Albanian immigrants to America date around 1880, with the first one, surnamed Peppo, from the region of Korça, reaching Michigan in 1890. Thus, the direct Americanisms became part of this particular South-Eastern region of Albania as a result of the returning emigrants’ speech, several of which have survived till today in the Korça dialect, especially with the older generation.

The foundation of the Albanian-American Institute of Kavaja in 1925, the Harry Fultz High School in Tirana in 1924, with its *Laboremus* Newspaper published in English and Albanian language, the publications of the first methods for learning English language, the first English-Albanian dictionaries by Kamburi (1915), Çekrezi (1923), etc. (Lloshi 2011 p. 68) were only some of the main developments of the first stage of English-Albanian language contact. Several newspapers published in English and Albanian language by the Albanian immigrants in the USA (Peci's and Noli's "Kombi" in 1906), England (Konica's "Albania" in 1902), and other countries in Europe were the other 'conveyors' of English induced words and phrases in Albanian. The above sources constitute the main directions of the direct English-Albanian language contact. The indirect contact, on the other hand, was made possible via the mediation of other languages of contact with the Albanian of the time, like Italian and French and also Russian at a later period.

Methodology and background of research

The corpus of Anglicisms used as a database for the purpose of this paper is collected from the newspapers published in the Albanian territory during the first stage of the English-Albanian contact, the first half of the 20th century (54 periodicals with a different frequency). The end of the Second World War and the establishment of the communist regime in Albania might have been used as a strict borderline between the first and the second stage of English-Albanian contact (the latter marking the country's isolation period, until the fall of the regime in 1990), but the language reforms started around the 1950s and it was during this period that a good part of the English borrowings either 'seized' to exist (not to be used in the Albanian language afterwards) or disappeared until the 1990s to reenter Albanian with the opening of the borders. The corpus numbers 520 types of Anglicisms and 2000 hits, 12.2% of which are officially recorded in the Albanian Language Dictionary of 1954. The English loans of this period constitute 21.4% of the total number of English loans for Albanian recorded in the GLAD database (<https://glad.ivdnt.org/lexit2/?db=publicglad&lang=en>) compiled and collected manually in 2020 and continuously updated by the author of this paper (the most recent update counting 2434 Albanian Anglicisms).

Manfred Görlach, the author of the European Dictionary of Anglicisms (2001) recognizes the French and Italian origin of the English words used in Albanian. Since the collection of the Anglicisms for the 16 languages included in this dictionary stopped around the year 1990, the data for Albanian are very limited and not reflecting the Albanian reality, partly due to the fact that there were no Albanian linguists involved in the project and also because of the absence of studies for the Albanian Anglicisms of the beginning of the 20th century (including the entries that stayed in the language till today and the ones with the 'on hold' status during the isolation period). It was surprising not to see Albanian language listed in the Görlach's matrices for a number of the identified loans of the first half of the 20th century in Albanian: n. *ence* (for *hands* – in football); the morphologically adapted n. *krosim* and v. *krosoj* (for *cross* as a noun and as a verb); *halfbeg* (for *halfback* – in football); adj. *single* for *single*; *bojskot* for *Boy Scout*; the adapted Anglicism *privatësi* (for *privacy*); the loan translations *vetë qeverisje* for *self-government*, *anije avullore* for *steamship*; the Pseudo-anglicism *polo* for *polo shirt* or referring to the sport, etc. However, the percentage of the Anglicisms of our corpus also recognized in Görlach's dictionary is 119 out of 520 or 22.8% of the total figure.

Some observations on the linguistic features of the Albanian Anglicisms of 1900-1960 period

Henrik Gottlieb (2020: 41) describes the phenomenon of ‘relay borrowings’ which is a scenario of language contact that is close to what happens to Anglicisms in Albanian:

“Language A exports an expression a to language B, thus coining expression ab. This is then borrowed in language C, resulting in expression abc”.

After the World Wars, “numerous translations and adaptations from the Romance languages like French, Italian as well as from German enriched the Greek-Latin portion of the modern Albanian language with a considerable number of neologisms” (Çabej, 1982 p. 122). Many schools were opened by Italian clergymen, especially in the North of Albania; technology, commerce, finance and crafts were some other areas, apart from education, where Italian words entered the Albanian language in great numbers (Thomai, 1999: 226). This is also confirmed by Görlach (2002) who writes that “the dominance of Italian between 1916 and 1943 leads us to expect that English words would have been handed on through Italian” (295). Këçira (2005), too, dedicates special attention to the English borrowings mediated in Albanian via the Italian language. Moreover, she introduces a list of Anglicisms mediated via the Italian language, providing ‘a thematic ordering’ in different semantic fields.

Thus, together with many Italianisms and French borrowings, many Anglicisms have been ‘transported’ into Albanian via these two languages.

Some Anglicisms classification issues are specifically related to their etymology. Due to the same graphical structure, but different pronunciation patterns in French and in English it was sometimes difficult to decide whether the borrowing was from French or were mere Anglicisms in Albanian, as it was the case with the following example:

Repertor/Repertuar:

Repertori i sopranos Shtypi, 5.2.1938, p.3; Zotnon *nji repertuar* të shëndoshë argumentash Sporti, 15.10.1945, p. 4; *Repertuari* i këngëve Arsimi, July-August 1946, p. 39;

Should the foreign element in Albanian carry any linguistic adaptation trace in the Italian language, be that graphical, phonetic or semantic adaptation, regardless of its English origin or its being an English-induced word/phrase, that foreign element was to be considered an Italianism and not an Anglicism in Albanian.

Two important sources from Italian linguists Gaetano Rando and Virginia Pulcini, with Rando as the author of the *Dizionario degli anglicismi nell’Italiano postunitario*, 1986 and Pulcini as the main contributor for Italian language in the Global Anglicism database, were considered as points of reference for the inclusion/exclusion of the borrowings: if any of the foreign words/phrases considered Italianisms in the various Albanian sources or studies, was included in either or both of the abovementioned sources as Anglicisms /Pseudo-anglicisms of Italian, then they are considered as Anglicisms/Pseudo-anglicisms of Albanian as well.

For instance, *banknote* is considered an Italianism in the Dictionary of the Albanian of Konitza (Jorgaqi 2020:22) but is considered an Anglicism in Albanian as it misses the middle ‘o’ of the original word in Italian: *bankonota*:

Vitin e pare një *banknote* greke 20 frangash... Shqiptari i Amerikës, 28.10.1922, p.3;

The route to adaptation, partial adaptation or total extinction of the first Anglicisms in Albanian was affected and, in a way, restricted, by the drastic changes in the Albanian political context. Thus, firstly they appeared in written materials without inflections or the endings that are part of the syntactic structure of the phrases and sentences.

trade union: Këshilli i *trade-unions* do t’urdhërojë... Demokracia, 22.5.1926, p. 1;

The classic case of the gradual orthographic adaptation of an Anglicism in Albanian is ‘hands’, a football term, used in Albanian as ‘ence’:

...lojtari i Elbasanit ban *henc*...23 *henc* kundra Durrësit Vullneti i popullit, 30.3.1930, p. 3;
Me gjithë këtë topi nuk largohet prej portës durrsake, ku bahet prapë *ence* e cila del korrne dhe kjo përfundon jashtë... (Besa, 7.7.1931, p.3);

Firstly, it is the adaptation of the digraph ‘ds’ resulting in ‘c’: /hænds/ to /hænc/ in Albanian; then, the initial ‘h’ drops and the adapted form used for about 30-40 years in the language of sport was ‘ence’.

The ‘th’ grapheme was preserved in the Anglicism spelling in Albanian too, like *theorik*, *thron*, etc.:

...hypi Genci në *thron* (taft) ... Agimi, Shtatuer 1919, p. 76; Kujdesimi i botës së jashtme për *thronin* e Shqipnisë... Dajti, 22.2.1924, p.1; ...rrënjët *theorike* Bota e re, korrik 1945, p. 12;

The gradual adaptation going from French to English and then Italian pronunciation of the football term ‘corner’ is quite a good testimony of this oscillation in the spelling/pronunciation system from French to Italian and English: *korner/corné/korrne*:

Nga an’ e Vlorës bëhet *corner*... Arbëria, 15.4.1930, p. 1; Vetëm ka hora 6 pa 22, kur në portën durrsake bëhet një *korné* e cila gjuhët mjeshtërisht... (Besa, 1.7.1931, p. 3);

Polysemantic lexical units in English are borrowed in Albanian, in most cases, with only one meaning. The adapted loan *fakultet* (*faculty* + the Albanian suffix for nouns *-tet*), part of the Albanian Dictionary of Albanian Language of 1954 page 112, is found at the beginning of the 20th century Albanian with two meanings, the first and the fourth meaning in the online Oxford Learners Dictionaries entry for *faculty*; in the meantime, the fourth meaning is not used anymore by the Albanian speakers:

- a department or group of related departments in a college or university:
Përfaqësues të *Fakultetit*. Laboremus, 31.10.1926, p. 4; (representatives of the Faculty)
- (countable, usually plural) any of the physical or mental abilities that a person is born with

...për ushtrimin e ndijave dhe për zhvillimin e *fakulteteve* të fëmijës. Arsimi, July-August 1946, p. 40 (...for exercising the senses and the development of the child faculties)

One of the first eponyms, the Anglicism deriving from the brand name is *Kolynos* adapted graphically as *Kolinos*. This eponym has been extensively used even during the second stage and the third stage of Albanian -English language contact:

Pastë *kolinos*. Shqiptari i Amerikës, 31.3.1923, p. 6; *Kolynos* e furc... Gazeta e Korces, 4.1.1933, p.2;

It is not certain the route of transmission of the ‘three second rule’ basketball term in Albanian, whether it is from Italian or Russian, as most of the newspaper articles translated in the Sports section were from these two languages. The loan translation ‘tre sekondshi’ is clipped in Albanian with the key component ‘rregull’ (*rule*) missing the full noun phrase.

...rasti i aplikimit të *tre sekondshit* në basketboll... Sporti popullor, 7.10.1953, p.3;

Another case of Pseudo-anglicism in Albanian of uncertain origin is *sportmen* – the compound *sportsmen* used without the middle ‘s’ in Albanian:

...të cilët janë sjellë në këtë lojë tamam si *sportmena*... Besa, 23.4.1935, p. 4;

Anglicisms in the dialects of the Albanian of the first half of the 20th century

The first football match recorded in Albania was between students at a Christian mission in Shkodër (a city in the north of Albania). (Wikipedia). The game increased in popularity and by 1919, the first club KS Vllaznia Shkodër was founded. Other football clubs in other major cities of Albania followed through, Skënderbeu of Korça (a South-Eastern city of Albania) in 1909 and formalized in 1925 and Vlora’s Flamurtari (Vlora – a city in the south of Albania) in 1923.

Thus, no wonder the first football terms, either adapted or as loan translations were coined in the northern dialect of Albania, the Gheg variety. For instance, ‘alla’ is a *Gheg* loan translation for *wings* in football:

...dy halfat të caktohen vetëm me përballue *allat* kundërshtare. ...tue u marrë halfat vetëm me *allat*... (Shtypi, 24.4.1938, p. 3); [the two halves (PA for halfback) to be appointed in covering only the opposing wings... the halves are dealing with the wings]

The loan translation *mes-all* (‘mes’ for *midfielder* and ‘all’ for *side/wing*) referring to side midfielder in English football terms, apart from the dialectical *alla* in its structure, takes also a Gheg pronunciation and spelling *mexalla/mezalla* (in plural):

Mehmeti si *mes-alla* nuk ka luejt ndonjëherë me Stermasin. Besa, 19 April 1933, p. 3; (Mehmeti, as a side midfielder, has never played with Stermasi)

Borrowings with a short life and the trend of Anglicisms for this period

22.2% of the Anglicisms of the 520 total number of the collected Anglicisms seized to exist by the end of this period and 11% went through the ‘on hold’ period. *Accept- akseptoj*⁴³ (1922-1923), *coin-*

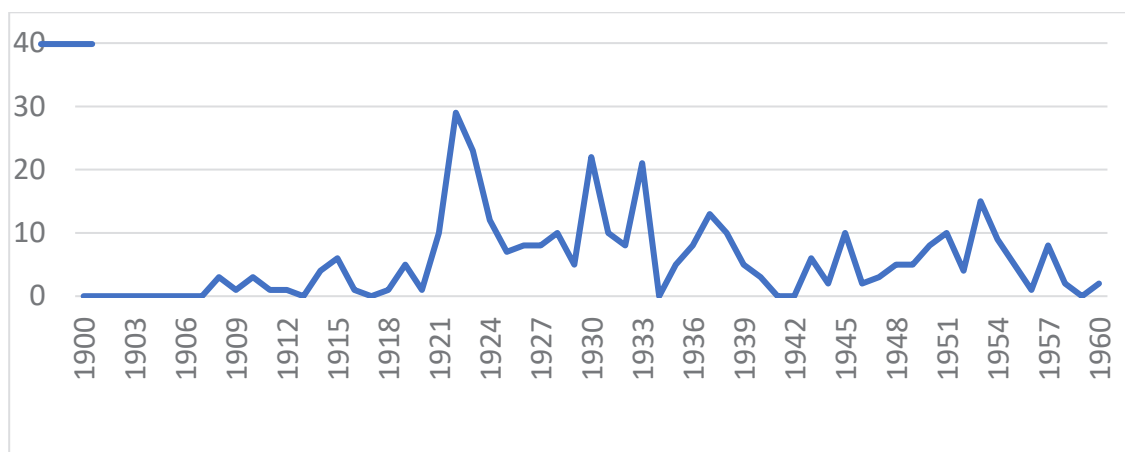
⁴³ ...neve e *akseptuam* këtë...Shqiptari i Amerikës,18.11.1922, p. 1;

*konijoj*⁴⁴ (1931-1931), etc. are only two of the examples belonging to the first group and *modalitet*⁴⁵ (1931-31, 2000-on), *miss*⁴⁶ (1915-1950, 1996-on), etc. are but just a few examples from the second group.

Total no. of Anglicisms in Albanian (1900-1960)	Short-life-English loans	English loans experiencing the 'on hold' period	English loans that are still active in Albanian/have 'survived' the three stages of language contact
520	117 / 22.2%	58 / 11%	345 / 66.3%

Table 1

Graph 1 below shows the trend of Anglicisms use in the Albanian of the first half of the 20th century. The 1920s mark the highest intensity followed by a less intense and a relatively levelled usage of Anglicisms, to come to the lowest point by the end of the 1950s.



Graph no. 1

Conclusions

Constituting more than the fourth of the entire GLAD database for the Anglicisms of Albanian it can be deduced that the impact of the English language on the beginning-of-the-20th-century Albanian was higher than expected. A considerable number of borrowings in the Albanian of this period thought to have originated from French or Italian are actually of English origin. Italian language, as a major contributor to the neologisms of Albanian proved to be a useful source for the Anglicisms and the Pseudo-anglicisms of the first half of the 20th century. The impact of English on the Albanian of this period is even higher as it has penetrated the dialects of Albanian with a particular reference to the Gheg dialect as illustrated by the examples.

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⁴⁶ Misteriozja Miss Flora (spionja e famshme) Gazeta e Korcës, 19.5.1937, p. 1;

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Titulli: Përdorimi i Konektorëve në Tekstin Argumentues në Gjuhën Angleze

Abstrakti

Ky studim shkencor fokusohet në përdorimin e konektorëve dhe jep një vëzhgim të thellë në rolin e konektorëve specifikisht në tekstin argumentues, porë kjo në gjuhën angleze, si një nga mënyrat që mundëson konektivitetin, pa të cilët fjalitë nuk do të mbartnin kuptimin e plotë të tyre. Në këtë artikull jepen disa rekomandime dhe sugjerime praktike për mënyrën sesi duhen përdorur konektorët në orën e mësimin me studentët, për rëndësinë e konektorëve, por edhe për përdorimin e tyre konkret në tekste. Për mbarëvajtjen dhe realizimin e këtij studimi, janë mbledhur detyra me shkrim për të parë nga afër përdorimin e konektorëve në tekste argumentues, të studentëve të dy grupeve të vitit të dytë, në Fakultetin e Ekonomisë, të cilët e kanë gjuhën angleze si lëndë me zgjedhje. Studentët janë të një niveli mesatar dhe mbi mesatar në anglisht. Qëllimi i këtij studimi është të vihen në pah problematikat dhe vështirësitë që hasin studentët shqiptar në përdorimin e konektorëve gjatë të shkruarit dhe si mund të realizohet përdorimi sa më i saktë i tyre në tekstet argumentuese.

Fjalë kyçe: konektorë, tekst argumentues, përdorimi, problematika, sugjerime

1. Hyrje

1.1 Tema, Fushëveprimi, Qëllimet

Një nga nëndegët më të rëndësishme të gjuhësisë së tekstit është pa dyshim tekstualiteti. Tekstualiteti është baza për unitetin dhe lidhjen semantike brenda tekstit. Çdo tekst që i mungon tekstura do të ishte thjesht një grumbull fjalësh të izoluara që nuk kanë asnjë lidhje me njëra-tjetrën. (Vinçi, 1994). Pra, tërësia e sekuencave teksuale që të klasifikohen si një tekst duhet të përmbushë disa standarte që përbëjnë bazat e tekstualitetit. De Beaugrande dhe Dressler (1981) e identifikuan kohezionin dhe koherencën si dy nga shtatë standardet e tekstualitetit të nevojshëm që një tekst të përkufizohet si "komunikues". Sipas De Beaugrande (1981), kohezioni përfshin 'konektivitetin sekuencor' i cili mundësohet nga element specifikë që përfshijnë rimarrjen, paralelizmin, parafrazën, proformat dhe konektorët. Konektorët janë një nga njesitë më të rëndësishme të Gjuhësisë së Tekstit. Kjo është lehtësisht e kuptueshme nga numri i lartë i përdorimit të tyre në tekstet e folura dhe të shkruara. Konektorët shërbejnë për të garantuar konektivitetin e brendshëm të tekstit midis sekuencave që e përbëjnë atë dhe qendrueshmërinë e kuptimit të tekstit në tërësinë e tij. Ata interpretojnë ndër lidhjen midis sekuencave të tekstit.

Shumë studime kanë treguar se përdorimi i konektorëve nga nxënësit ka shumë vështirësi. Tang dhe Ng (1995), për shembull, kanë theksuar se "keqpërdorimi i konektorëve është një veçori që vërehet pothuajse në të gjitha shkrimet e studentëve të anglishtes si gjuhë e dytë (ESL)" sepse nxënësit prirën të shumë përdorin, të përdorin më pak dhe/ose keqpërdorin konektorët. Duke marrë parasysh rezultatet e studimeve të mëparshme dhe gjithashtu, faktin se studentët në Shqipëri kanë mangësi në këtë aspekt, qëllimi i këtij studimi është që të japë një kontribut real në avancimin e njohurive në këtë fushë, të vejë në pah vështirësitë më të dukshme që hasin studentët tanë kur përdorin konektorët. Gjithashtu, synojmë të japim disa rekomandime apo sugjerime praktike në lidhje me përdorimin sa më të saktë të konektorëve.

1.2 Pyetjet Kërkimore

Pyetjet kërkimore të studimit shkencor janë këto:

1. Cili është vendi që zënë konektorët në tekstet argumentuese për studentët e gjuhës angleze?
2. Cilat janë problematikat dhe vështirësitë që hasin studentët në përdorimin e konektorëve gjatë leximit/ shkrimit të teksteve argumentuese?
3. Si mund të realizohet përdorimi sa më i saktë i konektorëve në tekstet argumentuese nga studentët e gjuhës angleze?

2. Sfondi Teorik

2.1 Studimet e mëparshme në lidhje me konektorët

Kur bëhet fjalë për përdorimin e konektorëve në tekstet e shkruara nga studentë të anglishtes si gjuhë e huaj, ka një literaturë shumë të bollshme sepse janë bërë studime e hulumtime të shumta në këtë fushë. Shumë autorë shprehen se përdorimi i saktë i konektorëve ndikon drejtëpërdrejt në interpretimin e duhur nga lexuesit/dëgjuesit të mesazhit që përcillet. Pa konektorët, do të ishte jashtëzakonisht e vështirë për të kuptuar lidhjet midis ideve të një teksti. (Biber et al., 1999).

Konektorët kanë një rol parashtrues, sepse përgatisin lexuesit për idetë që pasojnë dhe mënyrën se si po zhvillohet argumenti. Ata i tregojnë lexuesit se çfarë të presë; për shembull, fjala "megjithatë" paralajmëron lexuesin se ka të ngjarë të ketë një kundërshtim me argumentin e paradhënë, ndërsa fjala "për më tepër" sinjalizon që një pikë tjetër ndoshta do t'i shtohet asaj që është thënë tashmë, dhe fjala "prandaj" do të thotë se një përfundim ose pasojë do të paraqitet në tekst. Në kuadrin e hulumtimeve shkencore në Shqipëri janë bërë disa përpjekje nga gjuhëtarët shqiptarë për të trajtuar konektorët, por këto studime janë shumë të pakta. Mund të përmendim Gjuhësi teksti nga Dibra dhe Varfi ku autorët trajtojnë natyrën e konektorëve në kuadrin e funksionit të tyre në tekst. Ato gjithashtu, vënë në dukje të metat dhe boshllëqet e trajtimit të këtyre mjeteve lidhëse dhe theksojnë nevojën dhe rëndësinë e sa më shumë hulumtimeve të konektorëve.

Në botimet shkencore botërore këto kërkime janë të shumta. Disa nga rezultatet kryesore nga studiues si Celce-Murcia dhe Larsen -Freeman (1999), Mauranen, (1993), dhe Sabzevari, Haghverdi and Biria's (2016), të përdorimit të konektorëve në gjuhën angleze janë përkatësisht: se konektorët shërbejnë për të specifikuar marrëdhëniet ndërmjet fjalive në ligjërimin me gojë dhe me shkrim, duke përçarur kështu tek lexuesi mesazhin se fjalitë varen nga njëra tjetra dhe vetëm kështu marrin kuptim;

shkrimi i cili përmbante konektorë u perceptua të ishte më logjik e bindës se shkrimi pa mjetet lidhëse dhe përdorimi i konektorëve në ligjërim luan një rol lehtësues në kuptimin e tekstit; këto mjete lidhëse nëse janë përdorur siç duhet, vërtetë ndihmojnë në kuptimin e përgjithshëm të teksteve, por nga ana tjetër nëse përdoren në mënyrë të papërshtatshme, këto mjete lidhëse mund të ngatërrojnë lexuesit.

2.2 Llojet e konektorëve

Konektorët përfshijnë klasa dhe forma të ndryshme gramatikore, leksikore apo ndërtime të tjera gjuhësore, dhe është e pamundur të diskutohen të gjitha. Një listë e llojeve më kyçe të konektorëve janë përmendur më poshtë: Lidhëzat (bashkërenditëse dhe nënrenditëse); Ndajfoljet ose shprehjet ndajfoljore; Pjesëzat; Pashirrat; Folje ose shprehje performatike; Folje ose shprehje parentetike. Njësi të tjera konektoriale si numërorë, ndërtime leksikore ose gramatikore, thirrurë, etj.

2.2.1 Llojet

Studimi aktual bazohet në një model ndarje të konektorëve përshtatur nga korniza e Quirk et al. (1985). Quirk (1985, f.634) bëri një klasifikim të përbërë nga 7 kategori konektorësh. Këto kategori janë *listing, summative, appositive, resultive, inferential, contrastive dhe transitional connectors*.

Në këtë ndarje në kategori të Quirk et al.'s (1985), dallojmë dy kategori si resultative and inferential. Për ta bërë më të kuptueshme dhe të lehtë për studiuesit, ndryshimi midis konektorëve resultative dhe inferential qëndron në faktin se konektorët resultative sjellin një rezultat ose pasojë të bazuar në fakte ndërsa konektorët inferential shprehin një rezultat ose pasojë të bazuar në logjikë.

Në pikëpamjen e studiuesit, ky ndryshim është mjaft i ngushtë dhe në këtë studim nuk është marrë parasysh kjo ndarje në dy kategori të ndryshme, por ato janë shkruar në një kategori të vetme si konektorë resultative. Prandaj, lista e përdorur në këtë studim përfshin vetëm 6 kategori dhe jo 7 siç janë propozuar nga Quirk et al. (1985).

Megjithatë, në ndarjen në kategori të Quirk et al. (1985) vëmë re se disa konektorë që janë shumë të përdorur nga studentët shqiptarë si për shembull *in fact* nuk ishin të përfshirë në listë. Prandaj, për të plotësuar listën, gjatë ndarjes në kategori të ndryshme të konektorëve në këtë studim, u morën parasysh dhe Tang & Ng (1995) dhe Carrió -Pastor (2013).

Si përfundim lista përfundimtare e ndarjes në kategori e një totali prej 95 konektorëve ku do të bazohet studimi është **listing**-*first, second, firstly, secondly, the second + noun, finally, further, furthermore, in addition, moreover, lastly, last but not least, to begin with, in the first place, in the second place, similarly, for one thing, for another thing, above all, for a start, in the same way, likewise, third, thirdly, first of all, last, the last (reason/example, etc.), last of all, in fact, first and foremost, next, another*; **summative**-*to sum up, to conclude, in summary, in sum, in short, in brief, in conclusion, overall, all in all, altogether, in a nutshell, to summarize*; **appositive**-*that is, that is to say, in other words, for instance, for example, namely, e.g., i.e., such as, specifically*; **resultive**-*consequently, hence, therefore, thus, as a result, as a consequence, in consequence, so, because, since, as, then*; **contrastive**-*however, although, even though, though, on the other hand, instead, after all, on the contrary, nevertheless, in contrast, besides, anyway, still, nonetheless, alternatively, rather, more precisely, in any case, by contrast, again, yet, in spite of*; dhe **transitional**-*meanwhile, eventually, subsequently, originally, in the meantime, by the way, incidentally*.

2.3 Teksti Argumentues

Ky studim bazohet në tekste argumentuese. Teksti argumentues -Trajton teza për çështje të ndryshme; Mbështet tezën me argumente; Synon të bindë marrësin për vlefshmërinë e tezës; Jep qartë dhe saktë përfundimin; Paraqet antitezën për ta kundërshtuar; Paraqet kundërargumentet për të mbështetur antitezën. Paraqet argumente që lidhen me fakte konkrete, të dhëna logjike; Përdor argumente të autorëve të ndryshëm (edhe opinionet); Përdor krahasimin dhe kontrastin.

3. Metodologjia

Do të përshkruhen procedurat e ndryshme metodologjike që janë përdorur për të mbledhur informacionin e duhur në lidhje me temën.

3.1 Mbledhja e të dhënave

Rezultatet e këtij studimi identifikohen dhe analizohen nëpërmjet detyrave me shkrim të studentëve në formën e një testi ese. Në studim gjatë një orë mësimore prej 60 minuta studentëve iu dhanë 4 tema eseje argumentuese ku ata do të zgjidhnin një të njërën nga temat që dëshironin. Temat kishin lidhja me degën e tyre të studimit, financë. Gjithsej ishin 64 ese argumentuese nga 64 studentë që morën pjesë në studim.

Si objekt i këtij studimi janë studentë të vitit të dytë në Fakultetin e Ekonomisë, Universiteti i Tiranës, ku studiuesi punon si pedagoge e gjuhës angleze. Studentët janë të një niveli mesatar dhe mbi mesatar në gjuhën angleze.

3.2 Kodimi e të dhënave

Pas mbledhjes së esëve të studentëve hapi i radhës është kodimi i të dhënave. Kjo gjë u bë në disa hapa. Si fillim, esetë u shkruan me shkrim dore në klasë. Më pas, pas dorëzimit të esëve ato u analizuan nga ana e studiuesit një nga një duke mbajtur shënim çdo konektor të përdorur nga secili student.

4. Rezultatet e Studimit dhe Diskutimi i Tyre

Në të dhënat e mbledhura nga detyrat me shkrim të studentëve, janë marrë për bazë 95 konektorë të ndarë në 6 kategori të cilat janë listing, summative, appositive, resultive, contrastive, dhe transitional. Për efekt studimi konektorët nuk janë përkthyer në gjuhën shqipe, por janë paraqitur në gjuhën angleze. Në esetë argumentuese të studentëve, konektorët e përdorur nga ata u identifikuan, dhe u klasifikuan në bazë të përdorimit të tyre.

Rankimi	Konektori	Shpeshtësia	Kategoria
1	Because	33	Resultative
2	In fact	26	Listing
3	Firstly	25	Listing
4	Such as	22	Appositive
5	In conclusion	16	Summative
6	Therefore	15	Resultative
7	So	11	Resultative

8	However	10	Contrastive
9	In addition/ Additionally	9	Listing
10	Instead of	7	Contrastive
11	Since	6	Resultative
12	First of all	6	Listing
13	Secondly	4	Listing
14	Then	4	Resultative
15	Even though, Although	3	Contrastive
16	While, meanwhile	2	Transitional

Tabela 2: Rezultatet e Konektorëve

Siç janë paraqitur në tabelën e mësipërme, konektori më i përdorur nga studentët është *because*, me plot 33 përdorime, i ndjekur nga konektori *in fact* me 26 përdorime, *firstly* me 25 përdorime dhe *such as* me 22 përdorime. Nga ana tjetër, nga analizimi i të dhënave, vërehet se konektorët më pak të përdorur nga studentët janë *then* me 4 përdorime dhe *even though* me 3 përdorime. Siç mund të shikohet nga 95 konektorë të marrë në konsideratë në këtë studim vetëm 16 të tillë janë përdorur nga studentët që kanë qenë pjesë e studimit.

Nëse analizojmë të dhënat në bazë të kategorive më shumë të përdorura, vërehet se kategoritë më të përdorura janë resultative dhe listing nga me 5 elementë secila, më pas ndjekur nga contrastive me 3 elementë të përdorur. Kategoritë më pak të përdorura janë summative, appositive dhe transitional me vetëm 2 elementë.

Duke u bazuar në të dhënat e studimit, nga 95 elementë të konektorëve të marrë në konsideratë në këtë studim, vetëm 16 janë përdorur nga studentët në studim. Kjo tregon mangësitë që ata kanë në njohjen dhe përdorimin e saktë të konektorëve në shkrimet e tyre.

5. Përfundime dhe rekomandime

5.1 Përfundime

Ky studim kërkimor në një spektër të gjërë ka të bëjë me kompetencën e të shkruarit dhe sa të vëmendshëm dhe të qartë janë studentët tanë gjatë procesit së të shkruarit, duke u bazuar në përdorimin e saktë të konektorëve në esetë e tyre. Duke marrë parasysh pyetjet kërkimore të synuara në fillim të studimit jemi munduar t'i japim përgjigje bazuar në të dhënat e këtij studimi.

Lidhur me pyetjen e parë, studentët tanë janë të vetëdijshëm se që të kemi një tekst sa më koherent dhe të plotësuar është i domosdoshëm përdorimi i konektorëve. Në fakt, bazuar në të dhënat e studimit, studentët e kishin parasysh faktin se duheshin përdorur konektorët dhe një pjesë e mirë e tyre janë munduar që të jenë sa më të saktë. Megjithatë, edhe pse ata e dinë rëndësinë e përdorimit të konektorëve, pas analizimit dhe interpretimit të të dhënave, shikojmë se studentët shqiptarë hasin vështirësi në përdorimin e konektorëve. Kjo vërehet nga fakti se nga 95 konektorë të prezantuar në studim vetëm 16 prej tyre janë përdorur nga studentët.

Bazuar në pyetjen e dytë të hulumtimit, mund të themi se një nga vështirësitë më të shumta të studentëve ishte përdorimi i saktë nga ana gramatikore i konektorëve sepse disa nga këto përdorime ishin të përdorura gabim, si përshembull for conclusion në vend të in conclusion. Një vështirësi tjetër që ata kishin, është vendi i saktë në fjali i konektorëve. Për shembull, because zakonisht nuk përdoret në fillim të fjalisë, por shumë nga studentët që e kishin përdorur këtë konektor e kishin vendosur në fillim të fjalisë duke sjellë një përdorim të gabuar nga ana e tyre.

Nga 16 tipe të konektorëve të përdorur në studim, konektorët që studentët preferojnë në shkrimet e tyre janë because, in fact, firstly dhe such as. Gjithashtu, në fund të esesë, një pjesë e mirë e studentëve e përdorën konektorin in conclusion. Nga ana tjetër, studentët prireshin të përdornin rrallë konektorët si secondly, meanwhile apo although.

5.2 Rekomandime

Disa rekomandime bazuar në përfundimet e studimit janë dhënë. Si fillim, pedagogët dhe mësuesit e gjuhës duhet ti kushtojnë më tepër rëndësi praktikës së të shkruarit në përgjithësi e përdorimit të konektorëve në veçanti. Mësuesit duhet të organizojnë orë mësimore kushtuar konektorëve dhe të mundohen t’ia qartësojnë cilat janë konektorët që studentët duhet të përdorin në lloje të ndryshme të praktikave të të shkruarit, në cilat kategori ndahen ata dhe si duhet të përdoren saktë.

Nga ana tjetër, vetë studentët duhet të jenë të ndërgjegjshëm për rëndësinë e konektorëve në shkrimet e tyre dhe duhet t’i kushtojnë rëndësinë e duhur përdorimit të saktë të tyre.

Ajo çka u vu re gjatë këtij studimi është mungesa e studimeve dhe kërkimeve shqiptare në lidhje me konektorët, llojet dhe përdorimin e tyre. Prandaj, është e nevojshme që studiuesit shqiptar të gjuhës që t’i kushtojnë më shumë rëndësi përdorimit të konektorëve nga studentët tanë.

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Title: An overview of the use of corpora for research and teaching purposes

Abstract

Corpus Linguistics (CL) has emerged as a powerful tool in linguistics, offering valuable insights into language structure, usage, and variation. This paper introduces the fundamental principles of Corpus Linguistics and explores its applications in language teaching, research, and contrastive linguistic analysis. We delve into the theoretical fundamentals of corpora and demonstrate how educators can integrate CL principles into their teaching methodologies. The article also emphasises the significance of corpora in contrastive linguistic analysis, shedding light on how it enhances our understanding of language differences. Furthermore, we provide an overview of the major trends in research utilising corpora, ensuring that our teaching practices align with the latest findings. We will also highlight some successful applications of CL in the classroom and discuss the transformative impact on linguistic research. The paper concludes by outlining practical examples of the directions and trends in research and teaching using CL, offering educators and researchers a roadmap to navigate the dynamic landscape of language analysis. Overall, this article serves as a comprehensive guide for educators and researchers seeking to harness the advantages of CL in their pedagogical and analytical endeavours.

Keywords: corpus linguistics, corpus-driven, theory-driven analysis, KWIC, annotation

Overview of the development of Corpus Linguistics and its significance in linguistic

CL is a methodology for approaching the study of language. It consists of procedures and methods that can be combined with other methods to study various aspects of the language. The basis for the study of CL is any machine-readable text that can answer a specific set of research questions. The breadth of analysis is profound, and the corpus size can be greater than a researcher can manually develop. Initially, CL was used by lexicographers as it allowed them to collect large corpora to cover, to the greatest extent possible, the semantic aspect, the lexical patterns, and the meanings and uses of words and researchers did not focus on the level behind the use of words in context.

Corpus data consists of primary data or reference corpora, which are empirical data collected from natural texts and can be used to draw baseline comparisons with other types of interaction. However, CL provides a landscape view of the text, using different software to automatically generate secondary data, such as word frequencies, concordances, collocations and keyword searches. CL analyses are mainly quantitative, using a large sample of data, and they aim to describe lexical-grammatical patterns and key linguistic features. Moreover, they can also yield qualitative data when examining concordance results. Corpora can provide three kinds of data (Lüdeling & Kytö, 2008, pg. ix)

1) Example bank (qualitative data), empirical data, or primary/reference corpora. Linguists often use a corpus as an “example bank” to find empirical support for their hypotheses, principles, or rules. This approach provides a search tool for relevant examples, enabling good recall of suitable examples. Corpus data can refute long-standing “truths” and verify hypotheses on various linguistic levels, from speech sounds to entire conversations or texts.

2) Quantitative or secondary data such as word frequencies, concordances, collocations, and keyword searches. Corpora also provide frequency information for words, phrases, or constructions, which can be used for quantitative studies in theoretical and computational linguistics. These studies show similarities and differences between different groups of speakers or types of texts, providing frequency data for psycholinguistic studies.

3) Meta-data (extralinguistic information). In addition to the linguistic context, a corpus may provide extra-linguistic information, such as the age or gender of the speaker/writer, text genre, temporal and spatial information about the text’s origin, allowing comparisons between different types of text or speakers.

The empirical nature of the corpora has been criticised by Chomsky, who argued that the corpus is a collection of performance data, limited and constrained by external circumstances. He raised the question of how such data could be the appropriate guide for a linguist aiming at modelling linguistic competence (Lüdeling et al., 2008, pg. viii). Since CL focuses mainly on the authentic use of the language and the data it collects are based on the realisation of speech or collected from written texts, they can tell us little about a user’s competence or whether the errors are performance and contextual errors or there is an issue that might be related to language competence. Chomsky claimed that corpus data cannot be used as a source of knowledge about the nature of language. This claim narrows down to the distinction between theory and data or evidence. CL provides the data and evidence that either supports or refutes the theory.

This distinction between theory and evidence or data is also observed in the two different ways that we can approach a corpus:

1. Descriptive corpus research, as discussed by O’Keeffe and Walsh (2012) or referred to as corpus-driven research (Tognini-Bonelli, 2001), involves examining the corpus as an independent entity. In this methodology, researchers analyse the corpus content to examine language usage and enhance our understanding of language patterns within a specific context. Corpus-driven linguists adopt a different starting point. Research starts from the plain text, and researchers derive theoretical generalisations from the corpus. Hence, the corpus is considered the sole source of hypotheses about language (McEnery & Hardie, 2012, pg.6) Further claims have been made about the use of corpus data as leading to new theories about language, among which the strongest claim is made by Tognini-Bonelli (2008), defining the corpus itself as the theory (McEnery & Hardie, 2012, pg. 147). Nevertheless, there should be made a difference between data or examples and theory because data are used as evidence to support a theory or explanations made and they cannot be the explanations themselves.

2) On the other hand, applied corpus research (O’Keeffe and Walsh, 2012) or corpus-based (Tognini-Bonelli, 2001) views the corpus as the means to an end and as a method to study the language. The

researcher looks beyond the corpus for its research questions and analysis. The corpus is a powerful methodological tool that leads to greater depth of analysis in combination with another theoretical framework. In this top-down, theory-driven approach, the theoretical framework serves as the primary reference point, with corpus data interpreted through the lens of the theory. Contrary evidence may be construed as epiphenomena, exceptions, or potentially overlooked. While this method may not formally disprove a theory, it contributes to the ongoing scientific endeavour of refining and improving theoretical frameworks. The corpus is a source of a series of examples, which are used to illustrate a grammatical theory developed independently of corpus linguistics.

The usefulness of CL is when it is combined with other disciplines for the validation of some plausible hypothesis or to be able to explain based on a large set of data. Therefore, sociolinguists, grammarians, lexicologists, pragmaticians, translators, and scholars from other related areas could further investigate the interaction between their distinctive features and illustrate their theoretical materials with some data collected from various available corpora. CL allows for the (rapid) quantification of recurring linguistic features, which can be examined in their immediate linguistic contexts. Software programs enable accurate and consistent analysis carried out fast and without human bias (O'Keeffe & Walsh, 2012, pg.160). In other words, we can extract the textual information and recognise some patterns. Still, we cannot discern the dynamic interactions in a specific context if we need to draw further conclusions or particular features. To this end, CL analysis must be combined with other research analyses according to the respective language area of interest, either for teaching or research purposes. For instance, corpus data are exploited in computational linguistics to develop Natural Language Processing (NLP) applications.

In computational and corpus linguistics, techniques have been developed for structuring, annotating, and searching large amounts of text. Based on the purpose of a corpus, techniques for qualitative and quantitative study of corpus data have also been designed, following specific procedures and methods. Some examples of the preprocessing steps include annotation at different levels depending on the level of analysis; thus, at the word (token) level, the corpus is annotated with inflectional information, along with the lemma. At the syntactical level, through parsing, the text is analysed into logical syntactic components building treebanks. Semantic annotation relies on the relationship between linguistic forms and world entities, and its primary motivation is the disambiguation of anaphoric, coreferential relations and dependency structures. Phonetic/phonological annotation includes both segmental and prosodic information. In addition, there is a paralinguistic annotation, which consists of the gestures in videos if the corpus is a collection of videos.

Types of Corpora and their usefulness

Creating corpora is a time-consuming endeavour that requires collaborative efforts to address the needs of linguistic research. Thus, a diverse range of corpora and a large quantity is available, offering researchers a wide variety of linguistic data to explore. Corpora have been categorised to make this great amount of data manageable and tailored to address specific research questions.

However, we should acknowledge that corpora may encode language produced in any mode, including spoken and written language, and video corpora, such as those recording gestures, adding a layer of non-verbal communication to linguistic analysis. Furthermore, sign language corpora have

also been developed. For example, the Brown family corpora are considered the first modern corpus of English and hold historical significance in the field of CL, enabling the analysis of large-scale linguistic data for comparative language analysis.

Other significant corpora categories include multi-purpose corpora, serving diverse research needs; monitor corpora, which are constantly updated to track rapid language change, such as the development and the life cycle of neologisms; multilingual corpora, addressing the demand for multilingual competence and translation, particularly relevant for the European Union's official languages; parallel corpora, developed alongside new corpus techniques, supporting research in multilingual competence and translation; learner corpora, focused on language produced by learners, aiding research in language acquisition and proficiency assessment; and multimodal corpora, combining various communication modes, such as digitised texts with illustrations or films with transcriptions, for comprehensive analysis.

All the above different categories of corpora have pulled together the efforts of a multidisciplinary team of researchers and have developed thousands of corpora that answer the relevant research questions. A list of these corpora, which is not exhaustive, includes the national corpora, which are mainly reference corpora and represent the national language of a country, such as the Albanian, Polish, Czech, Hungarian, Italian, Hellenic and Danish national corpora. Under this category falls the British National Corpus, including both written and spoken components, as well as the American National Corpus text categories, which is different from the British National Corpus as it includes some additional text categories, including e-mails, web blogs, web pages, and chat room talks. The best example of a monitor corpora is the COCA (Corpus from Contemporary American English expanding over time and COBUILD, which was designed to represent standard English as it was relevant to the needs of learners, teachers and other users while also being of use to researchers in the present-day English language. Some corpora are monolingual, such as the ICE (International Corpus of English) for international English varieties. It represents one language, but it also allows linguists to conduct a contrastive analysis of all international varieties of the English language (Greenbaum, 1996). Other corpora are multilingual or bilingual, which are helpful in translation and contrastive studies. For example, there are 20 official languages in the European Union, and laws and other important documents must be translated into one or several official languages to be legally binding in the member states. Prospective member countries have to translate a corpus of about 12 million words into their native language before they can join the union (Teuber, 2002, pg. 190). Translating into such a considerable number of languages poses a challenge for the training of translators and interpreters and for translation studies in general. Translators not only need good multilingual competence but also need to know about corpora and the possibilities these offer, such as providing terminological databases and translation memories.

Despite the extensive list of corpora, researchers must recognise variability even within the same corpus. When analysing data, CL considers it representative of a specific language use area, cautioning against generalisations based solely on one text type.

The use of corpora for research and teaching purposes

As discussed in the above sections, corpora come in various forms, including written, spoken, and multimodal. They serve as invaluable resources for linguistic researchers since they facilitate the analysis of lexical and grammatical patterns, enabling insights into language variation, discourse structures, and sociolinguistic phenomena. This highlights how researchers use large-scale linguistic data to address various research topics and advance our understanding of language-related phenomena. It also stresses the adaptability of corpora across linguistic subfields. The empirical grounding provided by corpora contributes to validating linguistic hypotheses, advancing the field's theoretical foundations. CL is used in areas where other approaches were previously widely used, particularly in educational contexts. However, CL would not reveal the same results unless combined with different research approaches. CL complements the other approaches by providing specific information about the 'bigger picture', about which language features occur, where and in what numbers, and how certain words combine in particular ways with other words (O'Keeffe & Walsh, 2012). The corpus data we select to explore a research question must be well-matched to that research question. To some extent, this is self-evident – a corpus is best used to answer a research question that is well composed to address (McEnery & Hardie, 2012).

Corpus analysts explore textual analysis by examining individual words, combinations of words, and grammatical structures, assessing their frequencies compared to baseline frequencies, e.g. comparing the use of a particular grammatical structure for a specific text category contrasted to other text types. In addition, Key Word in Context (KWIC) searches enable analysts to examine words, units, or grammatical strings vertically, revealing usage patterns. Researchers can conduct contrastive analysis in this aspect by utilising parallel corpora that contain the same text written in two different languages with the corresponding translation of each sentence identified. This is an interesting resource since it contains many examples of sentences and their translations, and we have often used them in our research when comparing Albanian and English. With the use of parallel corpora and CL tools, we facilitate the study of vocabulary, multi-word units and grammatical patterns, which are more relevant and more confusing for the Albanian learner of English as a foreign language.

Furthermore, parallel corpora are particularly useful for disambiguating senses when dealing with cross-language ambiguity. Since translation equivalence occurs at the level of word senses rather than words, translations and parallel corpora have contributed to exploring similarities and differences between languages. For example, Albanian has a natural gender contrasting it with the grammatical gender of English. Thus, it is essential to resolve the anaphoric relation when translating into Albanian, which marks the gender of pronouns from languages that do not or between language pairs that contain gender discrepancies.

Parallel corpora, crucial for contrastive work and translation research, can also contribute to EFL teaching, where they help identify elements that learners may struggle with due to differences from their native language (Kjellmer 1992, pg. 375 at Romer, 2008). Learners can benefit from creating parallel concordances, comparing translation equivalents in their native language to understand foreign language items, and vice versa. In addition, parallel corpora highlight collocational and phraseological differences between target and source languages.

Corpora serve as a source of activation for students, engaging them in independent studies of authentic language usage. The application of corpora in computer-assisted language learning (CALL), where corpus-based software supports interactive learning activities carried out by students on computers, is notable (Lüdeling & Kytö, 2008, pg.7).

Relevant corpora include WordNet, BNC (British National Corpus), MICASE (the Michigan Corpus of Academic Spoken English), and Collins COBUILD series, which stand out as a significant achievement, offering dictionaries, grammars, usage guides, and concordance samplers tailored to the needs of language learners. These resources incorporate corpus-derived findings on frequency distribution and register variation, providing authentic examples instead of invented ones. The design of teaching materials in the area of phraseology and collocation studies can benefit from the use of corpora.

Concordances and exercises derived from corpora offer valuable contributions to language teaching, enhancing the learning environment significantly (Aston 1997, 51 at Romer, 2008). The synergy between Corpus Linguistics (CL) and Language Teaching (LT) is evident as LT draws on CL's resources, methods, and insights, influencing research projects and the development of tools within CL. The application of corpora in language teaching encompasses the utilization of both corpus tools (text collections and software) and corpus methods (analytical techniques for working with corpus data).

Corpora indirectly assist in decision-making about what and when to teach, while also serving as direct resources for learners and teachers in the language teaching classroom, actively contributing to the teaching and learning process (Fligelstone 1993, pg. 98 at Romer, 2008). Corpora of language teaching coursebooks enable the examination of the language to which learners are exposed, and, when compared to L1 corpora, facilitate the development of more effective pedagogical materials (Gabrielatos, 2005). For example, in ESP the Language for Specific Purposes Corpora can be useful. Information obtained about the frequency of certain words, and concordance data derived from a corpus of English biology lectures inform the creation of course syllabi and teaching materials, addressing the specific language needs of science students. We can also design materials about a spoken English or conversational English class from a corpus of film transcripts (a collection of subtitles from movie DVDs) to be used in tasks in EFL conversation.

Conclusions and recommendations

Numerous research studies and case studies have utilised corpora to explore various aspects of language and communication. Integrating machine learning with corpus linguistics, where researchers analyse large datasets for pattern extraction and predictions, has become a prominent trend. Corpora have also gained prominence in multimodal analysis, where online forums or social media platforms are being analysed focusing on both textual content and images to understand meaning conveyed through different modes. Varieties of English spoken globally are explored through the study of World Englishes corpora representing English spoken in other countries, with a view of identifying unique linguistic features. Corpora are also applied in psycholinguistics to investigate language production and comprehension cognitive processes.

Corpus linguistics is increasingly integrated into language education for vocabulary learning, grammar instruction, and materials development. An example is the creation of learner corpora to understand errors made by language learners and design materials tailored to specific learner needs. For instance, researchers explore semantic associations by investigating how certain adjectives consistently collocate with particular nouns. Educators analyse errors in written assignments using learner corpora, offering targeted feedback on common mistakes and aiding students in improving their language accuracy. Educators have effectively integrated Corpus Linguistics (CL) principles into language teaching methodologies, enhancing various aspects of language instruction. Learner corpora, systematic collections of language produced by learners, offer insights into the needs of specific learner populations, aiding in the development of tailored teaching approaches. One main application is vocabulary instruction, where corpora are employed to identify common collocations and phrases associated with specific words. The teaching of grammar can also be enhanced by using illustrative authentic grammatical patterns and usage. Teachers can design grammar lessons based on concordance lines from corpora, showcasing how specific grammatical structures are used in context, thereby promoting a more meaningful understanding of grammar rules. Language teachers can use corpora for materials development by creating authentic teaching materials that expose learners to real-world language use.

Most importantly, integrating corpora and corpus tools into the teaching process can promote learner autonomy as learners take control of their language-learning process. It allows students to explore language patterns, collocations, and usage independently. Finally, incorporating CL principles enriches language learning experiences, providing students with authentic and data-driven insights into real-world language use.

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Title: Problem-Solving while translating from English into Albanian 'Contribution to the Sociology of Language' By Janet Byron

Abstract

The paper aims to describe the translation process of Janet Byron's work from English to Albanian by focusing first on the pre-translation text analysis and then on identifying problems encountered during translation and problem-solving by utilising different translation procedures. It focuses on a translation process-oriented analysis approach by gathering intra-textual information about the source and target texts. It considers pre-translation analysis as a multi-step process, each aiming to shed light on the source text and the author. The article tackles the issue of 'translation problems' and 'translation difficulties' and provides examples from the translator's work while dealing with problem-solving. One of the translation challenges is finding equivalence for words that do not exist in the target language and neologisms by using the word formation structures of the Albanian language. While doing this thorough analysis, this article aims to identify the problems and find the right corresponding translation procedures in producing a target text.

Keywords: pre-translation analysis, translation problems, problem-solving, process-oriented analysis

Pre-translation Analysis

A pre-translation analysis of the source text (ST) is the first step undertaken by the translator before translation work starts. Pre-translation text analysis (translation interpretation of the ST) entails the analysis of the ST prior to the creation of the translated text (TT). It is aimed at identifying the main elements of the translation.

In translation studies, there are several aspects of pre-translation analysis that the translator should consider: a collection of external information about the ST, composition of information, information density, communicative task, speech genre, functional style of the ST, the communicative value of the information and the translator must distinguish between unique, or key information, additional information; clarifying information; repeated information; zero information.

Pre-translation analysis of the text allows the translator to determine the correct guidelines in translation, the translation strategy, what type of text it deals with and what its typical structure is, as well as the features on which the internal and external form of the text depends, the variety of linguistic features that must be conveyed in translation, which should be given active attention, choice

of linguistic means when translating, which words and syntactic structures should be given preference; informative value of the text segments.

Pre-translation analysis is a multistep process including some main guiding issues: importance of ST and TT in the historical and linguistic context of the TL, ST and author's purpose, subject matter of the ST, purpose of the ST, readership of the TT, organisation of ST and register and format of ST.

While considering Janet Byron's work translation, pre-translation analysis provides the core of what has to be the basis of the translation work.

1. Importance of ST and TT in the historical and linguistic context

While considering this essential element, J. Byron, with her SL text, aims to inquire into the kinds of selection and evaluations of Albanian language standardisation. It is the first study that attempts such an inquiry by a foreign sociology expert. In her ST, the author refers to the government-sponsored standardisation of Albania from a bimodal literary tradition before 1944 and clarifies the relationship between the spoken dialects, the relationship between pre-standard literary tradition and the standard variant. She makes the language evaluation in the context of planned linguistic change.

2. ST and author's purpose

The author aims to contribute to the sociology of language by highlighting the theories of language planning, evaluation, and standardisation, and by doing this, she refers to different perspectives of different scholars. She views the much-debated process of Albanian standardisation from a new and different scientific approach.

3. The subject matter of the ST

The ST focuses on issues related to theories of Language standardisation by first providing a historical background of Albania and Albanian and then a description of the Albanian dialects by providing examples of Standard Phonology, Grammar, and Lexicology.

4. Purpose of the ST

The main purpose of the ST is to make the standardisation process a sociolinguistic process well understood, and no connection is assumed regarding evaluation in language standardisation and those that occur in habitual, spontaneous language.

5. Readership of the TT

As regards the readership of the TT, first, it is professionals of the field: linguists, dialectologists, sociolinguists, and researchers, but also the average readers and language users keen on seeing the developments and the evolution of the Albanian standard language.

6. Register and format of ST

Considering the register of ST, the translator should consider the formal and straightforward language used in these types of texts where information, facts, and reality are used to document issues, analyse, and provide arguments and counterarguments by combining theoretical aspects with practical examples.

7. Organisation of ST

The ST is organised in such a way that it uses definitions and exemplification with lots of illustrative examples, descriptions and cause-effect argumentation, as well as comparison-contrast elements. The citations from different scholars have a high rate of occurrence pervading the entire text.

Translation Problems vs Translation Difficulties

Translation is considered an act in which the translator comes across issues and problems and thinks of how to settle them, giving proof of problem-solving in decision-making.

Christiane Nord distinguishes between translation problems and translation difficulties – two features closely connected with errors. To define the former, a **translation problem** is “an objective problem which every translator has to solve during a particular translation task” (Nord, 1991, p. 151).

Such problems may arise from specificity in the ST, the nature of a translation task (pragmatic issues), the differences between a source and a target language culture, and the structural differences between an SL and a TL (linguistic translation problems).

Regarding J Byron’s translation, the main translation problem was the translation of culture-specific terms, sociology, grammar and phonetics terminology and neologisms.

Translation difficulties, on the other hand, are “translator specific”. They are subjective and connected with translator competence and specific working conditions. Translation problems are constant and do not disappear with time as the translator masters his craft, contrary to translation difficulties.

Anthony Pym (2004) also mentions the term “translation problem” in his works, where he defines it as follows: “A linguistic element becomes a translation problem when the translator has to decide between more than one way of rendering it”.

As regards the translation of this work by J. Byron, what is analysed in this paper is considered to be translation problems and challenges rather than difficulties.

Challenges while translating Janet Byron

After the multistep pre-translation analysis that serves as guidance to the translation process, the translator is faced with the first challenges.

The first challenge is that the ST combines history-related terms, linguistic terms, dialectology terms, phonetics, grammar, and lexicology. Moreover, some of the terms are non-existent in the target language. The ST is characterised by clarity, precision, and concision regarding stylistic features.

The translator uses different translation procedures like transference, naturalisation, couplets and, modulation, etc.

In relation to the history-related terms, chapter three deals with historical background and has an abundance of such terms and the translator faces some difficulties while rendering them into Albanian:

E.g. ...sympathy of the **young Turks** - that is rendered as **xhonturqit** in Albanian.

Based on the definition, *xhonturk- Jön Türkler*, political reform in the 20th century to substitute the absolute monarchy of the Ottoman Empire with a constitutional government. The term was borrowed from Turkish and was partially naturalised with the Albanian word forming a structure like *xhonturk-xhonturqit dhe jo si turqit e rinj*,

Another challenge is translating words that do exist in Albanian, but that acquire new and different meanings when used in different contexts:

E.g. **intellectualism** that is rendered into Albanian as **intelektualizëm**

In Albanian, the meaning of this word is related to the domain of philosophy, like a synonym of “rationalism”, the theory that knowledge is wholly or mainly derived from pure reason.

In the ST, this word is used in the context of sociology; this term has a socially negative connotation about intellectual people giving ‘too much attention to thinking’ overrating intellectual and mental work, theory, and science.

The challenge in translation is to render this connotation in the translated version of this element.

E.g. **bifurcation of dialect** translated as **bigëzim dialektor** (pg 43)

The word ‘bifurcation’, meaning ‘the act of division into two parts or branches’, is used in the context of the bifurcation of river, road, wood or railroad.

The Albanian equivalent of ‘**bigëzim**’ is used in combinations like *bigëzim i lumit, drurit, rrugës*, and *hekurudhës* and not as a dialect.

Challenge of Culture-bound Terms

Another challenge for the translator is the presence of culture-related words, and the translator uses many problem-solving skills to render them into Albanian.

E.g. Among Gëgs, the basic social unit was the clan, at the head of which stood a hereditary chieftain called the **bajraktar** (lit. standard bearer)

Midis gegëve, njësia bazë shoqërore ishte klani, në krye të të cilit qëndronte një prijës trashëgimtar që quhej bajraktar (fig. flamurtar)

The words ‘**bajrak**’- a former political entity in the Geg inhabited Albanian territories - and ‘**bajraktar**’ tribal chieftains in the highlands are both entries of the dictionaries as borrowings from the Albanian language.

For example, the traditional native dress of Geg men is the tight-fitting white felt trows (*tirqit*), while that of Tosk men is the white pleated kilt.

Veshja tradicionale lokale e burrave gegë përbëhet nga pantallona të ngushta prej shajaku (tirqit), ndërsa veshja e toskëve përbëhet nga një fustanellë e bardhë me pala.

As regards the translation of (*tirqit*), ST has borrowed from Albania, thus making it easier for the translator to transfer it from the ST to TT.

As regards the attire of the Tosk men, the ST has used domestication of the Albanian culture-specific word ‘**fustanellë**’ and has provided the Scottish version of the kilt (a garment resembling a wrap-

around knee-length pleated skirt made of tartan pattern wool) that has not so many things in common, the only commonality is that they are pleated skirts worn by men. The translator, aware of the importance of the culture-specific term, has used it appropriately and rendered it in Albanian as ‘fustanellë’.

Problem-Solving While Translating Neologisms

A considerable challenge for the translator is finding equivalence for neologisms, words that do not exist in Albanian, and the translator has created some newly coined words based on the word-forming structures of Albanian.

Newmark (1988) describes neologisms as “newly coined lexical units or existing units that acquire new sense” (p.140)

E.g. **intellectualisation** - intelektualizim

The word ‘**intelektualizim**’ does not exist in Albanian and thus has been newly coined based on the word-forming structure of the Albanian language.

E.g. **vocalism** (pg 43) - **zanorizim**

The word **zanorizim** does not exist in the Albanian language. Still, the word ‘**vokalizëm**’ does exist in Albanian and based on the word forming rules of Albanian, the translator produced a newly coined word: **zanorizim**.

Likewise, the word

E.g. monovocalism (pg 82) - monovokalizëm (author’s version)

E.g. consonantism (pg 43) – konsonantizëm, bashkëtingullim

As regards ‘consonantism’, this word is not part of the vocabulary of the Albanian language as there is bashkëtingëllor(e)– bashkëtingullim.

Conclusions

Pre-translation analysis is the first important step, paving the way for a good translation work. It helps translators set the main targets for process-oriented translation.

Pre-translation is a multi-step process that deals with specific issues of the ST to be considered while translating text.

Identification of the main problems guides the translator towards finding the proper respective translation techniques, solving problems, and making the right decisions.

Newly coined words in translation, if based on the suitable word-forming structures of the TL, offer richness for the TT, and they are not short-lived in their after-life in the TL; they become part of the TL lexicon.

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Title: Literary challenges in the translation of original metaphors: from Ismail Kadare's "Ura me tri harqe" into John Hodgson's *The Three-Arched Bridge*

Abstract

Metaphor is the cornerstone of both language and literature. The classical definition of the metaphor as a trope that "expresses one thing in terms of another" underscores its fundamental linguistic and literary power which derives from the aesthetic principle of analogy. After a brief exploration of the metaphor's linguistic structural components, its literary definition and expressive potential, this article uses the lens of the seven translational techniques proposed for the translation of metaphors by Peter Newmark in his seminal article "The Translation of Metaphor." The focus is on a wealth of translated original metaphors from Albanian (SL) of Ismail Kadare's novel "Ura me tri harqe" into its English (TL) version, *The Three-Arched Bridge*, from the professional pen of John Hodgson. The article also includes an analysis of the unavoidable literary losses and gains which inevitably occur in the difficult process of rendering this culturally embedded literary device from Albanian into English.

Keywords: Ismail Kadare; John Hodgson; "Ura me tri harqe", *The three-arched bridge*, metaphor translation.

Metaphor is the cornerstone of language, the lifeblood of literature, and the most fundamental and stellar linguistic device in human communication. Linguists have underscored and argued the metaphor's centrality to language, based on language's fundamental function: to express extralinguistic objects, concepts, phenomena, or states by the simple use of certain combination of letters, which are in themselves symbols. As Peter Newmark has put it simply: "Words are not things, but symbols of things." (Newmark, 1980, p. 93.) Thus, all symbols are metaphors or metonyms replacing their objects. All words are therefore metaphorical, with language itself a metaphorical web of words. This symbolic principle lies at the foundation of the metaphor, as a linguistic and a literary device, which has traditionally been defined as the "expression of one thing in terms of another." As literature is an art form that uses language as its creative medium, metaphor assumes fundamental importance in the realm of imaginative literature, as well as in all the other art forms where creative writing is crucial, albeit combined with other additional media.

As the key purpose of the metaphor is to describe an entity, event, object, state, or quality more comprehensively and concisely, but also in a more complex way than is possible by using literal language, in the field of translation, where interlanguage incongruence manifests itself openly, the

metaphor takes on a special importance. Menachem Dagut was one of the first scholars who underscored the paradoxical neglect of the metaphor by the translation theorists, especially when compared to the vast body of academic work published about this device by linguists and literature experts. Dagut was also one of the earliest translation theorists who started to fill the vacuum in the field of the translation of metaphor. For the sake of terminological exactitude, it is important to emphasize that the actual range of lexical items and/or combination of items to which the term metaphor should properly be applied is quite broad, as a significant number of tropes and figures of speech are based on the same aesthetic principle of analogy. However, we will not consider polysemic usages of words, otherwise known as polysemes and idioms, as metaphors *per se*.

With his famous classic definition for the metaphor, as a device saying or expressing one thing in terms of another, Aristotle believed that the greatest thing by far is to have “command of the metaphor” and for his mastery of the metaphor was the mark of genius. Writers and readers are aware that every original metaphor is a sudden individual burst of imaginative creativity which both transcends and expands the existing semantic boundaries of language use. Dagut divides original metaphors into three main categories: (Dagut, 1976.)

- (A) the forgotten metaphors of literature and journalism (here we include the great majority of metaphors which are ephemeral and disappear quickly, like *The Red Badge of Courage*.)
- (B) the embalmed metaphors of literature (they are unique semantic creations that endure the ravages of time, like *Prince Charming*, *the Golden Girl*, *time’s winged chariot*, *the pound of flesh*, and the like)
- (C) the metaphors taken up and used by an ever-increasing number of speakers, so that they gradually lose their uniqueness and peculiarity. According to Dagut, this group is the most important for the development of language and it can be divided into simplex and complex metaphors.

Peter Newmark, in his seminal article “The translation of metaphor”, initially distinguishes five types of metaphors, but in his textbook on translation provides six types of metaphor. In his article, he defines (1) dead, (2) stock, (3), cliché, (4) recent, and (5) original metaphors, (Newmark, 1980) whereas in his textbook (Newmark, 1998) he adds one more type: the adopted metaphor. He then acknowledges that dead metaphors are not part of the translation theory, which is concerned with choices and decisions, not the mechanics of language. In this article, our focus is on the original metaphors used in imaginative literature, on the techniques used in their translations, and on the literary losses and gains in the translation process.

“All emotive expression depends on a metaphor, being mainly figurative language tempered by psychological terms.” (Newmark, 1980, p. 93.) An original metaphor in a specific source language (SL) is a new piece of linguistic performance, or simply put a semantic novelty, and as such, it does not have any existing equivalent counterpart in the target language, based on the premise that “what is unique can have no counterpart.” Another important thing to underscore here is that in imaginative literature, there are no “dead” or “embalmed” metaphors, as gifted writers can resurrect them, and give a new life. One notable example is Shakespeare’s “the winter of our discontent” that became the

title of John Steinbeck's novel, or that Kadare slightly transforms into a title of a novel "The winter of the great loneliness."

As far as the structure of the metaphor is concerned, there are three key building components for this literary and linguistic device. Some scholars prefer the terms: *topic – vehicle – tenor*, some others use *object – image – sense*. The fact that it is based on an analogy or a resemblance between two seemingly dissimilar objects implies that these three building components are indispensable for the structure of the metaphor. In original literary metaphors, it is advisable for the translator to preserve the image that the metaphor conjures up in the mind of the reader.

Although Dagut explores and discusses the two diametrically opposed views on the problem of translating metaphors: (A) *there is no solution* (i.e., metaphors are untranslatable) and (B) *there is no problem* (i.e., metaphors can be quite simply translated word for word,) he finally acknowledges that the middle ground between these two views is the case in the translation of metaphor.

The culture-bound nature of the metaphor constitutes the most important challenge for translators, therefore translation of metaphor in languages which share a common cultural framework is much easier, due to the cultural overlap. However, the difficulty of culturally soaked metaphors remains. "There is no simplistic general rule for translation of metaphor, but that translatability of any given source language metaphor depends on (1) the particular cultural experiences and semantic associations exploited by it and (2) the extent to which these can or cannot be reproduced non-anomalously in target language, depending on the degree of overlap in each particular case." (Dagut, 1976.)

The seven main procedures for the translation of metaphor, as proposed by Peter Newmark:

- (1) Reproducing the same image in the target language (TL), provided the image has comparable frequency and currency in the appropriate register: e.g., ray of hope.
- (2) Replacing the image in source language (SL) with standard target language (TL) image, which does not clash with target language culture.
- (3) Translating the metaphor by simile, retaining the image. This is an obvious and frequent way of modifying the shock of a metaphor.
- (4) Translating the metaphor by simile, plus sense. This is always a compromise procedure, especially when there is a risk that the simple transfer of the metaphor will not be understood by most readers.
- (5) Conversion of metaphor to sense.
- (6) Deletion.
- (7) Keeping the same metaphor combined with sense.

In literary translation, all these techniques have been used effectively in the translation of original metaphors, although *deletion* may sometimes be regarded as either a literary blasphemy or a translational failure. Paradoxically, original metaphors translated into a modern target language for the first time pose little or no serious challenge for the literary translator. As a rule, the more the

metaphor deviates from the source language norms, the stronger the case for a semantic translation into the target language.

Several factors may influence the choices made by the translator of a literary work, such as the importance of a metaphor within the literary work, cultural factors underpinning the metaphor, the readers' commitment and knowledge, and the like. Some original metaphors are not semantically translated, and the case is either for under-translation or over-translation. Some words making up the metaphor are toned down to their symbolic meaning. However, the image of the original metaphor should be transferred, as the original metaphor is expected to have fewer cultural associations. Original metaphors can be highly complex and can have double or even ambiguous meanings underpinning them, as in the case of problems arising from polysemy or wordplay. “Cultural practices tend, like metaphors and puns, to attract, in translation, a disproportionate interest because they create disproportionate difficulty.” (Scott, 2018, p. 45.)

Every literary work constitutes a hierarchy of literary images and tropes, with the literary work itself at the top of this hierarchy, as a representation of reality, a slice of life. However, there are two main types of metaphors which permeate a literary work: the extended and simple (or macro and micro-level) metaphors. “[...] since the time of Aristotle in European tradition, tropes have normally been exemplified with passages in literary texts. Literary language is also often creative, innovative, and generative, and includes the creation of nonce words and unexpected syntactic patterns.” (Boase-Beier, Fawcett, 2014, p. 16.) There is also the issue of the metaphor's first cousins: simile, personification, metonymy, synecdoche, anthropomorphism, and its second cousins: symbolism and allegory, as all these tropes are based on analogy, and they contribute to both the richness and variety of literary language, allowing the writer to convey ideas in engaging and creative ways.

No other art form needs a translator, but imaginative literature does. However, “the invisible performance of translation is hard to describe. So, translators have come up with all sorts of metaphors and similes for it. The translator is “like a sculptor who tries to recreate the work of a painter,” Anne Dacier wrote in the introduction to her 1699 French translation of the Iliad.” (Wechsler, 1998, p. 7.) Indeed, literary translators have frequently been likened to the sculptor. For the sake of metaphorical precision, however, it would be more appropriate to consider the literary translator as a sculptor who must recreate another sculptor's work using a different material, i.e., remaking a bronze statue into a marble one, as the art form is the same (imaginative literature) but the medium for remaking it is different, (in our case, from Albanian into English).

We proceed with a summary of the plot elements of Kadare's novel and some of the key techniques used by John Hodgson in the English translation of the extended and simple (macro- and micro-level) metaphors employed by the author.

The Three-Arched Bridge is a historical novel which depicts the construction of a stone bridge in the lands of the fictitious Liege Lord Stres Gjikondi, the supposed ruler of one of the principalities of Arbëria in 1377-1378, shortly before the onset of the Ottoman occupation of this region. The novel is also a political parable narrated by an Albanian Catholic monk named Gjon, son of Gjorg Ukcama, who relates not only the dramatic events surrounding the difficult process of building the bridge over

the Ujana e Keqe River, but also describes the larger forces lurking in the volatile historical backdrop, mainly the receding Byzantine Empire, the rising Ottoman Empire and the Republic of Venice, all three vying aggressively for control over the region.

The climactic and startling event of the novel is when Murrash Zenebisha “volunteers” to be immured in one of the bridge’s piers as a sacrifice to the river. The immurement motif is borrowed from another famous Albanian ballad of Rozafa. The author enshrouds the immurement process with ambiguity, and it is not easy to determine whether Murrash volunteered to become a sacrifice or was murdered for his acts of sabotage against the bridge. The way the narrator monk recounts this event it seems the latter option is more plausible. However, the sacrificed man (not a woman as in Rozafa) becomes a powerful symbol of the ignorance, infighting, and petty squabbling of the tiny Albanian principalities which prevented them from seeing the major threat posed by the Ottoman encroachment in the region.

It is appropriate to start with the novel’s title and its epigraph, at two macro-level metaphors that set the tone for the whole literary work. Out of seven Kadare works that John Hodgson has translated into English, the translator has opted to change the titles of four of them, and to keep the original TL titles for three works. *The Three-Arched Bridge* belongs to the latter group as the bridge is a pivotal symbol in the novel. The novel’s epigraph, also serving as a blanket metaphor for the entire novel, is taken from the famous ballad of immurement, which Ismail Kadare transforms and transplants into a new realm. It is not the sacrifice of a woman to sustain the building of a castle, but the dubious sacrifice of a man to sustain the building of a bridge over a wild and wicked river. Although the epigraph poses no serious translational problem in terms of meaning, the anaphora and the end rhyme in SL have been lost in TL. The translator has also opted for the swap of the two verses in SL, which has resulted in a useful technique in preserving the internal rhythm of the TL verses.

Ashtu siç dridhem unë në mur,

O tremble, bridge of stone

Ashtu u dredhtë dhe kjo urë.

As I tremble in this wall.

Balada e murimit

- Ballad of immurement

Other macro-level metaphors to consider here are proper names of places or characters, which are important as they permeate this novel from beginning to end. As a rule, in translation practice, names of characters should not be translated. However, in *The Three-Arched Bridge* the characters’ names are metaphorical symbols, with clear connotations.

Names of Places:

Ujana e Keqe - (name of fictional river over which the three-arched bridge is built) the translator has used three different options for this important proper name: first one is non-translation, keeping the same Albanian word group in English; then, literal translation into “Wicked Waters”, (p. 8) and half translation, as in “Not for nothing was it called the Accursed Ujana. (p. 48.)” There are several other proper names of specific places, such as: Bujtina e Dy Robertëve (SL) = the Inn of the Two Roberts (TL), a well-known inn in the area where the bridge is built. The translator has opted for the simple translational choice of semantic translation. Other notable examples of semantic translation are: Çeltina e Mark Kasneçit = Mark Kasneçi’s Clearing; Pesë Puset = Five Wells; Koriija e Plepave = the

Poplar Copse (or Coppice); Humbëtira e Ujkut = Wolf’s Wilderness; Manastiri i Tre Kryqeve = Monastery of Three Crosses, and many other places.

Names of Characters:

Stres Gjikondi (Gjikondi = Count of the Gjikas) is the Liege Lord of the Arbëria principality where the fictional bridge is built. He serves as a synecdoche for distress (his name Stres = stress) that all the Albanian lords feel at the gradually encroaching Ottoman Empire, one of the neighboring Ottoman pashas asks his daughter’s hand in marriage. Consequently, everyone starts calling her the “Ottoman bride”. The Lord’s name carries the same connotation in the English language as well. Other metaphorical characters include: Idioti Gjelosh i Uk-Markajve; Shtjefën Keqi; Plaka Ajkunë = “Ajkuna, the old crone.”

Two interesting cases of serious translational challenges are the proper names of the two relatively minor characters in the novel: Mark Kasneçi and Murrash Zenebisha.

Dy muaj më parë Mark Kasneçi na krijoi mjaft me mbiemrin e ri. Pas një udhëtimi në pashallëkun turk, erdhi dhe tha se **s’quhej më Mark Kasneçi, por Mark Haberi**, çka në gjuhë e turqve kishte të njëjtin kuptim. Ishte i pari njeri që ndërronte mbiemrin dhe njerëzit shkonin të habitur për ta parë. f. 122.

Two months previously, Mark Kasneçi had caused us a great deal of confusion with his new surname. After a trip to the fiefdom of the Turkish pasha, he came back and announced that **he was no longer called Mark Kasneçi but Mark Haberi**, which has the same meaning **of herald** in Turkish. He was the first person to change his surname and people went in some perplexity to see him. p. 144.

As for the second name, Murrash Zenebisha, the translator has opted for keeping the same name in the English version, although it is indeed a nonce word created by the author, (literally the name means: **Mur-rash** = *fall in the wall*, whereas his surname: **Zene-bisha** = *catch the beast*), which captures the essence of this enigmatic and symbolic character. The symbolic dimension of this character’s name has been partly conveyed into English, but the metaphorical character of the name itself is only discernible to the readers who have good knowledge of the target language.

As the number of micro-level original metaphors is quite high in this novel, (ranging between three to five for every page), we have deemed it appropriate to include only some unforgettable metaphors for a deeper translation analysis.

“...por **një tjetër zezonë spikat në horizont**: shteti turk. Hijet e minareve të tij po mbërrijnë gjer këtu.

“... but **another evil has appeared on the horizon (1)** – the Turkish state. The shadows of its minarets are **slowly stealing** towards us.

Është **një paqe ogurzezë**, më e keqe se çdo luftë. Kishim shekuj që fqinjëronim me tokën e vjetër të grekëve dhe ja, pa kuptuar, **tinëzisht, si në një ëndërr të keqe**, u gdhimë një mëngjes, fqinjë me perandorinë e osmanëve.

This is an **ominous peace (2)**, worse than any war. For centuries we had bordered on the ancient land of the Greeks; **then suddenly, before we realized it and as if in a bad dream (3)**, we awoke one morning to find ourselves neighbors of the Empire of the Ottomans.

Pylli i minareve të saj nxin tejmbanë.” f.12. **Its minarets shoot up on all sides, a veritable dark forest of them. (4)**” p. 4.

In the above passage, there are four examples: a metaphor, an oxymoronic epithet, a simile, and another metaphor. The first metaphor has been semantically translated, with the translator opting to preserve the image, and creating a new one in TL (... *slowly stealing*...). The final metaphor is a case of over-translation, accompanied by the linguistic change of the structure of the SL metaphor, from noun + noun in SL into a noun + verb collocation.

“Njerëzit ndienin një gëzim që asaj, **Ujanës së Keqe**, që i kishte munduar aq shumë, **do t’i vinin më në fund një kllapë guri përsipër**. [...] Një mushke xanxare s’ishte lehtë t’i vije një shalë sipër, pale Ujanës së Keqe.” f. 22. “People were glad that **the Ujana e Keqe**, which had been such a trial to them, **would finally be pinned down in a stone collar**. [...] It is not easy to saddle a kicking mule, let alone the Ujana e Keqe.” p. 17.

“Ajo është **shpina e goftëlargut**, tha ajo, dhe mjerë ai që do të kuturisë t’i hipë sipër.” “The bridge”, she said, “is **the devil’s backbone** – woe to any who dares set foot on it!”

“... **vdekërojnë gjatë gjithë jetës**.” “... **their life is a prolonged dying**.” p. 97.

“Në erë ndihej **uria e shtetit të madh osman**. Ishim mësuar gjer tani me **urinë e egër të sllavëve**. **E zhveshur, dhëmbëjashtë**, si uri ujku, ajo ngjante përherë e më e rrezikshme se gjithçka. Ndryshe prej saj, trysnia osmane ka brenda një lloj joshjeje. Me sa duket, s’është e rastit që kanë zgjedhur si shenjë të tyre hënën. **Nën dritën e saj bota mund të miklohet** e të vihet në gjumë më lehtë.” f. 124. “The **hunger of the great Ottoman state** could be felt in the wind. We were already used to **the savage hunger of the Slavs**. **Naked and with bared teeth like a wolf’s**, this hunger always seemed more dangerous than anything else. But, in contrast, the Ottoman pressure involved a kind of seduction. It struck me as no accident that they had chosen the moon as their symbol. **Under its light, the world could be caressed and lulled** to sleep more easily.” p. 148-9.

The original metaphors are the bedrock of imaginative literature. It is important to highlight the inadequacy of any generalizations about the translatability of this intricate literary trope, as there is a great complexity of factors determining the ontology of metaphor, ranging from the importance of cultural context to the linguistic and literary structural complexity of the trope. As a translational challenge, the metaphor constitutes a searching test of the translator's powers and as such the translator who possesses intercultural knowledge and awareness of the culture bound phenomenon of metaphor has high chances of translational success. In *The Three-Arched Bridge*, John Hodgson has opted for the preservation of the metaphorical image in most of the cases. But the translator has employed the over-translation technique, the conversion of the metaphor into simile, and in some cases has also created fresh metaphors in TL, even though they are not present in the original version. There are also several cases of metaphors rendered into SL through their cultural equivalents.

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Title: Culture-bumps and a translation case of culture-related structures in free's versions by Lea Ypi

Abstract

Along the strenuous efforts of conveying messages while communicating through translation, culture and its related elements play a very important role while complicating the life of the translators. As the latter look for meaning, and losing and gaining takes over, how much “hide and seek” is there? Lea Ypi has (re)build this interesting mosaic of a “bildungsroman” in English packed with parts pertaining to her Albanian roots and way of life. How much Albanian can we trace in her original book? Is the Albanian “Të lirë” a translated version, or an adaptation tailor-made for the Albanian readership? In a cross-examination among English, Albanian and Italian, while making use of the Nord’s model of text analysis, this paper will aim at rendering an answer to the questions formulated above while tracing culture-bumps and their fate in translation.

Keywords: allusions, culture turn, culture bumps, translation.

1. Introduction

As humans, we have the capacity to convey messages to ourselves and to others through language, be it written or oral, through signs and signals that may pertain to verbal and non-verbal communication. Language is this amazing tool that allows us to visualise, understand, conceptualise and reproduce what our senses perceive. If we accept that all this is translation, then the question remains: how much of the meaning crosses those borders imposed by our experience? If there is a universal “experience” in language, where the wind, sun and sea; window, door and bread, love, hate and death; then there is that “local” experience which renders cultures unique, those 50 kinds of Saharan winds and 100 kinds of Icelandic snow, the “derë” as family, “dollap” as window.

This paper will try to shed light on translation as an intercultural form of communication while analysing the overall translation of “Të Lirë” of and by Lea Ypi. Ms. Ypi has worn the shoes of both writer and translator of the (her) book which is translated in twenty languages. It came into life: “I didn’t set out to write a memoir – I was going to write a philosophical book, *but then Covid-19 happened. I was in Berlin sheltering from my kids who were always chasing me around the house. They felt that if we were all in the house, it couldn’t be that some people were working, everyone should be playing and it was always Sunday. So I was hiding in this cupboard and the book became more and more personal because it was about this very experience of physical restriction surrounded by great uncertainty about what freedom meant in a liberal society. I’d been in a lockdown in Albania,*

in 1997, and although completely different and terrifying because there was a war outside, there was a sense of *deja vu*.” (Kellaway, 2022). What is so plainly put, Ms. Ypi has in fact “translated” what had actually happened to her in another time and in another life. The story came to life in her non-native language, which is English and then it was November 2021 when it reached the Albanian readership in Albanian through Dudaj Publishing house. This *Balkan Jojo Rabbit*, as quoted by the Guardian (Jeffries, 2021), does more than just writes a memoir. She goes back and forth in her life encompassing some of the most important stages of the 50-year dictatorship and reveals to the world which serve as the backdrop of her coming of age.

Lea has claimed “Free - A Child and a Country at the End of History” to have been her original concept and then the Albanian “Të lirë – të rritesh në fund të historisë” being a version of it, while translating it herself. Some of the questions this paper will seek to answer, through the translation analysis based on Norde’s model, will be whether the Albanian is, in fact, a translation or merely a book rewritten for Albanian-related purposes and whether the culture-related bumps were smoothed as the story moves from one language to the other.

2. The translation process and its factors and constituents

The translation process shall be analysed through the lenses of the functional approach, which was first suggested by Reiss when she added the “special function of translation”, which would, in turn, replace the equivalence criterion. As mentioned earlier, the function would later be taken by Vermeer, who formulated the Skopos theory; in other words, it is the purpose of the target text that determines the translation methods and strategies and not the function of the source text.

It is generally accepted that the translation process is ordered by a customer or “initiator” who might be needing the translator’s services because they require a specific text translated in the Target language for a dedicated audience and purpose. It is Christiane Nord who has, in fact come up with the terms of “initiator”, “producer”, “sender” and sometimes “author” when the text’s producer and sender merges into one as is the case of Lea Ypi. She has produced this text in the form of a memoir or autobiography. Her life starts to be dissected through the eyes of Lea on a wet December day of the 1990, the year of the rupture.

The intercultural text transfer is also of crucial importance while analysing the translation process as a whole. Its main factors and constituents are all those communicative roles that are, in fact, represented by one individual: Lea. She is the ST producer, ST sender, initiator, and translator. She is the one coding and decoding in a double “game” of translation. First, she reconstructs her life and that of her family in a language that is not hers, and then it is the turn of the translation into Albanian and all other languages. (For a simplified form, ST stands for the text in English, V1 for the Albanian version, and V2 for the Italian Version) In close comparison with the Albanian and Italian versions, there are some very interesting arguments to be found that support the fact that V2 is a translated version of ST, but the Albanian version is full of explanatory notes, especially with regard to the Albanian-based events and elements. What is quite striking is the fact that while the English reader is given short, summarised versions of Lea’s story, the Albanian reader, who is fully aware of basic historical events and way of life, is provided with full, colourfully depicted “meze”.

ST

That would have been the shortest route home, following two narrow alleyways that joined the main road in front of a biscuit factory. Here a different dilemma emerged. A sizeable group of children assembled each day after the end of school, at the critical time when the distribution lorry was expected. If I chose that route, I would have to join what we called the “action for biscuits.”

V1

Mirëpo ato rrugica të nxirrnin pikërisht përballë prodhimit të kaushave të akulloreve, shkurt përballë një tjetre dileme morale. Çdo ditë pas shkollës, bash atëherë kur pritej kamioni i furnizimit, një grup i madh fëmijësh mbledhej për të marrë pjesë në atë që quhej “aksioni për kausha”.

V2

Sarebbe stato il tragitto più breve per arrivare a casa mia, lungo due vicoli stretti che confluivano sulla strada principale, davanti a una fabbrica di biscotti. Qui però sorgeva un altro dilemma. Là davanti, dopo la scuola, c’era sempre un folto gruppo di bambini in attesa di un evento cruciale: l’arrivo del camion della distribuzione. Dunque, scegliendo di svoltare a destra avrei dovuto partecipare a quello che tra noi chiamavamo “l’attacco ai biscotti”.

ST

I remembered vaguely something called the Berlin Wall protest the year before... it was related to the fight between imperialism and revisionism, and how they were each holding a mirror to the other, but both mirrors were broken. None of it concerned us.

V1

M’u kujtuan si nëpër tym ca ngjarje nga viti i kaluar, diçka që quhej protesta e Murit të Berlinit. ... bëhej fjalë për ndeshjen fatale midis imperializmit amerikan dhe social-imperializmit sovjetik, që reflektonin njeri-tjetrin si dy pasqyra shtrembaluqe të bëra copë e çikë. Kjo nuk kishte asnjë lidhje me vendin tonë, një kopsht i lulëzuar socialist në zemër të Europës.

V2

Forse c’entravano le dimostrazioni di cui si era parlato un anno prima contro una cosa chiamata “il Muro di Berlino”? ... che quella era una lotta tra imperialismo e revisionismo, in cui l’uno mostrava all’altro la sua immagine allo specchio, tranne che entrambi gli specchi erano crepati. Niente a che vedere con noi.

What can easily be inferred from the comparison of the two versions versus the original is the author's freedom in rendering all the nuances in Albanian. In contrast, the Italian version is the exact transcription of the English messages. If the purpose of the translation/recreation of “Të lirë” in Albanian is to resonate with the Albanian readership, then the message is clearly delivered. The slogans that are strikingly meaningful in the Albanian second and third generation, the early-morning queues and the objects needed to validate it, and the exposition room only opened for special occasions are added in the Albanian version while being inexistent in the original, and the same applies to Italian. Nord says, “*The reception of a text depends on the individual expectations of the receivers, which are determined by the situation in which they receive the text as well as by their social background, their world knowledge, and/or their communicative needs.*” (Nord, 2005, p.17)

From this perspective, Ms. Ypi, being an Albanian herself, was free enough to make her choices in rendering a target text that would be quite receptive to the expectations of the Albanian receivers. On the other side, she left quite a number of silent and vocal culture bumps along the way, which need further analysis under Nord’s approach.

3. The lost-and-found case of culture-related elements

The small world of Albanian isolation was in fact proliferating in centralised terms and collective nouns and phenomena. Due to its very specific circumstances and context, the Albanian language was highly impacted, heavily standardised and centralised, thus resulting in numerous terms that are so culture- and system-specific that they will require some extra information to be understood correctly in the course of translation, as a process and product.

The text is a combination of communicative signals set in a communicative situation, and in our case, the translator is also the producer and the sender. If, according to Nord: *“having grown up in another culture, the TT receiver has a different knowledge of the world, a different way of life, a different perspective on things, and a different “text experience” in the light of which the target text is read. All those factors affect the way in which receivers handle a text. That may mean, for example, that the target reader is not familiar with the subject matter, which in the source text is dealt with in a special terminology that is supposed to be well-known to the ST addressees or vice versa.”* (Nord, 2005, p.28) Therefore, the setting is as follows: the producer has originally written the text in her foreign language, then in the shoes of the translator, she has “translated”/recreated the text in her native language, while utterly being aware of the culture, the knowledge of the world, the way of life, the text experience. How has this shaped Lea’s translation? If the original text written in English is to be considered an intersemiotic translation, from memories (visual and oral) to language, how much has Lea been aware of all the information that is significant to contextual meaning and the receiver of the English text? It is Ypi as a little girl who in fact comes up with a similar question: *“Then only questions were left. What do they read? Do they enjoy Alice in Wonderland, Jim Button and Luke the Engine Driver, or The Adventures of Cipollino? Do they also have to collect chamomile flowers to help factories make medical herbs? Do they challenge each other on who knows more names of Greek gods? On who can remember more sites of ancient Roman battles? Are they inspired by Spartacus? Do they compete in Maths Olympiads? Do they want to conquer space? Do they like baklava?”* (Ypi, 2022, p.64)

Let’s see in a comparative table how the Albanian and Italian versions compare to the ST regarding specific culture-related terms that we will divide according to certain categories:

3.1 Cultural words denoting typical family relationships

What was and is typical of the Albanian language is the vast terminology in family relationships considering the fact that people lived together in big extended families, thus the need to identify people pertaining to one side of the family and the other. This led to frequent use of the same terms to refer to Super notions such as the Country’s leader and hardliner and the only Party existing. They are quite familiar to the Albanian readership, but the meaning gets confused in languages where “Uncle” and “zio” refer to maternal and paternal ties. (Ex.1 and 3)

Furthermore, according to the Albanian Dictionary:

“nënë” –

4. bised. Përdoret për t’iu drejtuar me dashuri e me nderim vjehrrës a një gruaje të moshuar. (Fjalori i Gjuhës Shqipe, 2000)

In the example, the word didn’t cross the border while its variation “nona” which stands for “Granny” managed to stay and resist the morphology of both English and Italian. (Ex. 2 and 4)

No.	ST	TT1	TT2
1.	“Did Stalin love children as much as Uncle Enver?”	Sa xhaxhi Enveri i donte fëmijët Stalini?	“E li amava quanto lo zio Enver?”
2.	On a normal day, Elona and I would leave the school after cleaning, stop by the old woman who sat on the pavement at the corner of the road selling sunflower seed and we would ask her: “Can we try them?”	Sa herë e përfundonim, ndalonim te fshatarja që shiste luledielli në cep të rrugës dhe e pyesnim “ Nëna , t’i provojmë pak?”	Di solito, finito di pulire, ci incamminavamo insieme, ci fermavamo dalla vecchia signora che vendeva semi di girasole all’angolo della via e chiedevamo: “Possiamo assaggiarli?”
3.	Other children mentioned grandparents or great-uncles and great-aunts who had supported the anti-Fascists with food and shelter.	Edhe fëmijët e tjerë tregonin me krenari për gjyshërit, xhaxhallarët ose hallat të cilët e kishin mbështetur lëvizjen partizane me armë, strehim apo ushqim.	Altri bambini citavano nonni o prozii che avevano aiutato gli antifascisti offrendo loro cibo o riparo.
4.	Her mother, Nona Fozi, worked in a factory that made chemicals...	Gjyshja ime, Nona Fozi, punonte në një fabrikë gomash ...	Sua madre, Nona Fozi, lavorava in una fabbrica di sostanze chimiche ...

4. Conclusions

The above analysis of the examples aimed at shedding some light on the realities in the case of the writing and then rewriting of “Të Lirë” in Albanian. Mrs. Ypi, in collecting her thoughts and experiences in English, has then turned to Albanian as a writer, translator and again writer. The bumps are still there.

When the writer-turned-translator crosses time, space, and culture back and forth, adaptations and recreations occur so frequently that it is hard to define which is firstly “translated” from images into words and then from English into Albanian.

The “fight” between domestication and foreignization is inexistent as the text is further detailed in Albanian, resonating with the targeted (sourced) readership, and there is more inter-semiotic translation than inter-lingual one.

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Titulli: Letra, veçoritë e saj dhe përkthimi gjermanisht-shqip

Abstrakt

Objekt i këtij hulumtimi është letra, komunikimi me shkrim, si fushë hulumtimi dhe mbi këtë bazë problematikat që dalin gjatë përkthimit të saj nga gjermanishtja në shqip. Për këtë punim ne jemi bazuar në literaturën shkencore nga fusha e gjuhësisë, komunikimit dhe e përkthimit. Si burim për këtë punim është letërkëmbimi i Profesor Çabejt, personalitetit të gjuhësisë shqipe, me studiuesit gjermanishtfolës (Babinger, Fiedler etj.). Kur njerëzit komunikojnë me njëri-tjetrin përdorin në të shumtën e rasteve, mediumin e letrës, ku letra përbën një pjesë jo të parëndësishme të komunikimit me shkrim. Goethe është pëpjekur të bëjë një nga përcaktimet e para për letrën. Ai e shikon letrën si një nga monumentet më të rëndësishme të qenies njerëzore individuale, të cilat kanë një rëndësi të madhe për pasardhësit, megjithëse nuk janë të konceptuara për ta. (Henke 2007, fq. 176.) “Ato janë burime historike dhe dokumente bashkëkohore (veçanërisht 'dokumentet e egos'), ato përshtaten me kontekste të ndryshme përdorimi dhe janë tekste që i shërbejnë strategjive më specifike retoriko-letrare si dhe kanë potencial estetik, performues dhe fikcional.” (Matthew-Schlinzig 2020, fq. XI.) Objekt i interesit publik letra bëhet vetëm kur publikohet. Në pamje të parë letra e publikuar dhe ajo private kanë një formulim të zakonshëm dhe përmbajtja e saj është e kushtëzuar nga një interpretim. Publikimi bën të mundur që ajo “gjithmonë të mund të kuptohet nga fundi”; Kjo i jep letrës “Qëndrueshmëri dhe vlefshmëri formale siç pretendojnë vetëm veprat e artit.” (Mattenkloft, Schlaffër Ha., Schlaffër He. 1988, fq. 7.) Letrat japin një pasqyrë të mjedisit social dhe kulturor të shkrimtarit dhe pasqyrojnë mentalitetet dhe botëkuptimet e asaj kohe dhe për këtë arsye janë gjithashtu dëshmi kulturore. Duke u nisur nga veçoritë e letrës dhe detyrat e një përkthyesi për një zhanër të tillë, dëshmi kulturore, do të paraqesim disa vështirësi gjatë përkthimit të këtij letërkëmbimi (p.sh. format arkaike të të përhëndeturit, të ndarit, të strukturave gramatikore, elemente kontekstore etj.) si dhe propozime se si mund të kapërcehen ato.

Fjalët kyçe: letërkëmbim, kontekst, figurshmëri, shprehje përhëndetjeje, kontrast, gjermanisht-shqip

Letra si mënyrë komunikimi

Objekt i këtij punimi është letra, komunikimi me shkrim, si fushë hulumtimi dhe mbi këtë bazë problematikat dhe detyrat e përkthyesit për realizimin e një përkthimi të arrirë. Për këtë punim ne jemi bazuar në literaturën shkencore nga fusha e gjuhësisë, komunikimit, përkthimit dhe në letërkëmbimin e Profesor Çabejt me studiuesin gjermanishtfolës Babinger (gjatë periudhës kohore 1963), ky letërkëmbim shërben dhe si burim ilustrimi.

Kur njerëzit komunikojnë me njëri-tjetrin përdorin në të shumtën e rasteve, mediumin e letrës, ku letra përbën një pjesë jo të parëndësishme të komunikimit me shkrim. Goethe është përpjekur të bëjë një nga përcaktimet e para për letrën. Ai e shikon letrën si një nga monumentet më të rëndësishme të

qenies njerëzore individuale, të cilat kanë një rëndësi të madhe për pasardhësit, megjithëse nuk janë të konceptuara për ta. (Henke 2007, fq.176.)

Nickisch e përshkruan natyrën e letrës si një proces komunikues midis dy individëve, në të cilin ndërtohet një deixis hapësirë-kohë dhe që shkon paralelisht me një situatë komunikimi të krijuar në mënyrë karakteristike. (Nickisch 1991, fq.50)

Csáky nga një këndvështrim kulturor-teorik, e sheh letrën si një komunikim ose mesazh të shkruar me përmbajtje të pacaktuar që përfshin një dërgues dhe një marrës. Ai përmend edhe distancën fizike ndërmjet pjesëmarrësve, e cila e bën të pamundur shkëmbimin verbal, prandaj duhet përdorur një formë e shkruar e komunikimit. (Csáky 2005: 17.) Më tej ai shpjegon se kultura mund të shihet si një hapësirë komunikimi dhe se dërguesi dhe marrësi janë për këtë arsye në një hapësirë të përbashkët komunikimi që përfshin një kontekst social. Brenda kësaj hapësire flitet e njëjta gjuhë, si të thuash, duke përdorur disa kode të njohura për të dy. Shprehjet, format e të drejtuarit dhe përshëndetjet pasqyrojnë mjedisin ekzistues të jetesës së të përfshirëve. (Csáky 2005, S. 17)

Sipas Nickisch si funksion i parë bazë i letrës është përcjellja e informacionit. Ajo është bartës i përmbajtjeve të ndryshme, të cilat mund të jenë faktike, për çështje shkencore etj. Më pas vjen funksioni i saj apelativ. Sipas Nickisch, funksioni i tretë bazë i letrës është ai i vetë-shprehjes. Nickisch e quan "vetëshprehje", "vetëportretim", "vetëreflektim" dhe "vetëinterpretim".

Letrat japin një pasqyrë të mjedisit social dhe kulturor të shkrimtarit dhe pasqyrojnë mentalitetet dhe botëkuptimet e asaj kohe dhe për këtë arsye janë gjithashtu dëshmi kulturore. “Ato janë burime historike dhe dokumente bashkëkohore (veçanërisht 'dokumentet e egos'), ato përshtaten me kontekste të ndryshme përdorimi dhe janë tekste që i shërbejnë strategjive më specifike retoriko-letrare si dhe kanë potencial estetik, performues dhe fiksional.” (Matthew fq. XI).

Për kuptimin e letërkëmbimit, analizën dhe përkthimin e tij do t' i referohemi përkufizimit të Nickisch: “Ai përfshin **dy ose më shumë njerëz** që veprojnë, në **dy ose më shumë vendndodhje hapësinore**, **një proces shkrimi**, **një proces transmetimi** që lë pas **hapësirën dhe kohën**” (Nickisch 1991, fq.50).

Duke u nisur nga veçoritë e letrës si më sipër, kuptimin që ka ajo në kontekstin e saj kohor, shekullin XIX si edhe faktin që ky letërkëmbim do të përkthehet, publikohet do të përpiqemi të paraqesim përgjegjësitë dhe disa vështirësi të përkthyesit në këtë proces.

Përkthimi si proces dhe problematikat e tij

Përkthimi është një proces përpunimi i tekstit dhe verbalizimi i tekstit që çon nga një tekst i gjuhës burimore në një tekst të gjuhës së synuar që është sa më ekuivalent që të jetë e mundur dhe kërkon një kuptim të përmbajtjes dhe stilit të tekstit original.

Ndaj përkthimi është një proces i ndarë në dy faza kryesore, një fazë e të kuptuarit, në të cilën përkthyesi analizon tekstin e gjuhës burimore për kuptimin dhe synimet e tij stilistike, dhe një fazë rindërtimi gjuhësor, në të cilën përkthyesi riprodhon tekstin e gjuhës burimore për sa i përket përmbajtjes dhe stilit duke pasur parasysh aspektet e ekuivalencës komunikative. (Wilss 1977: 72).

Një problem themelor me përkthimin është çështja e lidhjes së ngushtë ose të gjerë me tekstin burimor (shkalla e lidhjes me tekstin) (Albrecht 2013: 43). Sipas hulumtimeve në këtë drejtim është bërë kategorizimi në mënyrë metodike i këtij problemi si më poshtë:

I. Sipas kontaktit gjuhësor: kjo ka të bëjë me shkallën e lidhjes me tekstin burimor.

(a) përkthimi natyralizues/ përshtatës. Përkthimi përshtatës lëviz brenda kuadrit të normave gjuhësore-stilistike që zbatohen në gjuhën e synuar në kohën e përkthimit. (Koller 1979/Koller/Henjum 2020: 68.)

(b) përkthimi tjetërsues. Përkthimi tjetërsues përpiqet të riprodhojë strukturat gjuhësore-stilistike të tekstit (tekstit të gjuhës burimore) sa më shumë që të jetë e mundur në tekstin e gjuhës së synuar ose të paktën t'i lejojë ato të "shfaqen" që (në raste ekstreme) mund të shfaqë rezultate në një gjuhë të vërtetë përkthimi që ndryshon nga gjuha e teksteve origjinale. (Koller 1979/Koller/Henjum 2020: 68; Herv. i. Orig.)

II. Në lidhje me kontaktin kulturor: bëhet fjalë për kapërcimin e dallimit komunikues, pasi çdo tekst është i ankoruar në një kontekst specifik komunikues të një kulture.

(a) përshtatja e përkthimit. Përkthimi përshtatës zëvendëson elementet e tekstit burimor që janë të ankoruara në mënyrë specifike në kulturën e gjuhës burimore me elementë të kulturës së tekstit të synuar; përkthimi asimilon tekstin burimor në kontekstin e tekstit të synuar. (Koller 1979/Koller/Henjum 2020: 67.)

(b) transferimi i përkthimit. Përkthimi transferues përpiqet të përcjellë elemente të tekstit, burime specifike të kulturës si të tilla në tekstin e synuar. Vështirësitë lindin kur dallimi kulturor është aq i madh sa që lexuesit e gjuhës së synuar duhet t'i krijohen parakushtet për të kuptuar në mënyrë që të mundësohet pranimi adekuat. (Koller 1979/Koller/Henjum 2020: 67)

Natyrisht, të dy këndvështrimet ose dy metodat e përkthimit nuk përjashtojnë njëra-tjetrën, por vetëm theksojnë aspekte të ndryshme të procesit të përkthimit.

Përkthyesi nuk përkthen vetëm fjalën, gjuhën, por edhe botën e autorit/folësit dhe të adresuesit. Çdo vend, çdo kulturë ka detaje dhe karakteristika specifike që nuk duhet të pengojnë të jetuarit së bashku me të tjerët.

Përkthimi nuk ka të bëjë vetëm me tejkalimin e pengesave gjuhësore, por mbi të gjitha me tejkalimin e barrierave kulturore.

Sipas Kehlz: "Kultura është një sjellje e përbashkët nga anëtarët e komunitetit kulturor, e cila lind nga njohja e normave të perceptimit dhe vlerësimit, bazohet në pikëpamjet dhe vlerat e botës dhe rezulton në marrëdhënie shoqërore dhe modele specifike veprimi. (Kehlz 2002:44-50).

Kulturat ndryshojnë nga njëra-tjetra, sepse kushtet e jetesës dhe kushtet historike dhe gjeografike janë të ndryshme. Të gjitha këto dallime janë kapur në gjuhën përkatëse, kështu që njëra gjuhë ka pak a shumë shprehje që janë të rëndësishme në bashkësinë e caktuar kulturore, ndërsa këto shprehje mund të mos ekzistojnë në bashkësinë tjetër. Detyra e përkthyesit është të njohë këto veçori të kulturave dhe gjuhëve në dhe nga të cilat ai përkthen ose interpreton në mënyrë që të mundësojë komunikim kuptimplotë.

Lloji i përkthimit përcaktohet në thelb nga teksti burimor, megjithëse qëllimi i çdo përkthimi është sigurisht që të transferojë sa më shumë, nëse jo të gjitha, vetitë e tekstit origjinal në gjuhën e synuar. Për këtë arsye, sigurisht, çdo përkthyes/përkthyes do të donte të shihte çdo frazë të përkthyer një me një.

Rezulton se përkthyesi ka në dispozicion tri mundësi, të cilat përfaqësohen pothuajse në mënyrë të barabartë: (1) Ekuivalencë e plotë. Në këtë rast, gjatë përkthimit, kuptimi i një fjale të caktuar në gjuhën e synuar përkon me kuptimin e saj në gjuhën burimore dhe ka të bëjë me marrëveshje të gjerë. (2) Ekuivalenca e pjesshme. Ka dallime të vogla në frazat dhe kombinimet e fjalëve për t'u krahasuar në leksik dhe gramatikë. Kuptimi mbetet i njëjtë pas përkthimit. Parafrazohen shprehjet frazeologjike. Ky është një fenomen i përhapur. (3) Ekuivalencë zero. Ndodh kur një shoqëri gjuhësore nuk ka një fjalë përkatëse për një shprehje nga një gjuhë e huaj.

Nëse diçka është ekuivalente ose ka një ekuivalencë, atëherë ajo ka të njëjtën vlerë ose të paktën të njëjtën vlerë komunikuese si një deklaratë, shprehje ose fjalë në gjuhën burimore.

Qëllimi i një përkthimi të mirë është sipas mendimit tonë të krijojë një ekuivalencë midis kuptimit të tekstit të synuar dhe atij të tekstit burimor. Kjo do të thotë të sigurohet që përkthimi në kulturën e synuar të përcjellë të njëjtin mesazh tek adresuesit si teksti burimor në kulturën burimore.

Për të arritur ekuivalencën duhet të merren parasysh edhe kushte të tjera si konteksti, gramatika e të dyja gjuhëve, shprehje të caktuara, stili, idiomat, realitetet dhe të ngjashme, të cilat gjithashtu mund të kenë një efekt kufizues në përkthim.

Duke pasur parasysh të gjitha sa trajtuam më sipër kemi përkthyer letërkëmbimin Çabej-Babinger (studjues i njohur i Ballkanit, turkologjisë dhe mbështetës i gjuhës shqipe, profesor në Universitetin e Mynihut) dhe kemi hasur problematikat e trajtuar përmbledhtas më poshtë:

Ne disponojmë vetëm një anë të letërkëmbimit, letrat e Babingerit. Letrat e dërguara nga Prof. Çabej nuk i kemi, gjë që e vështirëson kuptimin e problematikës, të kontekstit dhe si pasojë dhe përkthimin e saj.

Një tjetër problematikë është se bëhet fjalë për një komunikim me shkrim që daton në vitin 1963 (01.01.1963, 19.02.1963, 12.7.1963), tri letra të shtypura me makinë shkrimi nga Profesor Babinger.

Në shekullin e nëntëmbëdhjetë, letrat private kishin një gjuhë që ne sot e konsiderojmë tepër zyrtare, të rezervuar dhe jo shumë të ngrohtë. Letrat ishin shumë etike, madje fëmijët falënderonin prindërit e tyre. (Beçka, 1992: 387)

Hyrja me format tepër formale të të drejtuarit, strukturat e ngulitura figurative, si dhe mbyllja me format e ndarjes, sot arkaike dhe me fjali komplekse, të varuara nënrenditëse vështirësojnë të kuptuarit e letrës dhe gjetjen e një gjegjëse në shqip sipas kontekstit bashkëpunues, kohor etj.

P.sh. 19 shkurt 1963-Lieber Herr Kollege/ am Tag vor meiner Reise in die Schweiz, wo ich bis Ende des Monats zu bleiben gedenke, erhielt ich Ihre drei Sonderdrucke, deren Inhalt ganz ausnahmsweise auch meiner in solchen Fragen arg beschränkten Fassungsgabe gewachsen war.

(I nderuar koleg, ditën para udhëtimit tim për në Zvicër, ku kam ndërmend të qëndroj deri në fund të muajit, mora tri botimet tuaja të veçanta, përmbajtja e të cilave, sipas kuptimit tim të kufizuar në çështje të tilla, ishte zgjeruar jashtëzakonisht.)

(12.07.1963) Lieber Herr Kolege/ ich erhielt richtig Ihren am 2. Juli(sic!) abgestempelten Brief samt wohl allen Einlagen und meiner Gewohnheit und Erziehung gemäss beeile ich mich Ihnen für diese wertvollen Gaben meinen aufrichtigen Dank zu sagen.

(I nderuar zoti koleg, e mora letrën tuaj të vulosur më 2 korrik me të gjitha shtojcat dhe sipas zakonisht dhe edukatës sime, nxitoj t'ju shpreh falenderimet e mijë të sinqerta për këto dhurata të çmuara.)

Vështirësitë në përkthimin e letërkëmbimit Çabej-Babinger

Në dukje si hyrja dhe mbyllja e letrës nuk paraqesin vështirësi, por nuk duhet të harrohet fakti që këto letra janë një hallkë, pjesë e letërkëmbimit, pra duhet të bëhet diferencimi dhe përshkallëzimi i raporteve midis dërguesit dhe marrësit.

Në shembullin më sipër kemi një neutralitet të letrës së dytë që dallohet në formën nominale të të drejtuarit në fillim, gjë që në fakt nuk përkon me përmbajtjen e letrës dhe me mbylljen e saj.

Po ashtu, format e ndarjes të përdorura janë arkaike dhe të vënë në kërkim të një ekujvalence në shqip. Këtu ballafaqohemi me fenomenin se si të përkthehet një fjalë specifike, një grup i caktuar fjalësh ose një frazë në gjuhën e synuar (format e ndarjes). Fjalët individuale pak a shumë heqin dorë nga kuptimi i tyre brenda frazës dhe formojnë një kuptim të ri të përgjithshëm brenda tij.

Mit der Bitte, mich allen die sich meiner freundlich noch erinnern, aufs beste zu empfehlen, begrüße ich Sie mit allen guten Wünschen herzlich und verbleibe. Ihr erg. (Unters.) F. Babinger

Me lutjen për t'u uruar më të mirën për të gjithë ata që ende më kujtojnë përzemërsisht, ju përshëndes dhe mbetem me urimet më të mira. I përruluri juaj.

Kështu për të realizuar një përkthim sa më afër tekstit burimor duhet të njohësh së pari veprimtarinë e personave që komunikojnë me shkrim, pra në rastin konkret të Prof. Çabejt dhe Prof. Babingerit, fushat në të cilat ata kanë lëvruar, rrethanat politike, historiko-shoqërore në të cilat ndodh ky këmbim dhe me shumë rëndësi dallimet kulturore midis këtyre dy përfaqësuesve të kulturave të ndryshme (shqiptare dhe gjermane).

Përfundime

Duke u nisur nga fakti që përkthimi është një veprimtari komplekse, siç edhe u trajtua më sipër, kërkon edhe një kompetencë përkatëse. Mendojmë që ndër rregullat themelore për përkthyesin janë: Zotërimi i gjuhëve burimore dhe atyre të synuara (kompetenca gjuhësore). Njohuri rreth aspekteve sociale, kulturore, politike dhe historike në kulturën burimore dhe të synuar. Përvetësimi i aftësive ndërkulturore për të kuptuar një kulturë tjetër (që mund të ndihmojë në minimizimin e vështirësive që hasen në marrëdhëniet ndërkulturore).

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Title: Analytical approaches and methods to tackle and resolve translation-related problems in Emily Brontë's novel "Wuthering Heights", translated into Albanian by the renowned translator Amik Kasoruho

Abstract

This research-based presentation is intended to provide a further exploration and introduction to the analytical approaches and methods to tackle and resolve translation-related problems through focusing on the analysis and assessment of the translation into Albanian of Emily Brontë's novel *Wuthering Heights* by the renowned translator Amik Kasoruho. Through comparing the Target Language Text with the Source Language Text in terms of translation problems associated with the relevant text-related, grammatical, semantic, and stylistic issues, various techniques and strategies employed by the translator, in his search for functional equivalence and naturalness supported by ample examples, will be analysed in the respective contextual environments. It will further serve to identify and highlight several aspects of the analytical approach to translation, in addition to the intuitive approach, methods of text analysis, translation units and beyond, examining the way the translator has tackled and resolved grammatical, lexical, stylistic and text-related differences in literary texts, in both languages, English and Albanian.

Keywords: translation, analytical approach, methods, source text, target text.

Literary translation and literary genres

It is recommended for the literary translator to remember that the purpose of the author is to inform artistically and aesthetically since "Literature is both the condition and the place of artistic communication between the senders and addressees, or the public" (Susan Bassnett, 2002, pp. 17). Form and meaning are both crucial to the literary texts, making the situation more complex and complicated for the translator. Maintaining a balance between form and meaning, as the most difficult aspect in translation, is very important in translating a novel. The translation scholar Susan Bassnett, focusing especially on literary translation, adds, "It seems to be easier for the (careless) prose translator to consider content as separable from form" (Ibid.). In view of this situation and considerations, translation analysis will attempt to identify the ways of overcoming translation difficulties and resolve the various translation problems. The literary translator/s supposedly might fail to recognize the importance of the text structure, whenever it involves stylistic devices (repetition, parallelism, etc.).

Translation, as already recognized, is not a mere replacement of words from the source language to the target language, but relies on understanding, conveying the messages, and reproducing the possible equivalent effects and is expected to resemble and be close enough to the Source Language author’s message and intention. However, it is not always easy to overcome the respective linguistic and cultural differences in translating prose and create such equivalent effects, especially whenever form is crucial to the message, such as in the case of puns, highly figurative and expressive texts, as well as culturally bound.

Equivalence in translation

The notion of equivalence is thought to be the core issue in translation and translation studies, since it constitutes the corner stone for the translation process/es. The concept has led to debates and a wide range of theories highlighting various views, attitudes and perspectives, respectively:

- **Catford** contrasted formal correspondence to textual equivalence.
- **Nida** distinguished between formal and dynamic equivalence.
- **Newmark** differentiates between semantic and communicative translation.
- **House** highlights the difference between overt and covert translation.
- **Pym** identifies differences between natural and directional equivalence.

Obviously, it is simply impossible to transfer all the message of the original text into the target text. Therefore, equivalence in translation can only be understood as a kind of similarity or approximation. Hence, equivalence between the SL text and the TL text can be established at different levels and aspects.

Author	Traslation Strategies	Description
Vinay and Darbelnet (1958)	Direct vs. oblique translation	Rejected individual words as units of translation. Proposed seven methods or procedures of translation (borrowing, calque, literal, transposition, modulation, equivalence, adaptation).
Nida (1964)	Formal vs. dynamique translation	Eugene Nida (1964) pinpoints to “formal equivalence” versus “dynamic equivalence”, and uses the term “equivalence” instead of “translation”.
House (1986)	Overt vs. covert translation	An overt translation makes no attempt to hide that fact that it is a translation. It is openly (overtly) a translation and is faithful to the source text and culture. A covert translation, on the other hand, does hide the fact that it is a translation.
Newmark (1988)	Semantic vs. communicative translation	Semantic translation relates to the word or word-group. On the other hand, for Newmark, 'communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original'

Venuti (1995)	Foreignization vs. domestication translation	Domestication and foreignization are strategies in translation, regarding the degree to which translators make a text conform to the target culture.
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Table 1: Classification of translation strategies by different authors.

Serving this purpose, the translation practitioners and theoreticians agree that the literary translator is expected to “observe” the following seven principles in producing an aesthetic, communicative and dynamic translation:

- Be dynamic rather than static.
- Be creative and aesthetically informative/ communicative.
- Comply with the target linguistic system.
- Be appropriate, i.e., fit the context of the message.
- Be natural and free from translationese.
- Be acceptable to the target audience or literary readership.
- Aspire to occupy a position in the target literature, as any other original works of art.

Discourse and text structure analysis

Keywording, text analysis and translation

As Ristani, V. (2010) has highlighted in his monograph, *Kontribut në studimet përkthimore gjatë viteve '90*, Tiranë: Mirgeeralb, 2010, the method of analysis employing keywording, in addition to the other methods of discourse and critical discourse analysis, is very interesting and challenging, in the process of analyzing a novel.

In my analysis, I have focused on such keywords and expressions reiterated frequently in the introductory chapters, such as the numbers “*Seventy times seven, and the First of the Seventy-first.*” (L.S., Ch. 3, P. 26.) Furthermore, the number *four hundred and ninety* (L.S., Ch. 3, P.28) is equal to multiplying *seventy times seven*. These numbers are meaningful and important from the psychological and functional perspective. The “first of the seventy-first” is a biblical allusion from the New Testament, Matthew 18:21-22, in which Jesus tells Peter that he should forgive his brother's transgressions against him seventy times seven times. The suggestion is that one of these three men has committed an unforgivable sin and “were to be publicly exposed and excommunicated.”

Some other keywords and expressions associated with an implicit of sin and forgiveness are church, chapel, sin, sinner, preacher, excommunicated, clergyman and, as mentioned above, the number *four hundred and ninety heads, etc.* There is a full house as Jabez preaches, inspiring words, breaking down his sermon into 490 identified sins. Lockwood remembers considering some of them strange since he never regarded them as sins. When Jabez reaches the “first of the seventy-first,” Lockwood jumps out of his chair and accuses Jabez of being the sinner, asking the congregation to attack him, naming “preaching too much” as his sin. Jabez retaliates by saying, “THOU ART THE MAN!” naming the ultimate sin, thinking that anything is unforgivable.

Translation analysis and assessment. Translation equivalence and translation procedures

Examining the way the translator has coped with the translated version, it is evident that in the following example, the word “Landlord” is translated into Albanian as “Pronar”. The translator has employed expansion as a translation technique. In SL, there is only one unit, whereas in TL, there are more units, respectively, “në banesën / e të zotit / të shtëpisë/ku jetoj.” The translator wanted the readers to be clear that the narrator is the tenant and he went to meet the owner of the house he has rented. If it were simply translated as: *Sapo jam kthyer nga një vizitë tek pronari im* – the word *pronari* is general. Therefore, the translator has decided to resort to meaning expansion.

<p>I have just returned from a visit to my landlord – the solitary neighbour that I shall be troubled with. (Ch.1, P. 1)</p>	<p>Sapo jam kthyer nga një vizitë tek pronari im – the solitary neighbour that I shall be troubled with. (Ch.1, P. 1)</p>
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The following example illustrates the way metaphors have been preserved in the translated version. The translator has adapted the metaphor for the target reader and has provided an instance of equivalence since the collocation “a cloud of meditation” does not exist in Albanian.

<p>However, having studied for an interval, with a fist on either knee and a cloud of meditation over her ruddy countenance... (Ch. 4, P. 46)</p>	<p>Por pasi ndenji një copë herë e menduar, me grushtet e mbështetur mbi gjunjë dhe me fytyrën e skuqur e kredhur thellë në mendime, ia pat... (Ch. 4, P. 36)</p>
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Furthermore, in the following example, in bold, the translator has transferred the appropriate idiomatic meaning and message of an idiomatic expression in the TL, combined with over-translation, resulting in an instance of communicative translation.

<p>All day had been flooding with rain; we could not go to church, so Joseph must needs get up a congregation in the garret; (Ch.3, P.29)</p>	<p>Ka rënë shi me grykë shtambe tërë ditën; rrugët erdhën e t’u bënë përrënj; meqë nuk pati asnjë mundësi të shkohej në kishë, Xhozefi deshi të na e bënte ai predikimin aty në hambar; (Ch.3, P.24)</p>
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<p>Having no desire to be entertained by a cat-and-dog combat, I stepped forward briskly... (Ch.3, P.43)</p>	<p>Meqë s’doja të shikoja një luftim si ai mes qenit dhe maces, u futa mes tyre me hap të lehtë...</p>	<p>In the</p>
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example above, in bold, the translator has transferred the appropriate idiomatic meaning and message of an idiomatic expression in the TL, combined with over-translation, resulting in an instance of communicative translation. The idiom in bold in the SL, does exist in both languages, but the translator, through employing modulation and extension, has modified and modulated the translated version through introducing the active, instead of the active voice, combined with a simile in the TL version.

<p>WHAT vain weathercocks we are! (Ch.4, P.45)</p>	<p>Jemi si erë-tregues që na lëviz era nga të dojë! (Ch.4, P.36)</p>
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<p>...and thanked my stars that at length, I had lighted on a spot where it was next to impracticable... (Ch.4, P.45)</p>	<p>...dhe që falenderoja fatin që më në fund kisha gjetur një vend të veçuar... (Ch.4, P.36)</p>
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Referring to the first example, In the SL, the author has introduced a metaphor, in the TL, whereas the translator has recast the sentence by producing a simile, and has reordered the words, hence omitting “What” (in capital letters, so as to strongly emphasize the message) by shifting the emphasis of the sentence in the TL. As a result, the translated version transmits the emotional effect of the SL efficiently and appropriately. In the second example, the translator has skillfully employed contextual synonymy, since stars, “the lucky star” is often associated with luck and prediction for the future. Therefore, the translator has not translated it literally as “falenderoja *yjet*”, but contextually, and communicatively.

...hoping sincerely she would prove a regular gossip, and either **rouse me to animation** or **lull me to sleep** by her talk. (Ch.4, P.45)

...duke mbajtur shpresë që të ishte një bashkëbiseduese e mirë dhe me llomotitjen e saj t’ia dilte ose **të më jepte zemër**, ose **të më përgjumte**. (Ch.4, P.36)

We all kept **as mute as mice**. (Ch.4, P.60)

Që të gjithë **e qepëm gojën**. (Ch.4, P.47)

In the first example above, the translator has created a metaphor in the TL for the first collocation **rouse me to animation**, translated as **të më jepte zemër**, contrasted, in a binary opposition, to **lull me to sleep**, translated non-figuratively, as **të më përgjumte**. In the second example above, in his efforts to transfer the effect produced by the simile in the SL, **as mute as mice**, a stronger semantic equivalent of **as quiet as a mouse**, or **as quiet as a mouse**, the translator has resorted to adaptation, as a translation technique, resulting to an idiomatic and highly figurative expression, **e qepëm gojën**, which, in this context, literally means: *We did not utter a word/shut up/kept silent!*

The following example illustrates the way Heathcliff’s ironic response is recast in the TL through more translation units, implicit of connotative values, as in the case of the translated counterpart of the English “**Delightful company!**”, respectively: **Lëre mos e pyet!**, further supported and extended with **E bukur shoqëri!**, combined with the emphatic change of word order in the TL, which could be further emphasized and extended as “**Të bukur shoqëri më paske!**” (our suggested version). Further emphasizing the ironic tone, the translator, through extension and semantic elaboration, has produced two exclamatory statements, constituting separate translation units and units of thought, as compared to the only two words in the SL.

‘And for me, too,’ I replied. ‘I’ll walk in the yard till daylight, and then I’ll be off; and you need not dread a repetition of my intrusion. I’m now quite cured of seeking pleasure in society, be it country or town. A sensible man ought to find **sufficient company in himself**.’ (Ch.3, P.39-40)

“Edhe mua!”, iu përgjigja. “Do të shëtis nëpër oborr derisa të gdhijë, pastaj do të iki dhe mos kini hall se mos e përsëris më këtë furje. Tashmë jam shëruar nga dëshira e papërmbajtur për të gjetur kudo argëtim mes shoqërisë, qoftë edhe në fshat. Një njeriu me mend duhet **t’i mjaftojë shoqëria e vetvetes**.” (Ch.3, P.32)

‘**Delightful company!**’ muttered Heathcliff. (P.40)

“**Lëre mos e pyet! E bukur shoqëri!**” foli Hithklifi.

Conclusions

Understanding the author’s intention and his special use of language, in addition to understanding the different linguistic and stylistic devices employed to convey special effects, constitute the primary task for the literary translator/s. Likewise, it is interesting for the translation analyst to identify some of these lexically/grammatically/stylistically bound difficulties and analyze the different procedures employed to overcome such difficulties. Our examples of translation analysis attempt to identify the ways of overcoming the relevant translation difficulties and resolving the various translation problems.

Our research on translation quality assessment focuses on identifying instances of equivalence, not only at the micro-level but also at the macro-level, essentially. Linguistic analysis, translation equivalence, and translation procedures have been theoretically, analytically, and practically supported by introducing and analysing several translation examples extracted from Emily Brontë’s novel “Wuthering Heights”, translated into Albanian by the renowned translator Amik Kasoruho. The translator takes due account of the macro-context and decides to provide the respective equivalent translation/s. The method of analysis employing keywording, in addition to the other methods of discourse and critical discourse analysis, is very interesting and challenging in the process of analyzing a novel and its translation in any language. The focus of our analysis has been principally on translation procedures, such as transposition, modulation, equivalence, adaptation, transference, contextual synonymy, extension, etc.

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Titulli: Polisemia si problem leksikor gjatë procesit të përkthimit

Abstrakt

Gjatë viteve të fundit, një numër gjithnjë e më i madh gjuhëtarësh janë bërë të vetëdijshëm se kuptimi është në qendër të gjuhës dhe duhet të merret parasysh në çdo nivel të analizës gjuhësore, nga fonetika tek pragmatika madje edhe tek studimet mbi ligjërimin. Një problem me të cilin përballen përkthyesit gjatë procesit të përkthimit është ndër të tjera ai i polisemisë. Polisemia në përkufizimin e saj më të thjeshtë, është një fjalë e cila ka shumë kuptime. Kur një fjalë polisemike shfaqet në një tekst të caktuar, përkthyesi duhet të vendosë se cili është kuptimi i saktë i fjalës në kontekstin në të cilin përdoret fjala. Përgjatë viteve, studiuesit janë përpjekur të përcaktojnë shkallën e lirisë që ka përkthyesi në përcjelljen e kuptimit nga teksti burimor drejt tekstit të synuar. Sigurisht që për të zgjidhur paqartësinë që vjen si rezultat i dy apo më shumë kuptimeve të fjalëve, përkthyesi duhet të marrë parasysh kontekstin. Ky punim synon të analizojë pikërisht problemet dhe sfidat që hasen gjatë këtij procesi.

Fjalët kyç: Polisemia, Përkthimi, Fjalë polisemike, Konteksti

Hyrje

Polisemia apo fjalët me shumë kuptime përbëjnë një nga sfidat më të mëdha për studiuesit e gjuhëve të ndryshme. Sa më pak specifik të jetë konteksti ku janë përdorur këto fjalë aq më i paqartë do të jetë kuptimi i tyre dhe si rrjedhojë edhe më e vështirë puna e përkthyesit. Përgjatë viteve të fundit, studiues të ndryshëm të fushës së përkthimit kanë shpenzuar shumë kohë dhe kanë bërë shumë përpjekje për të diskutuar shkallën e lirisë që ka përkthyesi në përcjelljen e kuptimit të tekstit burimor në gjuhën e synuar.

Ndoshta përkthimi do të ishte shumë më i thjeshtë nëse çdo fjalë do të kishte vetëm një kuptim e si rrjedhojë, vetëm një përkthim të mundshëm. Sigurisht që nuk është kështu në botën ku jetojmë. Fjalët kanë kuptime të shumëfishta, dhe kjo është ajo që ne e quajmë polisemi. Në të njëjtën mënyrë një koncept mund të shprehet duke përdorur fjalë të ndryshme (ato që ne i quajmë sinonime), një fjalë mund të shoqërohet me koncepte ose kuptime të shumta.

Gjate përkthimit sidomos atij me shkrim, kur ndeshemi me fjalë polisemike është shumë i vështirë përkthimi i tyre jashtë një konteksti të caktuar. Themë gjatë përkthimit me shkrim sepse gjatë komunikimit, procesi është më i thjeshtë pasi edhe vetë ambienti në të cilin gjendemi shërben si kontekst.

Gjetja e përkthimit të duhur për një fjalë polisemike quhet zbardhje e kuptimit të fjalës.

Cfarë është polisemia? Polisemia si fenomen gjuhësor.

Shumë përkufizime i janë dhënë konceptit të polisemisë. Ullman (1967) e përkufizon poliseminë si një "situatë" në të cilën e njëjta fjalë ka dy ose më shumë kuptime të ndryshme. Ai shton se polisemia është një tipar themelor i të folurit njerëzor që mund të lindë në shumë mënyra.

Nida (1969), nga ana tjetër, nuk e konsideron poliseminë të jetë një problem vendimtar për përkthyesin, pasi kuptimet e ndryshme të një fjale të vetme janë rrallë në konkurrencë, sepse ata jo vetëm që kanë shënues/kufinj relativisht të mirëpërcaktuar që ndihmojnë në dallimin e kuptimeve, por shpesh ato janë aq të ndryshme sa të mos konkurrojnë me njëri-tjetrin për të njëjtën fushë semantike.

Sipas Crystal (1980), polisemia është një term i përdorur në analizën semantike për t'iu referuar një elementi leksikor që ka një sërë kuptimesh të ndryshme.

Shumë studiues të tjerë besojnë se polisemia është e lidhur ngushtë me homoniminë dhe ndodh kur një fjalë ka më shumë se një kuptim. Nisur nga këto, polisemia mund të përkufizohet si një rast në të cilin një fjalë e vetme ka shumë kuptime; secili prej këtyre kuptimeve duhet të mësohet veçmas për t'u kuptuar.

Në gjuhën angleze fjala "Light" mund të nënkuptojë: 1. një burim fizik drite, (turn on the light) 2. një nuancë të lehtë të ngjyrës në fjalë (light beige) ose 3. faktin që një objekt apo dikush nuk është i rëndë në peshë (light as a feather).

Një tjetër shembull mund të ishte folja "serve" në secilën nga fjalitë e mëposhtme folja ka kuptime të ndryshme:

1. He served in the military. (kreu shërbimin ushtarak)
2. He served several years of imprisonment. (vuajti disa vite burgim)
3. You have served me well during this project. (më ke ndihmuar)
4. Free food was served during the party. (ofroj ushqim)

Të gjitha fjalitë përdorin të njëjtën folje "serve", gjithsesi në çdo fjali mbart një kuptim të ndryshëm dhe si rrjedhojë edhe përkthimi i saj është ndryshe.

Pra, polisemia është një nga problemet kryesore që hasin studiuesit apo përkthyesit, të cilët ndonjëherë preferojnë t'i referohen asaj si "paqartësi/ambiguity". Gjithsesi pyetja duket e thjeshtë: të gjithë e dinë se një fjalë mund të ketë disa kuptime. Megjithatë, një përkufizim i tillë është në mënyrë të dukshme çorientues. Studiuesit e gjuhës e dinë se sa e vështirë është të përcaktosh numrin e kuptimeve të një fjale, t'i përcaktosh ato, apo të thuash ku mbaron njëra dhe ku fillon tjetra. Në fakt, për të qenë në gjendje për t'iu përgjigjur këtyre pyetjeve kërkon "marrëveshje paraprake" për atë që kuptohet me fjalën "kuptim" në krahasim me fjalën "domethënie" - gjë që nuk është aspak e thjeshtë.

Studimi i polisemisë i parë nga qasja diakronike konsiderohet si zhvillim dhe ndryshim i strukturës semantike të fjalës: një fjalë mund të ruajë kuptimet e mëparshme dhe në të njëjtën kohë zhvillon kuptime të reja. Studimi diakronik i polisemisë shqyrton ndërvarësinë dhe lidhjen që ekziston ndërmjet kuptimeve individuale të një fjale polisemantike, cilat janë kuptimet primare dhe prejardhëse dhe si ato lidhen me njëra-tjetrën.

Semantika leksikore sot merret shumë me poliseminë e cila nuk konsiderohet më si një “anomali”, por më tepër si një tipar i brendshëm dhe thelbësor i të gjitha gjuhëve natyrore. Për më tepër, studimi i polisemisë ka marrë një rëndësi të re në fushën e përkthimit automatik të gjuhëve natyrore: është një nocion kyç për kuptimin automatik të gjuhës.

Studiuesit e semantikës dhe linguistikës të gjithë bien dakord në disa pika:

- paqartësia (Ambiguity) rrallëherë përbën problem në ligjërim, për vetë faktin se njerëzit, në një mënyrë apo një tjetër, falë elementeve kontekstuale, ia dalin të zbardhin kuptimin e përmbajtjes, problemi kryesor ende mbetet tek të përkthyerit automatik;
- nuk ka asnjë mënyrë të thjeshtë apo formulë magjike për të identifikuar kuptimet (domethëniet) e ndryshme të një fjale;
- ndryshimi midis homonimisë nga njëra anë dhe polisemisë nga ana tjetër duhet menduar në termat e një vazhdimësie dhe jo të një dikotomie.

Duke qenë se fjalët polisemike janë një nga shkaqet kryesore të paqartësisë, disa studiues si Aristoteli kanë qenë kritikë ndaj saj, duke thënë se fjalët e paqarta përdoren kryesisht për të ngatërruar dëgjuesin. Që atëherë, filozofët e kanë quajtur poliseminë një mungesë apo varfëri të gjuhës dhe si një pengesë kryesore për komunikimin. Të gjitha këto pikëpamje u hodhën poshtë nga Breal (1911), sipas të cilit paqartësia ishte një tregues i epërsisë së një gjuhe. Zgjerimi i strukturës semantike të fjalës, nuk është gjë tjetër vecse pasurimi i fjalorit dhe një nga mënyrat e brendshme të rritjes shprehëse dhe komunikuese të gjuhës.

Mund të thuhet se polisemia është një nga konceptet që e bën shumë më të lehtë komunikimin. Pa poliseminë dhe koncepte të tjera gjuhësore që mundësojnë lidhjen dhe ndryshimin e kuptimit të fjalëve dhe përdorimin abstrakt të gjuhës, komunikimi do të kufizohej ndjeshëm sepse folësit do të duhej të përdornin fjalë specifike për çdo koncept individual. Është e pamundur të përcaktohet numri i fjalëve që do të nevojiteshin për të përdorur çdo fjalë në një kuptim unik.

Polisemia dhe homonimia

Një nocion i lidhur ngushtë me poliseminë është edhe homonimia. Duke iu referuar përkufizimeve të mësipërme, polisemia është një term që i referohet situatave ku fjala e njëjtë ka dy ose më shumë kuptime të ndryshme, por të lidhura mes tyre. Koncepti i polisemisë është mjaft i ndërlikuar sepse është e vështirë të përcaktohet numri i kuptimeve të një fjale polisemike. Nga ana tjetër, si vështirësi tjetër paraqitet shpesh dallimi i fjalëve polisemike nga homonimet, me anë të të cilave shprehen kuptime të ndryshme të palidhura mes veti për një formë të vetme të fjalës. Për të bërë një dallim mes tyre disa herë mund të mbështetemi në faktin se homonimet në fjalor paraqiten veçmas ose kanë hyrje të veçanta, ndërsa fjalët polisemike paraqiten vetëm me një hyrje. Megjithatë, jo të gjitha rastet janë

kaq të qarta, dhe si rezultat, shpesh paraqitet paqartësi gjuhësore. Një kriter për dallimin e shprehjeve polisemike dhe homonimike është marrëdhënia historike ose konceptuale midis fjalëve: Fjalët që kanë të njëjtën origjinë historike ose lidhen konceptualisht quhen fjale polisemike, këtu mund të përmendim edhe faktin se ndërsa fjalët polisemike kanë një dhe vetëm një prejardhje etimologjike, homonimet nuk janë të lidhura etimologjikisht.

Homonimia ndryshon nga polisemia dhe paqartësia në mënyrën se si përfshin fjalë me kuptime të palidhura edhe pse ato janë të njëjta në strukturë, dhe homonimet zakonisht janë fjalë që i përkasin kategorive të ndryshme të fjalëve. Një shembull i homonimeve është fjala në anglisht “Book” (libri) si emër, që do të thotë "një lidhje letrash që përmbajnë një tekst për t'u lexuar" dhe “Book” si folje, që do të thotë "të bësh një rezervim". Ndryshe nga polisemia ku fjalët kanë kuptime të lidhura në një masë të caktuar, homonimet kanë kuptime krejtësisht të palidhura.

Në shembullin e mëposhtëm të dy dukuritë shfaqen së bashku:

- They passed the port at midnight.

Kjo fjali është e paqartë si rrjedhojë e pranisë së homonimisë dhe polisemisë: te fjala port kemi rastin e homonimisë: (1) port = port detar/liman (2) port = verë e fortë portugeze (shkurt për Oporto) dhe folja “passed” e cila është polisemike pasi mund të përkthehet “kaloj” ose “pasoj, ofroj”. Si rrjedhojë fjalia mund të përkthehet në dy mënyra: 1. Ata kaluan portin në mesnatë. 2. Ata ofruan verë në mesnatë.

Polisemia dhe vështirësitë që paraqet gjatë procesit të përkthimit.

Kur bëhet fjalë për përkthimin, fjalët polisemike mund të jenë një sfidë e vërtetë. Përkthyesi duhet të kuptojë kontekstin në të cilin përdoret një fjalë dhe të zgjedhë kuptimin e duhur në gjuhën e synuar. Kjo kërkon një kuptim të thellë të të dy gjuhëve, si dhe aftësinë për të analizuar dhe interpretuar me saktësi tekstin origjinal. Në disa raste, një fjalë në gjuhën burimore mund të mos ketë ekuivalente të drejtpërdrejta në gjuhën e synuar. Në situata të tilla, përkthyesit mund t'i duhet të gjejë mënyra alternative për të përcjellë kuptimin e synuar duke përdorur fjalë ose fraza alternative që kanë të njëjtin thelb. P.sh: folja “Break” (Thyej)

- He broke the glass. (theu xhamin)
- She broke the world record. (theu rekordin botëror)
- She will break the news soon. (Do të shpërndajë lajmin)
- Do not break your promise! (Mos e shkel premtimin)
- Break a leg! (idiom) (Paç fat)

Apo në rastin kur përdoret si emër: You may take your break.(përkthimi i së cilës në këtë rast do ishte “pushim”

Një tjetër shembull do të ishte fjala “Sound” kuptimi kryesor i së cilës është “tingull” por në gjuhën angleze ka një sërë kuptimesh të tjera si psh:

- I like the sound of birds. (Më pëlqen kënga/cicërima e zogjve)
- Thank you for your sound advice! (Këshillë e mirë/me vlerë)
- How does a sound sleep help us? (Një gjumë i mirë/i thellë)

- A sound mind in a sound body! (Mendje e shëndoshë në trup të shëndoshë)

Polisemia ndodh në nivelin e fjalës. Kur dikush thotë se “The Head of the department will be visiting our office”, të gjithë e kuptojnë se kuptimi i fjalës “Head” është përgjegjës i departamentit dhe jo koka si pjesë e trupit. Fjalori i Oksfordit ofron më shumë se 10 kuptime të dallueshme të kësaj fjale, si pjesa e sipërme e trupit e ndarë nga pjesa tjetër e trupit nga qafa, si pjesa e përparme ose e sipërme e diçkaje, një person përgjegjës për diçka (head of department), etj. Ne jemi në gjendje të dallojmë ekuivalentin logjik nga të gjitha kuptimet e tjera të mundshme në bazë të kontekstit të bisedës.

□ *Bar*

Nga anglishtja mund të përmendim fjalë polisemike si bar, që mund të përdoret në “Bar of soap” që në shqip do të ishte “Kallëp sapuni” dhe përdoret gjithashtu për t'u referuar vendi ku mund të konsumosh kryesisht pije.

□ *Smart*

Smart "I zgjuar" mund të përdoret për të përshkruar dikë që është i zgjuar ose që është veshur mirë, dhe në mënyrë të kuar. Kur bëhet fjalë për përkthimin e fjalës “smart”, kuptimi i saktë i saj duhet të kontrollohet paraprakisht. Të dy kuptimet i referohen cilësive njerëzore, por janë mjaft të ndryshme, njëra është e lidhur me personalitetin dhe tjetra e lidhur me pamjen fizike.

□ *Pupil*

Fjala “pupil” në varësi të kontekstit mund t'i referohet një studenti/nxënësi ose zonës rrethore të zezë në qendër të syrit.

Nga ana tjetër, paqartësia (ambiguity), ose thjesht paqartësia e kuptimit, lind në nivelin e fjalisë dhe mund të zgjidhet duke marrë parasysh kontekstin. Nëse dikush thotë “You heard it right. Bill is running. Fjalja nuk e sqaron saktë kuptimin i cili në varësi të një konteksti më të gjerë mund të ishte: Bill po vrapon. (po stërvitet) ndërsa kuptimi i dytë do të ishte: Bill po kandidon për një post të caktuar.

Gries (2015) gjithashtu përmendi se polisemia është një formë e paqartësisë sepse një fjalë përfshin të paktën dy kuptime dhe ato janë të lidhura me njëra-tjetrën. Le të analizojmë shembullin si më poshtë:

I emptied the glass (‘container’).

I drank a glass (‘contents of the container’).

Zbraza gotën (‘enë’).

Piva një gotë (‘përmbajtja e enës’).

Në fjalinë e parë fjala “gotë” është një enë; në fjalinë e dytë, “gotë” i referohet përmbajtjes. Janë gjëra krejtësisht të ndryshme. Megjithëse ato pasqyrojnë një shkallë të lartë paqartësie, ato janë polisemike.

Polisemia dhe konteksti

Një aspekt tjetër i rëndësishëm në lidhje poliseminë dhe sfidat që ndeshën në përkthimin e fjalëve polisemike është edhe konteksti.

Widdowson (2000) e përkufizon kontekstin si "ato aspekte apo rrethana të përdorimit aktual të gjuhës që konsiderohen të rëndësishme për kuptimin". Ndërsa Cook (1999) tregon se konteksti mund të përdoret në kuptimin e tij të gjerë dhe të ngushtë: "Në kuptimin e ngushtë, konteksti i referohet faktorëve jashtë tekstit e marrë në shqyrtim. Në kuptimin e gjerë, konteksti i referohet njohurive të këtyre faktorëve ndonjëherë të referuara si bashkëtekst." Bazuar në studime të ndryshme ekzistojnë tre lloje të kontekstit:

Konteksti gjuhësor: i referohet kontekstit brenda ligjërit, domethënë marrëdhënies midis fjalëve, frazave, fjalive, madje edhe paragrafëve. Sipas Naziha (2009) "Kur një fjalë me kuptime të ndryshme ndryshon kuptim në varësi të grupit të fjalëve në të cilin ajo gjendet." Për shembull, fjala "qafë" ka disa kuptime krejt të ndryshme nga njëra-tjetra në varësi të fjalës pasuese. Prandaj, konteksti gjuhësor është mjaft i rëndësishëm dhe i ndërlikuar dhe përkthyesit duhet të jenë të vetëdijshëm për kontekstin në të cilin shfaqet një njësi leksikore në mënyrë që të transferojnë saktë kuptimin nga gjuha burimore në gjuhën e synuar.

Konteksti Situativ/Rastësor: luan një rol të rëndësishëm për të arritur kuptimin e një shprehjeje apo fjale. Ai gjithmonë i referohet veçorive përkatëse të situatës në të cilën një tekst ka kuptim, mjedisit, kohës dhe vendit, etj në të cilin zhvillohet ligjërimi, si dhe marrëdhëniet ndërmjet pjesëmarrësve. Prandaj, përkthyesi duhet të marrë parasysh kontekstin e situatës në mënyrë që të gjejë ekuivalencën e pranueshme në gjuhën e synuar.

Konteksti kulturor: i referohet historisë, kulturës, zakoneve dhe vlerave të një grupi shoqëror në të cilin ndodh bashkëbisedimi. Konteksti kulturor është i rëndësishëm për procesin e arsyetimit të ligjëruësve. Gjithsesi duhet të merret parasysh se kontekstet kulturore kanë të bëjnë me vlerat dhe besimet që gjithësecili ndryshe nga kontekstet sociale të cilat kanë të bëjnë me rregullat dhe pritshmëritë që të gjithë në shoqëri duhet të ndjekin.

Bazuar në sa më sipër konteksti luan një rol vendimtar, jo vetëm për të sqaruar paqartësitë e mundshme, por edhe në përkthim; procesi i përkthimit bëhet edhe më i vështirë nëse nuk mbështetemi në kontekst.

Përfundime

Problemet e përkthimit janë të shumta në të gjitha nivelet dhe kjo është ajo që e bën atë një sipërmarrje të vështirë. Ka probleme gjuhësore dhe probleme kulturore.

Përkthimi luan një rol vendimtar në transmetimin e kuptimeve, lehtëson komunikimin midis njerëzve dhe ndihmon të kuptuarit e gjuhëve të ndryshme, si dhe në shkëmbimin e njohurive midis dy kulturave të ndryshme, por nga ana tjetër përkthyesi duhet të jetë i sigurt se ka zgjedhur "fjalën" apo "kuptimin e duhur", e në këtë rast e vetmja gjë që do t'i ndihmojë është "konteksti", veçanërisht me fjalët që kanë më shumë se një kuptim.

Studimi i polisemisë mund t'i ndihmojë përkthyesit, duke u dhënë atyre udhëzime të caktuara, se si të zgjedhin fjalët dhe si të përdorin kontekstin për të zgjidhur paqartësinë e fjalëve polisemike. Siç theksuan Fauconnier dhe Turner (2003), shumica e polisemisë është me të vërtetë e padukshme. Por bëhet e dukshme për përkthyesin, i cili në shumicën e rasteve detyrohet të gjejë një zgjidhje gjatë

gjatë përkthimit. Ndaj është shumë e rëndësishme që përkthyesi të kuptojë mënyrën se si zhvillohet polisemia dhe se sa ndikon në ligjërim. Fakti që konteksti mund të përcaktojë kuptimin specifik të një fjale polisemike ilustron natyrën dinamikë të gjuhës.

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Titulli: Modele të sigurimit të cilësisë së përkthimit të instrumenteve të vlerësimit të PISA-s dhe TIMSS-it

Përmbledhje

PISA dhe TIMSS, dy programe ndërkombëtare të vlerësimit të arritjeve të nxënësve, kanë zhvilluar kornizën e politikave të përkthimit për të përballuar sfidat e cilësisë së përkthimit të instrumenteve të vlerësimit. Në këtë referim prezantohen rezultatet e kërkimit të kryer për modelet e sigurimit të cilësisë së përkthimit të testeve dhe të pyetësorëve të PISA-s dhe TIMSS-it. Kërkimi u jep përgjigje dy pyetjeve kërkimore: Çfarë kontributi kanë dhënë PISA dhe TIMSS në zhvillimin e modeleve të sigurimit të cilësisë së përkthimit? Cilat modele dhe procedura të sigurimit të cilësisë së përkthimit janë përdorur për të arritur barasvlerën e përkthimit të instrumenteve ndërkombëtare të vlerësimit të PISA-s dhe të TIMSS-it? Kërkimi është mbështetur në disa burime: në dokumentacionin e PISA-s dhe të TIMSS-it, në kërkimet e kryera në fushë, në kërkimin e kryer nga ana ime për modelet dhe procedurat e përkthimit, të përshtatjes dhe të verifikimit të cilësisë së përkthimit të testeve dhe pyetësorëve të PISA-s dhe TIMSS-it në gjuhën shqipe, në përvojën time si verifikuese ndërkombëtare e cilësisë së përkthimit. Kërkimi gjeti se PISA dhe TIMSS kanë zhvilluar më tej teorinë dhe praktikën e cilësisë së përkthimit; kanë eksperimentuar modele të përkthimit; kanë përpunuar dhe përdorur modelin e përshtatshmërisë së përkthimit dhe modele të metrikës së gabimeve; kanë ndërtuar modele të dokumentimit të përkthimit, të përshtatjes dhe të verifikimit; kanë krijuar një sistem të verifikimit të përkthimit.

Fjalë kyçe: politikë e përkthimit, model i përkthimit, verifikim i cilësisë së përkthimit, metrikë e gabimeve

Hyrje

Objekt i kërkimit të paraqitur në këtë referim janë modelet e sigurimit të cilësisë së përkthimit të instrumenteve të vlerësimit të PISA-s dhe TIMSS-it. Kërkimi u përqendrua në analizën e përvojës së PISA-s dhe të TIMSS-it për sigurimin e cilësisë së përkthimit të instrumenteve të vlerësimit që të shërbejë më pas si një pikë reference për t'i dhënë përgjigje pyetjeve kërkimore që lidhen me ndikimin e procedurave të përkthimit, të përshtatjes dhe të verifikimit të instrumenteve ndërkombëtare të PISA-s dhe TIMSS-it në sigurimin e barasvlerës së përkthimit të versionit të gjuhës shqipe.

Çështja e marrë në studim është e rëndësishme për një sërë arsyesh. Bazuar në dokumentet e prodhuara nga PISA (2000, 2003, 2006, 2009, 2012, 2015, 2018), TIMSS (1995, 1999, 2003, 2007, 2015, 2019), si: udhëzimet për përkthim dhe përshtatje, raportet teknike, standardet teknike, mund të vërehet se domosdoshmëria e cilësisë së lartë të përkthimit dhe procedurat rigoroze të verifikimit të përkthimit të testeve, pyetësorëve dhe manualeve përcaktohen nga një sërë faktorësh dhe kërkesash,

si: rritja e numrit të gjuhëve në të cilat përkthehen instrumentet e vlerësimit; administrimi i instrumenteve të vlerësimit në sisteme të ndryshme arsimore në mbarë botën; kërkesa për të siguruar barasvlerën e instrumenteve të vlerësimit, veçanërisht barasvlerën kuptimore; kërkesa për të siguruar testimet të vlefshme midis vendeve; kërkesa për të siguruar krahasueshmërinë e të dhënave të vlerësimit ndërmjet vendeve; kërkesa për të mbajtur të njëjta kudo përpjekjet mendore të nxënësve; kërkesa për të shmangur ngarkesën më të madhe njohëse të nxënësve, duke siguruar që nxënësit të mos i nevojitet më shumë kujtesë pune për të deshifruar dhe kuptuar informacionin e dhënë.

Shqyrtimi i literaturës

Një numër i pakët shkrimesh përmbajnë analiza të aspekteve të ndryshme të përvojës së PISA-s dhe e TIMSS-it për sigurimin e cilësisë së përkthimit. Këto shkrime paraqesin aspekte të zhvillimeve, të arritjeve dhe të sfidave të sigurimit të cilësisë së përkthimit nga këto dy studime ndërkombëtare.

Ferrer (2011), cituar nga Korsnakova, P. & Dept, S (2020) ka vënë në dukje se IEA⁴⁷ ka zbatuar procedura të ndryshme përkthimi me kalimin e kohës dhe ka ndjekur tre hapa të kujdesshëm midis të cilëve procedura rigorozë për përkthimin e dyfishtë të testeve në gjuhët e ndryshme të vendeve pjesëmarrëse. Martin etj. (1999) dhe Korsnakova etj. (2020) kanë pranuar se cilësia e studimeve të IEA varet nga saktësia e përkthimeve të instrumenteve (testet, pyetësorët dhe manualët) nga versioni burimor ndërkombëtar në versionet kombëtare. Maxwell (1996) ka raportuar se “Për shkak të rrezikut të qenësishëm të gabimit ose pabarazisë në përkthime, vlefshmëria e përkthimit ishte një problem që në fillimet e TIMSS-it”.

Duke analizuar qasjet e përshtatjes së përdorura nga IEA, Korsnakova dhe Dept, (2020) raportojnë se studimet e IEA-së kanë adoptuar qasjen e decentralizuar, sipas së cilës Qendrat Kombëtare janë përgjegjëse për përkthimin dhe përshtatjen e instrumenteve në gjuhën (t) e tyre të mësimin dhe aktivitetet e mbuluara në dokumente përfshijnë: 1) përkthimin dhe/ose përshtatjen e instrumenteve të studimit; 2) dokumentimin e përshtatjeve kombëtare të bëra në instrumentet e studimit; 3) verifikimet ndërkombëtare (përkthimi, përshtatja dhe faqosja); dhe 4) finalizimin e instrumenteve kombëtare për administrim.

Dept (2013) trajton përkthyeshmërinë si një procedurë për sigurimin e cilësisë së pyetësorëve përpara finalizimit dhe dërgimit të instrumenteve vendeve pjesëmarrëse në studim. Sipas tij, kjo procedurë ka vlerë në procesin e përmirësimit të cilësisë. Grisay (2003) analizon procedurat e përkthimit në PISA 2000 duke u ndalur në mënyrë të veçantë në modelin e përkthimit nga dy burime paralele ndërkombëtare, si një model eksperimental. Ajo argumenton avantazhet e këtij modeli krahasuar me përkthimin e dyfishtë.

Martin etj. (1999) vunë në dukje se verifikimi i instrumenteve të përkthyer në gjuhët e vendeve pjesëmarrëse perceptohet si një masë që siguron krahasueshmërinë e të dhënave të mbledhura nga performanca e arritjeve nga vende dhe kultura të ndryshme, duke mos ndryshuar kuptimin dhe nivelin e vështirësisë së testeve nga versioni ndërkombëtar. Dept etj. (2010) përshkruajnë zhvillimet e fundit në verifikimin e procedurave të përdorura për të monitoruar cilësinë e versioneve kombëtare të testeve të përkthyer/përshtatura në tre studime ndërkombëtare dhe argumentuan përdorimin e një mjeti

⁴⁷ IEA (International Association for the Evaluation of Educational Achievement)

monitorimi të vetëm për të dokumentuar të gjithë ciklin e përgatitjes së çdo versioni gjuhësor të testeve.

Rezultate të kërkimit

Politika e cilësisë së përkthimit të PISA-s dhe të TIMSS-it

Për të siguruar cilësinë e përkthimit, PISA dhe TIMSS kanë zhvilluar kornizën e politikave të përkthimit që përmban qëllime, parime, standarde dhe procedura. Politika e cilësisë së përkthimit është ndërtuar mbi pesë koncepte bazë: vlerësimi i cilësisë, vlerësimi i përkthyeshmërisë, sigurimi i cilësisë, kontrolli i cilësisë dhe monitorimi i cilësisë. Duke shqyrtuar politikën e cilësisë së përkthimit të zbatuar nga PISA dhe TIMSS, mund të vërehet se ajo mbështetet në konsideratat teorike të studiuesve të ndryshëm të fushës së përkthimit, në metodologjit, tipologji dhe rekomandime të lidhura me përkthimin, barasvlerën e përkthimit, përshtatjen dhe verifikimin.

Nga këndvështrimi i përkthimit, procesi i sigurimit të cilësisë garanton barasvlerën e përkthimit, tregon se përkthimi është bërë në mënyrë të saktë dhe teksti i përkthyer mund të transmetojë informacion në mënyrë të ngjashme me dokumentin burimor. Të gjitha procedurat e sigurimit të cilësisë zbatohen gjatë përgatitjes së instrumenteve, pilotimit, studimit kryesor dhe përfundimit të studimit. Standardizimi i procedurave të përkthimit, përshtatjes dhe verifikimit është pranuar si mënyra më e përshtatshme që mundëson përmbushjen e cilësisë së përkthimit (PISA, 2018; TIMSS, 2020). Prosesi i përkthimit është konceptuar për të garantuar standardizimin e instrumenteve në të gjitha vendet.

Kështu, të dy programet kanë artikuluar qartë qëllimin e procedurave të përkthimit, përshtatjes dhe verifikimit që përmban elementin kyç të përbashkët: ruajtjen e standardeve të cilësisë, sigurimin e barasvlerës së kuptimit dhe vështirësisë kuptimore duke bërë njëkohësisht përshtatje kombëtare, por duke ruajtur krahasueshmërinë ndërkombëtare. Duke krahasuar kornizën e përkthimit dhe të përshtatjes së këtyre dy vlerësimeve ndërkombëtare, mund të vërehet se ato kanë grupe standardesh, rregullash dhe rekomandimesh që janë të përcaktuara qartë, praktike dhe të dobishme dhe që përmirësohen herë pas here. Kjo u vërejt më parë nga Dept, etj. (2010).

PISA dhe TIMSS kanë zhvilluar dhe zbatuar një sistem verifikimi të përkthimit. Kërkimi zbuloi se verifikimi i përkthimit është një aktivitet i institucionalizuar, i standardizuar, i strukturuar dhe i dokumentuar. Prosesi i verifikimit përfshin: kontrollin e saktësisë gjuhësore të përkthimit dhe të përshtatjes së testeve dhe të pyetësorëve; dokumentimin e çdo devijimi të versioneve kombëtare nga ato ndërkombëtare; sugjerimin e përkthimeve/përshtatjeve të tjera që e përmirësojnë saktësinë dhe krahasueshmërinë e versioneve kombëtare. Prosesi i verifikimit të përkthimit të PISA-s dhe të TIMSS-it rezultoi të jetë një mekanizëm thelbësor për sigurimin e cilësisë. Verifikimi i përkthimit është përgjegjësi e qendrave të kontrollit të cilësisë gjuhësore që bashkëpunojnë me PISA dhe TIMSS. Kontrolli i cilësisë gjuhësore si një element i politikës së sigurimit të cilësisë të përkthimit të PISA-s dhe të TIMSS-it synon të vlerësojë saktësinë e përkthimit, justifikimin dhe përshtatshmërinë e çdo përshtatjeje kulturore dhe krahasueshmërinë e paraqitjes së instrumenteve të vlerësimit. Mbështetur në këtë qëllim, PISA dhe TIMSS kanë përpunuar metodologjinë e metrikës së gabimeve, duke synuar praktikisht të identifikojnë gabimet e përkthimit nga ato të thjeshtat deri te ato më të vështirat dhe të përmirësojnë cilësinë.

Duke analizuar veprimtarinë e PISA-s dhe të TIMSS-it në fushën e politikës së sigurimit të cilësisë, kemi arritur në këto përfundime kryesore:

- PISA dhe TIMSS kanë zhvilluar kornizën e politikës së përkthimit që përmban qëllime, parime, standarde dhe procedura.
- PISA dhe TIMSS kanë zhvilluar një metodologji të avancuar përkthimi.
- PISA dhe TIMSS kanë zbatuar parimet bazë të cilësisë së përkthimit, si: vlerësimi i përkthyeshmërisë; sigurimi i cilësisë; kontrolli i cilësisë; monitorimi i cilësisë, duke i pasuruar ato me përvojën e përkthimeve arsimore.
- Duke analizuar dokumentet e përkthimit dhe të përshtatjes, të përdorura nga PISA dhe TIMSS, u vu re se udhëzimet e përkthimit dhe të përshtatjes së PISA-s janë më gjithëpërfshirëse, ndërsa të TIMSS-it janë më të shkurtëra dhe më të përgjithshme.
- Bazuar në shkëmbimin e përvojave dhe gjetjeve të studimeve të tyre, PISA dhe TIMSS po kalojnë nga politika të ndryshme përkthimi në politika të ngjashme.

Modele dhe procedura të përkthimit, përshtatjes dhe verifikimit të cilësisë së instrumenteve të vlerësimit të PISA-s dhe TIMSS-it

PISA dhe TIMSS kanë përpunuar dhe përdorur modele dhe procedura të përkthimit, përshtatjes dhe verifikimit të cilësisë së përkthimit, të cilat janë një vlerë e shtuar në fushën e sigurimit të cilësisë së përkthimit.

PISA përdor katër modele për sigurimin e cilësisë së përkthimit të testeve, pyetësorëve dhe manualeve.

1. Modeli i përkthimit të dy versioneve paralele burimore ndërkombëtare nga gjuha angleze dhe gjuha frënge të cilat bashkohen në një version kombëtar. Përveç kësaj, bëhet dhe një verifikim i pavarur i barasvlerës midis versionit në anglisht dhe frëngjisht duke përdorur të njëjtat procedura verifikimi si për verifikimin e të gjitha versioneve të tjera kombëtare.
2. Modeli i përkthimit të dyfishtë të versionit ndërkombëtar në gjuhën angleze nga dy përkthyes dhe prodhimi i një versioni kombëtar nga një person i tretë, duke bërë edhe kontrollin e kryqëzuar me versionin në gjuhën frënge.
3. Modeli i tretë ofron mundësinë e përkthimit të dyfishtë të versionit burimor ndërkombëtar në gjuhën angleze nga dy përkthyes dhe krijimin e versionit kombëtar nga një person i tretë.
4. Modeli i përgatitjes së versionit burimor të instrumenteve përmes vlerësimit të përkthyeshmërisë. Vlerësimi i përkthyeshmërisë qëndron në paraqitjen e varianteve të pyetjeve të reja para një grupi gjuhëtarësh me përvojë që mbulojnë një gamë të gjerë grupesh gjuhësore dhe ndihmon për të identifikuar dhe përshkruar sfidat e përkthimit dhe të përshtatjes me të cilat mund të përballen përkthyesit nëse nuk do të ndërmerren veprime parandaluese. Pas identifikimit të problemeve të mundshme hartohet raporti i përkthyeshmërisë e më pas vendoset nëse pyetje të caktuara duhen ndryshuar apo hequr fare nga testi apo pyetësori.

PISA ka rekomanduar përdorimin e modelit të parë të përkthimit, por ka pranuar edhe përdorimin e modelit të dytë dhe të tretë. Avantazhet e modelit të parë janë disa dhe ato janë paraqitur mjaft qartë nga Grisay (2003). Përvoja e përkthimit të instrumenteve të vlerësimit të PISA (2000) në Shqipëri me modelin e parë, sipas Liçi (2022), dëshmon dobinë e rekomandimit të Grisay.

TIMSS përdor modelin e përkthimit të një versioni ndërkombëtar nga gjuha angleze dhe shqyrtimin e tij nga një redaktor. Ndërsa përkthimin e dyfishtë e përdor për rastet e përshtatjes. Qendra Ndërkombëtare e Studimeve TIMSS & PIRLS përgatit versionet ndërkombëtare të instrumenteve të vlerësimit që përdor TIMSS në gjuhën angleze. Pas publikimit të versioneve burimore ndërkombëtare, të gjitha vendeve pjesëmarrëse u kërkohet të përkthejnë dhe/ose të përshtatin versionet ndërkombëtare në gjuhën(t) e tyre. Në mënyrë që të sigurohet barasvlera e instrumenteve kombëtare të përkthyer me versionet ndërkombëtare, ekspertët gjuhësorë dhe vlerësuesit bëjnë rishikime të shumta bazuar në versionin burimor ndërkombëtar në gjuhën angleze.

Përshtatja është përdorur si një proces që siguron cilësinë. Duke qenë se tekstet e testeve dhe pyetësorët e PISA-s dhe TIMSS-it kanë origjinë të ndryshme dhe ato mund të krijojnë situata të disfavorshme për nxënësit e vendeve dhe kulturave të ndryshme, është parë e nevojshme që disa fjalë, shprehje, simbole apo koncepte të caktuara të përshtaten nga vetë vendi që i administron këto instrumente në mënyrë që ato të jenë sa më familjare për personat që do marrin pjesë në studim. Në rastin e TIMSS-it, pas fazës së përkthimit dhe të përshtatjes, IEA bën të mundur që materialet e përkthyer dhe të përshtatura të secilit vend t'i nënshtrohen verifikimit të përkthimit, kryesisht, në nivel kombëtar.

Gjatë administrimit të studimit të PISA-s, verifikimi i materialeve të përkthyer kryhet nga një ekip ndërkombëtar i pavarur verifikuesish, ekspertë të cApStAn⁴⁸. PISA përdor modelin e Metrikës Shumëdimensionale të Cilësisë (MQM). Bazuar në këtë model, PISA përdor 14 kategori të ndërhyrjeve për verifikimin ndërkombëtar të cilësisë së përkthimit. TIMSS ka zbatuar metodologjinë metrike të gabimeve bazuar në “llojin e kodeve” dhe “kodet e saktësisë”. Kodet e përdorura gjatë procesit të verifikimit janë krijuar për të ndihmuar në krijimin e një cilësie dhe krahasueshmërie të materialeve të përkthyer/përshtatura dhe mundësojnë një proces të standardizuar të verifikimit në të gjitha vendet pjesëmarrëse. Raportet teknike të PISA 2003, 2006, 2009, 2012 dhe TIMSS 2015, 2029 dëshmojnë se verifikuesit kanë identifikuar gabime që do të kishin ndikuar seriozisht rezultatet e testimit.

Duke qenë se cilësia e përkthimit është një çështje komplekse, PISA dhe TIMSS po përballen me disa sfida që lidhen me bashkëpunimin midis të gjithë aktorëve të përfshirë në cilësinë e përkthimit; me sigurimin dhe ruajtjen e barasvlerës së përkthimit dhe me dixhitalizimin e procesit të sigurimit të cilësisë së përkthimit.

Kërkimi arriti në këto përfundime lidhur me metodologjinë e sigurimit të cilësisë së përkthimit të zbatuar nga PISA dhe TIMSS.

- PISA dhe TIMSS kanë disa përvoja të ndryshme në lidhje me metodologjinë e përkthimit, përshtatjes dhe të verifikimit të cilësisë së përkthimit.
- PISA ka zhvilluar më tej teorinë dhe praktikën e cilësisë së përkthimit duke eksperimentuar modelin e përkthimit nga dy versione burimore paralele ndërkombëtare.
- PISA dhe TIMSS kanë përpunuar modelin e përshtatshmërisë së përkthimit.
- PISA dhe TIMSS kanë kontribuar në ndërtimin e modeleve të dokumentimit të përkthimit, përshtatjes dhe të verifikimit.

⁴⁸ Ofrues i shërbimit gjuhësor të profilit të lartë

- PISA dhe TIMSS përdorimin metrika të ndryshme të matjes së gabimeve. Por, nga viti 2007 pjesërisht dhe 2011 kryesisht, TIMSS është në bashkëpunim me cAPStAn dhe duke qenë nën ndikimin e kësaj kompanie të kontrollit të cilësisë gjuhësore po përdor një metodologji të përzier metrike të gabimeve.
- Procesi i verifikimit të PISA-s dhe të TIMSS-it është një aktivitet i institucionalizuar dhe i strukturuar.

Përmbyllje

Nëpërmjet politikave dhe procedurave të vlerësimit të cilësisë së përkthimit, PISA dhe TIMSS kanë synuar të arrijnë barasvlerën e përkthimit në përputhje me specifikimet e cilësisë. Pavarësisht dallimeve ndërmjet sistemit të sigurimit të cilësisë së përkthimit të PISA-s dhe TIMSS-it, procedurat e tyre të përkthimit, të përshtatjes dhe të verifikimit kanë qenë të suksesshme dhe kanë përmirësuar cilësinë e përkthimit të instrumenteve ndërkombëtare të vlerësimit në arsim, gjë që ka mundësuar të dhëna të krahasueshme të testeve dhe rezultate të vlefshme vlerësimi.

Vlen të theksohet se PISA dhe TIMSS po japin kontribut të rëndësishëm në fushën e përkthimit duke e pasuruar teorinë dhe praktikën e sigurimit të cilësisë së përkthimit me politika dhe metodologji të cilat mund të përdoren jo vetëm në përkthimet arsimore, por edhe në përkthime të fushave të tjera.

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Titulli: Sfidat që dalin gjatë përkthimit të dokumentave ligjore nga gjermanishtja në shqip.

Abstrakt

Në këtë punim do të përpiqem të hedh dritë mbi sfidat gjuhësore dhe kulturore gjatë përkthimit të teksteve juridike nga gjermanishtja në shqip, duke u mbështetur në literature juridike, literature nga fusha e përkthimit, gjuhësisë dhe përvoja ime si përkthyes në drejtësinë gjermane. Gjuha juridike dallohet nga ajo standarde në disa pika thelbësore, të cilat do t'i paraqes përmbledhtas në këtë punim. Sistemet ligjore të vendeve të ndryshme ndryshojnë shumë dhe po ashtu dokumentacioni i vecante ligjor nga ku si bazë për këtë analizë janë dy kontrata shitjeje njëra që praktikohet në Shqipëri dhe tjetra në Gjermani që paraqesin edhe dy tradita juridike të ndryshme dhe shpesh bëhen burim i keqkuptimeve dhe gabimeve (p.sh. në kuptimin e koncepteve pasuri dhe posedim). (Pürner, 2003, fq. 8) Dy kontratat tregojnë gjithashtu se gjuha juridike nuk duhet parë e izoluar, por duhet parë në sfondin e dallimeve të qarta në traditën juridike dhe kulturën juridike. Këto dallime përfshijnë aspekte të tilla elementare si zakone të ndryshme në lidhje me dokumentacionin e shkruar. Përkthimet kërkojnë gjithashtu një shkallë të lartë saktësie dhe lejojnë pak fleksibilitet në zgjedhjen e fjalëve. Ky punim synon nga njëra anë që gjyqtarët, të cilët shpallin vendimet në emër të popullit (Weidel, 2023, fq.1-5), duhet ta bëjnë këtë në një gjuhë deri diku të kuptueshme për popullin dhe nga ana tjetër, tradita e shkruar juridike e Shqipërisë është e paplotë në disa vende (Stoppel, 2003, fq. 345-346), dhe këtu është e rëndësishme që të mbyllet boshllëqet në të ardhmen. Së fundi duke u nisur nga njohuritë e mia në këtë fushë dhe përvoja do të jap disa rekomandime për shmangien e këtyre problematikave dhe realizimin e një komunikimi të arrirë në këtë fushë.

Fjalë kyçe: sfidë, përkthim, gjuhë juridike, kulturë juridike, kuptueshmëri, gjermanisht, shqip.

Hyrje

Mësimi i gjuhëve është i vështirë, përkthimi i tyre është një proces kompleks. Përkthimi i teksteve juridike paraqet vështirësi, sepse dallohet nga gjuha standarde dhe në përkthimin e teksteve juridike nuk mjafton vetëm njohja e mirë e gjuhës gjermane e shqipe, por përkthyesi duhet ta njohë mirë fushën juridike dhe terminologjinë e përdorur në të. Sa i vështirë është fakulteti i drejtësisë në Gjermani e tregojnë dhe statistikat: ku 30 % e studentëve të juridikut në këtë vend e ndërpresin shkollën. (Fischer, 2022, fq. 85)

Në fillim të studimeve në Universitetin e Göttingenit u këshilluam nga një profesor i të Drejtës Publike që një student i mirë në drejtësi duhet të lexonte të paktën 100 faqe në ditë literaturë juridike për t'u përshtatur me terminologjinë juridike.

Gjuha ligjore

Sipas (Weidl, 2023, fq.1-5), një nga tiparet më të habitshme të gjuhës juridike janë kuptimet e fjalëve që devijojnë nga gjuha standarde, disa prej të cilave janë relike të zakoneve gjuhësore të kohëve të shkuara.

Kështu mbiemri „billig“ “i lirë” në përdorimin e përditshëm i referohet çmimit të ulët të një produkti, por në gjuhën juridike përgjithësisht pranohet se korrespondon me kuptimin natyror të drejtësisë „billige Strafe“ dënim i përshtatshëm, pra në kontekstin juridik ka kuptimin “e përshtatshëm”.

Ndoshta gjuha juridike në dallim me atë të përditshmen është më hermetike, konservatore në ndryshime (Fischer 2022, fq. 88), prandaj kemi përdorimin e vazhdueshëm të termave të vjetëruar (“fernmündlich” në vend të “telefonisch” me telefon; “Abschrift” në vend të “Kopie” që do të thotë kopje).

Po ashtu për t’u theksuar është tendenca si në gjuhën standarde dhe në këtë juridike madje më e theksuar për të formuar emra të përbërë (Komposita), të cilat janë bërë objekt i humorit nga Mark Twain. (LeMaster & Wilson, 1993, fq. 57) Emrat e përbërë kanë një ngarkesë më të madhe semantike dhe përdorimi i tyre shmang fjalitë e nënrenditura shpjeguese. Nëse kemi fjali më të gjata, kemi vështirësi në gjetjen e referuesve të kallzuesit dhe të kryefjalës dhe në kuptimin siç duhet të rrjedhës së mendimit.

Ajo që vihet re gjithashtu është një grumbullim ndërtimesh gjinore pasive, të ndërthurura me përcjellore nga ku fjalia prek kufijtë e kuptueshmërisë dhe rrjedhimisht përkthyeshmërisë (Weidl, 2023, fq. 1-5). Kush përfiton nga mos të kuptuarit? Përderisa gjyqtarët i shpallin vendimet në emër të popullit, duhet që ti shpallin ato në një gjuhë të kuptueshme për popullin. (Weidl, 2023, fq.1-5)

“Pengesat gjuhësore ndërmjet juristëve dhe personave pa njohje në fushën juridike mund të dëmtojnë zbulimin e së vërtetës”(Weidel, 2023, fq.1-5) nga njëra anë. Nga ana tjetër, kuptueshmëria nxit pranimin. (Weidl, 2023, fq. 1-5)

Në këtë drejtim, materialet që pasqyrojnë administrimin e drejtësisë dhe shpjegojnë gjuhën ligjore janë të mirëseardhura, si ato të ish-gjyqtarit federal Thomas Fischer .(Fischer, 2022)

“Shumica e njerëzve në Gjermani nuk e dinë se si dhe pse funksionon e drejta”. (Fischer, 2022 fq. 91)

Tradita juridike si pjesë e gjuhës dhe ligjit.

Gjuha shqipe për një kohë të gjatë kishte një shkallë të ulët të shkrim-leximit. Në vitin 1939 ishin 90 % e shqiptarëve analfabetë(Stoppel, 1993, fq. 244). Gjuha shqipe ishte më shumë një gjuhë popullore me tradita të së drejtës zakonore të transmetuara gojarisht, në ndryshim nga sundimi i huaj osman shumëshekullor, kryesisht turqishtfolës. (Stoppel, 2003, fq. 345)

Vetëm në vitin 1887 u hap shkolla e parë në gjuhën shqipe. Përveç kësaj, gjuha shqipe ishte e ndarë në disa dialekte. Shqipja nuk përjetoj bashkim të hershëm ose të paktën harmonizim si në gjermanishten e re të hershme përmes Biblës Luter të vitit 1522. Përveç kësaj, pati një rezistencë të konsiderueshme ndaj shkrimit në vetvete. (Diner, 2010, fq. 107-144) Në Perandorinë Osmane u prezantua shtypja e librave 300 vjet më vonë. (Clogg, 1979, fq. 67)

Megjithëse shkalla e shkrim-leximit u përmirësua ndjeshëm gjatë sundimit komunist, orientimi ideologjik i dhënies së drejtësisë dhe heqja e avokatëve nuk e përmirësoi besimin në sistemin ligjor të shtetit. (Stoppel, 1993, fq. 248-249), (Stoppel, 2003 fq. 346)

Përveç kësaj, kanë kaluar vetëm 33 vjet nga përmbyjsja e sistemit dhe për shumë vite ka pasur shumë vështirësi si në organizimin e shtetit ashtu edhe në sistemin gjyqësor, dhe shumë institucione kanë ende vështirësi në formatimin e ligjeve dhe zbatimin e tyre.

Pavarësisht nga të gjitha ndryshimet politike dhe ndryshimet e sistemit, ka pasur një traditë të pandërprerë të pronës private në Evropën Perëndimore të paktën që nga Mesjeta e Lashtë (Stoppel, 1993, fq. 243), si një forcë shtytëse thelbësore për zhvillimin e sistemit ligjor. (Origo, 1986, fq.119)

Reformat në sektorin fetar i kanë forcuar dhe jo dobësuar këto tradita të hershme kapitaliste. (Weber, 1995, fq. 333) Reformacioni dhe gjuha e shkruar përforcuan njëra-tjetrën, në kundërshtim me këtë, Perandoria Osmane e pengoi shkrimin. (Clogg, 1979, fq. 67) Vetëm pas themelimit të shtetit në vitin 1912 u bënë disa përpjekje për krijimin e kadastrave dhe organizimin e strukturave të pronësisë. Faza e sundimit komunist e solli këtë në ngërç. Që nga ndryshimi i sistemit në vitin 1990, disa harta kadastrale kanë konkurruar me njëra-tjetrën, duke e bërë më të vështirë njohjen e pronës private dhe duke i hapur derën korrupsionit.

“Ligji nuk është autonom, është një nënfushë në kontekstin më të gjerë të një kulture dhe nuk mund të kuptohet pa komponentët e tjerë të saj”. (Hattenhauer, 1980, fq.183)

Përqasja shqip-gjermanisht e dy kontratave të shitjes

Një kontratë tipike për blerje apartamenti nga Shqipëria përbëhet nga tri faqe, një shembull kontrate e krahasueshme në Gjermani ka të paktën 14 faqe.

Gjatë përqasjes së të dy kontratave do të konstatojmë si më poshtë:

[Tabelen 1 ketu.] [Legjende: Krahasimi ne strukturat baze te dy kontratave shitjeje]

-Versionit shqip i mungon harmonizimi i përmbajtjes ligjore kombëtare në përputhje me tekstet ligjore të Bashkimit Europian në përgjithësi dhe Gjermanisë në veçanti. Kështu masat e sigurisë për të mbrojtur blerësit dhe shitësit, janë në një sfond të zbehtë.

-Përmendet çmimi i blerjes, por mungojnë detajet në lidhje me pagesën. Në vend të kësaj, ekziston një shënim se pagesa është bërë *“para redaktimit të kësaj kontrate dhe jashtë kësaj zyre noteriale”* dhe *“të dyja palët deklaruan se nuk kishin pretendime të mëtejshme në lidhje me çmimin dhe mënyrën e pagesës”*.

-Mungon informacioni për çdo rezervim në regjistrin e kadastrës, p.sh „Rezervimi për të siguruar kërkesën për kalimin e pronësisë“ njoftimi i datës së caktuar ose një llogari ruajtjeje noteriale. Nëse prona është aktualisht bosh apo e marrë me qira dhe cilat të drejta dhe detyrime lindin nga një qira e mundshme, mbeten të papërmendura, gjithashtu dhe shpjegimet e bashkësisë së pronarëve.

Struktura e një kontrate ne gjermanisht është e perpiluar ne § (Paragrafe), ndryshe nga kontrata ne shqip qe është e nendare ne (Nene). Ne terminologjine juridike gjermane fjala Artikel (Neni), perdoret vetem ne numerimin e Grundgesetz (Ligji baze gjerman dhe kushtetutat e Landeve).

Ne kontraten ne gjermanisht shihet qe jane shume paragrafe ku perkthyesi duhet ta kuptoje permbajtjen e tekstit shume mire dhe sfida është ne korrektesen e perkthimit dhe gjetjen precize te fjaleve, ku mundesia ne fleksibilitetin per zgjedhjen e fjaleve është shume e pakte.

Perkthyesi eshte ne tension te vazhdueshem ne lidhje me afatin per dorezimin e dokumentit.

“Por gjuha duhet të zbulojë atë që është e dobishme dhe e dëmshme, si dhe çfarë është e drejtë dhe e padrejtë”. (Aristoteles, Politik, I,2 fq.1)

Propozime për ndryshime

Jo vetem qe sistemet juridike nuk jane unike, por ato gjithashtu jane gjithmone ne zhvillim. Kjo nenkupton qe ne perfundim te afatit kohor te perkthimit, ligjet qe ishin ne fuqi nje jave apo muaj me pare mund te mos jene me te zbatueshme, qe do te thote qe perkthyesit ligjor duhet te jene vazhdimisht te perditesuar per zhvillimet me te reja (Lingual Consultancy Services, 2023, fq.1).

Por nga ana tjetere eksperiencat e reja qe sjellin zvizimin ne transparence dhe luftojne informalitetin ne ekonomine e tregut duhen te jene te mirepritura ne Shqiperi.

Një ndryshim që duhet bërë, është ndalimi i pagesave me para në dorë. Këtu kemi një dallim thelbësor me Gjermaninë apo vendet e BE. Në Gjermani, pasuritë e paluajtshme nuk mund të paguhen me para kesh, ar, argjend, diamante ose kriptomoneda. Noteri duhet të sigurojë që të sigurohen dëshmitë e duhura të bërjes së pagesës pa para. Ajo që është e habitshme është se sa kohë ka që është në fuqi kjo rregullore, domethënë vetëm që nga prilli 2023.

Në praktikën e pagesës kesh në tregun e pasurive të paluajtshme ka patur shumë vite kritika, ndonjëherë të ashpra, veçanërisht nga njësitë speciale italiane antimafia. (Zydra, 2019, fq.1) (Knight, 2023, fq.1)

Gjermania ka një një ndryshim rrënjësor në praktikën aktuale të vendosur, pavarësisht shqetësimeve të izoluara kushtetuese të shprehura. (Thelen, 2023, fq.1) Ky është një shembull i qartë i presionit për ndryshim që vjen me anëtarësimin në një kuadër të madh ligjor siç është Bashkimi Evropian. Edhe shteti më i madh anëtar nuk mund t'i rezistojë këtij presioni për ndryshim në planin afatgjatë.

Rrjedhimisht, shembulli te kontrata e blerjes e sipërpërmendur përmban deklarata mbi Ligjin për pastrimin e parave.

Keqkuptime dhe boshllëqe

Termet nga fusha e së drejtës dhe e së drejtës krahasuese, gjuhësia e aplikuar, studimet e përkthimit, dhe terminologjia synojnë të kontribuojnë në përpunimin shkencor të përkthimit të teksteve juridike dhe të mundësojnë njohuri të thelluara.

Për shkak se në kontratën shqip ka boshllëqe në gjuhën juridike, në praktikën juridike mund të hasësh gjithashtu keqkuptimin dhe mund të gabosh në përkthim (p.sh. në të kuptuarit ndoshta të koncepteve të shkruara „Besitz“ (posedim) dhe „Eigentum“ pronë. (Pürner, 2003 fq. VIII)

Termi juridik „Auflassen“ (deklarim i ndërsjelltë i qëllimit) i referohet një marrëdhënie juridike midis dy personave (fizikë ose juridikë) në një kontratë shitje në pasuritë e paluajtshme. Ndërsa në gjuhën e përditshme, do të thotë „auflassen“ lë hapur (p.sh lë derën hapur).

Praktika ligjore duket se ende të paktën pjesërisht karakterizohet nga marrëveshje verbale që mbeten të pashkruara dhe që mungojnë në kontratë (kontrata e shitjes shqip). Shkrimet juridike të Shqipërisë

janë të paplota në disa vende. (Stoppel, 2003, fq.345-346) Dhe këtu është e rëndësishme të mbyllet boshllëqet në të ardhmen.

Ajo që konstatohet në këtë përjasje të dy kontratave janë edhe boshllëqet në fushën lëndore. Zhvillimi ekonomik social pasqyrohet nga njëra anë në zhvillimin e gjuhës juridike dhe nga ana tjetër në kuptimin dhe transmetimin e saj. Ndjehet mungesa e besimit qytetar në shtet për sigurinë e pronës. Apo ndoshta është e vështirë të vendoset besimi në institucione pas 500 vjetësh të sundimit të huajt?

Mungesa e dokumentacionit të shkruar për pikat thelbësore do të thotë se është e vështirë për të huajt të kenë akses në prona në Shqipëri. Në të ardhmen, është e rëndësishme të zëvendësohet besimi në klan (familje të gjerë) me besimin në veprimet e qeverisë. (Stoppel, 1993, 244)

Këshilla

Duke u bazuar në njohuritë dhe përvojën time, do të përpiqem të jap disa këshilla se si mund të shmangen këto probleme dhe të arrihet një komunikim i suksesshëm në këtë fushë.

- Përvetësimi si duhet i të dyja gjuhëve standarte (shqipe dhe gjermane), si dhe njohja shumë mirë e fushës juridike, terminologjisë së saj.
- Harmonizim të dokumentacionit ligjor individual kombëtar shqiptar në përputhje me tekstet ligjore të Bashkimit Europian duke mundësuar lidhjet ekonomike me të ngushta nëpërmjet vendeve dhe në rastin konkret Shqipëri- Gjermani .
- Mbledhjen e praktikave në fushën e përkthimit të teksteve juridike dhe shëndërrimin e tyre në një urë komunikimi ndërmjet dy gjuhëve.

Përfundimet

Një përkthyes duhet të marrë shumë përgjegjësi për të transmetuar gjuhën, që nuk do të thotë që vetëm ta njohë atë po të ketë dhe kualifikimin e duhur, dhe të jetë në kontakt të përditshëm me leximin.

Sikurse nga krahasimi që u bë në kontratat e shitjes (Gjermanisht -shqip) shihet që një kontratë gjermane krahas numrit të faqeve (ku përmbledhen §20-paragrafe) ka vështirësi në përkthim dhe përkthyesi duhet të ketë njohuri të thelluara për të përket terminologjisë juridike gjermane.

Një përkthyes ligjor duhet të jete në kualifikim mëtejshëm në fushën juridike në mënyrë që të jetë në gjendje të përkthejë tekstet ligjore në mënyrë të përshtatshme, saktë dhe pa gabime. Përkthyesit duhet të kenë parasysh zhvillimin ende jo të plotë të ndërgjegjësimit ligjor publik në shoqërinë civile shqiptare. Në të njëjtën kohë, çdo përkthim i mirë kontribuon në zhvillimin e mëtejshëm të ndërgjegjësimit ligjor publik.

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Titulli: Të përkthyerit e Uitman përmes një skeme destruktive (Translating Whitman through a Deconstructive Theory)

Abstrakt

Me anën e këtij punimi synojmë të shpjegojmë një skemë dekonstruktive (SIQ) për përkthimin e poezisë, dhe me pas të analizojmë efektin e kësaj skeme në përkthimin në shqip të disa poezive të Uolt Uitman-it. SIQ konsiderohet si një skemë që ndihmon përkthimin, ku kuptimi shihet si një efekt tekstual i pashtershëm, i cili me shpjegimin e tij teorik synon të ndërjegjësojë përkthyesin për kontrollin që duhet të ushtrojë mbi shkallën e aplikimit të rrathëve interpretative dhe rrjedhimisht mbi **rikrijimin** e këtyre rrathëve interpretativë gjatë procesit të përkthimit. Pra, SIQ duhet kuptuar si një skemë përkthimore që duke u bazuar mbi teorinë dekonstruktive, e konsideron kuptimin si efekt tekstual dhe madje edhe pas kalimit ndërgjuhësor pafundësia e efekteve tekstuale të poezisë origjinale dhe përkthimit që i korrespondon mund të përputhen në rreze të gjërë apo të ngushtë. Për më tepër metoda përpiket të rritë ndërjegjësimin e përkthyesit për kontrollin që duhet të ketë mbi shkallën e qarkimit të pafundësisë interpretative gjatë procesit të të përkthyerit.

Fjalë kyç: interpretim, kuptim, pafundësi kuptimesh, poezi, trope.

Hyrje

Të përkthyerit e poezise dhe vecanerisht ai i vargjeve të lira përbën një sfidë të veçantë për vetë faktin se këto vargje paraqiten njëkohësisht si forma me strikte e vargut dhe ndoshta si forma që pranon gjithçka e sidoqoftë. Vargu i lirë konsiderohet si tepër rigoroz, pasi arsyeja fillestare e ekzistencës së tij ishte pamundësia për imitim: thellësia e magjisë së poetit paraqitet në konfiguracione leksikore e lineare që nuk kanë një zanafillë strukturore dhe nuk e kërkojnë atë varësi. Vargje të tilla bëhen të qenësishme vetëm në çastin e krijimit, ose të leximit të tyre.

Duke qenë se poezia mbështetet në shumë mjete kuptim-krijuese (secila prej të cilave në një mënyrë a në një tjetër, lidhet me nocionet e Derrida-s “të gjurmës” dhe “diferencës”) përkthyesi që përdor SIQ përballet me nevojën për të vendosur një hierarki të preokupimeve përkthimore, dhe do të manifestojë prioritetet në dhënien e interpretimeve gjate një përkthimi. Në të njëjtën kohë, kjo hierarki përmban edhe idenë e sakrificës, duke qenë se ruajtja e tipareve tekstuale që shpie në një pafundësi efektsh kuptimore, shumë shpesh do të cojë në humbje të efekteve kuptimore tekstuale diku tjetër (në një nivel tjetër). Do të mbetet në dorën e përkthyesve dhe lexuesve të versionit të përkthyer të

gjykojnë nëse SIQ përbën një mjet përkthimi efikas, apo të dobishëm nga ana procedurale për të bërë hartën e metodave dhe hapave që duhen ndërmarrë gjatë procesit të përkthimit.

SIQ i ka rrënjët thellë tek Dekonstruksioni. Duke qenë se Dekonstruksioni përbën një sistem filozofik gjithëpërfshirës, për të qenë praktikë dhe konçiz, duhet që të përqendrohem ekskluzivisht tek efekti i postulateve të dekonstruksionit mbi përkthimin. Me fjalë të tjera, ky studim nuk ka si objekt një ekspozitë filozofike, por ai synon që mbi një sistem filozofik ekzistues, atë të Zhak Derrida-s, të shpjegojë proceset e përkthimit dhe supozimet konceptuale të përkthyesit që ne shqyrtojmë. Një tjetër autor, të cilit do ti referohemi në artikull, megjithëse jo aq sa Derridas, është Lawrence Venuti. Nacionet e tij të një qasjeje të së njohurës dhe të panjohurës (Foreignizing e domesticating) në përkthim (Venuti, 2004) do të diskutohen për të shpjeguar SIQ. Dhe në fund do të diskutohet teoria e Umberto Eco-s (Eco, 2006) mbi semiozën infinite të bashku me komentet e tij mbi postulatet semiotike të Pierce-it.

SIQ në praktikë

Deri tani, ky studim ka qenë kryesisht induktiv: sikurse është theksuar dhe më parë, metodat SIQ dhe PZM s’janë gjë tjetër veçse formulimet e proceseve dhe supozimeve prej së jashtmi që çojnë në produkte specifike të përkthimit. Tani që veçantitë teorike e operative që qëndrojnë nën këto produkte të përkthimit, janë diskutuar plotësisht, është e mundur të përmbysim qëndrimin deskriptiv të ndjekur deri në këtë pikë në mënyrë që të vlerësojmë tiparet dhe problemet e përkthimit në shqip të poezive të Uitman-it. Duke u përpjekur të organizojmë krahasimet e bëra, do të krahasohen fragmente të vogla të poezive të ndryshme, që reflektojnë efektin e SIQ në aspekte të ndryshme, ose më saktë efektin e PZM-së.

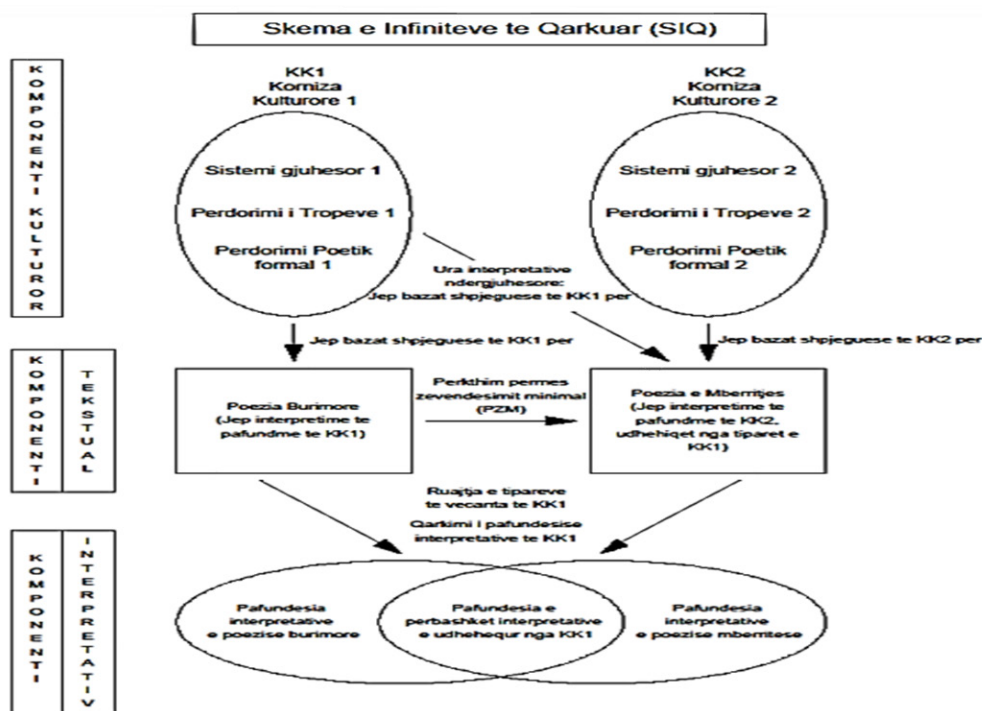


Figura 1 Paraqitja grafike fig.1 (Davis, 2001)

Efektet e PZM mbi konfigurimin poetik formal

Nocioni i Konfigurimit Poetik Formal përdoret për të nënkuptuar vlerën tradicionale e historike, shkallën e përsëritjes dhe vlerësimin kolektiv të rimës e metrikës në traditën poetike të një gjuhe a kulture të veçantë. Sikurse u shpjegua edhe më lart, metoda PZM favorizon krijimin e një “ure interpretative që bën që lexuesit e KK₂ të kenë akses ndaj interpretimeve të veçanta të KK₁, të cilat rezultojnë nga një traditë poetike unike. Kështu, në vend që të kërkojmë ndryshimin apo mutacionin e tipareve formale poetike të poezisë origjinale për ta bërë të përshtatshme me pritshmërinë e udhëhequr nga KK₂ të lexuesit të gjuhës së përkthyer, metoda PZM përpiqet të përsëritë këto tipare sa më tepër të jetë e mundur, duke e detyruar lexuesin e gjuhës së përkthyer ta rikonsiderojë poezinë në terma të ndryshëm nga ato të traditës së vet poetike, duke çuar kështu në pasurimin reciprok të KK₂ e KK₁. Vini re poezinë "*When Lilacs Last in the Dooryard Bloom'd*" (*Kur çeli jargavani vjet ne oborr te porta*) dhe përkthimin që i korrespondon në shqip, duke ndjekur metodën PZM: pj.11

*O what shall I hang on the chamber walls?
And what shall the pictures be that I hang on the walls,
To adorn the burial-house of him I love?*

*Tani ç 'të var në muret e qivurit?
Ç' tablo të zografisura mbi muret
Për të stolisur shtëpinë mortore t'atij që e dua?*

Për publikun shqiptar, të mësuar me një formë të ndryshme të poezisë (me rime e metër të përcaktuar) kjo zor se do të pranohej si poezi me vlera. Do të nevojitej një i mësuar sistematik me llojin e ri të poezisë së Uitmanit përmes përkthimit mjeshtror, shqipërimin të Luarasit.

Për të riprodhuar metrikën e muzikalitetin e rrjedhshëm të poezisë origjinale, përkthimi duhet të bëjë ndryshime të një natyre tjetër: (përzgjedhjen e fjalëve, sinonimeve). Në përgjithësi, shembuj të një riprodhimi strikt të tipareve gjatë procesit të përkthimit do të çojnë domosdoshmërisht në koinçidenca interpretative midis pafundësisë interpretative të origjinalit dhe përkthimit. Ose ndryshe, ndryshime të çdo lloji do të rezultojnë në mundësi semiotike të Kornizës Kulturore. Dmth, natyra për të ruajtur tiparet e huaja të konfiguracionit poetik e versionit të përkthyer- që përsërit formën në varg të lirë dhe metrikën-bën të mundur rritjen e numrit të interpretimeve në infinit. Sidoqoftë, ajo përpiqet për të ruajtur formën poetike të origjinalit i bën të nevojshme disa ndryshime në aspekte të tjera, më të dukshme në zëvendësimin e fjalës dhe shtimin apo heqjen e një fjale tjetër. Ky ndryshim çon në divergjencë në pafundësinë interpretative. Nuk mund të thuhet se zgjedhja e Uitman-it ka qenë e rastësishme, duke qenë se kjo poezi është shkruar me një qëllim të veçantë, në një kohë të mirëpërcaktuar në kulturën amerikane. Por, sikurse thuhet nga Derrida (Derrida, 1967/1978),” subjekti i të shkruarit nuk ekziston nëse nëpërmjet tij nënkuptojmë ekzistencën vetmitare të autorit. Subjekti i të shkruarit është një sistem lidhjesh midis shtresave. Meqë mendimi dekonstruktiv sugjeron se figura e autorit nuk ka vlerë në qëllimet interpretative, mund të nënkuptohet se përkthyesi e ka konsideruar çdo term që presupozon një prezencë hyjnore, pavarësisht nga përkatesia fetare, si të kënaqshme për të rikrijuar efektet kuptimore të poezisë origjinale në përkthimin e tij.

Këto vërejtje mjaftojnë për të qartësuar një fakt të rëndësishëm për SIQ: shumica e perpjekjeve për të riprodhuar efektet kuptimore të poezisë origjinale në një nivel të caktuar – p.sh. në atë po të formës

poetike – përmes metodës PZM do të rezultojë në një qarkim të cilësive të pafundësisë interpretative në një nivel tjetër në përcjelljen e versionit të përkthyer të poezisë.

Efekti i PZM në aspektin morfologjik e etimologjik

Në këtë pikë, lexuesi nuk duhet të befasohej nga fakti se Dekonstruksioni sfidon dhe ripërpunon të menduarit tradicional. Një koncept dekonstruktiv që do të ishte interesant është nocioni i “termave shpërbërës “.”Ta shpërbësh“një fjalë nënkupton ta shohësh atë nga të gjitha prespektivat e mundshme, duke e ndarë në një njësi të brendshme kuptimplote-jo domosdoshmërisht në morfema - duke pikasur gjurmët dhe jehonat që ajo ka mbi fjalë të tjera, duke e shtrydhur deri sa të dalin të gjitha nuancat në një analizë që tregon gjithë efektet kuptimore të saj në kohë. Sidoqoftë, sikurse thuhet nga Kathleen Davis, ”Ne mund të shpërbëjmë konceptet në mënyrë që të depërtojnë tek potenciali i ndryshimit të përfaqësuar apo përjashtuar prej tyre (Davis, 2001). Duke qenë se potenciali i ndryshimit-dhe potenciali interpretativ - i një fjale qëndron tek forma e saj, tek morfologjia e etimologjia e saj, mund të pohojmë se ruajtja e tipareve morfologjike e etimologjike të njësisë leksikore gjatë procesit të përkthimit – deri në atë masë sa që fjalët e poezisë origjinale dhe asaj të përkthyer që po analizojmë, mund të themi se i gjejmë brenda të njëjtit sistem protolinguistik- e rrit mundësinë e pafundësisë interpretative midis poezisë origjinale dha asaj të përkthyer. Le të diskutojmë disa vargje nga poezia “**To think of time**” pjesa 4 dhe përkthimin e saj në shqip:

*He was a good fellow, free-mouth'd, quick-temper'd, not bad-looking,
Ready with life or death for a friend, fond of women, gambled,
ate hearty, drank hearty,*

*Qe burrë i mirë, gojëçliruar e gjaknxehtë,
Gjuhërrëmbyer, i dukur, i zoti në punë, shakaxhi,
Prekej e zemërohej, gati të linte dhe kokën për një mik,
i pëlqenin gratë, lozte kumar, hante e pinte me qejf;*

*Ishte njeri i mirë, fliste lirshëm, nxehej shpejt, nuk ishte i keq për t’u parë,
I zoti në jetë, i zgjuar, i ndjeshëm ndaj shpërfilljes,
Mikun nuk e linte në baltë në ditë me diell, as në ditë me shi, i kishte në qejf gratë, luante bixhoz,
hante me gjithë shpirt, pinte me gjithë shpirt,*

Dy përkthimet e ndryshme në gjuhën shqipe dëshmojnë për morinë e interpretimeve të mundshme të fjalëve në gjuhën shqipe. Sigurisht nuk është e mundur të ruhen të gjitha tiparet morfologjike e etimologjike të gjithë fjalëve brenda poezise, veçanërisht kur kemi për të përkthyer poezitë në varg të lirë të Uitmanit. Pra, metoda PZM e detyron përkthyesin që të përqëndrohet tek aspekti morfologjik e etimologjik i njësisë specifike leksikore, dekonstruksionin (shpërbërjen) e të cilave e konsideron si thelbësore për të evidentuar përputhshmërinë më të madhe të mundshme midis pafundësisë interpretative të poezisë origjinale e asaj të përkthyer. Gjithmonë duke u mbështetur tek diagnoza që ka ndjekur përkthyesi, qoftë me ndërgegjeje, qoftë pa ndërgegjeje- metoda PZM dhe postulatet e saj dekonstruktive, mund të nënkuptohet se përkthyesi konsideron të rëndësishme të riprodhojë tiparet morfologjike e etimologjike të fjalëve të sipër përmendura. Duke patur parasysh bazën teorike të SIQ,

ky preokupim për përputhshmerinë morfologjike e etimologjike midis njësive leksikore të origjinalit me të përkthimit, duhet kuptuar si një mekanizëm nëpërmjet të cilit shpërbërja e disa fjalëve në secilën poezi do të shumëfishojë shanset e krijimit të pafundësisë interpretative, të cilat nuk mund të arrihen nga përdorimi i sinonimeve, dhe as nga termat ekuivalente funksionale, dhe aq më pak nga ndonjë metodë tjetër. Në përpjekjet për të ruajtur këto tipare dalin dy probleme: nga njëra anë ato që rrjedhin nga tendencat e theksit të fjalës dhe mundësitë për rimë të fjalëve të ngjashme morfologjikisht në secilën gjuhë; nga ana tjetër, ato të gjatësisë dhe pozicionit sintaksor që e njëjta pjesë ligjërate ka brenda modelit të fjalisë të secilës gjuhë.

Duket se disa nga fjalët marrin nuanca të ndryshme nga ato që kanë në anglisht, ndoshta të ndikuara nga interpretimi individual i përkthyesit si dhe nga nevoja për të ruajtur theksin e ritmin brenda vargut. Pra në përfundim, SIQ dhe metoda PZM sakrifikojnë një faktor që çon në arritjen e pafundësisë interpretative për të ruajtur një tjetër faktor.

Efekti i PZM në aspektin sintaksor

Analiza e strukturës sintaksore të metodës PZM do të tregojë se SIQ- të paktën kur aplikohet tek përkthimi i poezive që diskutojmë –shpie në krijimin e një hierarkie preokupimesh përkthimore, ku tiparet morfologjike, etimologjike, sintaksore e figurat letrare (tropesh) duket se varen nga konfiguracioni poetik formal. Ne do të fokusohemi tek sintaksa. Kështu për të përkthyer në vargje të “Leaves of Grass” do të duhet të bëjmë një ri-renditje sintaksore të vargjeve origjinale.

Vargjet në anglisht ndjekin strukturën sintaksore: “kryefjala+kallëzuesi+kundrinori”, kurse në gjuhën shqipe ajo bëhet: “kallëzuësi+kundrinori” diktuar kjo nga rregullat e gjuhës shqipe. E njëjta mund të thuhet edhe për përkthimin e gerhudit në gjuhën shqipe, dhe ndryshimet sintaksore që ajo sjell, sikurse janë ilustruar në pjesë të tjera të punimit.

Me fjalë të tjera, pikënisja e vargut, korniza ku duhet kuptuar vargu pasardhës - është zhvendosur duke bërë që lexuesi i versionit të përkthyer të poezisë ta interpretojë mesazhin e saj nga një tjetër këndvështrim (Halliday, 1985). Megjithëse është e tipit funksional, kjo vërejtje përputhet me konceptin dekonstruktiv të “kuptimit si efekt tekstual”. Ideja e qarkimit interpretative- dhe për rrjedhojë një ripërpunim interpretativ duke u nisur nga një këndvështrim i KK₂- shfaqet serisht këtu, sepse roli sintaksor i frazave në një poezi gjithashtu luan rol në krijimin e pafundësisë interpretative të KK₁. Mund të kuptohet se përkthyesi konsideron si më të rëndësishme ruajtjen e formës në varg të lirë sesa ruajtjen e shpërndarjes sintaksore të frazave përbërëse. Riformulim sintaksor vërejmë edhe në vargjet e mëposhtme:

Duke konsideruar prioritetet në përkthim, përkthyesi duhet të vendosë nëse do të ruajë njërin apo tjetrin element, çka përbën një tjetër provë që reflekton paradoksin qendror në SIQ dhe metodën PZM të saj: çdo përpjekje për të ruajtur pafundësinë interpretative do të thotë në mënyrë të padiskutueshme “qarkim të pafundësisë interpretative”.

Efekti i PZM mbi tropet (figurat letrare).

Mënyra se si trajtohen tropet gjatë procesit të përkthimit kur aplikohet metoda PZM kushtëzohet edhe nga përsëritja e konfiguracionit formal poetik. Përgjithësisht, mund të thuhet se disa trope ose figura

letrare lejojnë një zëvendësim më të drejtpërdrejtë sesa të tjerat, në varësi të tipit të mekanizmit gjuhësor nëpërmjet të cilit ato përfaqësojnë një përdorim figurativ apo jo-direkt të gjuhës. Më parë treguam se sintaksa priret të pësojë ndryshime të mëdha gjatë procesit të përkthimit, së paku kur ndjek hierarkinë e prokupimeve përkthimore të përdorura në përkthimin e poezive. Për pasojë, tropet që mbështeten mbi renditjen sintaksore të fjalëve, padyshim që do të modifikohen në versionin e përkthyer të poezisë.

Tropet semantike si: personifikimi, oksimoroni, metafora, hiperbola, nuk sjellin shumë ndryshime në SIQ, çka favorizon riprodhimin fjalë për fjalë të tyre si dhe rrjedhimisht elementin e huaj të KK2. Tropet fonologjike rrallëherë riprodhohen pa sakrificë, pa sakrifikuar interpretimet e veçanta dhe pa shpërbërjen e fjalëve, sikurse kemi parë tek *Bini! Bini! Daulle!* Tropet fonologjike janë më të ndërlikuarat në metodën e PZM, veçanërisht kur hierarkia e preokupimeve të përkthyesit e vendos theksin si tek aspektet poetike formale ashtu edhe tek tropet semantike.

Përfundime

Sikurse u shpjegua më lart, *Dekonstruksioni* cilësohet si një mënyrë shumë e veçantë e të kuptuarit dhe të filozofuarit, premisat teorike të së cilës marrin vlera në të gjitha disiplinat, duke përfshirë edhe përkthimin. SIQ atëhere duhet kuptuar si një skemë përkthimore që duke u bazuar mbi teorinë dekonstruktive, e konsideron kuptimin si efekt tekstual dhe madje edhe pas kalimit ndërgjuhësor pafundësia e efekteve tekstuale të një poezise origjinale dhe përkthimit që i korrespondon mund të përputhen në rreze të gjërë apo të ngushtë. Për më tepër, metoda PZM e SIQ, përpiqet të rritë ndërgjegjësimin e përkthyesit për kontrollin që duhet të ketë mbi shkallën e qarkimit të pafundësisë interpretative gjatë procesit të të përkthyerit. Duke qenë se poezia mbështetet në shumë mjete kuptim-krijuese (secila prej të cilave në një mënyrë a në një tjetër lidhet me nocionet e Derrida-s (Derrida, 1972 b/1981). “të gjurmës” dhe “diferencës”) përkthyesi që përdor SIQ përballet me nevojën për të vendosur një hierarki të preokupimeve përkthimore, dhe do të manifestojë prioritetet në dhënie e interpretimeve në një projekt të caktuar përkthimi. Në të njëjtën kohë, kjo hierarki përmban edhe idenë e sakrificës, duke qenë se ruajtja e tipareve tekstuale që shpie në një pafundësi efektsh kuptimore, shumë shpesh do të çojë në humbje të efekteve kuptimore tekstuale diku tjetër (në një nivel tjetër).

Së fundmi, mund të konkludojmë se në të gjitha rastet, një përkthim ku përdoret SIQ dhe metoda PZM, do të ruajë elementin e huaj, ose për të përdorur termin e Venuti-it (Venuti, 2004), “tëhujëzimi”. Sikurse theksuam edhe më lart, kjo veçanti e SIQ, të shpie në pasurimin reciprok të KK1 e KK2. Do të mbetet në dorën e përkthyesve dhe lexuesve të versionit të përkthyer të gjykojnë nëse SIQ përbën një mjet përkthimi efikas, të dëshirueshëm, apo të dobishëm nga ana procedurale për të bërë hartën e metodave dhe hapave që duhen ndërmarrë gjatë procesit të përkthimit të poezisë.

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Titulli: Përkthimi nga një këndvështrim kulturor

Abstrakt

Në kuadër të globalizimit, po theksohet gjithnjë e më tepër rëndësia e përkthimit dhe e komunikimit ndërkulturor. Përkthimi është jo vetëm procesi i transmetimit të informacionit nga një gjuhë në një tjetër, por edhe mjet i rëndësishëm për komunikim midis kulturave të ndryshme. Për të siguruar transmetimin e saktë të informacionit, në përkthim duhen marrë parasysh edhe dallimet midis kulturave të ndryshme. Vëmendja e shtuar në rëndësinë e kulturës në përkthim e shpreh përkthyesin jo thjesht si transferues fjalësh apo fjalish, por edhe si ndërmjetës kulturor. Saktësia e përkthimit në komunikimin ndërkulturor është një element parësor në shkëmbimin e mesazheve midis dy ose më shumë kulturave. Komunikimi ndërmjet kulturave të ndryshme është një mënyrë e mirë për të nxitur zhvillimin e përkthimit. Përkthimi kërkon jo vetëm përkushtim e vëmendje, por edhe kulturë të përgjithshme, e si rikrijim, kërkon dhe shumë mjeshtri. Përkthyesit përballen vazhdimisht me problemin e trajtimit të elementëve kulturorë në një tekst burimor dhe si të gjejnë teknikën më të përshtatshme për t'i përcjellë me sukses këto elementë në gjuhën e synuar. Theksoj, se përkthimi nga një gjuhë e cila nuk është gjuha e parë e përkthyesit, dhe arritja e ekuivalencës konceptuale midis gjuhëve është gjithmonë një sfidë.

Fjalë kyçe: komunikim ndërkulturor, përkthim ndërkulturor, gjuha burimore, gjuha e synuar, ndërmjetës kulturor

Përkthimi është aktiviteti që përfshin në mënyrë të pashmangshme të paktën dy gjuhë dhe dy tradita kulturore. Shpeshherë, përkthyesit përballen me problemin e trajtimit të aspekteve kulturore në gjuhën burimore ose tekstin burimor për të gjetur teknikën më të përshtatshme në përcjelljen e këtyre aspekteve në gjuhën e synuar ose tekstin e synuar. Këto probleme mund të ndryshojnë në varësi të hendekut kulturor dhe gjuhësor midis dy ose më shumë gjuhëve. Nga këndvështrimi i komunikimit ndërkulturor, përkthimi është produkti kulturor i veprës origjinale së përkthyer. Pra në çdo kuptim, përkthimi është një veprimtari kulturore.

Bota jonë tashmë është kthyer në një fshat global. Dekadat e fundit kanë dëshmuar një zhvillim të jashtëzakonshëm në shkencë dhe teknologji duke bërë që komunikimi ndërkombëtar të bëhet gjithnjë e më i rëndësishëm. Përkthyesit duhet të jenë në një linjë me kulturën e gjuhës së synuar, në mënyrë që të kenë funksion më të mirë komunikues dhe të arrijnë qëllimin ideal.

Gjatë përkthimit, përkthyesit duhet të njohin kuptimin kulturor të fjalëve të kulturës specifike, përveç kuptimit të tyre parësor, pasi është i ndryshëm shpjegimi i fjalëve të njëjta te njerëzit me kulturë të

ndryshme, për shkak të dallimeve në gjuhë, kulturë, politikë dhe zakone. Për efekt shembulli dhe ilustrimi, këtu mund të përmendim dy ngjyra (Olesen, 2013) të cilat në pjesë të ndryshme të botës kanë kuptime të ndryshme:

Ngjyra e kuqe:

- Në kulturën kineze, përfaqëson mbarësinë dhe gëzimin. Në Kinë, ngjyra e kuqe simbolizon fatin dhe lumturinë (një arsye përse përdoret në restorantet kineze në SHBA). Është gjithashtu ngjyra e Vitit të Ri Kinez;
- Në kulturën perëndimore dhe në Lindjen e Mesme, zakonisht nënkupton rrezik dhe paralajmërim;
- Në vendet e ish-Bllokut të Evropës Lindore, mund të ngjallë ende asociacione me komunizmin.

Ngjyra e verdhë:

- Në Afrikë, simbolizon pasurinë dhe statusin shoqëror;
- Në Lindjen e Mesme, simbolizon zinë;
- Në Egjipt, është një ngjyrë e trishtë;
- Në Japoni, është një ngjyrë mbretërore që lidhet edhe me trimërinë e begatinë;
- Në Tajlandë, simbolika kryesore është fati;
- Në Kinë, kjo ngjyrë shpesh lidhet me pornografinë;
- Në Amerikën e Veriut dhe Evropë, nënkuptohet dielli dhe moti i mirë;
- Në Gjermani dhe Francë është një ngjyrë xhelozie dhe zilie.

Nëse këto dallime kulturore, e shumë të tjera nuk merren parasysh në përkthim, mund të çojnë në keqkuptime apo në mesazhe të papërshtatshme.

Çdo gjuhë ka shumë informacione të nënkuptuara të cilat vendasit mund t'i perceptojnë pa shumë vështirësi. Megjithatë, asnjë marrës i një përkthimi nuk mund të jetë plotësisht i informuar për informacionin bazë në gjuhën burimore, dhe rrjedhimisht të jetë në gjendje të kuptojë dhe vlerësojë mesazhin që njihet vetëm nga konteksti kulturor. Si rezultat, kur një përkthim fjalë për fjalë është i pamjaftueshëm për të shprehur informacionin e fshehur ose funksionin e mesazhit origjinal, një shpjegim është i nevojshëm. Përkthimi nga gjuha në gjuhë është në fakt përkthim nga kultura në kulturë (Bassnett, 1991), ndaj dhe Susan Bassnett beson se përkthimi duhet të bëhet brenda një kuadri kulturor.

Përkthimi si komunikim ndërkulturor, duhet të realizohet si në bazë gjuhësore, ashtu edhe në atë kulturore. Në një leksion "*Mbi metodat e ndryshme të përkthimit*", (Bartscht, Trans.), Friedrich Schleiermacher tha: "ka vetëm dy mënyra përkthimi, ose përkthyesi e lë të qetë autorin sa më shumë që të jetë e mundur dhe e lëviz lexuesin drejt tij; ose e lë lexuesin të qetë sa më shumë që të jetë e mundur dhe e shtyn autorin drejt tij". Ai mendon se një përkthyes duhet të qëndrojë besnik ndaj

originalit dhe të mos e bëjë më të lehtë për lexuesin, pra besnikëria duhet të jetë faktori më i rëndësishëm në një përkthim.

Koncepti i kulturës është thelbësor në përkthim, edhe pse ka mendime të ndryshme nëse gjuha është pjesë e kulturës apo jo, dy konceptet e kulturës dhe gjuhës nuk mund të ndahen. Në vitin 1964, Nida diskutoi për problemet e ngjashmërisë në përkthim (Nida, 1964), duke i dhënë të njëjtën rëndësi dallimeve gjuhësore, si dhe atyre kulturore midis gjuhës burimore dhe gjuhës së synuar. Ai arriti në përfundimin se dallimet midis kulturave mund t'i shkaktojnë përkthyesit vështirësi më të mëdha sesa ndryshimet në strukturën gjuhësore. Sipas tij, nënkuptimet kulturore në përkthim janë shumë të rëndësishme, ashtu sikurse dhe problemet leksikore. Përkufizimi i Nidës për ekuivalencën formale dhe dinamike merr në konsideratë nënkuptimet kulturore në përkthim.

Ekuivalenca formale ndihmon që përkthimi të mbetet sa më afër tekstit origjinal, pa shtuar ide apo mendime të përkthyesit gjatë përkthimit. Forma dhe përmbajtja riprodhohen në mënyrën më besnike të mundshme dhe lexuesi i gjuhës së synuar mund të arrijë të kuptojë zakonet, mënyrën e të menduarit, etj. Problemi me këtë formë përkthimi është se hamendësohet një shkallë e moderuar familjariteti me temën nga lexuesi.

Ndërsa, në ekuivalencën dinamike gjuha origjinale përkthehet "mendim për mendim" dhe jo "fjalë për fjalë", si në ekuivalencën formale. Ekuivalenca dinamike përfshin marrjen e çdo fjalie ose mendimi nga teksti origjinal dhe përkthimin e saj në një fjali të gjuhës së synuar që përcjell të njëjtin kuptim, por nuk përdor domosdoshmërisht fjalët ose shprehjet e sakta të origjinalit.

Pra, përmirëson lexueshmërinë duke riformuluar fjali që mund të jenë konfuze kur përkthehen fjalë për fjalë, por që ruajnë njëfarë besnikërie ndaj tekstit origjinal në vend që të krijojnë një perifrazim të plotë. Për shkak se ekuivalenca dinamike sakrifikon deri diku besnikërinë ndaj tekstit origjinal për të arritur një përkthim më të natyrshëm, ajo është krijuar për t'u përdorur kur lexueshmëria e përkthimit është më e rëndësishme se sa ruajtja e formulimit origjinal.

Në vitin 1988, Newmark e përkufizoi kulturën (Newmark, 1988) si mënyrë jetese për një komunitet që përdor një gjuhë të caktuar si mjet shprehjeje, që çdo grup gjuhësor të ketë veçoritë e veta specifike kulturore.

Gjithashtu, Newmark propozoi dy metoda të kundërta: transferimin dhe analizën përbërëse. Sipas tij, transferimi jep "ngjyrë lokale", duke mbajtur emra dhe koncepte kulturore. Edhe pse duke e vënë theksin te kultura, ai pohoi se kjo metodë mund të shkaktojë probleme për lexuesit në përgjithësi dhe të kufizojë të kuptuarit e disa aspekteve. Rëndësia e procesit të përkthimit në komunikim e shtyu Newmark-un të propozonte analizën përbërëse të cilën ai e përshkroi si procedurën më të saktë të përkthimit, e cila tejkalon kulturën dhe nxjerr në pah mesazhin. Disa strategji të prezantuara nga Newmark të cilat mund të tejkalojnë hendeqet kulturore janë:

- *Transferimi* është procesi i transferimit të një fjale të gjuhës burimore në një tekst të gjuhës së synuar, duke përfshirë transliterimin. Shembull:

Anglisht	Shqip
The Times	Tajms
The Courier	Kurier

- Ekuivalenti kulturor* është zëvendësimi i një fjale kulturore në gjuhën burimore me një fjalë tjetër në gjuhën e synuar. Shembull:

Anglisht	Shqip
- ‘Why, if he came only to be silent, grave, and indifferent,’ said she, ‘did he come at all?’ (Austen, 1995)	- “Në kishte ndër mend të rrinte serioz e indiferent si gur varri, pse erdhi?” – e pyeste ajo veten. (Karafili-Steiner, 2007)
- Once or twice, she could discern a faint blush; but in general Charlotte wisely did not hear.	- Tek-tuk edhe i kapi syri ndonjë skuqje të lehtë, por në përgjithësi Sharlota tregohej e zgjuar dhe e bënte një sy qorr e një vesh shurdh.

- Modulimi* ndryshon formën e tekstit duke prezantuar një ndryshim ose këndvështrim semantik. Shembull:

Anglisht	Shqip
- My nice friends will not hear of my returning home till I am better.	- Miqtë e mi të dashur nuk duan të më lënë të kthehem në shtëpi, derisa të marr veten.

- Kompensimi* është humbja e kuptimit në një pjesë të fjalisë kompensohet në një pjesë tjetër. Shembull:

Anglisht	Shqip
- This was invitation enough.	- Kjo përgjigje qe një ftesë e mjaftueshme.

- Perifrazimi* shpjegon me detaje elementët në gjuhën e synuar. Shembull:

Anglisht	Shqip
- To have his errors made public might ruin him forever.	- Po t’i nxjerrim të palarat e së kaluarës, ndoshta e rrënojmë njëherë e përgjithmonë. Ku i dihet?

Në vitin 2004, Nico Wiersema në esenë e tij “*Globalizimi dhe përkthimi*” (Wiersema, 2004) thekson se përdorimi i anglishtes si gjuhë globale është një trend i rëndësishëm në komunikimin botëror. Globalizimi është i lidhur edhe me fushën e Studimeve të Përkthimit. Konteksti shpjegon kulturën dhe adoptimi (jo domosdoshmërisht duke përshtatur) një përzgjedhje fjalësh pasuron tekstin e synuar, e bën atë më ekzotik, e si pasojë edhe më interesant për ata që duan të mësojnë më shumë rreth kulturës në fjalë. Si përfundim, këto fjalë të reja mund të gjejnë rrugën e tyre në fjalorët e gjuhëve të synuara.

Sipas tij, përkthyesi ka tre opsione për përkthimin e elementeve kulturorë:

- Adoptimi i fjalës së huaj pa asnjë shpjegim;
- Adoptimi i fjalës së huaj me shpjegime të gjera;
- Rishkrimi i tekstit për ta bërë atë më të kuptueshëm për audiencën në gjuhën e synuar.

Ai gjithashtu deklaroi se kulturat po afrohen gjithnjë e më shumë dhe kjo është diçka që ai beson se përkthyesit duhet ta kenë parasysh. Sipas mendimit të tij duke hyrë në elemente kulturore të gjuhës së tekstit burimor:

- Teksti do të lexohet më rrjedhshëm (pa ndalesa);
- Teksti mbetet më ekzotik, më i huaj;
- Përkthyesi është më afër kulturës burimore;
- Lexuesi i teksteve të synuara merr një imazh më të mirëfilltë të kulturës burimore.

Ai deklaroi se në këtë shekull procesi i globalizimit po ecën më shpejt se kurrë më parë dhe nuk ka asnjë tregues se mund të ndalojë së shpejti. Nëse në përkthime do të ketë shtrembërime të caktuara midis kulturave, përkthyesi do të duhet të mbrojë zgjedhjet që bën.

Përfundime

Faktorët kulturorë të përkthimit janë theksuar gjithnjë e më shumë në dekadat e fundit. Gjuha është e rrënjësuar në kulturë dhe kultura pasqyrohet dhe transmetohet me anë të gjuhës nga një brez në tjetrin. Nga kjo, mund të shihet se mësimi i një gjuhe të re përfshin edhe mësimin e një kulture të re. Kultura lidh së bashku të kaluarën, të tashmen dhe të ardhmen. Ka lloje të ndryshme kulturash në çdo pjesë të botës. Për shembull, kultura evropiane është krejtësisht e ndryshme nga kultura aziatike dhe kultura aziatike është e ndryshme nga ajo afrikane, etj, etj. Nëse një përkthyes përballet me detyrën e përkthimit të një teksti nga kultura evropiane për lexuesit e synuar afrikanë, ai duhet të fokusohet që të mos dëmtojë tekstin origjinal dhe t'i japë idetë duke përdorur fjalën apo shprehjen më të përafërt. Madje, mund të ketë zona ku ndodh edhe shoku kulturor. Detyra e përkthyesit është t'i lehtësojë ato sa më shumë që të jetë e mundur. Përkthyesit nuk mund ta shmangin kulturën në procesin e përkthimit - por duke identifikuar kulturën e gjuhës burimore dhe të synuar, si dhe audiencës së cilës i drejtohen, përkthyesit mund të vendosin strategjinë më përshtatshme për të përkthyer një element kulturor të caktuar. Pra, për përkthyesit ndërgjegjësimi për kulturën është thelbësor.

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Title: The impact of personality traits on EFL learning

Abstract

The research investigates the impact of personality traits on learning English as a foreign language. Certain students acquire foreign languages more quickly and effortlessly than others. Personality traits can be associated with foreign language learning success and ultimate attainment in the target language. The student's personality can influence the overall success of learning a foreign language. The use of language learning techniques can also significantly impact the acquisition of a foreign language. 60 Master's degree students from the Department of English participated in the research to identify the impact of individual differences in language learning. The findings revealed that students had solid preferences for social learning strategies. The most vital personality characteristic among students is Openness to Experience. The results also revealed a correlation between respondents' dominant personality traits and language learning strategies.

Keywords: personality traits, language learning strategies, EFL learning, individual differences

Introduction

Learners' communication skills are influenced by their knowledge, comprehension, and abilities and by aspects of their self-awareness related to their unique personalities. These aspects include the attitudes, motivations, values, beliefs, cognitive styles, and personality types that shape their individual identities. (Council of Europe 2001: 105)

As a lecturer of English as a foreign language for 23 ten years, I have noticed that learners' differences will always appear when learning foreign languages. It is stated by Mitchell & Myles (2013:18) that although people learn a similar language, they differ in comprehension and understanding. Thus, some of them are more successful than others, and several language criteria are acquired easier than others for foreign language learners. The characteristics of an individual that explain recurring patterns of emotion, thought, and behaviour are known as personality traits.” (Safarie, M., & Tarlani-aliabadi, H. 2014). Personality traits have gotten prominent attention among language learning specialists. Numerous research studies have determined a significant variability among learners regarding personality factors.

The factor model of personality is also very prominent and often used in the language acquisition field. The model includes five factors that mark a person's personality: Openness to Experience, Conscientiousness, Extraversion, Agreeableness and Neuroticism. Research on personality traits and language learning strategies has not been popular or much researched. Because of the variability

among learners, this study focuses on this issue to help students pursue their goals in foreign language acquisition. Personality traits have unique characteristics among individuals that can usually be traced to an unchanged pattern of traits.

The main aim of the research paper is to determine personality traits among Master's degree students and their preferences towards language learning strategies. Besides, the intention was to determine how much personality traits and language learning strategies correlate.

Literature review

The rate and level of language acquisition vary significantly among individuals. In the 1970s, 'good language learner' studies identified several factors affecting the rate and effectiveness of foreign language acquisition. One such factor is students' personality. Although these studies are now considered simplistic, they identified several factors affecting language acquisition. The importance of personality has been rediscovered and addressed in various studies, highlighting the significant variation in language learning rates and language levels.

Personality traits significantly influence students' communication behaviour and general learning abilities. Language teachers should promote and facilitate the development of students' personalities while considering ethical and pedagogical issues. These include determining whether personality development can be an explicit educational objective, reconciling cultural relativism with ethical and moral integrity, identifying which personality factors facilitate or hinder foreign or second language learning, helping learners exploit strengths and overcome weaknesses, and reconciling the diversity of personalities with constraints imposed by educational systems. (Council of Europe 2001: 106)

Generally speaking, language learning is seen as one of the ways to develop an individual's personality (e.g., stronger self-confidence). Thus, we should promote a general sensitivity to and acceptance of students' cultural and personality differences.

The role of personality in the process of foreign language acquisition

Personality traits, age, general intelligence, language aptitude, and cognitive style are unmodifiable learner differences, while teachers or environments do not. The biological foundations of language learning are crucial for understanding and facilitating language learning (Trawiński, 2005, p. 40). Theory suggests that foreign language acquisition is interconnected with personality, attitude, and motivation. Australian professor Rivers (1964) and linguistics professor Krashen (1981) proposed the Monitor Model, which consists of five hypotheses. One hypothesis is the affective filter hypothesis, suggesting emotional factors block learners from receiving linguistic input. Additionally, traits expressing self-confidence, such as high self-esteem, low anxiety, and an outgoing personality, influence foreign language acquisition.

Gardner (1985) and Schumann (1978) propose models to understand personality factors in language acquisition. Gardner's model focuses on learners' attitudes and individual differences, but it only highlights the relationship between social factors and learning. Schumann's Acculturation Model emphasises acculturation, or adaptation to a new culture, which involves changes in feelings and thinking. Both models offer valuable insights into the factors influencing language acquisition.

Understanding personality factors in foreign language acquisition is crucial for identifying and addressing issues, but further research is needed to understand their role fully.

Research on personality variables in learning is mixed and sometimes contradictory, with the majority focusing on the Big Five traits, with extraversion-introversion being the most popular. This is due to the correlation between personality factors and numerous situational variables, such as the impact of extraversion and introversion on learning achievement before and after puberty. This makes the research process laborious and requires careful consideration of numerous obscuring factors (Dörnyei (2005: 21)

The Big Five Model, consisting of five supertraits and 30 primary ones, has been criticised for its ambiguity, as people with identical superfactor scores may have different primary trait factor scores (Chamorro-Premuzic & Furnham, 2003). Methodological issues include using various criteria for academic success, choosing a sample, and the duration of research. Additionally, there is a clash between a global psychological approach and detailed linguistic methods in language use. The International Personality Item Pool suggests that extroverted learners are more likely to initiate conversations, leading to increased language input and fluency. Conscientiousness is particularly beneficial for grammar learning, as high levels result in being prepared, well-organized, and paying attention to detail. Risk-taking, a trait of the Big Five taxonomy, is a willingness to face new life events and make language learning more efficient and quicker. However, excessive risk-taking can lead to error fossilisation (Trawiński, 2005).

Anxiety, a personality-related factor, is a significant focus in foreign language acquisition research. It is an unpleasant emotion triggered by anticipating future events, recalling past experiences, or ruminating about oneself. It affects everyone regardless of age, gender, social background, or race (Strickland, 2000, p. 42). Anxiety levels are assumed to correlate with academic success, including foreign language learning. However, the relationship is not as obvious. Anxiety can influence the learning process in two ways: debilitating anxiety and facilitating anxiety. Debilitating anxiety motivates students to work harder and be more competitive, while facilitating anxiety enhances the learning process. Self-esteem, or the belief in oneself to be capable of performing tasks and resolving problems on one's own, is related to anxiety (Strickland, 2000, pp. 570-571). Inhibition, another personality feature, is a mental state where behaviour becomes restricted to defend one's ego. Foreign language acquisition may be seen as a process of new ego creation, which may slow it down. Lowering inhibition levels is not recommended for classroom language learners (Lightbown & Spada, 1993).

Personality-related factors play a significant role in foreign language acquisition, but their effects are challenging to demonstrate in empirical studies.

Methodology of the study

The study was conducted on 60 first-year Master's degree students in teaching EFL at the University of Tirana's Faculty of Foreign Languages. The questionnaire consisted of five questions, with four questions having five possible choices and one having six. Data was collected between January and March at the Faculty of Foreign Languages in Tirana. The study aimed to present information on personality traits, variables, and individual differences, conduct a precise questionnaire, perform a

statistical study to identify weaknesses and analyse the data to determine percentage ratios of students' answers.

Results and discussions

The first research question was to define the dominant personality traits of the respondents. To determine the personality factors of the students, the following were considered: Extroversion, Agreeableness, Conscientiousness, Neuroticism and Openness. According to Figure 1 above, 32 students preferred personality traits for Openness to Experience. Agreeableness (30) and Conscientiousness (29) were the next ranked personality trait among students. Extroversion (25) and Neuroticism (26) had the lowest number of students.

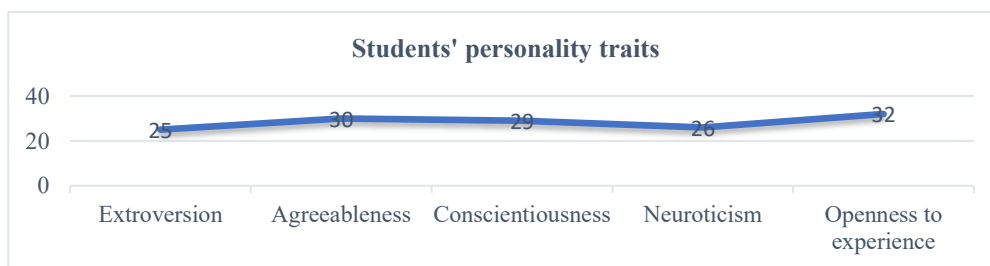


Figure 1 Students' personality traits

Twenty students strongly agreed that most teachers of different scientific titles in the faculty consider the individual differences among their students in the studying classes, while nineteen students only agreed. Moreover, there were eight neutral answers, and nine students believed that course instructors did not take care of their personality traits during the class. The last four answered strongly disagree.

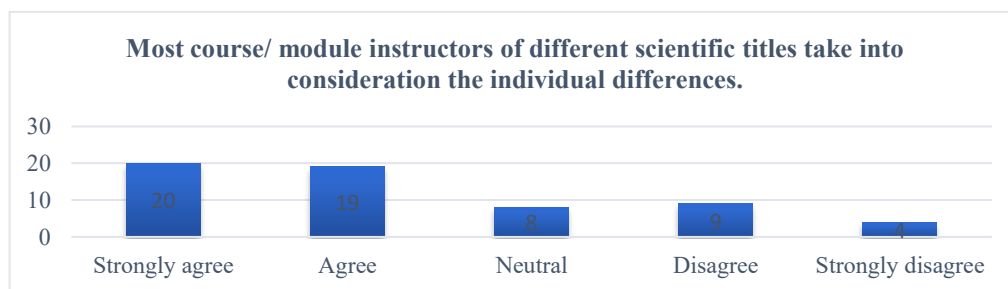


Figure 2 Instructors of different scientific titles consider the individual differences.

The figure below states that a vast number of students (25) strongly agreed that personality traits widely affect learning English as a foreign language. Then, the rest of the answers were fewer compared to that, respectively, agreeing (20 students), neutral (10), disagreeing (5) and strongly disagreeing (0).

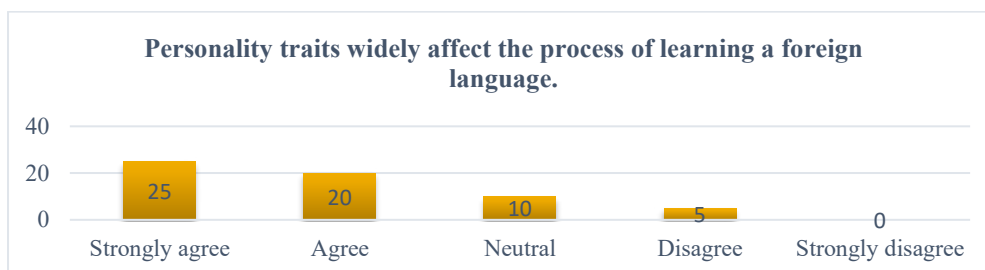


Figure 3 Students’ opinions of personality impact on EFL

The following diagram shows that twenty-one respondents believe that anxiety seriously affects their active participation in their classes. Being shy and hesitant sometimes makes you an ineffective class member, even if you are smart. Other students, almost nine, assure that self-esteem and empathy reduce their interest in interacting with the teacher and even other classmates in the classroom. On the other hand, eleven respondents affirm that self-esteem alone can elevate them in the classroom and enforce their desire to communicate in the classroom.

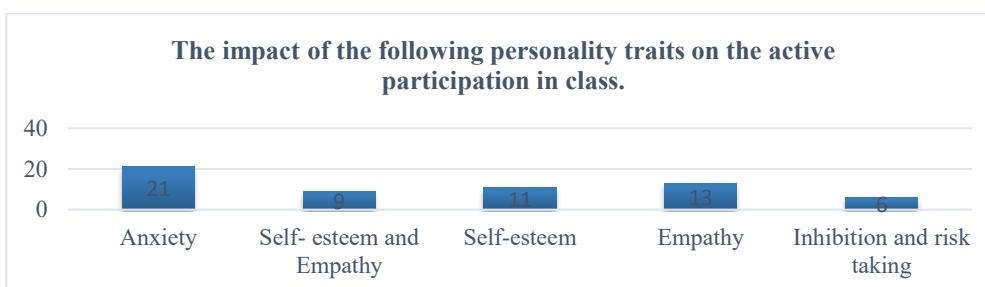


Figure 4 Students’ opinion of personality impact on class participation

Besides investigating personality traits, we studied the preferred learning strategies of the students when learning the language. According to the table, the most preferred learning strategy among students was the Cognitive (40) learning strategy. Memory (29) learning strategy was the second-ranked learning strategy among students, followed by Metacognitive (26) learning strategies. The least preferred learning strategy was the Compensation (16) learning strategy, followed by the Social (15) strategy.

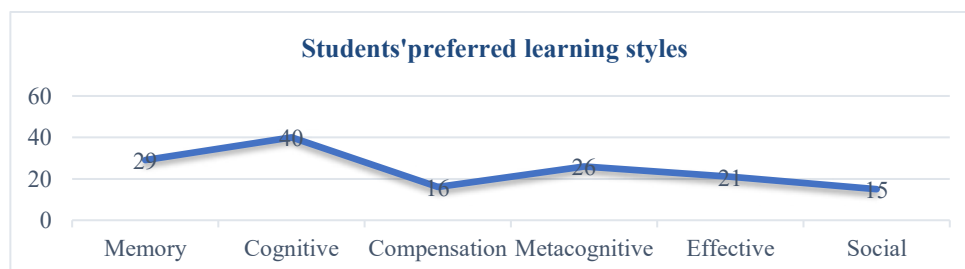


Figure 5 Students’ preferred learning style.

From the data presented above, it can be concluded that students exhibited preferences of personality traits for Openness to Experiences. Agreeableness and Conscientiousness were the next ranked

personality trait. Extroversion and Neuroticism had the lowest number, meaning students were not extroverts and did not feel neurotic while learning the language.

The findings indicated that the cognitive learning strategy was the one that students favoured the most. Memory learning strategy was the second-ranked learning strategy among students, followed by Metacognitive learning strategies. The least preferred learning strategy was the Compensation learning strategy, followed by the Social strategy. From this, it can be claimed that student's learning strategies have probably changed with the current changes and trends in technology and approach to education.

Conclusion

This study explores the impact of students' personality traits and motivation on their English learning in the Albanian EFL context. It reveals that learners can vary on various scales due to their personality characteristics and other variables. These variations, including the influence of personality, help understand what makes students similar and different in foreign language acquisition. The study also highlights the role of cognitive variables such as language aptitude and strategy use and affective factors like motivation, anxiety, and self-confidence. Additionally, learners may differ in various aspects of their personality, such as extroversion and learning styles, which can significantly influence their foreign language learning achievement. This highlights the significant role of personality traits in individual learning differences.

The study found a strong correlation between personality traits and language learning strategies, with Openness to Experience being the most potent factor. This is likely due to its relationship with intellectual functionality and genetic factors. Understanding a student's personality traits can significantly impact their success in learning a foreign language, increasing self-confidence and motivation. Considering these traits when planning foreign language classes to provide additional guidance and value is crucial. Professional course developers can use this information to bring important language learning issues closer to students, resulting in better learning results. Making students aware of their personality traits and strategies can increase their interest and motivation. Cognitive strategy was the highest-ranked strategy, and language instructors should consider these results when planning and structuring classes.

Recommendations

The personality psychology field is underexplored, with studies mainly focusing on openness of experience and extroversion/introversion traits. However, there is a lack of research on neuroticism, agreeableness, and conscientiousness. This project introduces personality psychology and emphasises the need for further research. Foreign language teachers must ensure that personality psychology studies suit their classrooms and consider various classroom situations. The study reveals that personality significantly influences language learning strategy use but emphasises the complexity of strategy use and the need for further research to understand their relationships.

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Title: Measuring the Impact of Mandatory Teacher Professional Development: A Case Study in East Africa

Abstract

Even though continuous professional development (CPD) is widely considered one of the most effective ways to improve teacher performance and student outcomes, there has been significant criticism of mandatory CPD, especially in developing countries. This paper will explore the efficacy of mandatory CPD in East African schools through a case study of a peer-collaborative, in-practice, and sustained teacher training program. The cohort included some teachers whose participation was required and others whose participation was strongly encouraged but not mandatory or incentivized. Throughout the six-month training period, teachers were continuously observed and assessed using the same teaching assessment instrument, allowing teacher progress to be measured, quantified, and compared. The results show that teachers who were required to participate in CPD as part of their conditions of employment showed higher participation rates and demonstrated significantly more improvement in classroom instruction techniques than teachers whose participation was not mandatory. In a separate training project, teachers incentivized with a small cash honorarium showed participation rates comparable to those whose participation was mandatory in this case study, suggesting that both mandatory and incentivized CPD can positively impact teacher engagement and performance.

Keywords: CPD, incentives, teacher engagement, performance

Introduction

Continuous Professional Development (CPD) is regarded as one of the most effective ways to enhance teacher performance in the classroom and improve student outcomes, but the effectiveness of mandatory CPD, especially in developing countries, has been a subject of considerable scrutiny. Some question its effectiveness and point out that many CPD programs in low- and middle-income countries are often ineffective since they do not adhere to good teacher-training practice. This paper explores this issue by looking at the efficacy of mandatory CPD on a small group of teachers in East African schools through a six-month teacher-training case study. This mixed cohort of educators included some teachers who were compelled to take part and others whose participation was strongly encouraged but not mandatory or incentivized. Based on the outcomes of this six-month training program, it is possible to make comparisons between teachers with mandatory CPD requirements and those for whom participation was voluntary. The findings of this study hopefully offer insights into the potential of both mandatory and incentivized CPD in bolstering teacher engagement and performance.

Teachers are constantly developing and improving as educators and professionals, and this holds especially true in the field of English Language Teaching (ELT). Interestingly, while most CPD research has focused on the broader field of general education (Avalos, 2011), there has been a noticeable gap in ELT-specific studies (Richardson & Diaz Maggioli, 2018). In the field of general education, CPD initiatives have consistently shown positive outcomes. Teacher training programs that adhere to basic principles of good practice not only boost teacher morale but also help significantly improve teacher performance (Garet et al., 2001; Walter & Briggs, 2012). Furthermore, CPD fosters a deeper understanding of student needs and how to design approaches to accommodate those needs while at the same time building teachers' self-confidence in their own instructional practices (Atay, 2008).

Despite the well-accepted effectiveness and widespread implementation of in-service CPD, it has not been without criticism, especially when it has been made mandatory. Many, if not most, educational institutions require teachers to participate in some form of in-service CPD, but many of these programs are ineffective since they are often limited to one-off workshops without any follow up (Walter & Briggs, 2012). While mandatory CPD has been shown to be effective when combined with initial teacher training programs for new teachers (Harfitt & Mei Ling Chow, 2018), other studies question the effectiveness of mandatory CPD requirements and find little impact on professional learning, especially among experienced teachers (Baker et al., 2018). The imposition of mandatory CPD can, at times, make experienced teachers feel devalued since their expertise is not adequately acknowledged or respected within these programs (Choi & Morrison, 2014).

In the developing world, where this case study was conducted, there is additional criticism of both the implementation of CPD programs and making those programs mandatory. CPD programs are widespread in developing countries and are sometimes seen as a cost-effective education reform in places where education resources are limited (Bashiruddin, 2018; Asih et al., 2022). Low and middle-income countries often lack qualified teacher trainers and experience administrative meddling in training design, often resulting in inadequate or poorly delivered CPD programs (Zein, 2016). Studies also show that many government CPD programs in these regions often fail to align with widely accepted good practice in teacher-training design (Popova et al., 2022). When such CPD programs are made mandatory, it can have unintended consequences on teachers' sense of self-efficacy and professional well-being (Donnell & Gettinger, 2015). On the other hand, research suggests that incorporating good practices such as active learning and collective participation in CPD initiatives can help mitigate some of the negative side effects of making them mandatory (Desimone, 2009; Tan et al., 2015; Asih et al., 2022).

Background

This case study was conducted as part of a larger educational initiative undertaken by a large US-based children's charity operating in East Africa. The training program was designed and implemented by the researcher, and the data was collected for internal monitoring and program evaluation.

The charity operates in rural East African communities in a small geographic region. Most residents in the region work as laborers on coffee plantations and lack secondary or even primary education. Child labor is widespread, and children often leave school prematurely to work on these plantations (Nchalaga, 2002). Demographic data collected as part of the initial needs assessment reveals that most students' parents have a primary school education or less and that only a small portion of students enrolled in the feeder primary schools advance to secondary school.

The charity's educational program involves partnering with underfunded and understaffed government schools. As part of their partnership, the organization hires additional teachers and staff, constructs new buildings and infrastructure, provides nutrition assistance, and funds a variety of educational programs within those schools. The teachers that they hire work directly for the organization even though they teach in partnership government schools.

English education is compulsory from the earliest grades, and secondary school classes and exams are conducted entirely in English. The English level of students is often quite low given these expectations, with Tanzania being ranked as a low-English-proficiency country on English First's English Proficiency Index (*EF English Proficiency Index-2022*). Initial needs-assessment English testing using the English First Standard English Test (EFSET) software in both primary and secondary schools showed that most students scored at the A1 (beginner) level, the lowest measurable level of English (*The CEFR Levels*, n.d.). This acts as another barrier to entry for students to attend secondary school and contributes to the high level of attrition between primary and secondary school.

These results suggest that students' English levels were significantly below where they needed to be to succeed in the English-medium government secondary school curriculum, and our project tried to use English teacher training to address that need through improved classroom teaching methods. The training program that is the subject of this study was targeted specifically at English educators in two partnership primary schools, a partnership secondary school, and a partnership-candidate primary school. The training group consisted of two sets of teachers: one set directly employed by the organization for whom the training was mandatory, and another set employed by the government or a different non-governmental organization (NGO) for whom the training was voluntary. The inclusion of both mandatory and voluntary participants allows us to investigate the impact of training requirements on teacher outcomes.

Methodology

The teacher training program lasted for six months and consisted of trainer-delivered workshops, peer-training workshops, continuous observations, and co-teaching, with 25 ELT teachers from the three primary schools and one secondary school participating in the program. The training was mandatory for 17 teachers who worked directly for our organization and voluntary but strongly encouraged by school leadership for 8 teachers who worked for the government or another NGO.

We began with an initial needs assessment that included student English testing, discussions with teachers, data collection from students and teachers, and initial teaching observations to identify major areas to focus on in training and establish a baseline for improvement. Each module began with a workshop that included an input session followed by breakout groups in which teachers prepared

demonstration lessons and practiced that lesson with their peers. In the weeks that followed, we reobserved the teachers using the same assessment instrument and met with teachers to discuss progress, similar to the training cycle used by O’Sullivan (2002) in their action research on CPD in Namibia. We also co-planned and co-taught lessons with participating teachers to demonstrate the techniques. The first workshop was led by the trainer, and subsequent workshops were conducted in small groups by peer trainers who were trained in the weeks leading up to the workshop (Table 1).

Needs Analysis	Module 1	Module 2	Module 3
Meetings with school leadership teams (SLTs)	Workshop: Engagement and Classroom Management in an English-Only Classroom	Peer-led workshop: Presentation-Practice-Production (PPP) Lessons Plans	Peer-led workshop: Teaching Receptive Skills: Reading and Listening
Student English testing	Task: Peer observations	Task: Lesson plans	
Initial observations	Classroom observations	Classroom observations	
Pre-training teacher meetings	Post-session meetings and feedback	Post-session meetings and feedback	
Co-teaching	Co-teaching		
	Peer-trainer training	Peer-trainer training	

Table 1: Training Cycle

This project attempted to incorporate widely recognized good practices in teacher training by ensuring that the program was needs-based and sustained in duration with adequate follow-up after each input session. We also used collaborative, in-practice training design, with small-group demonstration lesson planning, peer-delivered training sessions, observed teaching, peer observations, and co-teaching. Ongoing observations allowed us to regularly evaluate the effectiveness of teacher training. Using peer trainers also created sustainability by training a group of local teachers to provide future training, thus leveraging the skills of talented teachers in local schools and avoiding the sense of devaluation felt experienced teachers noted by Choi and Morrison (2014).

To explore the role of mandatory participation in training effectiveness, we measured the teachers in this cohort in terms of workshop attendance, participation in training tasks such as lesson plan preparation, and improvement in classroom observation scores.

Results⁴⁹

As might be expected, teachers from the mandatory group showed much higher attendance and participation in post-workshop tasks such as lesson plan preparation and peer observations, with teachers from the mandatory group consistently showing over 90% attendance and participation rates compared with the 57% attendance and 71% participation rates of the voluntary group (Table 2):

	Attendance	Participation	
		Tasks	Coteaching
Mandatory	92%	96%	92%
Voluntary	57%	71%	71%

Table 2: Attendance and Participation Rates

Looking at classroom teaching, those who were required to participate showed significantly higher improvement in post-workshop classroom observation scores than those whose participation was voluntary. This data shows that teachers in the mandatory group increased their observations scores by 20.8% compared to 12.1% for the voluntary group, which is surprising since the mandatory group had higher scores to begin with and thus less room to grow. A difference-in-differences (DID) calculation, a statistical tool that measures the effect of an intervention compared to a control group, shows that teachers in the voluntary group had observation scores that were 7.5 points (out of 100) higher at the endline than what their scores would have been had they followed the same improvement trajectory as the voluntary group (Table 3):

	Observation Scores (Median, out of 100)			Overall Improvement	Difference-in-Differences
	Initial	Midline	Endline		
Mandatory	74.5	85.5	90.0	20.8%	+7.5
Voluntary	66.0	64.0	74.0	12.1%	

Table 3: Observation Scores

In these results, midline refers to the first post-workshop observation, while endline refers to the final observation. Data from teachers who did not participate in the initial observation or who participated in their initial observation but did not participate in post-workshop follow-up observations has been omitted from these calculations because progress could not be measured. Teachers who participated in their first post-workshop observation but did not participate in their final observation were given the same midline and endline observation scores since their first post-workshop observation was also their endline. Medians were used in place of averages to account for the distortion effect caused by outliers in a small population.

Discussion

⁴⁹ All data was collected by the researcher and used here with permission from the sponsoring organizations although the organization in East Africa has asked not to be identified. All teacher data has been aggregated and generalized to protect participants' privacy. I would like to thank the organizations who generously allowed me to this data and Dustin Gilbreath for his keen insights into the way statistics work.

While these results show a clear connection in this training cohort between CPD being mandatory and improvement in training attendance and classroom performance as measured by observations, there are other factors to consider. This study’s scope is limited by its relatively small sample size, which results in “noisy” data that could have been affected by other factors than simply mandatory versus voluntary participation, such as the age or employment status of the participants. The fact that the researcher also organized and designed the training may have also introduced bias or influenced the outcome in ways that were unaccounted for.

Given the criticism of mandatory CPD that other researchers have noted, it might be helpful to explore alternatives to mandatory CPD that might produce comparable results. In a separate project that I conducted in the mountainous Adjara region of the Republic of Georgia, teachers participating in a privately run teacher training program, sponsored by an international hydroelectric development company, Adjaristsqali Georgia LLC, were incentivized with a conditional cash transfer (CCT), a small cash honorarium to offset travel and other costs that was conditional upon successful completion of the program. Attendance was tracked for eight weekend workshops over four months for each of the four training groups, with two concurrent training groups each semester (Table 4):

	Teachers	Overall Attendance
Group 1 – Spring Semester	20	87%
Group 2 – Spring Semester	18	78%
Group 3 – Fall Semester	20	91%
Group 4 – Fall Semester	19	80%

Table 4: Incentivized Training Attendance (excluding teachers who started the program late or who participated unofficially)

While lower than those of the mandatory group in the East African case study, these attendance rates were considerably higher than those of the voluntary group, suggesting that incentivizing training might be a way to improve CPD participation while avoiding some of the loss of self-efficacy and sense of being devalued associated with mandatory CPD described in other research (Choi & Morrison, 2014; Donnell & Gettinger, 2015). CCTs have been successfully used to encourage desired behaviors and alleviate poverty in many international development projects (Fiszbein et al., 2009; Martorano & Sanfilippo, 2012). In this project, these transfers both encouraged participation in CPD and acknowledged the value of teachers’ time outside of the classroom as reflected in post-training interviews. It is important to note, however, that there might be other factors that influenced these results such as cultural differences between East African and Georgian educational systems.

Conclusion

This study explores the potential benefits of mandatory teacher professional development using a case study in East African schools, revealing a strong link between mandatory CPD and increased participation and improvements in classroom instruction techniques. Although teachers in the mandatory group initially exhibited higher observation scores, they also showed higher rates of improvement and greater engagement. Furthermore, the study suggests that incentivized CPD, as

demonstrated in a separate project, offers a viable alternative to mandatory CPD that can improve participation without compromising teachers' self-efficacy and professional well-being. These results, however, should be interpreted with caution. Case studies are inherently anecdotal, and the small data sets used here make it difficult to draw firm conclusions. Further large-scale research comparing voluntary, mandatory, and incentivized CPD, particularly in the context of developing countries, could shed more light on this issue and help develop more effective CPD delivery programs and, ultimately, improve student outcomes.

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Title: Importance of teaching setting through the short stories of Kate Chopin for first year students in Introduction to Literature course

“The voice of the sea is seductive, never ceasing, whispering, clamoring, murmuring, inviting the soul to wander in abysses of solitude.”
— Kate Chopin, *The Awakening*

Abstract

This abstract presents an overview of the importance of teaching setting in the short stories of Kate Chopin, particularly for first-year students enrolled in the Introduction to Literature 1 course. Kate Chopin's works, often celebrated for their exploration of themes related to feminism, individualism, and societal norms, are also rich in the portrayal of settings that play an essential role in conveying the author's message. In the Introduction to Literature course, students are introduced to various elements of literary analysis, and one of the key components is understanding how setting can shape a narrative and contribute to the development of characters and themes. Chopin's stories provide an excellent platform for students to delve into the intricate relationship between setting and storytelling. Teaching setting offers first-year students in an Introduction to Literature course a valuable opportunity to sharpen their analytical skills, deepen their appreciation for literary works, and explore the multifaceted relationship between literature and the world in which it is created and it encourages educators to incorporate Chopin's stories into their curriculum, providing students with a gateway to a more profound understanding of the role of setting in literature and its ability to illuminate the human experience.

Keywords: setting, literary context, literary elements, analysis, narrative

A general overview

Within the field of literary education, the careful analysis of story settings provides students with a means of gaining insight into the layers of socio-cultural subtleties, thematic complexity, and contextual depth found in well-known literary works. In this sense, teaching setting in Kate Chopin's gripping short stories becomes an essential teaching tool, particularly for English department students

who want to gain a thorough comprehension of literary aspects and contextual analysis. A beloved figure in American literature, Kate Chopin skillfully uses settings to create dynamic backgrounds for character development, philosophical investigation, and societal critique. This allows her narratives to be densely woven. The careful examination of these environments inside English departments reveals a wealth of chances for students to interact

This article explores in great detail the significance of teaching setting in Kate Chopin's short stories as a core component of English literature courses. Students go on a journey that goes beyond simply observing the physical surroundings when they immerse themselves in the evocative settings that Chopin depicts. This journey leads them to explore historical contexts, societal conventions, and the subtle details that shape the essence of literary masterpieces. We seek to shed light on the complex function that settings play in Chopin's writings by describing how they affect character interactions, thematic development, and the representation of prevailing social conventions in the eras that Chopin writes about. Additionally, it highlights how instructing in these environments develops analytical abilities, critical thinking. Furthermore, it is a focus of ours to concentrate on the value of exploring various environments, which will support students in their quest for a deeper, more thorough understanding of Kate Chopin's literary legacy.

In summary, this paper makes the case for the inclusion of instructional settings based on Kate Chopin's short stories “The Storm” and “Story of an hour”, which are part of the syllabuses, as a cornerstone of the pedagogical strategy used in English departments. It maintains that via deciphering the meaning of settings, students can travel across cultural and chronological landscapes and develop a profound understanding of the complex interactions between context, narrative, and characters imaging.

Kate Chopin’s short stories are part of the university curricula in the Department of English in the University of Tirana and University of Durres.

In the University of Tirana, Faculty of Foreign Languages, these short stories are part of the syllabuses of Introduction to Literature 1 (prose), which comprises fifteen classes of lecture and forty-five classes of seminars.

Whereas, in the Faculty of Education in Durres, they are an important part of the syllabuses of English literature.1) Example bank (qualitative data), empirical data, or primary/reference corpora. Linguists often use a corpus as an “example bank” to find empirical support for their hypotheses, principles, or rules. This approach provides a search tool for relevant examples, enabling good recall of suitable examples. Corpus data can refute long-standing “truths” and verify hypotheses on various linguistic levels, from speech sounds to entire conversations or texts.

Kate Chopin, the author and the setting of her short stories

Teaching setting through the short stories of Kate Chopin, especially for first-year students in an Introduction to Literature course, holds significant educational value. Focusing on setting in Chopin's stories is beneficial for these students and as follows we will mention some of them. Kate Chopin's narratives transport readers into the late 19th and early 20th centuries, providing a unique lens through which students can peer into the societal norms, values, and challenges of that era. These stories offer

a profound exploration of gender roles and societal expectations, embedding valuable lessons for contemporary audiences. The regional backdrop of Louisiana in many of Chopin's tales offers a rich tapestry for students to unravel the cultural, geographical, and social intricacies prevalent during that historical period. This setting acts as a portal, allowing a deeper understanding of the context in which these stories unfold.

One of the pivotal elements in Chopin's stories is the symbolic significance embedded within the settings. Domestic interiors might symbolize confinement, while natural landscapes like the bayou or the sea represent freedom or escape. Deconstructing these symbols nurtures students' grasp of literary devices and nurtures their critical thinking skills. Through the various settings, such as the Southern plantation, rural Louisiana, or domestic households, students can delve into recurring themes in Chopin's works. These themes, including women's oppression, freedom, individuality, and societal constraints, become palpable as students analyse the impacts of these settings on character development (Ewell, 1986). Chopin masterfully crafts characters deeply influenced by their environment. The teaching of setting enables students to comprehend how surroundings mould characters' behaviours, choices, and emotions. For instance, the oppressive domestic setting might significantly impact a character's decisions and inner conflicts (Ewell, 1986). Moreover, Chopin's adept use of setting contributes significantly to foreshadowing events and creating distinct moods within her stories. Understanding how she employs the environment to build tension or evoke emotions enhances students' grasp of literary techniques and storytelling nuances.

The analysis of settings within Chopin's narratives fosters vibrant discussions in classrooms. This encourages students to share diverse interpretations, keen observations, and critical analyses, elevating their engagement with the text and honing their communication skills. By employing various literary theories—such as feminist criticism, psychoanalysis, or ecocriticism—to dissect settings and their significance in Chopin's stories, students deepen their understanding of literary analysis while gaining a broader perspective on societal and cultural elements embedded in the texts (Leitch, 2010). Despite being set in the past, “Chopin's themes echoes the contemporary issues around gender, societal expectations, and individuality. Comprehending these settings enables students to draw parallels with current challenges, nurturing empathy and fostering critical reflections on societal dynamics” (Reilly, 1996, pp.71-74).

Teaching setting through Kate Chopin's short stories in an Introduction to Literature course provides an enriching platform for students to explore literary elements, historical context, thematic depth, and societal issues. It not only stimulates critical thinking and analytical skills but also nurtures an appreciation for the intricate layers of literature within its cultural and temporal context.

The value of teaching setting in “The story of an Hour” and “The Storm”

Introduction to Literature course, dissecting the significance of setting in Chopin's poignant works, particularly in “The Story of an Hour” and “The Storm”, offers students a portal into the contextual depths and complexities of her storytelling.

1. “The Story of an Hour”: Unveiling Confinement and Liberation

Chopin’s “The Story of an Hour” unfolds within the confines of a late 19th-century patriarchal society, offering students a canvas to comprehend the societal norms and constraints imposed upon women during that era. The domestic space, symbolizing confinement and limitations, becomes a pivotal setting reflecting the theme of repression and the lack of freedom experienced by Louise Mallard within her marriage.

The juxtaposition of the domestic space with the view from an open window becomes a metaphor for Louise's yearning for liberation and signifies the possibility of freedom. This stark contrast symbolizes her emotional journey and foreshadows the transformative moment that reshapes her life (Koloski, 1996). The atmospheric description, with its vibrant imagery of springtime outside the window, accentuates Louise's initial grief and underscores her eventual realization of freedom, amplifying the emotional transformation experienced by the protagonist. The isolation within the confines of marriage starkly contrasts with the newfound sense of freedom after her husband's death, driving home the impact of the setting on her conflicting emotions.

The irony embedded in the setting itself, initially portraying grief and confinement but transforming into a space representing freedom and liberation for Louise, amplifies the complexity of emotions and adds depth to the narrative. The domestic setting reinforces the thematic exploration of marriage as a confining institution for women during that period, adding layers to the story's critique of societal norms (Koloski, 1996).

Analysing the symbolic elements of the setting—the home, the open window, and the contrast between inside and outside spaces—provides students with opportunities to decipher deeper meanings in the narrative. Understanding the historical and societal context through the setting enables students to appreciate the story's themes and characters within a broader framework, fostering a comprehensive understanding of Kate Chopin's seminal work.

2. “The Storm”: Thunderous Passions Amidst Societal Norms

Set in Louisiana during the late 19th century, “The Storm” provides a lens through which students can explore the cultural and social norms prevalent in that region. The thunderous storm itself becomes a backdrop against which characters’ desires and conflicts unfold, intensifying the emotional elements of the narrative. The contrast between characters seeking refuge in confined spaces, such as Calixta's home, and the wildness of the storm emphasizes their internal turmoil, juxtaposing it against the external environment. The storm serves as a metaphor for the emotional intensity and passions experienced by the characters, symbolizing their internal conflicts and desires (Koloski, 1996).

Chopin skilfully utilizes the setting of the storm to build tension and suspense, heightening the drama and intensifying the story's emotional impact on readers. This setting also challenges conventional societal norms of the time by depicting moments of intimacy and passion between characters who are not married to each other, sparking discussions on societal expectations and gender roles. The storm acts as a catalyst for change and transformation in the characters' lives. Post-storm, a sense of renewal and liberation permeates the narrative, emphasizing the transient nature of emotions and relationships. Analysing how Chopin uses the storm as a symbol enhances students' understanding of literary symbolism and its role in conveying deeper meanings.

Studying the setting aids in uncovering the author's creation of mood and tone, contributing to discussions on the story's overall atmosphere. Teaching the significance of setting in “The Storm” enables students to engage with themes of passion, desire, societal norms, and individual freedom. It encourages critical analysis, fosters discussions on symbolism, and illustrates how setting profoundly influences the narrative, characters, and themes within the story.

Students’ perspective

In a literary journey through Kate Chopin’s narratives, the settings act as silent yet powerful characters, shaping the essence of the stories and inviting readers and students alike to explore the depths of human emotions, societal dynamics, and the transient nature of existence. Teaching the settings in Kate Chopin's short stories yields invaluable benefits, enriching students' understanding and engagement with her narratives in multifaceted ways. The exploration of these settings provides a lens through which students can comprehend the limitations and societal expectations that shape characters based on their environments. It unveils the intricacies of cultural backgrounds, shedding light on characters' behaviours influenced by their surroundings. Moreover, delving into natural settings, be it rivers, gardens, or landscapes, offers profound insights into characters' inner thoughts and transformations, adding depth to their portrayal and the narrative arc. Crucially, the analysis of settings serves as a catalyst for students' critical thinking skills. It prompts them to scrutinize how the setting intricately influences the plot's development, shapes the characters' actions, and interweaves with the overarching themes of the story. This analytical journey encourages students to dive deeper into the text, fostering a habit of thoughtful exploration and interpretation (Leitch, 2010).

When our students, especially the ones of the first year in both universities, come with the knowledge and skills they have already acquired from their high school systems, they tend to treat setting with only mentioning short elements such as the time, the place and any other noticeable literary element of figurative speech. Generally, their analysis is mostly based on the superficial function that setting has on a short prose or longer text, without relating it to other elements, and this is especially viewed with the short stories of Kate Chopin. That is why, after they are known with the deeper and more complex functions and understanding of setting as a literary means, they tend to change attitude and make them intertwine and involve setting more into their literary analysis. Thus, the deeper analysis postulates a more profound understanding of the connections between these elements and the overarching themes, offering a comprehensive exploration of the stories' themes, characters, and contextual intricacies.

In essence, the shift from the initial analysis to the more comprehensive one reflects a transformation from surface-level observations to a deeper understanding of how these elements interplay and contribute to the richness of the narratives, allowing for a more profound analysis and interpretation by students.

Conclusions and recommendations

In essence, by spotlighting the importance of settings within Chopin's stories, educators empower students to embark on an intellectual journey that transcends the superficial reading of texts. It fosters a deeper connection between the reader and the narrative, promoting empathy, critical analysis, and a richer understanding of the complexities inherent in Chopin's literary masterpieces.

Studying the importance of setting in Kate Chopin's short stories can significantly influence students' analyses in several ways:

Students may now pay closer attention to the historical and cultural context of Chopin's works. Understanding the setting's time period, societal norms, and geographical location can offer insights into characters' behaviours, choices, and conflicts.

Students might recognize how Chopin uses setting to symbolize characters' emotional states or societal constraints. The setting's description, weather, or landscape could reflect characters' moods or the story's tone, influencing the overall atmosphere.

Students might analyse how the setting impacts character development. For instance, characters may react differently to settings based on their personalities, which can reveal more about their traits and motivations.

The setting can act as a catalyst for conflicts or as a tool to explore themes prevalent in Chopin's works. Students could explore how the setting intensifies or resolves conflicts and how it contributes to themes like gender roles, freedom, or independence.

Students may notice how the setting influences the story's plot progression or narrative structure. Settings can serve as backdrops for pivotal events or create obstacles that characters must navigate, affecting the storyline.

Understanding the importance of setting might encourage students to compare different stories by Chopin and explore how varied settings impact similar themes or characters across her works.

Students develop a more critical eye, understanding that the setting isn't just a backdrop but an integral element that requires interpretation and analysis to comprehend the story fully.

Ultimately, students might transform their analyses by incorporating a nuanced understanding of how setting intricately intertwines with characters, themes, and the overall narrative in Kate Chopin's short stories. This comprehension can lead to richer and more insightful interpretations of her works.

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Title: Teacher talk in classroom interaction

Abstract

Teachers in the classroom use a specific type of language, one which is simplified. The language that teachers address to L2 learners is treated as a register, with its own specific formal and linguistic properties (Ellis, 1985:145). This research focuses exactly on this type of language used by the teacher trying to underline its characteristics. We will investigate the language used by 5 teachers in English classes of 3 different schools and will try to identify the most recurrent formal or linguistic structures used by Albanian teachers, as well as examine the relationship between teacher talk and students' progress. To see how teacher talk influences students' progress test results of classes taught making use of teacher talk and classes where teachers make use of less teacher talk will be compared.

Keywords: teacher talk, comprehensible input, classroom, interaction

Introduction

The classroom is the place where most of the interaction and speaking between teacher and students occur and teachers are the ones who play a central role in classroom interaction. Teachers in the classroom use a specific type of language, one which is simplified. The language that teachers address to L2 learner is treated as a register, with its own specific formal and linguistic properties (Ellis, 1985: 145).

Teacher talk for the learner is considered to be a beneficial source of comprehensible input which according to Krashen's Input Hypothesis (Krashen, 1982) is viewed as of great importance in language acquisition. He maintains that learners learn through receiving input that they comprehend, and teachers can provide that through linguistic alterations and pedagogical aids.

Considering communicative approach of EFL teaching and learning, teacher talk in classroom was meant to be used with caution by language teachers, and they were warned to not overuse it. Teachers and students acquire new roles. Teachers are seen as facilitators and should be able to foster appropriate situations that encourage communication on the student's part (Richards, 2006). This means less teacher talk should be employed, since it was thought that too much teacher talking time prevented students from opportunities to speak. "Interest in teacher talk within the profession has since shifted away from a concern with **quantity** towards a concern with **quality**: while the question of how much teachers talk is still important, more emphasis is given to how effectively they are able to facilitate learning and promote communicative interaction in their classroom through, for example,

the kind of questions they ask, the speech modifications they make when talking to learners, or the way they react to student errors (see, for example, Nunan 1989)” (Cullen, 1998). Cullen further argues that certain aspects of teacher talk, such as the kind of questions teachers ask, have an effect on the quantity and quality of student interaction in the lesson. Thus, teachers play a central role in classroom interaction and although interaction means that there is reciprocal action or influence between the teacher and the students, it is managed by the teachers. It is the teacher who decides on the subject of interaction, asks the questions, gives permissions to speak and offers feedback.

However, the classroom is helpful in learning a foreign language only when it is the major source of comprehensible input (Krashen, 1982). It is not significantly effective in cases when learners get input from outside the class from a number of sources, and when they are competent and skilled enough to make good use of it. “Thus, the real advantage of the informal environment is that it supplies comprehensible input. If, however, we fill our second language classrooms with input that is optimal for acquisition, it is quite possible that we can actually do better than the informal environment, at least up to the intermediate level.” (Krashen, 1982). As we can see then, the benefit and worth of the classroom, lies in the comprehensible input simplified by teacher talk.

Focus of research

Comprehensible input is regarded to be one of the crucial things that classrooms have to offer. In order to have comprehensibility, as an important requirement for acquisition of input, we need EFL teachers to help make input comprehensible. A good teacher is not one who can keep a free conversation going on, or have extensive knowledge of grammar; a good teacher is someone who can make input the students receive comprehensible for them, despite his own level of proficiency. There are two ways in which the teacher can help and support comprehension, linguistic and non-linguistic (Krashen, 1982).

The linguistic way of aiding comprehension through simplified talk will be the focus of our study. We will investigate the language used by 5 Albanian teachers, trying to identify the most recurrent formal or linguistic structures, as well as examine the relationship between teacher talk and students’ progress.

Sample of research

The focus of the research was to investigate how teachers in our schools modify their talk in the classroom while aiming at providing the right input for their students and making their classrooms communicative.

The sample of research consists of 5 teachers teaching English as a foreign language at 3 different elementary schools in Tirana and Durres, in the academic year of 2022-2023. They were all females and had a teaching experience of more than 10 years. Among the various sampling techniques it was chosen ‘convenience sampling’ since the researcher had easy access to the participants.

Instruments and Procedures

The data for this study were drawn from classroom observations, a short questionnaire for the teachers and students’ test results.

The questionnaire consisted of an introductory explanation of its content and aims. The first three questions asked for factual information such as age, gender and years of experience. Then a combination of six open and closed-ended questions were used to understand how aware the teachers are of their “teacher talk”, how useful they think it is, and if there’s a connection between their “teacher talk” and students’ results. The questionnaire was first piloted with one of the teachers to check the clarity of the questionnaire items, instructions and layout (Cohen, Manion, and Morrison, 2007) and since no problems were identified it was then distributed to all the teachers at the beginning of the study in the month of October. It was a self-administered questionnaire filled in when the researcher was not present. In selecting the questions the researcher was careful not to use leading questions, ambiguous questions, double-barreled questions or questions that contain negatives or double negatives (Cohen, Manion, and Morrison, 2007).

The second phase of the analysis consisted of direct observations of 6 classes (45 minutes each class) per teacher (30 classes in total) during the month of October; in which the researcher was a passive observant. In this way the researcher had the possibility to look directly to what is occurring in the original place, rather than using secondary data or accounts. Detailed records of the linguistic aspect of simplified input which appears to aid comprehension were rigorously kept and made use of afterwards to reach into conclusions. They were analyzed and general features that emerged were selected. In one of the six classes that were observed for each teacher, the teachers were instructed not to modify their talk, thus to not make use of “teacher talk”. They explained the topic for that class without making modifications in their speech, such as slower rate or longer pauses or using simple vocabulary etc. Three of the teachers explained “Questions and answers in Simple past tense” for the 5th class and two of them “Subject pronouns and possessive adjectives” for the 4th class. The following day the students were given a short formative test to check their proficiency regarding the content explained to them. Afterwards test results were compared with students’ average grades to see if less teacher talk influenced their performance.

Results of the research

The teachers showed interest in participating in the study and all of them said they were not familiar with the term “teacher talk”, even though they make use of it in their classrooms. The questionnaire’s results, as well as the observations in the classrooms led to the following specific aspects of interaction in the classroom:

Teachers dominate in the classroom by explaining, asking questions and giving permissions to students to respond; teachers take about two-thirds of the total talking time in 83% of the observed classes. They tend to repeat themselves or emphasize the main points when explaining new topic especially during the introduction and development phase of the lesson. And they use self-repetitions particularly with students of a low level of proficiency. They also change the tone of the voice when addressing learners by speaking loudly and more distinctly. They do so to get students’ attention and sustain it; to act as linguistic models, to give instructions and encourage students to participate in classroom interaction. Stress and pronunciation of the words are exaggerated and there are cases when words are decomposed into sounds. We also noticed a change in rate of speech by the teachers; they

speak more slowly and make longer pauses. As regarding the vocabulary they use, it is more basic and words of high frequency are used more, whereas sentences tend to be shorter.

Wait time is another feature of teacher talk. Teachers made questions and gave students some time to think before they answered. Teachers said this makes students feel less tense as well as increase their possibility of participating in the lesson and performing better.

A recurring model that emerged in all classes observed were sequences of teacher-fronted eliciting the IRF type (teacher initiates-student responds-teacher follows up)for example:

- How do you go to school every morning? (teacher initiates)
- By bus. (student responds)
- Good. You go to school by bus. (teacher feedback)
Somebody else? (teacher initiates)
- By car.(student responds)
- Ah! By car. (teacher feedback) etc.

Another feature of teacher talk that the study revealed is that the vast majority of questions teachers ask are display questions, rather than referential questions. This means that teachers’ primary purpose seems to be one of students’ knowledge of language display.

The mini test results were compared with previous evaluation of the students and a decrease in the average evaluation was noticed with one or two grades. Students’ results showed that when teachers didn’t modify their talk in the classroom during the introduction phase, consolidation phase and practice phase, their performance was worse. Teachers with their teacher talk help students understand better new information by emphasizing important linguistic or grammatical issues.

Conclusion

Teacher talk is an important tool that teachers have to facilitate learning and provide comprehensible input for the learners. Many linguistic input strategies or speech modifications implemented by teachers facilitate pupil’s comprehension. Teachers should critically analyze their own teacher talk and understand that it is the quality of the interaction in the classroom that determines the success of the learning process as well as create a context where students and teachers align with real world experiences and students have a choice in the experiences. Teachers should use IRF sequence making sure that feedback consists of feedback on the form, rather than on content because it makes it unattractive and unmotivating for students to participate in classroom interaction otherwise. For the interaction in the classroom to resemble interaction in real life, there should be asked more referential than display questions.

Finally, the class where students ask at least some of the questions seems to be a good learning environment since language is learned through interaction and the negotiation of meaning. Thus, teachers should encourage as much interaction as possible involving all participants.

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Title: The Role of ESP in Preparing Doctors for International Medical Practice

Abstract

The present study experimentally investigated the role and the importance of ESP in preparing future doctors for the international medical practice. Eighty-four participants were randomly assigned a questionnaire. They were asked on the resources of their ESP materials and whether there was resistance to change in their traditional medical education regarding the incorporation of ESP. They were also asked about the general awareness of ESP and they dwelled upon the challenges to establish fair and reliable methods for assessing students' proficiency in medical contexts.

Keywords: English for Specific Purposes (ESP), medical education, language barriers, standardization.

Introduction

In an increasingly globalized world, the demand for healthcare professionals who are prepared for international medical practice has grown substantially. This article explores the critical role of English for Specific Purposes (ESP) in equipping medical students and practitioners with the necessary linguistic and communication skills to excel in a diverse and multicultural healthcare environment. As healthcare becomes more international, with doctors and medical teams often collaborating across borders, effective communication in English is vital for the provision of quality care.

The article delves into the specific language needs of medical professionals and how ESP programs are tailored to address these requirements. It examines the challenges faced by doctors when working in foreign countries or with patients from diverse linguistic backgrounds. Moreover, it highlights the significance of mastering medical terminology and enhancing cultural competence to ensure effective doctor-patient interactions. Additionally, the article discusses the methods and strategies employed in ESP courses for medical professionals. It explores the use of specialized materials, simulation exercises, and language assessment tools that aid in preparing doctors for international medical practice. The incorporation of technology and digital resources in ESP programs is also addressed.

This article serves as a valuable resource for medical educators, curriculum developers, and healthcare professionals looking to enhance their linguistic and cultural competencies for international medical practice. It emphasizes the growing importance of ESP in preparing doctors to meet the challenges of an interconnected and diverse healthcare landscape.

The Importance of Linguistic and Communication Skills in Healthcare

Effectual communication is the bedrock of quality healthcare provision. In the context of international medical practice, where doctors interact with patients, families, and healthcare professionals from diverse linguistic backgrounds, linguistic and communication skills become paramount. In international medical practice, healthcare providers must be adept at working with patients and colleagues from various cultural backgrounds. Understanding and respecting cultural differences is essential for building trust and ensuring effective care delivery. Healthcare is a domain where precision is non-negotiable. Miscommunication, even on a minor level, can lead to diagnostic errors, treatment complications, or patient dissatisfaction. ESP programs address the need for accuracy in medical communication. Effective communication is central to the concept of patient-centered care. Doctors need to elicit patient histories, discuss treatment options, and provide clear instructions. Proficiency in ESP ensures that patients fully understand their medical conditions and the recommended treatments.

Purpose and Significance of the Research

The purpose of this research is to investigate the role of English for Specific Purposes (ESP) in preparing doctors for international medical practice. In an increasingly interconnected world, where healthcare professionals frequently engage in cross-border medical collaborations and provide care to culturally diverse patient populations, effective communication and linguistic proficiency are imperative. This research aims to shed light on assessing the Relevance of ESP in medical education and the communication needs of doctors in international medical practice. It will analyze the specific linguistic and communication strategies employed in ESP courses to enhance doctors' cross-cultural competence, accuracy, and effectiveness in patient care. The research will explore whether doctors who have undergone ESP training demonstrate improved patient outcomes, including patient satisfaction, adherence to medical advice, and health literacy.

The significance of this research lies in its potential to inform medical education curricula and the design of ESP programs for doctors. By understanding the impact of ESP on doctors' linguistic and communication skills, healthcare institutions, medical educators, and policymakers can make informed decisions to better prepare doctors for the intricacies of international medical practice. Additionally, this research may contribute to improved patient care, enhanced doctor-patient relationships, and more effective cross-border medical collaborations, ultimately benefiting global healthcare systems and patient outcomes.

The Concept of English for Specific Purposes (ESP)

The field of English for Specific Purposes (ESP) is essential in tailoring language learning to meet the specific needs of learners in various professional domains. ESP acknowledges that the language, skills, and discourse required in specific occupational or academic contexts can differ significantly from general English language proficiency. Dudley- Evans and St. John (1998) emphasize the significance of ESP in their work titled "Developments in ESP: A Multi-Disciplinary Approach. They highlight that ESP is a learner-centered approach, focusing on the precise language skills needed for particular professional or academic contexts. Robinson (1991), in the article "ESP Today: A Practitioner's Guide," underscores the need for ESP in diverse fields, including medicine, business,

engineering, and more. The author discusses the tailored nature of ESP programs and their relevance in preparing professionals for effective communication in their respective domains.

The Need for ESP in Medical Education.

Medical education is a highly specialized field that demands precision, clarity, and effective communication. The need for English for Specific Purposes (ESP) in medical education is evident due to the factor of specialized terminology. ESP in medical education is crucial for students to acquire the precise language necessary for understanding medical concepts, diagnoses, and treatment procedures. For example, Swales and Feak (2000) stress the importance of mastering medical discourse and its specialized vocabulary to ensure accurate communication and comprehension in the field. Effective doctor-patient communication is essential for providing quality healthcare. ESP equips medical students with the language skills needed to establish rapport, explain diagnoses, and discuss treatment options with patients from diverse linguistic backgrounds. As noted by Ha and Longnecker (2010), doctor-patient communication plays a pivotal role in healthcare, and ESP can enhance students' ability to communicate clearly and empathetically with patients. ESP extends to research and academic writing in the medical field. Medical professionals need to publish research, write case reports, and document patient records. ESP in medical education includes training students to produce clear and concise written materials. Anderson (2011) highlights the importance of teaching students how to write research articles and case reports effectively. ESP supports their ability to contribute to the medical literature.

Overall, the need for ESP in medical education is rooted in its ability to equip future doctors with the language skills required for precision, empathy, research, and patient safety in a globalized and specialized field. This research will explore how ESP programs can effectively address these needs in medical education.

The Globalization of Healthcare

Healthcare has undergone a profound transformation due to globalization. This section explores the impact of globalization on healthcare and the role of English for Specific Purposes (ESP) in preparing doctors for international medical practice. Globalization has led to increased patient mobility and diversity. Patients travel across borders in search of medical treatments, and healthcare providers need to be prepared for patients from different linguistic and cultural backgrounds (Glinos et al., 2010). Healthcare institutions and professionals collaborate on an international scale. Medical research, treatment protocols, and the exchange of medical knowledge occur globally. ESP equips doctors with the language skills to engage in international collaborations and stay updated with the latest developments (Labonté et al., 2017).

The globalization of healthcare underscores the necessity of ESP in medical education. Preparing doctors for international medical practice requires a strong focus on language proficiency, cultural competency, and the ability to navigate the global landscape of healthcare. ESP programs play a critical role in addressing these needs and ensuring that doctors are well-equipped to provide high-quality healthcare in an increasingly interconnected world.

Challenges faced by Doctors in International Practice

Practicing medicine in an international context presents doctors with a unique set of challenges. This section examines the difficulties and obstacles that doctors may encounter when engaged in international medical practice and how English for Specific Purposes (ESP) can address these challenges. Communication is central to healthcare, and language barriers can impede effective doctor-patient interactions. Doctors may struggle to convey diagnoses, treatment options, and medical advice to patients who speak a different language (Govere & Govere, 2017). ESP equips doctors with the language skills to bridge these gaps and ensure clear communication. Cultural norms and expectations regarding healthcare vary significantly across countries and regions. Doctors must navigate these differences to provide patient-centered care (Lillis & Mitchell, 2013). ESP often includes cultural competence training, enabling doctors to understand and respect diverse cultural perspectives. Medical practice is subject to different regulations and standards in each country. Doctors need to adapt to varying legal and ethical frameworks (Kassai & Leporowski, 2020). ESP programs often incorporate training on international medical law and ethics.

The Role of ESP in Addressing the Language and Communication Needs of Medical Professionals

ESP, or English for Specific Purposes, is a specialized form of English language education tailored to meet the unique linguistic and communicative demands of specific professional fields, such as medicine. In the context of international medical practice, the role of ESP is pivotal in addressing the language and communication needs of medical professionals. ESP serves as a vital tool in enhancing the language skills and communication abilities of doctors and healthcare practitioners. Medical practice requires a deep understanding of complex terminology and jargon. ESP programs for healthcare professionals emphasize the acquisition of specialized medical vocabulary, enabling doctors to effectively communicate diagnoses, treatment options, and medical procedures (Mackay, 2013). Effective communication between doctors and patients is fundamental to quality healthcare delivery. ESP equips medical professionals with the language skills to establish rapport, convey medical information in an understandable manner, and address patients' concerns and questions (Street et al., 2009).

Methodology

A group of students of dentistry were handed a questionnaire about the challenges and barriers that exist in the widespread adoption of ESP programs in medical schools. The students were asked how can these challenges be overcome.

The questionnaire was filled by 1st year students of the Faculty of Medicine, Department of Stomatology, University of Tirana. A total of twenty-one students filled in the questionnaire.

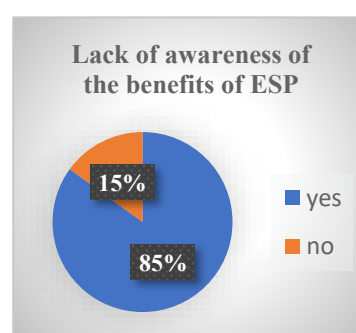
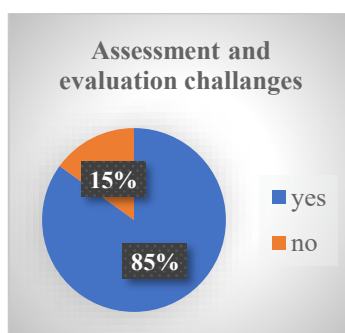
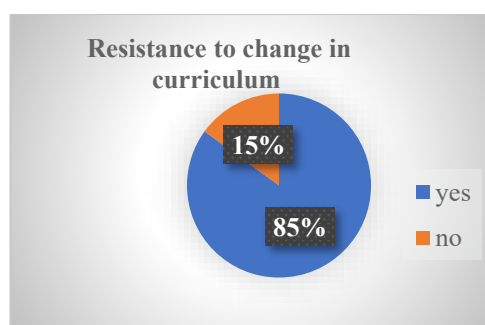
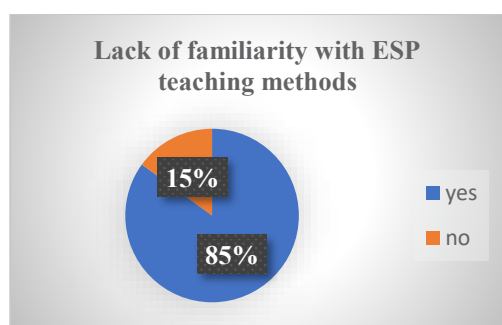
The researchers developed a survey observing students' challenges and barriers in ESP adoption. The questions covered aspects related to the role of ESP in preparing doctors for international medical practice. The following major principles were included:

1. Limited resources (financial, materials, qualified instructors)
2. Resistance to change in curriculum
3. Lack of standardization in ESP Programs
4. Assessment and evaluation challenges.
5. Awareness and advocacy.

Results

These percentages are based on the responses of the 21 students surveyed. It appears that there is a consensus on the limited availability of resources and the need for faculty training, while there is some resistance to change, and challenges related to standardization, assessment, and awareness.

The first question the students were posed was whether limited vocabulary of resources, including a shortage of qualified instructors, materials, and funding, was a challenge in implementing ESP programs in medical schools. All the respondents answered yes. In the follow up question if there was resistance to change in traditional medical education regarding the incorporation of ESP due to concerns about curriculum changes 85% of the students answered yes. Asked if the lack of standardized ESP programs and assessment criteria lead to variations in the quality of training in medical schools, 71% of the volunteers answered yes. Students were also asked whether medical faculty lacks familiarity with ESP teaching methods, requiring training to effectively deliver ESP content, 85% of the volunteers responded positively. When asked whether it was challenging to establish fair and reliable methods for assessing students' language proficiency in medical contexts in their institution, 85% answered yes. Finally, asked about the lack of awareness of the benefits of ESP leading to a lack of advocacy for its inclusion in medical education 85% answered positively.



Conclusion

In conclusion, the challenges and barriers identified through the survey of 1st-year dentistry students regarding the adoption of English for Specific Purposes (ESP) programs in medical schools highlight the need for a concerted effort to enhance the role of ESP in preparing doctors for international medical practice. Limited resources, resistance to change in curriculum, the lack of standardized ESP programs and assessment criteria, as well as awareness and advocacy issues, are significant obstacles that need to be addressed.

To overcome these challenges, it is imperative to allocate more resources to ESP programs, including funding for specialized materials and qualified instructors. Furthermore, providing training and professional development opportunities for medical faculty to enhance their familiarity with ESP teaching methods and content delivery is essential. The development of standardized ESP programs and assessment criteria will help ensure consistency and quality in training across medical schools. Establishing clear and reliable methods for assessing students' language proficiency in medical contexts is crucial, encompassing objective language proficiency exams, medical communication assessments, and clinical evaluations. Lastly, raising awareness about the importance of ESP in medical education and encouraging advocacy for ESP by showcasing its positive outcomes will play a pivotal role in promoting its adoption.

In a globalized healthcare landscape, effective communication and linguistic proficiency are imperative for doctors and medical practitioners. ESP programs, when effectively integrated into medical education, can bridge linguistic and cultural gaps, improve doctor-patient interactions, and ultimately enhance the quality of patient care in international medical practice. By addressing the challenges and implementing the recommendations mentioned, medical institutions can better prepare doctors to meet the linguistic and communication demands of our interconnected and diverse healthcare world, ultimately benefiting both healthcare systems and patient outcomes.

Recommendations

Based on the challenges and barriers identified in the survey conducted with 1st-year dentistry students regarding the adoption of ESP programs in medical schools, some recommendations to address these issues and enhance the implementation of ESP in medical education are allocating more resources for ESP programs, including funding for specialized materials and qualified instructors. Providing training and professional development opportunities for Medical Faculty to enhance their familiarity with ESP teaching methods and content delivery.

Developing standardized ESP programs and assessing criteria to ensure consistency and quality in training across medical schools. Establishing clear and reliable methods for assessing students' language proficiency in medical contexts. This might include objective language proficiency exams, medical communication assessments, and clinical evaluations. Raising awareness about the importance of ESP in medical education among both students and faculty. Encouraging advocacy for ESP by showcasing the positive outcomes of ESP programs, such as improved doctor-patient communication, international collaboration, and patient satisfaction.

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Titulli: Mësimdhënia gjithëpërfshirëse dhe mirëqënia e mësuesve që e përzgjedhin atë si metodë në shkollat shqiptare

Abstrakt

Teaching is the main category of didactics and an organized process that aims at educating students. It represents an important aspect. Furthermore, teaching is an organized, creative and interactive activity, institutional, with the aim of mastering contents, acquiring knowledge and habits. The purpose of learning is to develop and create a critical and multi-confessional student personality, which is open to all current and future progressive changes. One of the most successful teaching methods is inclusive teaching. It is that education where all students are included and valued for the opinions and are supported. It takes place in a class where students have different education, skills and preparation. The purpose of this study is to present the ways and strategies to achieve effective teaching that affects teaching and what is important is the formation of a relationship improving the relationship that affects not only the emotional and psychological health of the student but the teacher too. For the realization of this study, qualitative research methods were used with interviews with 20 teachers. Questions were taken by teachers at the 9-year-old Vore school during the beginning of the school year. A contribution of this study is the suggestion over methods and techniques that will have results during this study and the various recommendations from teachers who have had success in teaching in these classes.

Fjalët çelës: mësimdhënia, të mësuarit, mësimdhënie gjithëpërfshirëse, nxënës.

Hyrje

Arsimi gjithëpërfshirës ka të bëjë me shikimin e mënyrave se si shkollat, klasat, programet dhe mësimet tona janë të dizajnuara në mënyrë që të gjithë fëmijët të mund të marrin pjesë dhe të mësojnë. Përfshirja ka të bëjë gjithashtu me gjetjen e mënyrave të ndryshme të mësimdhënies në mënyrë që klasat të përfshijnë në mënyrë aktive të gjithë fëmijët. Do të thotë gjithashtu gjetja e mënyrave për të zhvilluar miqësi, marrëdhënie dhe respekt të ndërsjellë midis të gjithë fëmijëve dhe midis fëmijëve dhe mësuesve në shkollë. Vëmendje e veçantë i kushtohet nxënësve që mund të jenë në rrezik të marginalizimit, përjashtimit ose arritjes së dobët⁵⁰. Duke qenë se nxënësit/studentët kane ndryshime ndërmjet tyre në kulturë, statusin socio-ekonomik, gjuhën, gjininë, motivimin, aftësinë e kufizuar, dhe interesat personale për të cilat mësuesit duhet të jenë të vetëdijshëm mbi këto varietete duke qenë se planifikojnë kurikulat. Arsimi gjithëpërfshirës do të thotë që të gjithë nxënësit ndjekin dhe

⁵⁰ UNESCO, What you need to know about inclusion in education, May 2023, <https://www.unesco.org/en/inclusion-education/need-know>

mirëpritjen nga shkollat e lagjes së tyre në klasa të rregullta, të përshtatshme për moshën dhe mbështeten për të mësuar, kontribuar dhe marrë pjesë në të gjitha aspektet e jetës së shkollës⁵¹.

Mjediset e zakonshme të të mësuarit përdoren për shumicën e orëve të rregullta të mësimit të studentëve dhe mund të përfshijnë klasa, biblioteka, palestër, teatro shfaqjesh, dhoma muzikore, kafene, kënde lojërash dhe komunitetin lokal⁵². Mësimdhënia efektive është njohuria, strategjitë, proceset dhe sjelljet që çojnë në rezultate të mira të nxënësve. Mësuesit efektivë kanë një ndikim pozitiv të nxënësit e tyre dhe përdorin ekspertizën e tyre për të përmirësuar të nxënësit⁵³. Udhëzimi i diferencuar nuk duhet të nënkuptojë vetëm përmbajtje të ndryshme për t'iu përshtatur nevojave individuale. Mund të nënkuptojë kombinimin e përmbajtjeve të ndryshme, produkteve, mjeteve mësimore, metodave apo edhe një mjedisi të ndryshëm mësimi për t'i ndihmuar nxënësit të kenë sukses⁵⁴. Për studentët/nxenesit me aftësi të kufizuara kjo përfshin përfitime akademike në lexim dhe shkrim, matematikë dhe studime në lëndë sociale si në nota ashtu edhe në teste të standardizuara gjithashtu aftësi më të mira komunikuese dhe aftësi të përmirësuara sociale dhe më shumë miqësi. Përgatitja e nxënësit konsiston në përgatitjen e tij, kryesisht gjuhësore dhe sociale dhe secila nga rubrikat mund të zhvillohet nëpërmjet punës individuale, në grupe dhe bashkë-mësimdhënies duke u fokusuar në teorinë e inteligjencave të shumëfishta ose projekteve dhe detyrave të tjera të cilat e angazhojnë dhe e ndihmojnë të përmirësohet.

Procesi i mësimdhënies duke u zhvilluar me hapa të njëpasnjëshëm duke filluar që nga vendosja e objektivave nga mësuesi ndihmes dhe ai i lëndës në bashkëpunim duke vlerësuar me parë aftësinë e nxënësit në lëndë të ndryshme por kryesisht tek lëndët gjuhë shqipe, matematikë dhe gjuhë e huaj. Hartimi i planit edukativ individual është një tjetër hap i rëndësishëm në mbarëvajtjen e vitit mësimor të fëmijës. Angazhimi në të vendosurit të objektivave të nxënësve bëhet në bashkëpunim me mësuesin ndihmës për të pasur një plan veprimi pune gjatë të tre periudhave mësimore. Në lidhje me nxënësit në fjalë bëhet një lloj bashkëpunimi me asistenten dhe gjatë procesit mund të ridiskutohet rreth praktikave të mësimdhënies së nxënësit dhe aktivitetet e ndryshme të zhvilluara me nxënësin ose nxënësit në fjalë.

Marrëdhënia mësues-nxënës

Marrëdhënia nxënës-mësues në klasë është një marrëdhënie pozitive me rëndësi mes mësuesit dhe nxënësit në përpjekje për të fituar besim dhe respekt nga njëri-tjetri. Kjo marrëdhënie mund të konsistojë në njohjen më të mirë të studentëve tuaj, ofrimin e zgjedhjes dhe inkurajimin e studentëve që të bëhen nxënës më të fortë çdo ditë. Duke e bërë këtë mësuesit tregojnë respekt për nxënësit e tyre, vlerësojnë individualitetin e tyre dhe tregohen të sjellshëm. Të kesh një marrëdhënie pozitive me nxënësit e tu i ndihmon ata të bëhen më të suksesshëm në klasë, si dhe e bën klasën tuaj një mjedis të sigurt për të gjithë. Një nga metodat e mësimdhënies së suksesshme është mësimdhënia gjithpërfshirëse nëpërmjet qasjeve bashkekohore si krijimi i një mjedisi të sigurt, respektimi i

⁵¹ Inclusive Education Canada. What is inclusive education? <https://inclusiveeducation.ca/about/what-is-ie/>

⁵² Inclusive Education Canada. What is inclusive education? <https://inclusiveeducation.ca/about/what-is-ie/>

⁵³ High speed training. What is effective teaching? <https://www.highspeedtraining.co.uk/hub/what-is-effective-teaching/>

⁵⁴ Six best teaching strategies for 2023

<https://www.splashlearn.com/blog/best-teaching-strategies-to-help-students-maximize-their-learnings/>

nxënësve dhe diferencave të tyre, paaftësisë së tyre etj te gjitha keto teknika qe presin përmirësim. Mësimdhënie gjithëpërfshirëse synon një mësimdhënie ku nxënësit te gjithë janë të përfshirë dhe të vlerësuar për mendimet qe kanë në grupe të së njënjtës moshë dhe klase dhe mbështeten nga stafi dhe marrin pjesë në të gjithë aktivitetet e shkollës dhe në këtë mënyre arrijnë rezultatet e pritura. Ajo pritet te zhvillohet ne nje klase ku nxënësit kanë formim, aftësi dhe përgatitje të ndryshme dhe panvarësisht kësaj mësojnë së bashku për të pritur rezultate të mira. Një proces mësimor i suksesshem ka nje ndikim të ndërsjelltë dhe tek mësimdhënësi duke ndikuar dhe në mirëqënien e tij/saj. Në terma bazë, edukimi i bazuar në kompetenca do të thotë që, në vend që të fokusohet në notat dhe oraret e kurrikulës vjetore, fokusi kryesor vendoset në atë se sa kompetent është secili student në këtë lëndë. Kjo do të thotë që studentët mund të ecin përpara vetëm kur mund të demonstrojnë mjeshtëri. Arsimi i bazuar në kompetenca dhe mësimi i personalizuar shkojnë vërtet krah për krah. Duke personalizuar përvojën e të mësuarit për secilin student individual, mësuesit sigurojnë që secili nxënës të ketë zotërim të plotë përpara se të mund të ecë përpara⁵⁵.

Metodologjia

Metodologjia e kërkimit për mbledhjen e informacionit në këtë kërkim konsiston në studimin e literatures dhe praktikave të ndryshme mësimore në klasa si dhe në intervista me mësues dhe asistente dhe psikologe të cilët kanë punuar në klasa me nxënës me aftësi ndryshe dhe të rracave të ndryshme. Mësuesit u intervistuan mbi metodat e mesimdhënies dhe te strategjive të përdorura nga mësues gjatë orëve mësimore me synimin për të përfshirë nxënësit me synimin për të përmirësuar arritjet e tyre dhe gjithashtu sjelljen e tyre. Studimi fokusohet në situaten aktuale si analize aktuale për të kuptuar se sa realizohet mësimdhënia gjithëpërfshirëse në klasa dhe sa mësuesit e mendojnë realizimin me sukses të mësimdhënies me nxenes me aftësi ndryshe. Një tjetër element me rëndësi janë pasojat qe ka mësimdhënia ose fakti se sa ndikon sukcesi i fëmijës në arritjen e objektivit të mësuesit si një individ në shoqëri e cila formon individin.

A e përdorni metodën mesimdhënien gjithëpërfshirëse gjatë orëve tuaja mësimore?

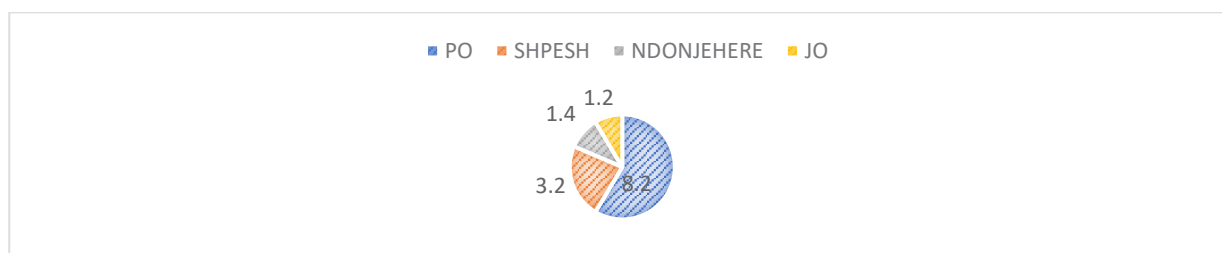


Figure 1 Mësimdhënia gjithëpërfshirëse dhe përdorimi i saj

Nga pyetësorët e organizuar rezultoi se mbi 80 % e mësuesve u pergjigjen pozitivisht pyetjes se nëse përdornin këtë metodë mësimdhënieje. Ata mendonin se kjo metode është tepër efektive dhe është

⁵⁵ Competency Based Education: What It Is and 6 Main Principles to Use at School, Prodigy, <https://www.prodigygame.com/main-en/blog/competency-based-education/>

A-ja e të gjithë punës. Një tjetër pikë me rëndësi në të cilën jam fokusuar është se cilat nga strategjite ndikonin në mësimdhënien gjithëpërfshirëse. Përgjigjet ishin te shumta dhe alternativat ishin të shumta por me kryesorët ishin si më poshtë së bashku me shpeshësinë e përdorimit të tyre.

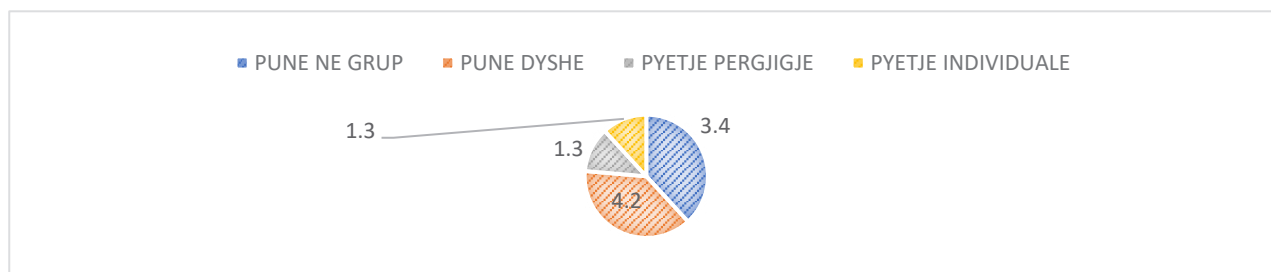


Figure 2 Strategjitë në mësimdhënie

Situata tjetër në të cilën jemi fokusuar për të kuptuar më mirë se si ndikon sukcesi në mësimdhënien gjithëpërfshirëse është pyetja mbi këtë gjë. A ndikon mësimdhënie gjithëpërfshirëse e sukseshme në mirëqënien e mësuesve?

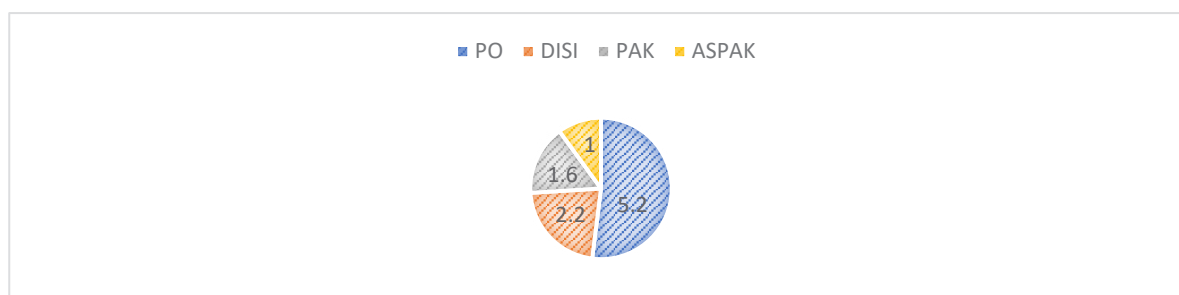


Figure 3. Mësimi gjithëpërfshirës

Mbi 80 % të të pyeturve u përgjigjen se mësimdhënia gjithëpërfshirëse ndikon në mirëqënien e nxënësve dhe rezultojnë të jetë pozitive dhe për nxënësit dhe për mësuesit. Të dyja palet arrijnë të kenë përmirësim dhe rezultate në punën e tyre duke përdorur metodën në fjalë dhe strategjitë e lartpërmendura. Intervista me mësues do të jenë objekt i investigimit dhe fakte për të tentuar nxjerrjen e rezultateve në lidhje me teknikat efikase të mësimdhënies gjithëpërfshirëse. Në intervista të ndryshme mësuesit do të kenë listuar disa metoda të cilat mund të përdoren ose dhe janë përdorur për të ndikuar në mbarëvajtjen e nxënësit me aftësi ndryshe.

Modeli i kërkimit

Qëllimi i këtij studimi është të tregojë se sa realizohet me sukses mësimdhënia gjithëpërfshirëse në klasë gjatë orëve mësimore në klasa me nxënës me aftësi ndryshe ose pakicat. Të realizuarit e mësimdhënies gjithëpërfshirëse ka rezultuar të jetë efektive për një sërë arsyesh. Realizimi i strategjive efikase (metodave, teknikave) në mësimdhënien gjithëpërfshirëse mundëson alternativa të shumta në procesin e të nxënësve dhe kjo bën që të nxënësit të zhvillojnë, aftësitë organizative e menaxhuese, aftësi komunikative, nxit diversitetin në të nxënësve dhe kreativitetin e tyre. Përdorimi – realizimi i strategjive efikase i jep kuptim rolit (menaxher) të mësimdhënësit në procesin

e të nxënit, krijon baza të shëndosha për realizimin e të nxënit gjatë gjithë jetës dhe arrin të krijojë një marrëdhënie të mirë ndërmjet mësuesit dhe nxënësit.

Të gjithë ne jemi inteligjent, në ndonjë fushë të caktuar, dikush edhe mund të ketë, inteligjenca të shumëfishta, por nuk e kemi të zhvilluar në të njëjtin nivel secilën prej tyre. Hetimi i prioriteteve të inteligjencave të shumëfishta në familje nga prindërit dhe në shkollë nga mësuesit, mundëson fuqizimin e talenteve të nxënësve. Mësimdhënia gjithëpërfshirëse, strategjitë e ndryshme priret për të formuar tek ai individin një person të formuar dhe qytetar të formuar një qytetar të denjë. Kujtoj se klasa nuk është kolektiv i individëve të njëjta. Ajo pra nuk bën të shikohet si grumbull kukullash të përmasave e të vecorive të njëjta.

Konkluzione dhe Diskutime

Mësimdhënia gjithëpërfshirëse është një metodë tepër e rëndësishme në mbarëvajtjen e orës mësimore. Pjesa më e madhe e mësuesve e përdorin këtë metodë gjerësisht dhe ia dinë rëndësinë e saj në favor të mësimdhënies dhe mësimnxënies. Ata angazhohen më tepër me këta nxënës duke i ndihmuar aty ku ata kanë më tepër vështirësi dhe mundohen ti minimizojnë pengesat që ata hasin gjatë procesit të të mësuarit. Me përkujdesje dhe duke u mbështetur në arritjet e tyre ata përshtasin aktivitetet e ndryshme me aftësinë e nxënësit. Puna me këta nxënës është tepër pozitive për suksesin e tyre në mësimnxënie dhe në mirëqënien e mësuesve. Fokusi në këto grupe nxënësish e bën punën më të orientuar dhe bëhet më e lehtë për mësuesin duke ndjekur hap pas hapi procesin e mësimnxënies së nxënësit dhe duke përcaktuar mangësitë e tij dhe mënyren e adresimit dhe aktivitetëve të zgjedhura për përmirësimin e tij. Me disa nxënës fokusi ishte në vizatim me disa nxënës në muzikë dhe me të tjerët në fushën gjuhësore e të komunikimit dhe në raste të tjera në anën shkencore.

Nga pyetësoret e kryer u pa se mësuesit përdorin teknika të ndryshme dhe strategji të ndryshme të përshtatura në varësi të kapacitetit të nxënësit dhe interesave të tyre për të përmirësuar nxënësit në aspekte të ndryshme sociale dhe psikologjike. Mësuesit i zgjidhnin strategjitë e ndryshme për të mundësuar nxënësit zhvillimin në interes të tyre dhe hobet që ata kanë. Mësuesit e mendojnë mësimdhënien gjithëpërfshirëse si një metodë që mund të zhvillohet me sukses duke përdorur strategjitë e ndryshme dhe teknikat e ndryshme si punë në grupe, mendo dhe puno dyshe, rrjeti i diskutimit, teknika e pyetjeve, vrojtimi, zgjidhja e problemit duke ndikuar në përmirësimin e nxënësve në rezultatet e tyre. Teknikat e ndryshme si puna në dyshe i ndihmon nxënësit të diskutojnë me njeri-tjetrin dhe të shprehin mendime të ndryshme. Në këtë mënyre krijohet mendësia e të krijuarit të një mjedisi mësimor ku zhvillohen perspektiva të ndryshme të të menduarit dhe në këtë mënyre ata zhvillohen në dimensione të ndryshme.

Nga intervistat e kryera rezultoi se mësuesit e kuptonin rëndësinë e mësimdhënies gjithëpërfshirëse dhe efektin që ajo ka tek përmirësimi në mësimnxënie dhe formimin e fëmijëve të pavarur dhe sociale duke ndikuar dhe në arritjen me sukses të objektivave të vendosura dhe mirëqënien e mësuesit. Nga rezultatet e pyetësoreve rezultoi se pjesa më e madhe e mësuesve të intervistuar përdornin mësimdhënien gjithëpërfshirëse dhe metoda të ndryshme gjatë orëve mësimore në efekt të përmirësimit të mësimnxënies dhe përmirësimit të rezultateve të nxënësve në shkollë. Vlerësimi dhe

respektimi i diferencave të nxënësve dhe zhvillimi i tyre bazuar në aftësite e tyre dhe prirjet e tyre është mënyra më efektive në mësimdhënien gjithëpërfshirëse. Bazuar në përgjigjet që mësuesit dhanë e dukshme ishte dhe pozitiviteti dhe optimizmi që ata kishin në lidhje me këta nxënës gjatë punës së tyre bazuar dhe në përdorimin e teknikave dhe strategjive të ndryshme të cilat ata i përdornin të shumta në numër dhe në mënyre të shpeshtë duke pranuar që për ta është sukses në punë kjo mënyre organizimi. Pritet që në vijimësi të fokusohemi në analizen me hapa të implementimit të metodës në fjalë. Për sa i përket mirëqënies së mësuesve ajo ndikohet dhe nga mësimdhënia gjithëpërfshirëse ose jo që ata angazhojnë. Suksesi në mësimdhënien gjithëpërfshirëse ndikon në mirëqënien e mësuesve dhe i bën ata me optimiste në përdorimin e strategjive të ndryshme në përmirësimin e mësimdhënies dhe mësimnxënies.

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Title: The Use of the Interactive Game *Minecraft Adventures* as a Digital Teaching Tool for Online EFL Classrooms

Abstract

Innovative digital teaching tools can enhance English Language lessons and harness the power of meaningful context and authenticity by presenting new language in a way that creates a genuine need to interact and communicate. In recognizing that, this study aims to discover whether using the interactive game *Minecraft Adventures* as a digital teaching tool in online EFL classrooms can motivate students to learn English and assess students' perceptions of the game. There were 10 students, used as participants who studied at an online English teaching platform. The implementation of the study lasted two weeks, ten hours per week. In the experimental group, two different modes of *Minecraft Adventures* were respectively used: survival mode, where players need to gather resources, and creative mode, where players build the most complex structures they can. The instructions for the game were given by the online tutor after being introduced to the official online Minecraft training resources. The results put forth that educational games enhance students' achievement and are an effective digital teaching tool in providing the retention of new knowledge. Within the scope of the study, the experimental group students' views on the use of *Minecraft Adventures* game were obtained at the end of implementation. The students found the game entertaining and reinforced their participation and stated that it promoted collaboration with their peers and increased their interest and motivation for learning.

Keywords: Teaching strategies; *Minecraft Adventures*; Interactive games; EFL; English learning

Introduction

Integrating video games into classrooms helps bridge the gap between traditional teaching methods and modern technology. By engaging students in a medium that they are familiar with and enjoy, the learning process becomes more enjoyable and meaningful. The use of *Minecraft Adventures* game as a digital teaching tool has proven to be an incredibly effective method for engaging students and enriching their learning experience. By seamlessly integrating interactive gameplay with educational content, video games have the unique ability to simplify and enhance the understanding of complex concepts. This innovative approach not only captures students' attention but also encourages active participation and critical thinking. One of the key advantages of using *Minecraft Adventures* as a teaching tool is its ability to foster the development of problem-solving skills. Through the game's immersive and open-ended nature, students are presented with various challenges and obstacles that require creative thinking and strategic planning to overcome. This not only enhances their problem-solving abilities but also encourages them to think outside the box and explore different solutions.

Furthermore, *Minecraft Adventures* promotes critical thinking by encouraging students to analyze and evaluate their decisions within the game. As they navigate through the virtual world, students are faced with choices that have consequences, forcing them to consider the potential outcomes of their actions. This helps them develop a deeper understanding of cause and effect, as well as the ability to think critically and make informed decisions. In addition to problem-solving and critical thinking, *Minecraft Adventures* also promotes collaboration among students.

Game-based learning

Game-based learning has emerged as a powerful and effective tool for transforming education by engaging and motivating students in an interactive and immersive learning environment. This innovative approach integrates game elements and mechanics into educational content to create a fun and captivating learning experience.

By utilizing game-based learning, teachers can create dynamic and personalized lessons that cater to the unique needs and preferences of each student. The interactive nature of these games allows students to actively participate in their learning process and take ownership of their education. This ultimately leads to greater retention and understanding of the material being taught. Game-based learning also supports teachers in their instructional practice. These platforms often come with comprehensive analytics and data tracking systems, providing valuable insights into student progress and performance. Teachers can easily identify areas of improvement and gauge the effectiveness of their teaching strategies, enabling them to make informed decisions on instructional approaches.

Minecraft Adventures game overview

Minecraft Adventures is a sandbox computer game released in 2009. This means it is an open-ended game, without a specific goal or constraining guidelines. Minecraft has become a worldwide success with total sales (across all platforms) of over 54 million (wikipedia.org, 2012). This makes Minecraft the third most successful video game ever released and the highest-selling computer game in history (www.ign.com, 2014). There are various levels and types of play, adding to the open-ended aspect, and offering a level of flexibility, creativity, and choice not often seen in video games. This makes it a game that players can easily adapt to their interests, boundaries, and styles of play despite their age.

The basic game is comprised of dozens of different types of blocks, but there is far more to it. The basic materials can be altered, combined, and crafted into far more complex items. These raw materials range from various types of stone to several ores, an array of trees, many edible and decorative plants, and a plethora of animals.

Styles of Play

To make Minecraft challenging and give the game more variety, players also have to survive within their world. This game style is known as Survival Mode and is the most common way to play the game. Minecraft also has two other modes – Creative Mode (unlimited free resources and invincibility) and Hardcore Mode (single life, the world is deleted upon death) – but these will not be discussed in detail.

Minecraft in the Classroom

The implementation of the game in online EFL classrooms can be made possible after joining the Minecraft Teachers (2011), which is a public Google group started in 2011 by Joel Levin (2012), creator of the MinecraftEDU project (Minecraftedu.com, 2012). MinecraftEDU is a specialised build of Minecraft designed to give teachers more control and flexibility when using Minecraft as a classroom tool. The group functions to bring together teachers (and help them introduce Minecraft into their classroom. The goal is to allow teachers to share their knowledge and experience, as well as help the development of innovative digital teaching tools to be used in an educational environment.

Methodology

In conducting this study, the researcher chose one online EFL class, which consisted of 10 students in ages 10-13 years old. The instruments used to collect the data were observation and interview. The researcher observed how the subjects responded during the interactive game. Then, the researcher asked the students to reveal their views about their learning experience. Furthermore, while the interactive game was proceeding, the researcher observed the overall students and their behavior, attitude, and acceptance of the Minecraft game. The independent variable is implementing Minecraft Adventures in online EFL classrooms. On the other hand, the dependent variable is the student's mastery of speaking.

Results

The results show that students pay more attention to learning through the use of Minecraft Adventures. The researcher's observation indicates that students seemed engaged in the interactive game. During this process, students were well-behaved and organized, and most of their focus was on the task. Students were much more likely to rely on each other for information and rely less on the instructor to re-explain previous game instructions. However, they became very excited during the process, which resulted in getting distracted easily. Students' behaviour did not improve, but their motivation to participate in the video game activity increased – as did the peer work and collaboration among them.

By incorporating all the Minecraft Adventures game elements, such as challenges, rewards, and competition, students felt a sense of excitement and enjoyment while learning. The interactive and engaging game increased their motivation and active participation. The feedback was immediate, allowing the teacher to track the students' progress and give game instructions, when necessary, which further motivated them to continue playing and strive for better results. Ultimately, these factors contribute to a more positive and productive game-based learning experience for students.

The following table includes the participants' Minecraft unit and includes the teacher's views on the effectiveness of the Minecraft project. It's important to note that the teacher focused heavily on student interactions and behavior. The interview process is focused mainly on how their students reacted to the inclusion of Minecraft and the impact that Minecraft had on behavior, motivation, and learning.

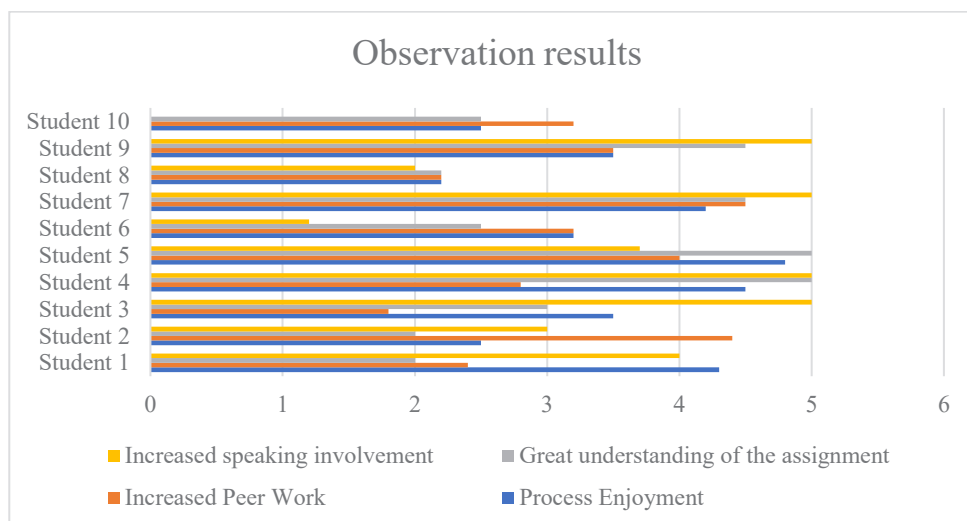


Table 1. Observation results

In addition, results shown in Table (1) indicate that there was statistically significant increased speaking engagement from the students. As we know, teenagers are apathetic and difficult to be motivated. For this reason, the inclusion of an interactive game made the speaking process in class easier and fun. Besides, the figures presented in Table 1 showed that students overcame their shyness considerably. The students who did not like to speak or participate during the online English classes and found speaking lessons frustrating lowered their tension and anxiety and successfully took part in the game. They were enthusiastic about the activity and used English vocabulary to introduce the characters and game to their peers. All in all, most of the students, participated happily in the activity. The element of game competition in class provided a greater understanding of the assignment. It can be observed that Peer Work between students has increased; they helped each other to understand the game assignments and the vocabulary used in English better. In addition, students were involved and enjoyed the game process.

ITEM	STUDENTS	%
To have fun in class	10	100%
To overcome shyness	5	50%
To learn more	7	70%
To be more confident	8	80%
To cooperate more	7	70%
To speak more in class	10	100%
To develop creativity	4	40%
To learn new vocabulary	6	60%

Table 2. Students' opinions when asked about the use of the interactive game Minecraft Adventures as a digital teaching tool in the online classroom.

As shown in Table (2), concerning the results from the students' interviews, all the students claim they had fun in class and were enthusiastic during the implementation of the interactive game. 80% of the students have become more confident, and half of them have considerably overcome their shyness. Almost 60% of the students were flexible enough to integrate their speaking abilities in a specific game context. Unfortunately, only 40% of the students admitted that the interactive game had an impact on the development of their creativity.

Limitations of study

The present study serves well for those who would like to integrate innovative technology as a digital teaching tool in online EFL classrooms. However, there are some limitations to consider. Clarifying these limitations would help other researchers to conduct their research differently. The period of conducting this research is short to some extent. While the feedback from respondents generally suggests students are highly motivated, work hard, and are well-behaved, there is no measure of comparison to students' behavior during regular classes where Minecraft is not employed. These limitations do not affect the usefulness of the survey results, and they do create questions that can be further addressed in future studies.

Conclusions

The implementation of the interactive game Minecraft Adventures in online EFL classrooms proves to boost students' academic performance and serve as a powerful digital teaching tool. These games help improve students' understanding and retention of new knowledge. Through interactive gameplay and engaging activities, educational games promote active learning, enabling students to apply concepts and reinforce their understanding. The multimedia nature of these games also appeals to different learning styles, catering to a wider range of student needs. Interactive games enrich children's experiences of narrative while also developing new approaches to literacy and learning. Despite being around for so long, video games still hold a stigma, especially about their impact on children and their active use as a digital teaching tool in classrooms. Overall, incorporating educational games into the classroom can enhance students' achievement and provide an effective means of teaching and promoting the retention of new knowledge. The incorporation of interactive games into the classroom not only makes learning more enjoyable but also equips students with valuable skills that can be applied beyond the classroom walls. With their ability to captivate and motivate learners, educational games are undoubtedly a valuable asset in today's digital age.

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Title: Fostering a Genuine Affection for essay writing among students

Abstract

The abstract aims to give innovative strategies about how we should make students have a passion for writing essays. Creating methods by giving real examples, to attract them and make a friendly environment where students can not only understand the strategies but also enjoy them is the main idea of this writing. This research explores the practical uses of workshops that promote students' freedom of expression and idea sharing. Additionally, the use of technology is emphasized to involve students and make them love their classes. Furthermore, students interact with each other, because in this way, they will gain confidence. In order to effectively explain their ideas, students must be able to utilize sophisticated language and comprehend the composition of an essay. An efficient way is to write essays on topics students enjoy the most and then evaluate each other's work. This would create a welcoming environment in the classroom and stay in the pupils' minds for a long time. This paper advocates a change in how students have dealt with essays so far and inspires them to succeed in their academic writing.

Keywords: essay, structure, passion, practical work, inspiration

Introduction

This paper discusses creative tactics for arousing students' interest in producing essays for academic purposes. It examines the importance of instilling confidence in this crucial ability and provides practical solutions for this problem. Utilizing research findings and real-world examples, the attempt is made to illustrate how educators may help students find enjoyment in essay writing. Consequently, the student's writing abilities and motivation will rise. Above, practical strategies for inspiring pupils to enjoy writing essays are explored.

Examining the significance of developing this relationship is the aim of this writing. Essays are more than just assignments; they are instruments for critical thinking, great communication, and self-expression. Students with a strong interest in essay writing go on a path of personal and intellectual development.

Exploring cutting-edge tactics and useful information that enables approaching the essay-writing process enthusiastically is the focus. By the end, equipped with the knowledge and abilities to encourage students' love of essay writing, their potential is unleashed, launching them on a career of eloquent self-expression and intellectual exploration.

Research Methods

Effective essay writing instruction is based on a rich tapestry of pedagogical principles and research. For our instructional plan to be effective, understanding these foundations is crucial. We are going to look at a few key components:

First of all, according to the "Process Writing Theory," writing is a multi-step, recursive process that includes drafting, revising, and editing (Hedge, 1988, pp.45-62; Flower & Hayes, 1980, pp. 56-78). Donald Murray supports this view, emphasizing the importance of allowing students the opportunity to develop their work over time (Murray, 1972, pp. 112-130). This viewpoint aligns with the idea that writing is not a linear task but rather an ongoing, evolving process that benefits from multiple stages and iterations.

Secondly, in "Expressive Writing Theory," James Britton contends that writing may be a means of self-expression and growth (Britton, J. et al., 1975, pp. 123-145). Therefore, creating an atmosphere where students feel confident would help them express their feelings and ideas. This perspective underscores the idea that writing serves not only as a communicative tool but also as a vehicle for personal exploration and development, aligning with Britton's emphasis on the expressive aspect of writing.

Additionally, "Constructivist Learning": Lev Vygotsky and Jerome Bruner, among other educational theorists, claim that constructivist learning encourages students to actively participate in the building of knowledge (Vygotsky, 1978, pp. 88-104; Bruner, 1966, pp. 120-138). When it comes to essay writing, this calls for scaffolding, or providing direction and support until pupils are able to generate ideas on their own.

Furthermore, *Genre Theory*: Instructors may help students comprehend that essays are a specific genre with certain norms by employing genre theory, particularly the writings of Carolyn Miller (1984, pp. 355-367) and Anne Freedman (1994, pp.78-92). Teaching students about genres makes them write wonderful essays.

Moreover, in the "Feedback and Peer Review", John Hattie's study emphasizes how important feedback is to learning (Hattie, 2012, pp. 112-130). Peer evaluation and timely, helpful comments might be incorporated into the essay writing process to increase student involvement and production (Hattie, 2012, pp. 145-162).

In addition, the importance of motivation in education is explored in "Motivation Theories." The self-determination hypothesis of Deci and Ryan contends that internal drive, or intrinsic motivation, is crucial (Deci & Ryan, 1985, pp. 78-95). By letting them choose essay topics that reflect their interests and fostering a feeling of independence, teachers may help students become more motivated.

Lastly, by combining these research findings and educational theories into our teaching strategies, we can create a thorough plan to ignite our students' passion for essay writing (Hattie, 2012, pp. 145-162; Deci & Ryan, 1985, pp. 78-95). This blend of theory and practice will be crucial to discussing effective strategies later in this session.

Strategies to Inspire Students and Make Essay Writing Enjoyable:

And here comes the big question: "How to Engage Students in Essay Writing?"

Point 1. “Selection of Themes” We should enable students to choose essay topics related to their interests, such as hobbies or current events. For instance, a student passionate about environmental issues might explore essay themes on sustainable practices or climate change.

Point 2. “Real-world Relevance”: Discuss how effective writing skills are crucial in various professions. Connect essay writing to real-world scenarios by exploring how professionals, such as journalists or marketers, use persuasive writing to convey messages to diverse audiences.

Point 3. “Creative Freedom”: Encourage students to experiment with different essay genres. For instance, assign a project where they write a narrative essay about a personal experience, an argumentative essay on a societal issue, and a descriptive essay capturing a vivid scene. This variety allows for creative expression and enjoyment in writing.

Point 4. “Peer collaboration”: Implement peer review sessions where students exchange essays with classmates for feedback. This collaborative approach promotes constructive criticism and provides diverse perspectives, fostering a supportive and interactive learning environment.

Point 5. Integration of Technology: Integrate digital writing tools or platforms for essay assignments. Utilize online platforms that enable students to incorporate multimedia elements into their essays, such as embedding images, and links, or even creating interactive presentations to enhance engagement.

Point 6. Narrative Strategies: Integrate storytelling elements into academic writing. For instance, guide students to incorporate personal anecdotes or case studies within their essays to make the content more relatable and engaging for readers.

Point 7. "Gamification": Turn essay writing into a game by creating writing challenges, setting goals, and providing rewards or badges for achieving specific milestones. This gamified approach adds an element of competition and fun to the writing process.

Point 8. "Real Audience": Organize opportunities for students to share their essays beyond the classroom. Encourage them to submit their work to writing contests, contribute to online platforms, or even publish essays in school publications to reach a broader audience.

Point 9. Incorporate reflective writing exercises where students discuss their essay-writing process. Have them reflect on challenges faced, strategies employed, and personal growth throughout the writing journey, fostering self-awareness and improvement.

Point 10. “Mentorship”: Connect students with mentors who excel in essay writing, either more experienced students or community members with a writing background. These mentors can provide guidance, share insights, and inspire students to enhance their writing skills.

Point 11. Establish a "Celebration of Achievements" period where outstanding essays are recognized and celebrated. Showcase exemplary essays, acknowledge students' writing accomplishments, and create a positive atmosphere that boosts motivation and self-esteem.

Case Study 1: Approach to "Essay Choice" Case Study 1

The case study involved 52 students from Ernest Koliqi High School. The sample size represents the group of students who participated in the study. The primary data collection method involved letting students choose their essay themes during an English lesson. This approach aimed to understand the impact of student-selected topics on motivation and essay quality.

The decision to allow students to choose essay themes led to increased student involvement and motivation. The flexibility to explore topics of personal interest resulted in improved essay quality. Notably, some students extended their engagement by composing essays outside of the regular class hours.

The findings suggest that giving students the autonomy to choose essay topics positively influences their motivation, involvement, and the quality of their work. Based on the outcomes, it is recommended to consider implementing a similar approach in other educational settings to enhance student engagement and self-expression through essay writing. It is essential to acknowledge any potential limitations in the case study, such as the specific context of Ernest Koliqi High School and potential variations in results across different environments.

Case Study 2: The Program for "Peer Review"

The case study involved students who had completed their essays and were subsequently engaged in the "Peer Review" program. The specific number or characteristics of the students in the sample are not provided. The primary data collection method involved encouraging students to participate in "Peer Review" sessions with their classmates after completing their essays. The focus was on understanding the impact of peer review on discussions, feedback, and the overall quality of essays.

The "Peer Review" procedure successfully stimulated discussions on writing topics and tactics. Students benefited from diverse perspectives, improving the overall quality of their essays. The strategy also fostered a sense of community in the classroom. Notably, some students provided exceptionally honest and valuable feedback, surpassing what the teacher might have offered.

The findings indicate that implementing a peer review program can positively influence the quality of essays, promote community building, and encourage honest and constructive feedback among students. Based on the positive outcomes, it is recommended to incorporate peer review programs into essay writing activities as a means of enhancing collaboration, improving writing skills, and fostering a supportive classroom environment.

Findings and Conclusions

In this section, I am going to describe positive outcomes and improvements in the pupils' writing that you have seen so far. Using techniques to encourage a love of essay writing has resulted in noticeable gains in students' writing abilities and attitudes. The following are some of the key results:

1. Increased drive: When given the option to choose the essay themes they wished to write about or when they participated in Peer Review writing activities, students showed more drive. The inner drive to write boosted their overall commitment to the writing process.

2. Enhanced Critical Thinking: Group discussions and peer reviews assisted students in implementing their critical thinking abilities. Students managed to check and give feedback on their friend's work. This helped them revise their essays and gain confidence in themselves.

3. Boost in Confidence: Students' confidence in their writing abilities grew when they saw their work received positive feedback on their essays. This restored assurance extended beyond essays to other forms of writing and communication.

4. Lifelong Learning: Probably the most significant outcome of applying these techniques was that students developed a passion for writing that they would likely always have. Many students continued to write outside the classroom by researching their own interests or participating in writing competitions. Some of my students even volunteered to write an essay to describe how they experienced this experiment.

In conclusion, the positive outcomes included enhanced writing skills, higher motivation, enhanced critical thinking abilities, increased self-confidence, joy for writing, community building, and the emergence of a lifetime love of writing outside of the classroom. These findings underline the importance of using cutting-edge strategies to inspire pupils while they compose essays.

Challenges and answers: Addressing potential barriers to implementing these techniques involves discussing obstacles that may arise during the execution of tactics to promote a love of essay writing. Overcoming these barriers requires proper preparation and the application of effective solutions.

Following are some common issues along with suggested solutions:

(1) The Challenge of Student Resistance: Teachers should talk to the pupils about the benefits of writing essays. We have to show them how it affects both their academic and personal growth. It is advisable to bring attention to how vital writing abilities are in a variety of life contexts.

(2) The second issue is a lack of resources: Finding free or affordable digital tools and resources to assist innovative teaching methods is the solution. Numerous websites provide writing templates, how-to articles, and instructive activities.

(3) Time Limitations: In order to deal with time limitations, teachers should include essay writing in other courses or homework. For instance, essays can be used as part of historical or scientific research. This strategy emphasizes writing's interdisciplinary nature while saving time.

(4) Varying Skill Levels: Differentiate instruction to meet the needs of students with various levels of writing proficiency. Give struggling writers extra assistance, such as peer tutoring, essays to read, or additional guidance, while giving advanced students more difficult assignments.

(5) Sustaining Motivation Solution: Maintain the momentum by consistently highlighting outstanding essays or praising student accomplishments. Encourage students to establish individual writing objectives and monitor their development.

(6) Overcoming Peer Review Resistance: The answer is to give clear instructions and training on how to give helpful criticism. To help students feel more at ease with peer review, cultivate a respectful, collaborative classroom environment.

(7) How to Measure Creativity Solution: Create rubrics that measure both content creativity and quality. Stress that being creative does not mean sacrificing the essay's content.

(8) Resistance to technology: Provide teachers and students with training and support to become familiar with digital writing tools to address challenges. Draw attention to the benefits of technology, such as multimedia integration and the simplicity of revision.

(9) Resistance to genre flexibility. Teachers should gradually introduce various essay subgenres while emphasizing how practical they are. Describe the benefits of utilizing various writing styles in various contexts.

(10) Maintaining Consistency" is to make a well-organized plan for including these tactics in your curriculum. To ensure that students benefit from these strategies over time, consistency is essential.

Teachers can foster a more favorable environment for encouraging students to fall in love with essay writing by addressing these issues and offering these suggested solutions. Flexibility, perseverance, and dedication to students' growth are crucial to overcoming challenges and fostering a positive attitude toward writing.

Conclusion

In conclusion, encouraging students to enjoy writing essays is a pedagogical objective and a transformative journey with significant ramifications. This research has looked at research-backed tactics, educational theory, and examples of real-world success to motivate students to enjoy essay writing. These techniques have proven effective at boosting writing abilities, igniting motivation, and fostering confidence. They range from giving students the freedom to choose their topics to encouraging a collaborative community through peer review. An interest in essay writing may lead students toward critical thinking, self-expression, and lifetime learning.

This study is extremely important outside of the classroom. Writing is an essential life skill employed in self-reflection, career efforts, and academic pursuits. We enable students to succeed academically and thrive in a society that values clear communication and creative expression by instilling a genuine passion for writing. Our responsibility as educators is to inspire and mentor the next generation and transfer knowledge. We enable our students to become adept, assured, and enthusiastic writers who can articulate their ideas, influence others, and contribute to a better, more expressive world by using these techniques and encouraging a love for essay writing.

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Title: Translation as a Solution to Linguistic Interference in English Language Teaching

Abstract

The use of translation in teaching English as a Second Language (ESL) is a highly debatable topic. Although translation was once praised for being able to directly convey the semantic meaning and helping students acquire grammatical notions, the end of the 19th century saw the ‘outlawing’ of translation from the teaching curriculum. Since then, the discussion surrounding the use of translation in the classroom has been met with criticism and controversy. Therefore, English teachers have been continually prompted to avert translation by all means, but at what cost has this decision come? Undoubtedly, direct exposure to the target language is important. However, direct exposure on its own cannot tackle all linguistic issues that arise when students learn a second language. One such issue is linguistic interference. On the basis of re-evaluating previously-made claims that put into question the usefulness of translation, this study attempts to disprove said claims by examining the way translation can help teachers and language learners avoid mistakes caused by linguistic interference. In order to draw the aforementioned conclusions, the data was collected through a translation exercise and a questionnaire, respectively. The results indicated that there is both a necessity and a preference for translation’s integration during the teaching hour and that its exclusion from the curriculum means depriving students of one of the most effective pedagogical tools.

Key words: English, Albanian, interference, translation, bilingual

Introduction

In the context of English Language Teaching (ELT), translation used to be the teachers’ most reliable pedagogical tool. However, with its sudden fall from grace – due to its association with the seemingly ‘outdated’ Grammar-Translation Method - translation perished, leaving a gap in the field of ELT.

Concerning English Language Teaching, translation resembles a pendulum, moving from one extremity to the other. Indeed, translation, which was once used extensively throughout the lesson hour, nowadays has perished from the teaching field. However, this study is based on the theory of “the golden mean”, which in this case would mean a reasonable alternation between a monolingual and a bilingual teaching approach, which would enable the teacher to incorporate translation in the classroom, when this is deemed necessary to enhance English language acquisition. In particular, linguistic interference is among many problematic linguistic areas that can be successfully handled through translation.

Unavoidably, while striving to achieve language proficiency, students learning English as a Second Language (ESL) are often susceptible to interference errors resulting from the influence the Mother Tongue (MT) exerts on their way of thinking. Therefore, this paper aims to explore the opportunities translation has to offer about combating problems of linguistic interference. In order to achieve the aim above, the study raises the following research questions:

1. What are the linguistic areas in which Albanian students struggle more frequently with linguistic interference?
2. How can translation help us avoid linguistic interference?
3. What is the Albanian students' attitude toward translation?

Juxtaposing Arguments (Translation as the Cause of Interference

Versus Translation as the Solution to Interference)

The most widely acclaimed belief concerning Translation in Language Teaching (TILT) is that translation causes linguistic interference. Krashen (1985) states in his Comprehensible Input Hypothesis that students should be exposed to input that is slightly above their current level of language proficiency. This input, Krashen argues, should never be translated into the student's mother tongue. Likewise, Newson (1988) argues that translation is to blame for interference between the first language (L1) and the second language (L2), as it encourages the learner to operate in the MT, thus hindering the process of L2 acquisition.

Lee & Van Patten (2003) assert that language is a habit formation. To acquire L2, according to Lee and Van Patten, would mean to discard L1 altogether in the classroom, including the practice of translation. For these reasons, Cook V (2003) proposes a “separation model”. Cook justifies this view by claiming that the Target Language (TL) comes with a new grammatical and syntactical pattern fundamentally different from the Source Language (SL). This system should be presented as directly as possible.

However, pretending that the student's MT does not exist is clearly unrealistic. Palmer (1964) expresses this notion: “You can banish the MT from the classroom, but unfortunately, you cannot banish it from the pupils' heads. Since we cannot do anything about it, let us accept it.” Similarly, Widdowson (2003) states that language learners “cannot be immunized against the influence of their own language” and that language learning (...) is a compound bilingual experience.”

Concerning grammatical interference, Kavaliauskiene & Kaminskene (2007) argue that instead of viewing translation as an activity that leads to interference, the teacher should use it to point out areas where L1 and L2 are similar and areas where they differ. Indeed, Abdullateef (2001) states that translation makes students more aware of the differences between patterns and language systems, which could help them avoid grammatical interference errors. Petrocchi (2006) illustrates this by providing an example of the type of translation exercises she utilizes in her classroom. She argues that ‘Reduce speed now’ is translated as ‘Rallentare’ in Italian. She notices that instead of three words, that the original Source Language (SL) uses, the Target Language (TL) uses only one.

Supporting this argument, Odlin (2003) claims that the remedy against interference is embracing the possibilities that translation offers. Pan & Pan (2012) express this notion explicitly: “Translation

assists students to elude the interference of the mother tongue on the first step and then further enhance their L2 learning.”

Furthermore, concerning the issue of lexical interference, Halliday (2007) highlights the importance of TILT by arguing that “one can make positive use of the students’ mother tongue; and in such cases, to neglect it may be to throw away one of the tools best adapted to the task in hand.” This is especially true for the linguistic phenomenon known as “false friends”. Butzkamm & Caldwell (2009) argue that translation is the only teaching tool that successfully combats it. If teachers do not supply the correct translation, students may utterly misunderstand the meaning of these “false friends”.

Therefore, the arguments that the use of translation is the cause of interference can certainly be disproved.

Methodology

This study makes use of quantitative methodology. In order to explain how translation can help the teacher minimize the occurrence of linguistic interference, there is a need to have a general idea about the frequency and types of interference errors Albanian students produce. With this aim in mind, the study was divided into two distinct stages: the testing phase and the explanatory phase.

Sample

The study was conducted at “Qemal Stafa” High School, in Tirana, Albania. The study involved 53 participants from two different classes. Both classes are in their senior year, with a number of 26 and 27 students, respectively. The students are expected to have acquired a B2 level of English. However, the level of language acquisition varies considerably among different students within the same classroom.

Instrument

The data in this study was collected through two distinct instruments: a written exercise and a questionnaire. The exercise contained 15 sentences to be translated from Albanian to English. Its aim was to identify interference errors and the reasons underlying their occurrence. In the following phase, a short questionnaire was distributed to the students apart from explaining and correcting the mistakes. The purpose of the questionnaire was to identify the students’ attitude toward translation.

Procedure

Before initiating this stage of the study, consent was granted by the students and they were informed that their answers would be anonymous in order not to subject them to any unpleasant feeling. In the first stage, when the test was distributed, they were instructed to work independently over a period of 20 minutes. In the second stage, an explanatory phase ensued in which the students’ mistakes were corrected and the questionnaire was handed in. The questionnaire contained 5 closed-ended questions that the students were to complete over a period of 5 minutes.

Data Analysis

After the data was collected, all tests were reviewed and the different versions of translations the students had provided were identified. Based on descriptive statistics the percentages of correct,

incorrect as well as absent translations were considered in order to identify errors caused by interference. The same analysis was conducted for the questionnaire to determine the students' attitude toward translation.

Results

The Test's Results

This subsection deals with a few of the exercise's sentences in order to determine the interference errors' frequency, which is summarized in the chart below.

Sentence 1: 2 javë nuk janë të mjaftueshme për të bërë projektin.

Correct translation: 1; Incorrect translation: 52; No translation: 0

- a) 1 student: 2 weeks is not enough to do the project.
- b) 52 students: 2 weeks are not enough to do the project.

Sentence 3: Ai është një djalë shumë i edukuar.

Correct translation: 11; Incorrect translation: 42; No translation: 0

- a) 11 students: He is a very well behaved/ well-mannered/ polite/ kind boy.
- b) 42 students: He is a very educated boy.

Sentence 7: Më dha disa informacione të cilat nuk mund t'i zbuloj.

Correct translation: 11; Incorrect translation: uncountable noun: 24; collocation: 36

No translation: 1

- a) 11 Students: He gave me some information which I cannot disclose/reveal/share.
*First issue: uncountable noun
- b) 24 students: He gave me informations which I cannot tell you.
*Second issue: collocation
- c) 36 students: He gave me some information which I cannot discover/find out/tell.

Sentence 9: Nuk arritëm të gjenim zgjidhjen e problemit në fjalë.

Correct translation: 6; Incorrect translation: 45; No translation: 2

- a) 6 students: We did not manage to find the solution to said problem. /We didn't find the problem's solution.
- b) 45 students: We could not find the solution of/for the problem.

Sentence 10: I sugjerova atij që të shkojë tek ky restorant.

Correct translation: 1; Incorrect translation: 51; No translation: 1

- a) 1 student: I suggested that he go/ should go to this restaurant.
- b) 48 students: I suggested him to go/going to this restaurant.
- c) 3 students: I suggested that he goes to this restaurant.

Sentence 11: Afër hyrjes së kështjellës është një dyqan suveniresh.

Correct translation: 29; Incorrect translation: 21; No translation: 3

- a) 9 students: There is a souvenir's shop near the castle's entrance.
- b) 21 students: Near the entrance of the castle is a souvenir's shop.

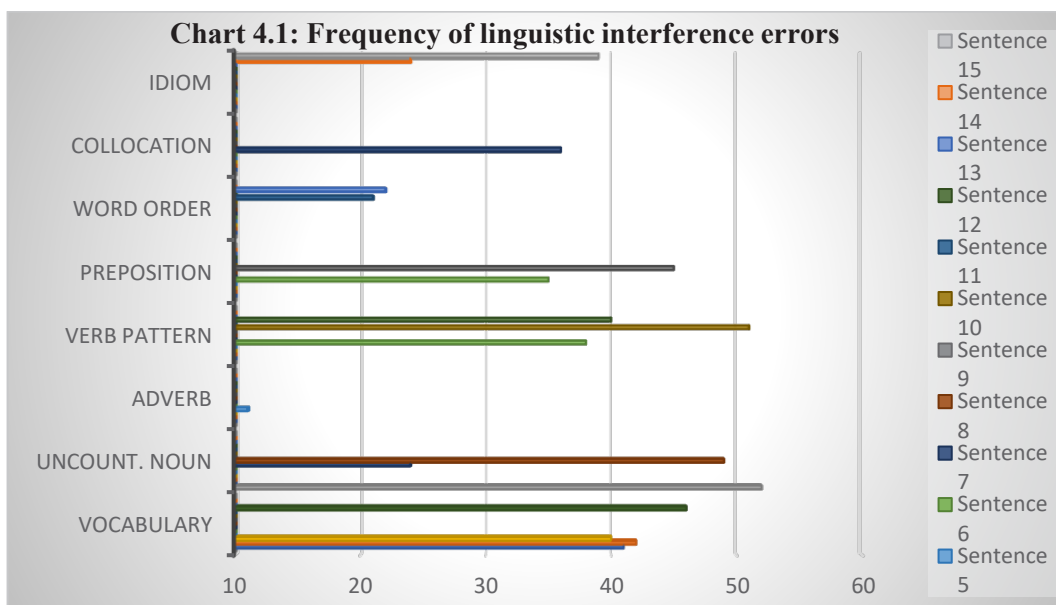


Chart 4.1: Frequency of linguistic interference errors

The Questionnaire’s Results

The two most important questions were considered in identifying the students’ attitude toward translation. Firstly, the responses to these questions indicate that the translation exercise proved beneficial to the majority of the students. Additionally, the responses denote that there is a preference for translation’s use in the classroom.

Question 2: Do you find the translation exercise that we conducted the previous session useful?

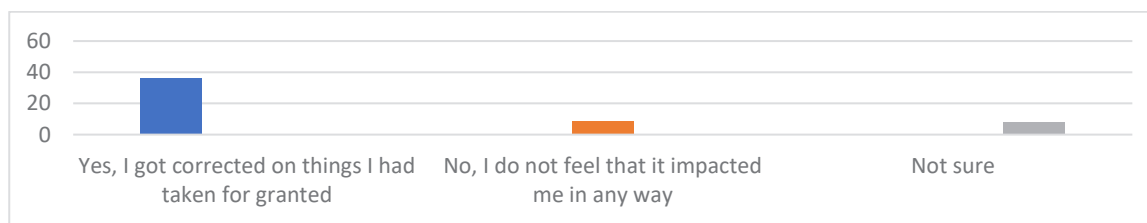


Chart 4.2.2

Question 5: I would like to test my knowledge through translation exercises here and there, in order to eliminate faulty concepts that I might have picked up:

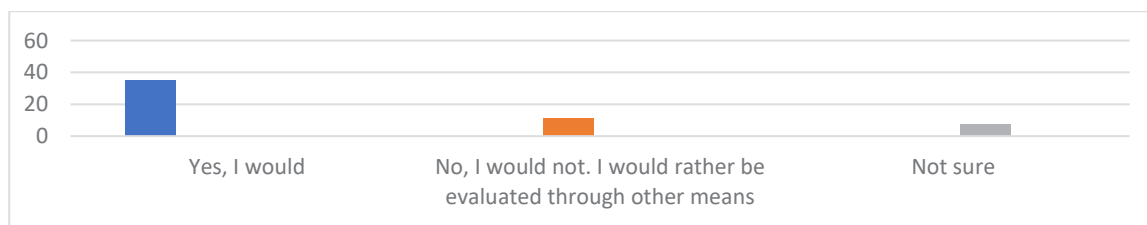


Chart 4.2.5

Discussions and Implications for the Future

1. The results obtained from this quantitative study suggest that there is, indeed, a high frequency of linguistic interference, which persists up until high school senior year. The areas that Albanian students struggle with are various, ranging from simple vocabulary to collocations and verb patterns. The underlying issue is that students are not aware of what they do not know, “a problem of ignorance”, as claimed by Newmark & Reibel (1968). Although the sentences in the translation exercise looked very simple, their appearance was deceiving. Therefore, a careful selection of appropriate translation exercises can assist English teachers in helping students become aware and avoid interference errors as much as possible.
2. It is important to note that although the study advocates in favor of the use of translation in ELT, it does not, in any way, suggest that translation should be the only tool used in the classroom, undermining, thus, the importance of students’ exposure to the TL. The study advocates for a balanced teaching approach, a ‘mixture’ between the monolingual and bilingual approach. In order to implement this balanced approach, it is high time that translation be included in the ELT curriculum, which would require the preparation of lesson plans that make room for translation’s implementation during the lesson hour and teachers who have received the proper training and guidelines to teach through translation. Exercises and text analysis could be the primary tools through which the students may identify differences and similarities between the two languages. This can further enhance their abilities when it comes to reading, writing and grammar acquisition. However, future research is needed to identify if translation caters to all students’ needs including special needs, low-performing students and students who do not share the same native language within the same classroom.
3. As observed through the questionnaire, Albanian students in general tend to have a positive attitude toward translation and do not view it as a tedious activity.

Conclusions

The study has emphasized the importance of translation as a solution to linguistic interference in ELT. The challenge that this study had to overcome was to disprove the arguments against translation, which were probably inspired by the famous saying “Traduttore traditore”, which in English translates to “translator, traitor”. This notion of treason that is allegedly characteristic of translation has persisted for long enough. The study aimed at eradicating this ill-conceived belief and the results gathered turned out in favor of the arguments advocating for translation’s use in the classroom. In conclusion, to make judicious use of translation in the classroom means to make use of the most precise and unambiguous tool in order to overcome the barrier of incorrect guesses and incomprehension on the students’ part. Due to its unambiguousness, translation cannot be a traitor.

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Title: The incorporation of idioms in EFL classes

Abstract

Idioms are the heart of language learning, offering cultural depth and nuanced expression. As Nelson Mandela said, “If you talk to a man in a language he understands, that goes to his head. If you talk to him in his language, that goes to his heart.” Idioms bridge this linguistic connection to the heart of effective communication. The focus of this study is unlocking the nuances of idiomatic language within English as a Foreign Language (EFL) classrooms. The main purpose of this study is to explore the incorporation of idioms in EFL learning and to identify the most effective approaches for teaching idioms. The study incorporates quantitative instruments to collect data. Two distinct instruments were employed: a written test and a questionnaire. These instruments were chosen to gather comprehensive information and insights related to the participants' knowledge and understanding of idioms in the English language. By evaluating the students' performance on this test question, valuable insights were gained regarding their grasp of idiomatic language and their ability to comprehend and express idiomatic expressions accurately. These findings contributed to the further interpretations in the study. The results from the written test indicated a necessity for additional exploration into diverse methods of teaching idioms. The explicit method is prominent in this study, which indicates that it is thought to be efficient in teaching idioms at EFL classes. Moreover, insights gleaned from the questionnaire shed light on the specific needs of the students.

Keywords: English, Foreign Language, Teaching, Methods, Idioms, Language Learning

I. Introduction

Idioms play a crucial role in language usage and are an essential aspect of mastering a foreign language. In the context of English as a Foreign Language (EFL) classrooms, the incorporation of idioms poses both challenges and opportunities for language learners. Idioms, being culturally and contextually embedded expressions, add depth and nuance to communication. However, their figurative meanings and non-literal usage often perplex learners, making the process of incorporating idioms into their language skills a complex task.

The purpose of this study is to explore the incorporation of idioms in EFL classes and investigate the effects on language learning outcomes. The significance of this study lies in the importance of idiomatic expressions in achieving language proficiency and cultural competence. Idioms are not only markers of fluency but also reflect the cultural nuances and idiomatic thinking patterns of native

speakers. Proficient usage of idioms enhances learners' ability to communicate effectively, comprehend native-level conversations, and integrate into English-speaking societies.

This study aims to explore the incorporation of idioms in EFL classes and its impact on language learning outcomes. By investigating learners' experiences and perceptions, as well as evaluating instructional methods, this research seeks to contribute to the existing body of knowledge in EFL teaching and provide practical recommendations for optimizing idiom instruction. Ultimately, it is hoped that this study will support EFL learners in developing their language skills and cultural competence through effective incorporation of idiomatic expressions.

II. Methodology

This section will detail the methodology used in the current study to investigate the incorporation of idioms in EFL learning.

2.1 Participants

The study included 65 EFL students from the public high school in Tirana, Albania. These participants ranged in age from 16 to 18. Age and English-language competency were used as selection criteria for research participants. All 65 participants had finished at least one year of official English language training because they were all in their second year of high school. Their English skill levels were therefore categorized as B1–B2, which indicates an intermediate level of linguistic proficiency. At this point, the participants had developed a strong foundation in English and were able to communicate and express themselves in a variety of every day settings with considerable ease.

2.2 Instruments

The study included quantitative instruments to collect data. In this study, two distinct instruments were used: a written test and a questionnaire. These instruments were chosen to gather comprehensive information and knowledge about English language participants' knowledge and understanding of idioms. The written test served as a key component of the data collection process. It consisted of a combination of open-ended questions and a translation section. The questionnaire consisted of a series of structured questions that participants were asked to answer. These questions covered various aspects, such as the frequency of encountering idioms, the perceived difficulty of understanding idiomatic expressions, and the participants' strategies for learning and using idioms effectively.

By employing both a written test and a questionnaire, the study aimed to obtain a comprehensive understanding of the participants' knowledge and experiences with idiomatic language usage.

2.3 Procedure

Prior to proceeding with this stage of the study, necessary permissions were attained from both the scholars' English schoolteacher and the students themselves. Ethical considerations were prioritized, and the participants were completely informed about the study's objects and conditions. They were handed with a clear explanation of the study's purpose and their anticipated involvement. During the first stage, the students were given the written test and advised to work for roughly 20 minutes. To insure a comfortable and stress-free environment, they were assured that the test would be anonymous, and therefore, they didn't need to write their names on the answer pages. This approach

aimed to remove any eventuality stress or pressure. Then, the students were given a questionnaire containing 14 close-ended questions, which they were asked to complete within a designated timeframe of 20 minutes.

III. Results

This section presents the results of the study, including the quantitative data from the written test and the questionnaire.

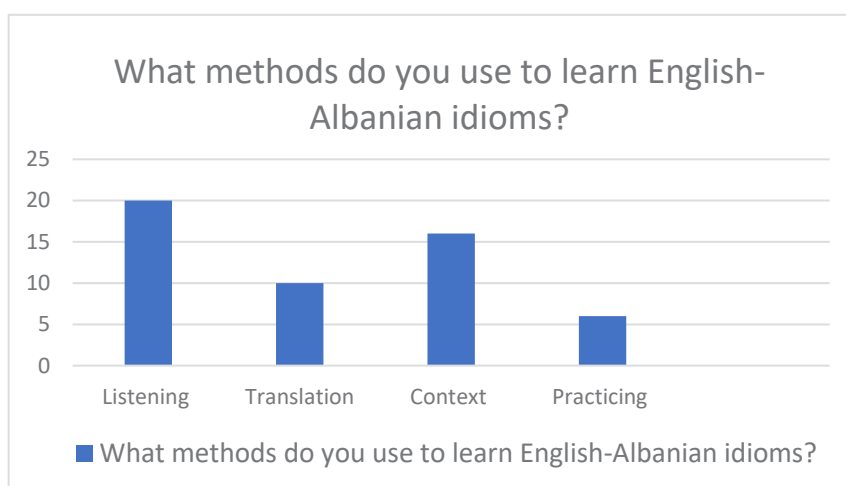


Chart 3.1.1 The methods used to learn idioms

3.1 The results of the test

This is one of the open-ended questions asked in the questionnaire for the students, aiming to understand the various approaches employed by individuals when it comes to acquiring and retaining English – Albanian idiomatic expressions. The answers given by the students to this question reveal important details about the tactics they use and emphasize the variety of approaches taken.

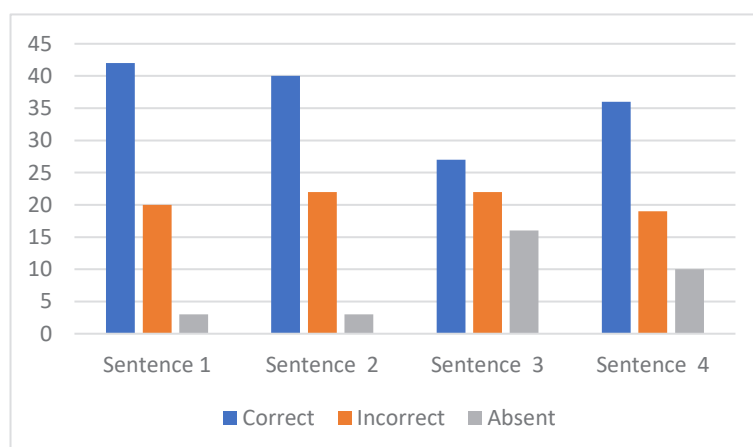


Chart 3.1.2 The results of the sentences English - Albanian and the other way around

Sentence 1: He yelled at the top of his voice.

Sentence 2: He has put his heart and soul into wining this race.

Sentence 3: The boss patted the team on the back for their dedication.

Sentence 4: He insulted his boss, biting the hand that feeds him.

Sentence 5: My little sister is the apple of my eye.

Sentence 6: The truth about the accident escaped her lips.

Correct: 48

Correct: 48

Incorrect: 13

Incorrect: 13

Absent: 4

Incomplete: 4

In this sentence the common mistake was the word for word translation where 13 students translated this idiom as *molla e syrit* which holds no meaning in Albanian Language. The correct answer in Albanian would be *drita e syrit*.

This idiom is characterized by different body lexemes that are used in both English and Albanian. This idiom refers to the activity of saying something unintendedly and is expressed in English with the body part lips but the Albanian equivalent refers to mouth. The mistake of translating this idiom as *më rrëshkiti nga buza* was done by 10 students. The correct answer being *Më rrëshkiti nga goja*.

3.2 The results of the questionnaire

3.2.1 Have you used English idioms in your conversation?

Participants were asked if they have utilized English idioms in their conversations. The question aimed to determine the extent to which students have incorporated idiomatic expressions into their spoken English.

Based on the study, it appears that 19 students responded affirmatively, stating that they frequently utilize English idioms in their conversations. Additionally, 38 students indicated that they use idiomatic expressions occasionally, while 8 students reported never using English idioms in their spoken English. These responses offer insights into the extent to which students have incorporated idiomatic expressions into their everyday communication.

3.2.2 Other Questions

The questionnaire included other questions where the results were as follows in Table 4.3.7

Question	Answers	Nr. of students
	Very important	35
	Somewhat important	22

How important do you think it is to learn idioms in English?	Not very important	6
	Not at all important	2
How well do you think your English textbooks incorporate idioms?	Very well	19
	Somewhat well	38
	Not very well	18
	Not at all well	0
How helpful do you find idioms in understanding English language and culture?	Very helpful	30
	Somewhat helpful	30
	Not very helpful	4
	Not at all helpful	2

Table 3.2.1 The results of the questionnaire

These results demonstrate the variety of approaches used in English classes to teach idioms. The combination of teacher explanations, reading materials, listening to native speakers, and supplementary resources can provide a well-rounded learning experience for students seeking to understand and incorporate idiomatic expressions into their English proficiency.

Overall, the responses highlight the mixed opinions regarding the incorporation of idioms in English textbooks. Some learners perceive the inclusion of idiomatic expressions as satisfactory, while others believe there is room for improvement in terms of the extent or quality of coverage.

IV. Conclusion

In conclusion, the results of this study suggest that idiomatic expressions are a challenging but important aspect of EFL learning.

The explicit method was prominent in the research presented, which indicates that it is thought to be efficient at teaching idioms. The implicit method, conventional method, cognitive linguistics, and mnemonic method are additional methods that can have more to provide.

4.1 Recommendations

Based on the findings of the study, several recommendations can be made to optimize the learning and incorporation of idiomatic expressions in EFL classes.

1. Integrating multiple methods: To provide a comprehensive language learning experience, it is recommended to integrate multiple methods. This approach allows learners to benefit from the strengths of each method, catering to their individual learning styles and needs.
2. Contextualize idiomatic expressions: Incorporate authentic materials, such as literature, movies, and dialogues, to present idiomatic expressions in their natural context. This can help learners understand the cultural nuances and appropriate usage of idioms, promoting a deeper understanding and more effective incorporation into their language skills.
3. Provide ample practice opportunities: Design exercises, role-plays, and activities that allow learners to practice using idiomatic expressions in various contexts. This will help them develop fluency, confidence, and accuracy in using idioms appropriately.
4. Foster cultural awareness: Alongside learning idiomatic expressions, it is essential to provide cultural context. Explore the origins, cultural references, and variations of idioms to enhance learners' understanding of English-speaking cultures and facilitate cross-cultural communication.
5. Foster learner autonomy: Encourage learners to actively seek out idiomatic expressions beyond the classroom. Provide resources such as online platforms, idiomatic phrasebooks, and language exchange opportunities, empowering learners to independently explore and incorporate idiomatic language into their daily lives.

By considering these implications and recommendations, language learning programs can enhance students' understanding, proficiency, and appreciation of idiomatic expressions in the English language, enabling them to communicate more effectively and authentically.

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Title: Elements of language used for communicating messages in PR and Advertising

Abstract

The main aim of this paper is to throw light on how language is used along with other mass media instruments to communicate messages in the PR and Advertising world nowadays. It gives a brief overview of various contributions and use of language definitions part of contemporary discussions by highlighting the connection between PR, advertising, and language. The influence they have on one another has been elaborated to show how advertisements have occasionally changed the concept of language usage and become part of our lives by bringing together pieces of history, language, and culture.

Keywords: advertising, communicating messages, language elements, PR.

Introduction

PR and Advertising are becoming sources of life for the mass media, directly influencing our language nowadays. Media cannot function without PR and mainly advertisements, but in the same way, PR and advertisements cannot work without media. In history, advertisements have been the travellers who have brought pieces of language and culture and spread them worldwide. Nobody can point to the “first” advertisement since forms of marketing have existed since ancient times. In this work, we introduce the interaction between language, PR, and advertisements and their influences on each other.

In the process of communication, there is a message to be sent to the people, and all we must do is utter it, while in PR and advertising, the whole purpose of the message is to affect the way the viewers think and act, more concretely to persuade them. When we see an ad that does not appeal to us, it may be because it is not aimed at any of the groups we belong to. Let us look at the specific case of McDonald’s idea to attract the youngest audience, “the children.” We all know how hard it is to say no to your kid who insists on having an afternoon at the games shopping mall in your area. He was the target, and he was successfully reached. There has been a long way before going to the target. The people who created this advertisement studied the favourite words and collocations of the children for a long time.

Advertisements are closely related to the linguistic features of the language, which are prevalent due to the purpose of the advertisement itself. The language slowly evolved with the advertisement. In the past, we used to have only some slogans, a whole poem or a statement that brought the essence of the product, but nowadays, we see that banner and billboard advertising need to improve language usage.

Features and structures of advertising language.

Features

It is important to note that many advertisements may not necessarily highlight the typical features of advertising language. This is because ads use various techniques to inform, attract, and persuade consumers, which may be considered unconventional. These peculiar features include hyperbole or exaggeration, which can be achieved through adjectives and adverbs. Common evaluative adjectives have fresh, clean, new, white, natural, great, soft, right, big, slim, wholesome, and improved. Another unconventional feature is using *neologisms*, such as Beanz Meanz Heinz, Cookability, Tangoed, and Wonderfuel. Long noun phrases are also commonly used, frequently employing pre- and post-modifiers for descriptions. Short sentences are yet another feature that advertisers use to create an impact on readers. This is often evident at the beginning of a text, where bold or large type is used for the headline or slogan to capture the reader's attention. Ambiguity is also commonly used to make a phrase memorable and re-readable.

As a common feature of advertising language, *weasel words* suggest a meaning without being specific. One type of weasel word is the open comparative, such as "Brown's Boots Are Better," which poses the question, "better than what?" Another type is the bogus superlative, such as "Brown's Boots are Best," which poses the question "related alongside what?" Imperatives are also used, such as "Buy Brown's Boots Now!" Euphemisms are used to avoid comments on "unpleasant" things, such as "Clean Round the Bend" for a toilet cleaner. The classic example of a euphemism is "B.O." for "body odour." Advertising language typically avoids negative phrasing and emphasises the positive aspects of a product, although some advertisers believe that any publicity is good publicity. Simple and colloquial language and using second-person pronouns to address the audience are common in advertising to appeal to ordinary people. The present tense avoids technical vocabulary and emphasises a product's scientific aspects through complex noun phrases. Repetition of the brand name and slogan is standard, using techniques such as alliteration, rhyme, rhythm, syntactic parallelism, or association. Examples include "finger of fudge", "the best four by four by far", "mean machine", "the cleanest clean it's ever been", "drinka pinta milka day", and "fresh as a mountain stream."

Humour is a feature that is becoming increasingly common in advertising language. Although injecting humour does not necessarily mean an ad is better than others, it can increase its effectiveness and widen its receptiveness. When using humour as a creative strategy, advertisers often rely on witty wordplay, careful consideration of the ad's objectives, target audience and market standards, and humour to increase audience attention. *Glamorization* is the most common technique of all. By glamorizing things, everything is not what it seems in advertising. Things are treated as unique, owing to distinctive features that can hardly be found in other things or objects. Under glamorization, "old" houses become charming and memorable, "small" houses become compact, bijou, or manageable,

and houses on a busy road become convenient for transport. A café with a pavement table becomes a trattoria, moving up the market to aspire to be a restaurant, or too cramped, it becomes a bistro. Not enough room to serve? It becomes a fast-food server.

Finally, some words mirror potency and values, novelty, and immediacy to a piece of copy. These words are *free, now, suddenly, it is here, improvement, impressive, announcing, quick, challenge, miracle, easy, revolutionary, magic, sensational, significant development, offer, wanted, compare, startling, introducing*. (<http://www.putlearningfirst.com/language/1>)

Structures

Clipping/abbreviation - An abbreviated word or phrase is eventually accepted as a word in its own right. The word flu, for instance, is heard far more often than influenza, prams more than perambulators, and bus more than omnibus. To acknowledge the clippings, an apostrophe is sometimes associated with the words 'bus and 'phone. Other clippings are gym, bike, advertisement, and more recently, blog (1999 from web blog). Clipping phrases or compounds can result in grammatical conversion/structural shift. The adjectives floppy and mobile have become nouns due to floppy discs and mobile phones being clipped.

Acronyms - Acronyms are words formed from the first letters of other words, allowing for faster and more straightforward communication. They are often capitalised at first but may later appear in lowercase. Examples include SCUBA, LASER, Radar in Technology, OSCE, EU, and NATO for organisations.

Initialisms are words formed from the first letters of a phrase, pronounced letter by letter. Examples include VCR, DVD, and PVR in technology and LOL and BRB in electronic communications. Affixes are word elements attached to words, preceding (prefixes), or following (suffixes) the word stem. They may be derivational or inflectional and are bound morphemes. Popular affixes include post-, inter-, mega-, and -ism. The abbreviation of electronic mail to email in the 1980s led to the formation of words like e-journal, e-dollar, and e-commerce in the following decade.

Back Formation - Backformation, or clipping, is a word formation process that shifts a word's function from one category to another by clipping off its suffix. This creates a new word with a different function, such as the verb televise from the noun television. Backformations are made from nouns and are the opposite of what is expected, as -ion is added to verbs to form nouns.

Compounding - Compounding is forming new words by joining two existing ones.

(http://en.wikipedia.org/wiki/Compound_%28linguistics%29)

The resulting compound may, in this way, start life as a phrase, with a gap between the two words, before going through a hyphenated stage and finally being written as a single word. Depending on the size of your computer, it may be a desktop, a laptop, or a palmtop.

Blends – A blend is a word formed by combining parts of two or more other words, sometimes morphemes. Most blends are created by adding the beginning or ending of one word to the other, such as brunch from breakfast and lunch, simulcast from simultaneous and broadcast, and smog from smoke and fog. They can also be formed by combining the beginnings of two words, preserving the

sounds' order, such as cyborg from Cybernetic and Organism, motel from Motor and Hotel, and supper from Lunch and Supper.

Eponyms - An eponym is the name of a person or thing, whether actual or fictitious, after which a particular place, tribe, era, discovery, or other item is named or thought to be named. (<http://www.memidex.com/eponyms>). Because proper nouns are capitalised in English, the usual default for eponyms is to capitalise the eponymous part of a term. For example, in Parkinson's disease (named after James Parkinson), Parkinson is capitalised, but the disorder is not. However, some eponymous adjectives are nowadays entered in many dictionaries as lowercase when they have evolved a standard status, no longer deriving their meaning from the proper noun origin. For instance, *Herculean* when referring to Hercules himself, but often *Herculean* when referring to the figurative, generalised extension sense, and quixotic and diesel engine (lowercase only).

Conversion is the derivational process whereby an item changes its word class without adding an affix." (Randolph Quirk, Geoffrey Leech and Sydney Greenbaum, *A Comprehensive Grammar of the English Language*. 1987, p. 441). Thus, when the noun 'sign' (1) shifts to the verb 'sign' (ed)(2) without any change in the word form, we can say this is a case of conversion. However, it does not mean that this process takes place in all the instances of homophones (Marchand 1972:225). Sometimes, the connection has to do with coincidences or old etymological ties that have been lost. For example, 'mind' (3 and 4) and 'matter' (5 and 6) are cases of this grammatical sameness without connection by conversion—the verbs have nothing to do today with their respective noun forms in terms of semantics (ibid:243). Conversion is widespread in English because the primary form of nouns and verbs is identical in many cases (Aitchison 1989:160). According to Cannon, despite the undetermined position in grammar, some scholars assert that conversion will become even more active in the future because it is a straightforward way to create new words in English (Cannon 1985: 415).

Advertising language differs from normal conversation because it aims to change consumers' minds. Advertisers use various techniques to achieve this, such as lexical ambiguity, which relies on the multiple possible meanings of a single word to grab readers' attention and motivate them to act. The language of advertising is like a "magic" that copywriters use to influence opinions and purchase decisions quickly due to limited attention spans.

Advertising language: a "normal language" or "breaking the rules of everyday language.

Language plays a decisive role in advertising and marketing, influencing consumer behaviour by conveying specific messages. The English language has a vast vocabulary, and advertisers use compound words as adjectives to adapt language to their use. Gradually, these compounds often become widely used in everyday situations. The language of advertising is positive and emphasises why one product stands out compared to another.

The choice of language is crucial in marketing and advertising as people interpret language in several ways. It is essential to understand the connotation of a word, which is the additional idea or emotion a word suggests to you that is not part of its usual meaning. The audience puts its meaning into specific words, and when the mass media reports news items, the marketing and advertising personnel must consider the expressive power of their words.

The language of advertising reveals its natural function: delivering a message and persuading the consumer's mind. This is why we cannot divide the link between language and advertising, like the connection between the computer and the individual. Both help to form a perfect whole, which is the message. The visual content and design of advertising significantly impact the consumer, but it is the language that helps people identify and remember a product. In conclusion, the language used in advertising and marketing plays a powerful role in influencing consumer behaviour and delivering a persuasive message.

Advertising has always and still does attract business studies. Still, it has recently provoked the interest of language scholars because of its wide range of uses in this direction and the results it has brought us. Over time, new techniques have evolved but based on the language. If the language is well chosen, the idea goes through and beyond, and success is secure under the vest of the magnificent language. (Peter Sells and Sierra Gonzalez, *The Language of Advertising*, as checked in <http://www.stanford.edu/class/linguist34/index.htm>)

Conclusions

Language serves as the main link in the advertisement chain. A firm's marketing activities always target a particular population segment, the target market. Likewise, advertising is aimed at a specific group called the target audience. To reach both the target market and the audience, language comes as the most potent tool alongside the mass media means. Language is the picture and counterpart of thoughts. The influence language has on PR, and advertising can be the counterbalance they both have on changing and adopting certain language features and structures nowadays. We tried to elaborate on how advertisements occasionally shift the concept of language usage and become part of our lives by bringing together pieces of history, technology, nature, language, and culture. We believe that advertisements are part of the evolution if we see it from a diachronic point of view. We are on the way to building an international global language, and advertisements are the main contribution in this direction.

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Title: Significant Principles of Cultural Society in India

Abstract

India is a diverse country. Our nation is home to many different languages, religions, cultures, and traditions. Numerous aspects of Indian culture, including Indian food, yoga, and philosophical literature, have affected people all around the world. European civilization, Western civilization, and Western lifestyle are other names for Western culture. It is founded on certain belief systems, conventional practices, and moral and ethical principles. “Culture” consists of moral principles, ethical standards, and organizational structures for the social, political, and economic spheres. These are transmitted through both official and informal mechanisms, from one generation of people to the next. How we think and behave as individuals in a society makes up the culture. Such an organization produces culture, which manifests itself via language, the arts, philosophy, and religion. It also manifests itself via political institutions, economic institutions, and social practices and conventions. Indian culture is a priceless asset to our civilization. Even though Indian culture has seen many difficulties, it still shines with all its majesty and splendor. Culture is a country’s essence. Culture is a collection of human values that uniquely and ideally sets a group apart from other social groups. Thus, the term “culture” refers to a man-made environment that contains all the tangible and intangible byproducts of social interaction that are passed down from one generation to the next. Many social scientists concur that culture is made up of learned explicit and implicit behavioral patterns. More recently, the term “culture” has come to refer to historically passed-down symbolic meaning patterns that people use to communicate, perpetuate, expand their knowledge of, and express their attitudes toward, life.

Keywords: Culture, Cultural heritage, Organization, Civilization

The concept of culture is broad and complex. It encompasses a vast variety of additional aspects of an area or nation that contribute to the establishment of culture. The way people live and how a society runs are other terms for culture. When examined, Indian culture may be divided into two distinct eras. periods past and present, or contemporaneous periods. India, with its diverse population of castes, faiths, and cultures, benefits from its variety. Due to the variety of our country, Indian culture is the most distinctive and distinctive. From place to location and country to country, cultures differ. Its growth is based on the historical process now taking place at the local, regional, or national level. For instance, our greeting practices, attire, eating habits, and social and religious practices are different from those in the West. In other words, all nation's citizens are distinguished by their own cultural traditions. Culture is the way we live and think that expresses our nature. It may be observed in our literature, religious rituals, and times of fun.

Consequently, the term “culture” refers to a man-made environment that contains all the tangible and intangible byproducts of social interaction that are passed down from one generation of people to the next. Many social scientists concur that culture is made up of learned explicit and implicit behavioral patterns. These make up the distinguishing accomplishments of human communities and may be communicated through symbols, even when they take the form of objects. Thus, the finer concepts that are passed down within a group—both historically derived and chosen with their associated value—represent the basic core of culture. More recently, the term “culture” has come to refer to historically passed-down symbolic meaning patterns that people use to communicate, perpetuate, expand their knowledge of, and express their attitudes toward, life. The emergence of culture is a historical phenomenon. Our ancestors picked up a lot from their forebears.

It illustrates how culture is passed down and carried on from one generation to the next. Our cultural legacy is the culture that we inherited from our ancestors. There are several levels of this heritage. A culture that may be called human legacy has been passed down to humanity. A culture can be considered a part of a nation's national cultural legacy. Cultural heritage is made up of all the facets or ideals of a culture that have been passed down from one generation to the next. They take immense pride in the uninterrupted continuity with which they are loved, safeguarded, and kept.

While culture is subject to change, our ancestry never does. We, as individuals, who identify with a certain culture or group, may pick up or adopt some cultural characteristics from other groups or cultures, but our Indian cultural background will always be a part of who we are. Our shared Indian cultural history will bond us together. For instance, Indian literature and scriptures such as the Vedas, Upanishads, Gita, and Yoga System have made significant contributions to civilization by offering the proper information, behavior, and practices. Life and culture are closely related. It is not an accessory or decoration that we as people can make use of. It adds more than just a hint of color. We are human because of it. Humans would not exist without culture. Traditions, values, and lifestyles—from the most devout to the most materialistic—makeup culture. It provides us with purpose and a way of living. Culture is created by humans, yet culture also defines who we are as people. The topic of spirituality and its symbolic manifestation is a key component of culture. We must respect religious diversity and be conscious of efforts being made to advance interfaith discussion, which is an intercultural dialogue.

Through philosophy and religion, culture helps us get closer to the truth; it infuses our lives with beauty through the arts and transforms us into aesthetic beings; and it helps us become ethical beings by giving us closer to other people and instilling in us the principles of love, tolerance, and peace. One of the oldest cultures in the world is Indian culture. Only the ruins of the ancient cultures of Egypt, Greece, Rome, and other places have survived. However, Indian culture is still present today. Its underlying ideas are the same as they were in the past. Village panchayats, caste structures, and the joint family system are all visible. The teachings of Buddha, Mahavira, and Lord Krishna continue to be relevant and inspiring today. People in this country are still inspired by spirituality, praying in nature, belief in karma and reincarnation, non-violence, the truth, not stealing, chastity, and a lack of acquisitiveness, among other ideals. Civilization refers to the use of things, whereas culture refers to the art of living, conventions, and traditions. Up to a point, material development is conceivable. This explains why ancient civilizations perished whereas Indian culture has persisted to the current day

because spirituality rather than materialism served as the foundation for growth. Indian culture is therefore considered to be an old culture, as its past is still evident now.

One of the world's oldest and wealthiest civilizations, India has been able to transmit all its rich cultural beauty up until the present. Because variety predominates in this nation, all generalizations about this society should be given appropriate consideration. Later our traditions, rituals, social and moral behavior, as well as our love and respect for others, are all heavily influenced by Western culture. People today like to live in independence and do not want to be bound by Indian traditions and rituals. As nuclear families continue to grow, joint families are dissolving day by day. Few people want to change things and share their possessions with other family members; privacy is given more weight, and people's regard for others, especially the elderly, is eroding. People are too busy in this digital era to take care of others. Indians are now more likely to be selfish because to Western culture. These go counter to Indian culture, which has long emphasized teachings such as loving and respecting one another and living in peace with one another. Since both parents work and the child lacks experience growing up in a nuclear family due to the absence of his grandfather and grandmother, he is unable to acquire moral or ethical principles and instead absorbs what little he can.

As a result, we end up raising a child who lacks moral principles and is unafraid to engage in unjust practices since no one is there to instruct him in right and wrong or prevent him from doing anything wrong. We must value the lessons our Indian culture imparted to us about how to coexist peacefully with others by developing our patience and tolerance. Many individuals from other nations are beginning to appreciate the value of Indian heritage and are incorporating positive aspects of Indian culture, like the practice of yoga and meditation, the knowledge, and teachings of the ancient saints, etc. Knowing Indian wisdom enables people of all races to have more fulfilling lives. The connection between the English-representative classical legacy and the local folkways has disintegrated over the contemporary era. Different modernizing processes and variables have had an impact on traditional equilibrium. The link between classical and regional customs has been strained because of the influence of contemporary societal pressures. A new middle class has been forming in the cities, taking on the responsibility of upholding the classical legacy.

The worldview and viewpoint of the middle class are vastly different from those of the folk tradition's keepers. With shifts in the governmental power structure, the significance of ancient customs has occasionally changed, while folk and tribal traditions have stayed vibrantly alive. Folk and tribal cultures have always been valued and given space by the conventional customs in traditional India. However, the upholders of the contemporary European classical cultural tradition have occasionally shown less tolerance for the folk and tribal customs. In comparison to modern society, they frequently describe traditional culture as being primitive, barbaric, and superstitious. All the components and elements of Indian culture are being attempted to be modernized and westernized. Different facets of Indian culture are being influenced by the processes of Westernization, industrialization, urbanization, globalization, and democratization today. However, these forces of modernization and secularization have not yet severed the connection between modern Indian culture and its traditional and cultural foundations. The old cultural mediums are still around today, and some of its elements have even been creatively blended into a newly forming popular and classical culture.

India's continued existence as a civilization is widely thought to have been primarily cultural and social rather than political. The state did not uphold order and stability; rather, culture and society did. The development, synthesis, and richness of Indian culture may all be seen throughout its history. Like religion, culture is a source of both variety and unification. Strong kingdoms and empires like the Mauryas and the Guptas refrained from overtly interfering in social and cultural affairs, preserving a great deal of variety. Although Islam was for many centuries the dominant religion politically in major portions of the country, it did not supplant Hinduism or disrupt the Hindu social order. Hindus, Muslims, and Christians all adhere to and preserve a variety of beliefs and practices. Indian culture has evolved over time to be split up into countless tribes, castes, sub castes, clans, sects, and groups, each of which aims to uphold its own way of life and moral code. The sense of unity has been created by the art and culture inscribed on the walls of temples and palaces throughout India. Despite their differences, it is appreciated that different civilizations coexist.

Culture is learned in the sense that some practices are passed down via families. While certain traits are passed on from parents to their offspring, socio-cultural norms are not. Family members, friends, and the community in which they live teach them these. It follows that the physical and social environments in which people live, and work have an impact on their cultures. If a group of individuals has the same beliefs and/or practices, then such behavior or concept is referred to as culture. Cultures have a variety of information that may be passed down from one generation to the next. As time goes on, increased information on the specific culture is provided. Problems in life that are passed down from one generation to another may be solved by everyone. As a specific culture develops throughout time, this cycle continues. As new cultural qualities are introduced, some information, ideas, or customs are lost. As time goes on, there is a chance that the specific culture will undergo certain cultural modifications.

No culture endures in a static condition. Culture is always evolving as new concepts and methods are added over time, updating, or replacing the conventional wisdom. This is a trait of culture that results from the overall strength of the culture. Culture is multicultural. It is a structure made up of several interrelated components. Despite being distinct, these components work together to build culture. The foundation of Indian culture situates humans with a view of the cosmos as a work of divine creation. As a result, it upholds God's plan and encourages coexistence. The goal of Indian culture and philosophical thought is to bring harmony and order to the universe. Indian culture holds that morality and social order are based on the innate cosmic order that exists in all of creation. The basis for exterior harmony is thought to be inner harmony. Inner harmony will naturally lead to external order and beauty.

India's old, vibrant culture, which dates to the dawn of human civilization, is present across the whole nation, in all states and areas. The term "culture" refers to human thought and conduct patterns. All people, from all groups, backgrounds, and cultures, must act morally, ethically, and in line with accepted standards and values. Indian culture and traditions are respected in all communities across the nation. A cosmic perspective, a feeling of harmony, openness, tolerance, continuity and stability, adaptation, morality and ethics, perseverance and diligence, stress on responsibility, and the joint family structure are traits of Indian culture. Additionally, respecting cultural differences will help

people improve their overall quality of life. Therefore, it can be said that taking action to improve one's quality of life is a crucial step in ensuring the preservation of Indian culture and tradition.

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Title: Cultural and Language Awareness While Teaching English to non-Native Albanians

Abstract

The need for cultural awareness has become increasingly important as the world becomes increasingly interconnected. Teaching English to non-native speakers is a challenging task that requires more than just language skills. To be an effective English teacher, you must understand the cultural backgrounds of your students and bridge the gaps between their native language and English. This requires a mix of patience, empathy, and creativity. This paper will discuss the importance of cultural awareness in English teaching and provide tips on navigating language and cultural barriers. By understanding your student's unique needs and perspectives, you can create a more inclusive and effective learning environment to help them achieve their language goals while learning about new cultures.

Keywords: cultural awareness, cultural barriers, learning environment, practical learning

Introduction

Teaching English as a second language is not just about grammar rules and vocabulary. It encompasses a much broader scope that includes understanding and appreciating different cultures. Harold B. Allen notes that the first English class for international students was taught in 1911 by J. Raleigh Nelson at the University of Michigan. Harvard University offered a similar course in 1927, followed by George Washington University in 1931 ("English" 307).⁷ Other institutions failed to recognize the unique needs of international ESL students, although, by 1930, there were already almost 10,000 international students, mainly from Asia and Europe (Institute of International Education 232-35).

In Albania, international students are a reasonable number. Still, most of them are studying in Albania's HEIs, either because they are interested in the Albanian language or, in other cases, because their parents' workplace is established in Albania. My first encounter as a lecturer or teacher in this category was six years ago when I started teaching at the New York University of Tirana, whose teaching programs are only in English. Resonating to the first year, it now brings into mind the hardships and feelings of helplessness I had in the ESL classes (English as a Second Language), compiled mainly by a student from different origins and different language skills regarding their English level. They were from Libya, Jordan, Egypt, Saudi Arabia, Türkiye, and Algeria. It was a process that needed not only my skills as a teacher but also something to be adopted in my teaching methodology so that my students had a smooth transition in this new world they were living in, but

at the same time, learn English as the primary reason that they were in my class. In today's interconnected world, where globalization has brought people from diverse backgrounds together, bridging the gap between cultures is imperative, especially in language education. Every language has its pattern if considering the syntax and the morphology, which is perfectly beautiful as language is one of the many characteristics that make our global society more unique and intriguing. Ellis (2006, 165) pointed out that mistakes inevitably result from our previous experience. Further on, he argued that: “*Our perception of the world is shaped through the lenses of our prior analyses, beliefs, and preconceptions. The environment provides the setting, with all the stimuli present, but we view those stimuli using previous experience as a lens.*” p.165.

English has a ‘simple’ grammar but a ‘difficult’ syntax, and with the statement, it is not going through the way its words are written and read. Italian and French tenses are ‘endless’; for a second language, the learner is posed with an activity such as creating a digital code when you know nothing about technology; and if you want to include Arabic speakers, the maze they have to go through comes from a ‘horror movie’: check the structure:

- 1- **I am Klodjana.** (English language),
- 2- **أنا كلوديانا.** (Arabic language),
- 3- **Unë jam Klodjana** (Albanian Language),
- 4- **Io sono Klodjana** (Italian Language),
- 5- **Adım Klodjana.** (Turkish Language),

As you can see, there is no space between words or uppercase or lowercase letters in the Arabic Language [This understanding came to me while teaching ESL (English as a Second Language) to students from Libya, Syria, and Jordan; I could not understand why they struggled to write the words separately or even start the sentences with a capital letter.]. In a study conducted and published in the Arab World English Journal (2015), it was stated that: “*Orthographically, there is no distinction between upper letters and lower-case letters in Arabic as it is always written in a cursive form. In English, the matter is different. In English, there is a clear distinction between upper-case letters and lower-case letters.*”

However, despite their hardships, all these languages have created a unified formal structure of non-fictional writing. This research aims to assess the importance of cultural awareness that a foreign language teacher should withhold for the teaching process to be smooth and beneficial for both parties. It requires an understanding of cultural nuances, customs, and social etiquette. Several factors lead students to make mistakes. One of which is the interference of the learner's native language. Nunan (2001:89) states, “Where the first and second language rules are not the same, errors are likely to occur due to interference between the two languages.” Another cause of making mistakes is the inadequate teaching methods. Methods encouraging translation cause students to make mistakes (Yule, 2009; Al-Buainain, 2010). Students' personal affairs play a role in this field. For instance, their physical, psychological, social, and cultural circumstances may lead them to make errors. Ellis (1994) identifies areas where the learners' external factors, such as social contexts, are related to making mistakes. When teaching English to nominative students, who may come from a culture vastly different from the English-speaking world, it becomes even more crucial to address these aspects. By

incorporating cultural awareness into English teaching, educators can help students navigate the complexities of cross-cultural communication. It enhances their language skills, fosters a deeper appreciation for diversity, and promotes intercultural competence.

Literature Review

Understanding cultural differences allows teachers to tailor their teaching methods, materials, and content to meet their students' needs and interests. This approach creates a more engaging and inclusive learning environment where students feel valued and understood. Moreover, when students are exposed to different cultures through language learning, they become more open-minded and develop a broader worldview. According to Green, they gain insights into different perspectives, traditions, and ways of life, which can be a transformative experience. Green's (1999) definition of academic literacy includes three aspects: - Operational literacy - the language (mainly writing) competence. - Cultural literacy - understanding of the discourse and culture: the ability to communicate in the language of a particular group of people or an object (e.g., the scientific language of economics or education, a poetic language, etc.). - Critical literacy - understanding of how knowledge is created and can be transformed (e.g., the ability to understand what is meant or thought according to the author of the written text - newspapers, scientific articles, etc.). One of the primary challenges nominative students face is the difference in grammatical structures between their native language and English. Each language has its own rules and structures, and adjusting to the nuances of English grammar can be daunting. From verb tenses to sentence structure, subtle differences need to be mastered.

While delivering the grammar structure to students of different nationalities, namely Syria, Libya, Jordan, and Turkey, they seemed to be having difficulty correctly using the present perfect versus the past simple. I initially thought that, like my Albanian students, the clear usage aspect for these two tenses appeared somehow confusing. However, the issue ahead was to overcome and manage such an obstacle. Many language teachers can deliver knowledge of one language. Still, others can assist with another language, but is that enough to help international students deal with such issues? In *Teaching ESL Writing*, in a study by Salimi (2013: 131) on morphological errors in noun systems between Arabic and English, their findings reveal that English nouns have two numbers: singular and plural. At the same time, Arabic nouns have three numbers: singular, dual, and plural. The plural is also of two kinds: sound plural (masculine and feminine) and broken plural. In contrast to English, Arabic syntax has singular, dual, and plural for feminine and masculine nouns. Salimi's study also revealed that English has three genders: masculine, feminine, and neuter. Gender is confined to personal pronouns, whereas Arabic has only two genders: masculine and feminine. Furthermore, English nouns are inflected for genitive case. In Arabic, nouns are inflected for three cases: nominative, accusative, and genitive. These cases are distinguished by changing the vowel ling of the final consonant. While there also are many similarities, these and many other differences continue to "cause anxiety and misunderstandings"(Leki xi), suggesting the need for writing instructors to become more sensitive to the unique needs of writers. In conclusion, the role of English teachers in the cultural adjustment process of international students goes beyond materials and methods of

classroom instruction. This was emphasized in the 1955 meeting "The Foreign Student in the Freshman Course," where participants agreed that satisfactory handling of foreign students' problems with English involved English teachers playing a role in the students' cultural adjustment process.

Methodology

The methodology used involved gathering and analyzing all the in-class and homework written assignments throughout two academic years (20-21; 21-22) for the ESL students (English as a Second Language). My aim in doing this was to understand the range, extent, and nature of these assignments so that the findings of this study could contribute to discussions of present practices in the teaching process for these nominative students regarding the methodology and the curricula used! The materials used were mainly handwritten, such as notebooks, writing exercises including different forms of activities such as:

-Scrambled words, - Scrambled sentences -Punctuated errors -Identify the syntactical errors (nouns, adjectives, verbs, adverbs, prepositions, etc.-Workbooks of the English curricula.

If we observe how these two tenses are conjugated and their usage in both Albanian and English:

Past Simple: Koha e shkuar e thjeshte/e kyer e thjeshte:
In English, the past simple is used to talk about:
<input type="checkbox"/> something that happened once in the past :
<i>I met my wife in 1983.</i>
<input type="checkbox"/> something that happened several times in the past :
<i>As a boy, I walked a mile to school every day.</i>
<input type="checkbox"/> something true for some time in the past :
<i>I lived abroad for ten years.</i>
<input type="checkbox"/> we often use expressions with ago with the past simple:
<i>I met my wife a long time ago.</i>

Table 1.

One version:
1-Unë kam blerë shumë libra. (Albanian Language) koha e kryer, forma lidhore
2-Bir suru kitap aldım. (Turkish Language),
3-I bought a lot of books. (English Language) past simple.
Version two:
1- Une bleva shume libra. (Albanian Language), koha e kryer e thjeshte, forma lidhore
2- I bought a lot of books. (English Language), past tense
3- Bir sürü kitap aldım. (Turkish Language),

Table 2.

Meanwhile, if you try to use these two sentences as equivalents in English and Turkish, these two versions in English and Turkish there seems to be only one version:

English Language: *I have bought a lot of books.—I bought a lot of books.*

Turkish Language: *Bir sürü kitap aldım.*

Now, let us imagine a teacher who has two languages at her disposal: English and Albanian. How can they convey the difference in using these two forms? Moving on, checking the Albanian version versus the English version:

Albanian Language: *Une bleva shume libra.---Une kam blere shume libra.*

English Language: *I bought a lot of books. --- I have purchased a lot of books.*

In Albanian daily usage, these two meanings or usage are easily interchangeable with merely any difference in their purpose, while in English, they have a complete and clear difference in how, when, and why they are used.

Present Perfect:
a) When we say ‘something has happened,’ this is usually new information: Ow! I’ve cut my finger. The road is closed. There’s been an accident. (= There has been ...) Police have arrested two men in connection with the robbery.
b) When we use the present perfect, there is a connection with now. The action in the past has a result now: Tom has lost his key. (= he doesn’t have it now) He told me his name, but I’ve forgotten it. (= I can’t remember it now.) Sally is still here. She hasn’t gone out. (= she is here now) I can’t find my bag. Have you seen it? (= Do you know where it is now?)

Table 3

Differences in Language: Arabic and English belong to different language families, resulting in significant differences in grammar, sentence structure, vocabulary, and phonetics. Arabic is a Semitic language read from right to left, while English is a European language read from left to right. These differences can make it challenging for Arabic students to comprehend certain concepts. As you can observe in *Appendix A*, when the student from Algeria was asked to write the equivalent sentence in Arabic and asked where the capital letter was, she annotated that no capital letter was used in this example. This was when I came to realize the struggle that my foreign ESL students had while being marked over and over on why they do not start their sentence with the capital letter, let alone having a reason why ‘*Math*’ should be capitalized or why ‘*Arabic*’ as a notion to describe the language had to be written in capital letter despite the position it held in the sentence.

Another common issue encountered was the word order in the sentence structure. This was somehow familiar to me for the fact that even Albanian students/pupils do have difficulties in such matters:

Albanian language: muri i bardhë	noun and then adjective
English Language: white wall	adjective and then noun
Turkish Language: Bu güzel bir çiçek. (This is a beautiful flower)	adjective and then article and then noun
Arabic Language: زهرة جميلة (zohra Jamila) (beautiful flower)	noun and then adjective

Table 4.

Moreover, when it comes to phonetics and pronunciation, English has a complex phonetic system that includes sounds that may not exist in Arabic; as you can see in *Appendix A*, the Algerian student has stated that letters such as **e, u, v, x do** not exist in the Arabic language; as a result, Arabic students may have difficulty producing and distinguishing between specific English sounds, such as voiceless and voiced consonants or vowel sounds. This can affect their clarity and accuracy when speaking and writing in English. Regarding writing conventions, Arabic script is cursive, while English uses the Latin alphabet. Arabic students may find adapting to English spelling rules, pronunciation, and capitalization conventions challenging. Another characteristic that was quite challenging and did create a complete misunderstanding and somehow judgment from my perspective was the kind of

writing that was somehow to the point of considering whether I was teaching young adults or first graders. The student from Jordan was writing all his words in the sentence with no space between the words:

- Version 1- ‘sheiswriting a book’
 Version 2- ‘ heisnot speaking’

To me, this was something I could not name or understand. As a result, I could not tackle why it happened. As this issue was becoming persistent, I needed to ask a native Arabic speaker who knew either Albanian or English to help me understand and translate some structure of this language. As can be observed in Appendix A (for the Arabic language) and Appendix B (for the Turkish Language), I understood the ‘whys’ and ‘hows’ of my foreign students. I assisted them in the best way possible. Both Arabic and Turkish languages the negative forms:

In Turkish, **negation** can be made by adding suffix “-me, (-ma)” to the end of a verb. It uses negation suffixes after the verb but before the time suffixes. If you want to make a noun negative, you must use “değil” at the end of the sentence (My Languages, 2023).

English Negation	Turkish Negation
I don't speak	konuşmam
I don't write	yazmam
I don't drive	sürmem, araba kullanmam
I don't love	sevmem
I don't give	vermem
I don't smile	gülümsemem

Table 5.

In Arabic, there are a few words for negation: la لا, ma ما, and لن lan. Lan is used to negate the future. In Arabic slang, they use the negation ma plus sh ما ش the word being negated put in between, like in French ne – pas (je ne parle pas), for example, ma 3araf sh ما عرفش *I don't know*, ma 3ali sh معالش; this is a widespread phrase meaning: It doesn't matter. Here are some examples:

English Negation	Arabic Negation
Negation	نَفْي - nafee
he is not here	أَنَّهُ لَيْسَ هُنَا - anah laees honaa
that is not my book	هَذَا لَيْسَ كِتَابِي - hathaa laees ketaabee
do not enter	لَا تَدْخُلْ - laa tadhool

English Language: She is not at school.
Albanian Language: Ajo nuk është në shkollë.
Turkish Language: Okulda değil.
Arabic Language: هي ليست في المدرسة. (he list fe mederci.)

Table 6.

Discussion and Recommendation

Understanding the cultural context behind expressions or idioms is crucial for effective communication, making cultural and language awareness a significant challenge for non-native English speakers. Lack of exposure to the language and fear of making mistakes or being misunderstood are common roadblocks. To overcome these challenges, English teachers should provide a supportive and inclusive learning environment, tailor their teaching methods and materials, and offer targeted support. With patience, empathy, and proper attention, non-native English speakers can thrive and bridge the gap between cultures through the power of language. - Acknowledge and address language barriers when teaching English to non-native speakers.

- Simplify and clarify language to enhance comprehension.
- Encourage active participation in discussions and activities, allowing students to practice speaking and listening skills.
 - Create a safe space where students feel comfortable making mistakes and asking questions.
 - Use technology to enhance communication and language learning.
 - Foster an inclusive and culturally rich learning environment by encouraging students to share their experiences and perspectives.
- Provide additional resources and support for students who may require extra assistance due to language barriers, such as one-on-one tutoring, language support materials, or other practice exercises. These students bring a rich cultural background and unique experiences that should be celebrated and integrated into the learning process. Teachers must create a respectful and diverse classroom environment, celebrating each student's cultural contributions. Promoting cultural exchange through literature, discussions, and activities fosters language acquisition, empathy, and appreciation. Encouraging respectful conversations helps to dismantle stereotypes and foster empathy, crucial skills for global citizens.

Recommendations and Limitations

In conclusion, my observance of learning and navigating language and cultural awareness in English teaching for nominative students has shed light on bridging cultures in the classroom. Understanding nominative students' unique challenges can create a more inclusive and effective learning environment. The main limitations of this study were the language barriers I have towards Arabic and Turkish, which made it quite challenging to analyze and approach a proper suggestion. Being aware of the hardships English teachers have during this process, as I was, it proved to be quite helpful to manage and restructure my syllabi in order to assist my students in the best way possible. Incorporating strategies such as providing cultural context, promoting language exchange, and fostering open-mindedness can significantly enhance the English learning experience for these students. As educators, we have the power to bridge the gap between cultures and empower our students to become global citizens. Let us embrace diversity and create a classroom that celebrates the richness of different cultures and languages; together, we can make a profound impact on the lives of our students and shape a more interconnected world.

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Daniele Marzeddu

Title: Making Pictures to Illustrate *Sea and Sardinia* Films of Sicily and Sardinia

A return to a lost insularity mood

When D.H. Lawrence decided to take a trip to Sardinia in 1921, he certainly could not have imagined the cultural significance of the book that followed from his journey. January 2021 saw the centenary of the writer's documented trip that resulted in his acclaimed work, *Sea and Sardinia*. With the support of numerous organizations spread across Italy and the UK, and thanks to an international crowdfunding campaign, the international project called *Return to Sea and Sardinia* followed in his footsteps a hundred years on. The center piece of the project has been a film that has recorded the places visited by Lawrence and his wife Frieda across Sicily and Sardinia, starting from the Sicilian town of Taormina all the way up to Terranova/Olbia, on the North-East coast of Sardinia. As a photographer, I was also eager to make 100 photographs that could become a visual commentary of Lawrence's travel literature masterpiece. The writer's approach to photography was closely aligned with his artistic and emotional sensibilities, as he saw it as an extension of his creative expression as well as a way to capture the world around him. He was determined to produce a fully illustrated book with photographs: on his return from his ten-day trip (4–13 January 1921), he wrote to Mountsier, his American agent: "I am still doing *Sardinia*. It will make a little book. Have written to Cagliari for photographs" (L3, 662). About three weeks later, on 22 February, he returned to Mountsier saying: "I have finished the "Diary of a Trip to Sardinia [...] I hope to send you the manuscript. With photographs complete within a month's time" (L3, 667). After a week, he complained that he was "awaiting typescript of "A Trip to Sardinia": also, most anxiously, a reply from Cagliari about photographs for the same reason". (L3, 375). Although he received part of the manuscript in a few days, he was still very nervous because there was no sign of the photos. On 22 March, a determined Lawrence wrote to Mountsier: "I still haven't managed to get Sardinia photographs; only Sicily. But I don't give up" (L3, 688). Another week passed and he confirmed: "am still struggling to get photographs, and I hope to succeed" (L3, 695-6). After two days, at the end of March, on suggesting some alternative titles to the provisional '*Diary of a Trip to Sardinia*', Lawrence included some pictures of Sicily. Then, he informed Mountsier that he was thinking of some new possible titles for the book: '[...] *Sardinia Films* or *Films of Sicily and Sardinia* [...]' (L3, 696). His thoughts on photography offer insights into how visual art can be intertwined with literary and emotional expression. Then, I was determined to combine travel writing with the world of digital photography in order to create a richer and multidimensional understanding of *Sea and Sardinia*. I had first read the book when I was fifteen: at the time, I was a very disoriented adolescent with a passion for music and visual art. I found literature generally interesting, but like many other schoolmates, I felt it was an obligation, a burden imposed on us by our archaic grammar school. My aunt Daniela gave me a copy of the book for my birthday, and it was during the following year - on a warm September

morning - that my parents decided to head towards the little station at Mandas and we boarded the train to Sorgono, exactly on the same trail visited by the couple in 1921. Despite being struck by the creative usage of language whilst observing the landscape from the train window, I found it tricky at the time to delve into the Lawrentian vision of the world. Many years were to pass before I could grasp the concept of “spirit of place”.

In search of black-and-white ghosts

Primarily known as a novelist, poet, and essayist, Lawrence also had an interesting approach to visual art. While he was not a professional artist, he expressed his thoughts and opinions on photography in several of his essays and letters, believing that the new art could be used to express the inner emotions and visions of the photographer, not merely as a tool for documentation. Much of Lawrence's works was deeply influenced by the places he visited; he often used photography to capture the essence of a location, thinking that images could convey a sense of the place's character and evoke feelings and moods, much like his writing aimed to do. He was less concerned with strict realism and more with conveying a sense of place and emotion. He felt that photographs could enhance the reader's understanding of the places and scenes he described in his literary works. I like to imagine him while setting one of those big cameras of the Twenties covering his head underneath the focusing hood.

When I began working on the pre-production of *Return to Sea and Sardinia*, still resounding loud in my mind was Jack Nicholson, acting as George Hanson in *Easy Rider* (USA, 1968) saying: “Here’s the first of the day, fellas. To ol’ D.H. Lawrence”. He sips avidly at his first taste of bourbon/freedom after his release from jail. That film was set on a different continent and in a different time, but accordingly, both the director Dennis Hopper and Nicholson were well-versed in Lawrence’s poetics. It is said that they spent their free time with some Native Americans who lived near Kiowa Ranch (today the “D.H. Lawrence Ranch”) at Taos in New Mexico and used to have a *siesta* by the grave of the writer on the days before shooting that scene. There is no doubt that, amongst other reasons, the profound desire of building cultural bridges between Britain and the two largest islands of the Mediterranean Sea convinced me and my partner Vicki to experience such an adventurous journey. We tried to get into a similar sensorial experience by visiting all of the locations across Sicily and Sardinia that the couple visited in 1921. Through my photographs, I aimed at creating “written” images of places and people that inspired my interest. Amazingly enough, I found a certain correspondence with Lawrence’s observations, though one hundred years later. By using one of my old film cameras I followed in Lawrence’s steps from the Sicilian coastal town of Taormina all the way up to Palermo, and then boarded a ferry to my ancestors’ land, Sardinia.

The methodology I have applied may be referred to as field research: starting from the reality described in *Sea and Sardinia* and, comparing it to the one that emerged from my own visual approach, I liaised with local people and observed their behaviours. I began by thoroughly reading and analyzing the book and paid attention to the themes, narrative style, character development, and the author's perspective on Sicily and Sardinia. I delved into his use of symbolism, metaphors, and descriptive language that convey his impressions and experiences as a traveller, thus I have been trying to get into the eyes of an artist of the past century whose poetics was profoundly inspired by the observation of human character and psychoanalysis.

Which way could I, then, translate the *Weltanschauung* of one of the most acute writers of the 1900s into contemporary images? As we know, photography was originally monochromatic; when colour was first introduced, two factions arose: the innovators, in favour of colour photography, and the traditionalists, who preferred the black and white images. There are pros and cons in either choice. Traditionalists believe that colour distracts viewers who tend to concentrate more on the colour than on the content of the photo itself. Moreover, they say that expert viewers find colour moves the attention from other important graphic features of a photo, such as light, texture of the objects, three-dimensionality, shape and outline, which are all elements that gain a lot in a black and white picture. Most interestingly, while the parts full of light become white, those in deep shadow become black, and soft light takes a very delicate tone and nuances characterised by a grayscale which fades in relation to light. However, a black and white picture is considered more abstract by definition, whereas a colour photograph is usually perceived as a faithful representation of reality. Indeed, the former allows it to get rid of any connotation, be it chronological or seasonal, as though timeless images could be created.

Creating photographs like a traveler is about capturing the spirit of your journey and conveying the sense of wonder and discovery that comes with exploring new places. I wished to create a sort of transitional timeline that connects the two islands comparing their status of insularity. Stylistically, I opted for black and white pictures since I felt it was a more appropriate means of expression. Thus, I just went with the flow of the adventure letting the travel embrace photography as a reflection of what my instinct and eyes would experience.

“Photography is the language that gives people the opportunity to see what you saw”, states the Brazilian photographer Sebastião Salgado (2014). Having always created monochromatic images, he views photography as a powerful form of documentation that can both raise awareness of critical issues and provide an artistic and emotive platform for storytelling. His work is known for its striking black-and-white compositions and the way he uses light and shadow to create visually stunning images. This artistic approach, he believes, can enhance the impact of his documentary work.

His work exemplifies the intersection of documentary and art, where compelling visuals and meaningful stories come together to engage and educate viewers. While Salgado sees photography as a form of documentation, he also values the artistic and aesthetic aspects of the medium. Photographing in black and white (B&W) is a creative and artistic choice that can add a timeless and evocative quality to your images. When one is out photographing, it’s worth trying to visualise the scene in black and white, even if the camera is set to capture colour. Certain subjects are particularly well-suited for black and white photography, and this includes portraits, landscapes, architecture, street scenes, and objects with strong lines and textures. Contrast is key in black and white photography, therefore seeking scenes with a wide range of tones, from deep blacks to bright whites can add drama and depth to the images. Lighting plays a significant role in B&W photography, and natural light creates interesting shadows and highlights: backlighting, side lighting, and soft, diffused light can all be effective in different situations. Strong composition is crucial in B&W photography. Even though pushing the boundaries in composing your own image can be rewarding, I firmly believe that keeping in mind the basic rules of photography can lead anybody to enjoy both the gesture of freezing time and the view of the picture on a screen or printed on paper. Hence, paying attention to

leading lines, symmetry, the rule of thirds, and other composition principles will aid in creating visually appealing images. Using colour filters (physical or digital) to enhance contrast in black and white photos can give a personal touch to the final visual result. For example, a red filter can darken skies and make clouds pop, while a yellow filter can reduce haze. While images can be converted into B&W with post-processing software, specialized B&W conversion tools or presets can be used to fine-tune the results. Adjusting contrast, highlights, shadows, and sharpness can bring out the best in photos. Embracing the grain or noise that can be present in B&W images can add character and a vintage feel to one’s photos.

“Photography is much more than just taking pictures – it is a way of life. What you feel, what you want to express, is your ideology and your ethics. It’s a language that allows you to travel over the wave of history”, states Salgado. Creating photographs like a traveller involves capturing the essence of a place, its people, and the journey itself. I, then, needed a methodology on how to identify specific passages from the book that resonated with my own vision and could offer vivid descriptions or insights into the spirit of place. These have served as a focal point throughout the journey. Based on a few selected passages, I planned my photographic work by taking into account the locations, subjects, and settings that would best capture the essence of what the writer conveyed in his story. “When you capture a story, it must be your story, your choice. You must have 100 per cent identification with your story – a patience with the subject that you shoot.” restates Salgado.

As we know, photography is a language and, as such, it is deeply subjective, it being one’s way of seeing reality: the transformation of words into images involves the process of mental imagery, where the creator translates the words he reads into visual mental representations. This process engages the imagination and can vary in detail and vividness depending on the individual's cognitive abilities and the richness of the language used. When people read or hear words, they often form mental images which can range from simple shapes to complex scenes, depending on the words' specificity and the reader's imagination. The transformation of words into images can vary in intensity; some words may evoke vivid, lifelike images, while others may generate more abstract or vague mental pictures. Words can trigger sensory experiences beyond just visual imagery: for example, descriptions of food might activate the sense of taste and smell, while narratives about a thunderstorm might prompt aural and tactile sensations. Words can also evoke emotional responses through imagery. Descriptions of joy, sadness, fear, or excitement can lead to the mental visualisation of corresponding emotional expressions or scenes. The level of detail and clarity in these mental images can vary from person to person: some people may have a highly detailed and realistic mental imagery process, while others might generate more abstract or impressionistic representations. The transformation of words into images often depends on the reader's prior experiences and associations. For instance, the word “beach” might conjure up different images for someone who grew up near the ocean compared to someone who has never seen a beach. In longer texts or stories, the mental imagery process often evolves as the narrative progresses. Readers continuously update and modify their mental images based on new information and plot developments; therefore it is important to remark that the transformation of words into images is a highly subjective experience. What one person envisages may differ significantly from what another person sees in their mind's eye when presented with the same words. Cultural and linguistic factors can also impact how words are transformed into mental

images: as we know, different cultures and languages may have distinct ways of interpreting and visualizing concepts, therefore the transformation of words into images becomes a fascinating cognitive process that involves mental imagery, imagination, and sensory engagement. It is a deeply personal and subjective experience that varies from person to person and is influenced by context, emotions, and individual creativity.

Digital Photography

Digital photography refers to the process of capturing and storing still or moving images using electronic sensors and digital technology, as opposed to traditional film photography. In digital photography, light is captured by a digital image sensor (usually a CCD or CMOS sensor) and converted into digital data that can be stored, viewed, edited, and shared on various electronic devices, such as computers, smartphones, and tablets. By the early 1980s, many corporations such as Fujifilm and Sony were working on digital camera technology including LCD viewfinders and innovative image sensors. In 1981, Sony unveiled a prototype Mavica Magnetic Video Camera model, the first SLR camera (single lens reflex) that was publicly demonstrated. While not technically a digital camera, the Sony Mavica was an analogue electronic camera that acted as a bridge between traditional film photography and digital photography. Basically, the camera stored analogue photographs on digital floppy disks called "Mavipaks" that could archive up to 50 photos in color. The light sensitivity of the sensor was ISO 200 with a fixed shutter speed of 1/60 second. In 1986, Canon used similar technology to unleash the first electronic SLR camera to be sold in the United States, the Canon RC-701, which used an SLR viewfinder, a CCD sensor, and was endowed with interchangeable lenses. In the next few years, both Japanese and American companies worked hard to manufacture the first digital camera widely available to consumers. In 1988, Fujifilm introduced the FUJIX DS-1P, the first fully digital camera that recorded digital images using a semiconductor memory card. In 1990, the first consumer digital camera sold in the U.S. was the Dycam Model 1. This camera can be considered the prototype of the digital camera models that can digitally store JPEG and MPEG pictures and connect directly to a computer for download.

The transition from film to digital photography has brought photography to a wider audience, offering greater accessibility and creative possibilities and has been a significant and transformative process in the world of photography. Since it came out, this technology has offered many advantages over traditional film, including instant feedback, cost savings in the long run, and the ability to easily edit and share photos.

While digital photography offers numerous advantages, it is essential to remember that it also has some limitations, such as potential issues with sensor noise, battery life, and the need for technical knowledge to make the most of advanced camera features. However, for most people, the benefits of digital photography far outweigh the drawbacks, making it the preferred method for capturing and sharing images in recent years. With digital cameras, you can instantly review the photos you've taken on the camera's LCD screen. This allows you to assess the quality of your shots and make adjustments as needed before saving or printing them. Cost-Efficiency: while the initial investment in a digital camera and related equipment can be significant, digital photography becomes more cost-effective over time, as there are no ongoing costs associated with film and film development.

Digital images can be easily edited and manipulated using editing softwares that give photographers greater creative control and the ability to enhance or correct their photos. Editing digital photos typically doesn't alter the original image data: edits are saved as separate files or metadata, preserving the original image for future adjustments. They can be stored on memory cards, hard drives, or in the cloud, making it easy to organise and access a photo library. It will be also easy to share digital photos online through email, social media, or photo-sharing platforms or instant sharing; as we know, modern digital cameras often have built-in Wi-Fi or Bluetooth capabilities, allowing for quick sharing of photos with mobile devices or cloud services. The advantages offered by high resolution cameras allow photographers to print off large and detailed images suitable for various purposes, including commercial and artistic work and exhibitions that can be organised across various venues, such as museums, cultural centres, stations, shopping centres, everywhere there can be the chance to show a visual story. Moreover, digital cameras come in various forms, from compact point-and-shoot cameras to professional DSLRs and mirrorless cameras: this range of options caters to the needs and skill levels of different photographers. Digital photography simplifies the process of storing, organising, and archiving photos. It's easier to search for and locate specific images in a digital collection. While one can shoot in colour and convert to B&W in post-processing, some cameras have a monochrome mode that lets the user preview scenes in black and white. This can help compose and expose the shots more effectively.

Digital photography, then, creates a visual mood that complements a literary work: this can involve landscape shots, portraits, or even details that could connect with the text. In this specific case of *Sea and Sardinia* it was utterly important for me to pay attention to stylistic factors such as the colour scheme, the lighting, and the composition that could evoke similar, if not the same, emotions that Lawrence conveys in his writing. And when one shoots in B&W, simplicity often works best: it eliminates distractions and focuses on the main subject: minimalism can be quite powerful in monochrome photography. If your camera allows, shoot in RAW format. This provides more flexibility in post-processing, allowing you to fine-tune contrast and exposure when converting to black and white.

The Hybrid Era

Anton Corbijn is a renowned Dutch photographer and filmmaker known for his work in portrait and music photography, as well as directing music videos and feature films. Over his 50-year career he never switched to digital: “still shooting analogue to this day. The only switch I made was for this particular show (“1-2-3-4”) to scan my negatives and use digital post-production. I think that is a great way to get the best of both worlds, but you have to be so careful not to become too perfect, you need to avoid images becoming “lifeless”. When scanning photographs, photographers typically pay close attention to the quality and resolution of the digital scans. High-resolution scans preserve the details and nuances of the original photographs. Many photographers, including Corbijn, may also use scanning as a starting point for further digital editing. They can fine-tune the contrast, brightness, and other aspects of the image to achieve their desired aesthetic.

Nowadays, one can even apply a digital hi-resolution back to old film cameras with a very low amount of money. These devices allow the photographer to choose between film and digital without the

necessity of film development and scanning. The Swiss company “I’m Back”, recently founded in 2021 by two passionate photographers with the support of a world-wide crowdfunding campaign, manufactures low cost and multi brand digital backs which enable anybody to give their own old camera a new life. Their backs can be fitted into both small and medium format analogue cameras and are suitable for those who always wanted to have a “hybrid” full frame camera working with photographic films or in digital mode. The outcome is something very contemporary: although it is digital, it keeps the genuine warm and grainy vintage pictures.

Scanning my negative films and using old digitised footage donated by the Sardinian Film Archive of Cagliari has allowed me to create *Return to Sea and Sardinia*, an experimental visual project that has connected three different insularities. A century of evolution and technology seems to have brought a positive impact to some remote areas of both Sicily and Sardinia. Even so, I could notice – especially all along the *Trinacria* (the symbol of Sicily) – an authentic and perhaps morbid sense of belonging to their regions. For instance, in the historical borough of Borgo Vecchio in Palermo, most of the local folks acknowledged their obstinacy of not even going for a stroll to the city centre. I highly sensed how their attitude reflects a deep sense of local community that precedes almost anything: the town, the nation, the world. In fact, a space such as a square can be their own world. A complex structure of signs within their body language made me feel accepted after spending a few hours in the middle of their own microcosm, Piazza Ximenes. Despite being spotted taking a few sneaky images of a loan shark candidly working out in the open, I ended up speaking in Sicilian with them, freezing moments of pure “Palermitaness”.

By combining the analysis of literary travel writing with digital photography, I not only gained a deeper appreciation of D.H. Lawrence's *Sea and Sardinia* but I also created a unique and immersive experience for my own audience, allowing them to see and feel the text in a new and compelling way. Both the film and the photo book have opened up a wide horizon on D. H. Lawrence's search for an ideal primitive society in a pristine natural environment. They lend themselves to an interesting comparison with today's reality, especially on the island of Sardinia.

We still are *Nani sulle spalle dei Giganti* (“dwarves perching on the Giants' shoulders”), but literature, once again, has created new crossover forms of art, a century on.

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Title: Alice Walker's *The Color Purple* – surviving and thriving in the toxic climate of sexual abuse and domestic violence

Abstract

Alice Walker's novel *The Color Purple* (1982) has been a pivotal and influential feminist work in the American literary canon. The novel is a candid exploration of African American women's experiences, with its special focus on Celie, the work's unforgettable and resilient central character. Celie's incredible transformation from a victim of domestic violence and sexual abuse to an independent and self-reliant woman who embraces her own sexuality is the most powerful and empowering narrative strand in the novel. *The Color Purple* delves into the harsh realities black women have faced, ranging from brutal sexual abuse and constant domestic violence to chronic racism and deep-seated sexism. The novel exposes the horrors of physical and emotional abuse, especially in familial and intimate relationships, but it also highlights the possibility of healing and recovery for the survivors. The novel also deals with the controversial themes of sexual identity and liberation, particularly in the context of Celie's life journey, and it also celebrates the resilience and strength of the female characters. Through the nurturing bonds of sisterhood and mutual support, the women in this novel find ways to resist, survive and even thrive in the toxic climate of male oppression.

Key Words: Alice Walker, *The Color Purple*, womanist fiction, black women, sexual abuse, domestic violence

Alice Walker is one of the best Southern African American writers who started writing during the second half of the twentieth century. Walker gained prominence as a gifted writer during the second flowering of African American literature, which took place in the aftermath of the Civil Rights Movement in the 1960s and continued in the two following decades. She has created a remarkable literary opus, which includes novels and short stories, but also some trail-blazing nonfiction and several seminal essay collections. She has also been a passionate social activist and relentless campaigner for social and political causes.

In 1983, Alice Walker became the first African American woman writer who won the prestigious Pulitzer Prize and National Book Award for her controversial novel, *The Color Purple* (1982). The novel cemented Walker's reputation as a champion of marginalized black women and it was made into a popular movie in 1985, and a successful Broadway musical in 2005. In this article, after briefly highlighting some crucial life events which have left a profound effect on her fictional work, we will analyze Walker's *The Color Purple*, as a novel which celebrates the important themes of search for

identity, sexual abuse and liberation, domestic violence, and black women’s ability to overcome their plight, suffering and trauma through supportive relationships and cooperation.

Alice Walker was born on February 9, 1944, to Willie Lee and Minnie Walker, poor sharecroppers working in the cotton fields of the small town of Eatonton, Georgia. Having to work as a domestic help to provide for her family, Walker’s mother made by hand everything that her children used. She was known for her incredible talent in gardening and Walker has perpetuated her mother’s aesthetic gift in her classic essay, *In Search of Our Mother's Gardens* (1974), as an illustration of Walker’s pride in her mother’s achievements. Although her mother’s generation of black women were denied access to schools, libraries, and books, they had the wisdom and resourcefulness to find other alternative means of expression, especially in cooking, gardening, quilt-making, and other similar activities. Besides the reverence for her biological mother, Alice Walker is credited with the resurrection of Zora Neil Hurston, Walker’s most important literary foremother.

A dreadful childhood event, which left an indelible physical and psychological mark on Alice Walker, happened when she was only eight years old. One of her brothers accidentally shot her with a BB gun, resulting in the permanent loss of sight in her right eye. This traumatic childhood experience had a double effect on Walker: on the one hand, it made her feel like an outcast, but, on the other hand, it also encouraged her to pay closer attention to relationships, to start recording her observations and feelings in a notebook, all of which steered her into the realm of reading and writing. Walker left Eatonton in 1961 to go to college, at Spelman, a black women's College in Atlanta, and, two years later, she attended Sarah Lawrence in the suburbs of New York City. Both educational experiences had a lasting effect on her later writing. During these formative years, she also engaged in social activism, had a pregnancy, endured an abortion, suffered from feelings of suicide, married a white lawyer, and divorced him ten years later. Despite these hardships, she found the strength to rise as a talented black writer.

She declared herself as an African American woman writer committed to exploring and depicting the lives of black women. In a much-quoted 1973 interview with critic Mary Helen Washington Alice Walker described the three types of black women characters that she felt were not represented in American literature. Firstly, it was the black women who were exploited both physically and emotionally and whose lives were narrow and confining. These women of color were often driven to madness. Walker depicts this category of black women in her first novel, *The Third Life of Grange Copeland*. Secondly, it was those black women who were victims of psychic and psychological violence. These women were often alienated from their own culture. Walker described this type of woman in her second novel, *Meridian*. Thirdly, it was that type of black women who, albeit suffering under the double weight of oppression stemming from racism and sexism, they still manage to overcome their predicament and not only achieve spiritual wholeness for themselves but also to create safe and nurturing spaces for other oppressed black women. She focused on this kind of black woman in *The Color Purple*, which completes the cycle.

In the preface to the tenth anniversary publication of *The Color Purple*, Alice Walker begins by making an assertion that reveals the discrepancy between her vision of the novel and its reception by the critics:

“Whatever else *The Color Purple* has been taken for during the years since its publication, it remains for me the theological work examining the journey from the religious back to the spiritual that I spent much of my adult life, prior to writing it, seeking to avoid. [...] I would have thought that a book that begins “Dear God” would immediately have been identified as a book about the desire to encounter, to hear from the Ultimate Ancestor. Perhaps it is a sign of our times that this was infrequently the case. Or perhaps it is the pagan transformation of God from patriarchal male supremacist into trees, stars, wind, and everything else, that camouflaged for many readers the book's intent: to explore the difficult path of someone who starts out in life already a spiritual captive, but who, through her own courage, and the help of others, breaks free into the realization that she [...] is a radiant expression of [...] the Divine.” (Walker, 1982, p. i.)

African American scholar and critic, Bernard W. Bell, summarizes the essence of this novel by underscoring “its unrelenting, severe attack on male hegemony, especially on the violent abuse of black women by black men, is offered as a revolutionary leap forward into a new social order based on sexual egalitarianism.” Bell believes that the novel “...is more concerned with the politics of sex and self than with the politics of class and race.” (Bell, 2004, p. 157.)

The Color Purple is an epistolary *bildungsroman* about Celie, a spiritual prisoner and physically abused black child, who finds her own path, her own place in society, and her own voice to tell her own story. The novel is composed of ninety-four intimate letters that Celie, the novel's protagonist, writes first to God and to her sister Nettie (53 letters addressed to God from Celie; 23 letters addressed to her from Nettie, 14 letters addressed to Nettie from Celie, 1 letter from Sug Avery to her.) Celie is a poor, uneducated black girl in rural Georgia and her intimate letters represent a desperate attempt to make sense of her own tragic life. Celie wrote her first letter when she was a fourteen-year-old child. The novel opens with a shocking warning issued by her abusive stepfather. “*You better not ever tell nobody but God. It'd kill your mammy.*” (Walker, 1982, p. 1.) This is the reason why Celie addresses her letters to an indifferent God, which she later renounces. However, even under such harrowing familial circumstances, her main concern is for others, as she tries to find a way to protect her younger sister, Nettie, from having to endure a similar sexual abuse. Her stepfather gets rid of her by marrying her off to an older man whose wife has died, and he needs someone to take care of his four children. With this marriage, Celie's long and painful road to self-awareness, to spiritual awakening, and to experience of love begins to take shape. In the beginning, she has little of neither of these qualities, as she evaluates herself as the others treat her: an ugly uneducated, talentless, and unimportant black girl.

The Color Purple follows a familiar literary formula used earlier by Walker: from a depressing, harrowing, and hopeless beginning to an eventual salvation through personal enlightenment, emotional honesty, and redemptive (lesbian) love. The novel's shocking beginning reveals a traumatic Celie who has been deprived of her own body, her own self, and her own voice. Celie is

seen as being victimized by men (first her stepfather and then her husband, whom she always refers to as Mr. _____, although we learn from Shug that his name is Albert) and by her own passive acceptance of their treatment of her. She has accepted her role as a commodity to be used for sex, labor, and scapegoating, because she cannot conceive of another life for herself. What will change her joyless life as a submissive and abused wife is the example of the strong women. Her husband's two sisters, Kate and Carrie, who come to visit their brother, are the first two women who appreciate her housework, ask their brother to buy her a new dress, and advise Celie to “fight them back.” However, Celie neither knows how to nor desires to fight back. Her response to domestic abuse is to think of herself as a tree.

An important turning point for Celie is her discovery that her husband has been withholding and hiding the letters written to her from her sister in Africa. Nettie's letters record her struggles as a missionary in Africa in terms that parallel in important ways Celie's own experience. The anger brought about by the discovery of these hidden letters serves as the catalyst for a moment of self-actualization for Celie, who finally decides to act against the restricted life that she has passively accepted for so long. Celie decides to leave Albert and moved in to live with Shug. She realizes not only that she is loved, and she can also love, but she discovers that she has creative talent. She makes unique colorful pants, especially tailored to the personality, and needs of those she loves. She makes money, earns an address, (both literally and figuratively) and she finds a meaning in life that she never imagined could have been possible before. Due to the capacity for self-healing and growth, Celie becomes a healing agent in the lives of others. This act changes the way others see her too, and Albert learns to treat her as a valued human being and asks her to return to him. The relationship of the other couples is also restored and the novel ends in celebration with the return of Nettie and her own family from Africa, Celie's reunion with her own children, and the general affirmation of life and of nurturing and loving relationships.

A revealing narrative technique that Walker employs is that she unfolds Celie's strength of character, resourcefulness, and resilience long before Celie realizes herself that she possesses such strengths. Her letters demonstrate her courage, adaptability, resourcefulness, and compassion, even when she sees nothing in herself but ignorance, ugliness, poverty, and insignificance. The letters also create an air of poignancy, as the reader identifies with a vulnerable woman, who asks so little of life, yet receives even less. Celie marvels at women who have control over their own lives, and she becomes conscious that she can achieve the same kind self-worth and independence. Although many critics have regarded Celie as traditional black feminist heroine, depicted in many other African American novels written by black women, she is more than just a coat rack on which to hang a feminist ideology. Celie is a rounded human being, an attractive character, and a symbol of human goodness. Her physical and spiritual journey, finding the strength to rise from self-loathing to self-actualization, is illuminating and inspiring.

Other women in the novel are engaged in similar journeys, either as guides or as learners or both. The most important woman who plays a significant part in Celie's physical and spiritual awakening is Shug Avery, a former lover of her husband. Shug Avery eventually represents everything that Celie is not: calm, confident, beautiful, sensual, important, and independent. When Shug Avery moves in

with Albert and Celie, after having symbolically contracted a sexually transmitted disease, Celie takes good care of her, and lovingly nurtures her back to life. This event triggers a new sisterhood, and a love relationship, which initiates Celie's awakening process. Celie's experience of (lesbian) love for the first time gradually teaches her to value her own body, makes her aware of her talents and arouses her spiritual desire for independence.

Shug Avery is a larger-than-life character who embodies a sensuality and independence that largely frees her from male dominance. Her life revolves around men indeed, but on her own terms, not theirs. She pays a price for her independence, too, by earning the scorn of those in society who cannot stand the person, especially the woman, who steps beyond the normal boundaries. However, Shug is not merely an iconoclast, she is a celebrator. She becomes Celie's guide and teaches her to take pleasure in life, in her own body, in her own beauty, in the diversity of the natural world, and in loving relationships, either with other men or even with women.

Sofia, the wife of Celie's stepson, is another strong woman and she adheres to the philosophy of returning blow for blow during Harpo's desperate and futile attempts to subdue her by physical violence. But Sofia is stronger than she is wise, and in lashing out instinctively against any attempt to demean her, she breaks herself against entrenched prejudice and dehumanization. Her initial love for Harpo withers away as she gradually discovers that sex and marriage are just euphemisms for male dominance. After having suffered imprisonment and humiliation, at the end of the novel, Sofia is recovering from her trauma, but she is a permanently scarred creature.

The other remaining major female character, Nettie, follows a different path compared to the other women in the novel, but the result is nearly the same. Committed to traditional religion and values, she labors idealistically for the good of the Olinka, an African tribe. Her efforts and labor come to nothing, as traditional religion is shown to be useless in saving the African tribe from the destruction brought about by white capitalist greed. Nettie, faced with a crisis of belief, takes refuge in the possibilities of human love, in much the same way as Celie does.

Initially, all the men in *The Color Purple* do not do well. They are characterized as selfish, lazy, insensitive, and abusive. Celie's husband, Albert does not even get a name until almost the middle of the book, and he is referred to only Mr. _____ by Celie, a symbol of their impersonal relationship. Younger men are shown as more humane, but they do not know how to build healthy relationships with women. Harpo, Albert's son, genuinely loves Sophia, but he lacks a positive model on which to base his treatment of his wife. Eventually, Harpo comes to understand that the great suffering in her life is partially the result of his own ignorance.

A detached assessment of the characters in *The Color Purple* suggests that all the women end up strong and self-actualized whereas all the men end up chastened and more humane. *The Color Purple* is Alice Walker's attempt to embody her vision of black feminism in a work that transcends ideology. She is searching for a basis for living which steers away from dead orthodoxies and oppressive systems. As one of the most frequent criticisms of this novel is its negative portrayal of black men, it is important to underscore that the book draws far more positive energy from what the author advocates, rather than from what she condemns in it. On the surface, the novel displays a typical

feminist analysis: women are oppressed by males and by their own passivity, and they can end that oppression only when they bond together in affirming their own self-worth and when they refused to participate in the inhumane male system.

Celie’s development and growth follows the feminist pattern: first, she learns from her female mentors, strong women who give her support, guidance, insight, and courage to act. Second, she experiences true love and acceptance from other women. Through being loved and valued, Celie learns to love and value herself. Third, she learns the value of motivating anger. It is her outrage at Albert for withholding Nettie’s letters that gives her the courage to break out of a lifetime of silent suffering. Last, she learns that she has skills, that she can do things, and her making of colorful pants becomes an expression of who she is and what she values.

Moreover, the novel affirms a rejection of traditional religious expression, though not necessarily an outright rejection of God. Alice Walker rejects God, as white and male, preferring Shug Avery’s version of a spirit in the world that seems at the same time, the spirit of God, the spirit of nature, the spirit of humanity. *The Color Purple* escapes being a narrow political tract in fictional clothing by its humility before life. This humility derives from Celie’s own and is reinforced by the artistic device of conveying the work through a series of intimate letters, written in the vernacular of poor southern blacks, these letters convey not a self-righteous parceling out of blame and judgment on Walker’s part, but a genuine empathetic search for love and meaning in life. These are the values that Celie discovers, embodies, and affirms as the most important and universal ones.

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Titulli: Ëndrrat dhe realitetet e emigrimit në romanin *Dritë e zbehtë mbi kodra të Kazuo Ishiguros*

Abstrakt

Një nga temat që del në pah në *Dritë e zbehtë mbi kodra* (1982), romani i parë i shkrimtarit anglez me origjinë japoneze Kazuo Ishiguro, është tema e emigrimit. Për shumë veta, emigrimi mund të duket zgjidhja e një sërë problemesh, si ekonomike, politike, shoqërore e me radhë. Kurse për të tjerë si gangrena e shoqërisë. Pra, emigrimi mund të ketë dy anë, por në këtë artikull do të përqendrohem në anën e tij të errët. Humbjen dhe mallin për atdheun Kazuo Ishiguro i provoi vetë, kur iu desh të linte Japoninë bashkë me familjen e tij në moshën 5-vjeçare për t’u kthyer që ta vizitonte vetëm pas tridhjetë vjetësh. Japoninë që la në atë moshë të njomë u përpoq ta rikrijonte përmes kujtimeve e imagjinatës dhe e ravijëzoi në formën e romaneve. Ky është rasti edhe i romanit *Dritë e zbehtë mbi kodra*. Ecukoja, protagonistja e romanit, përpiket të çlirohet nga një e shkuar e hidhur dhe të krijojë një identitet të ri duke emigruar në Angli. Por, a ia del mbanë? Ky artikull mëton të nxjerrë në pah disa nga ëndrrat dhe realitetet e emigrimit të pasqyruara tek Ecukoja dhe *doppelgänger* i saj, Saçikoja.

Fjalë kyçe: emigrim, ëndërr, realitet, Japoni, Angli

Hyrje

Ekonomisti Xh. K. Galbreith e ka përshkruar mërgimin si “veprimin më të lashtë kundër skamjes” (Galbraith, 1979, f. 7). Skamja përbën një nga faktorët kryesorë që i detyron njerëzit të largohen nga vendi i tyre. Me shpresën se do të gjejnë diçka më të mirë, shumë marrin udhën e mërgimit pa e ditur ç’i pret dhe realiteti ka treguar se jeta si emigrant është e mbushur me lloj-lloj të papriturash. Fillimisht, ata që emigrojnë gjenden në një ambient të ri, përballen me shokun kulturor e me vështirësitë e një gjuhe të huaj. Më pas, vijnë vetmia, paragjykimet, veçimi dhe malli për çfarë është lënë pas. Por, nuk mbaron me kaq. Si pasojë e ndarjes, fëmijët ftohen me prindërit dhe mungesa e dashurisë mund të lërë vraga aq të thella sa mbase nuk do të shërohen kurrë. Edhe kur fëmijët merren me vete, të fillosh nga e para në një vend të ri nuk është aspak e lehtë. Megjithatë, njerëzit vazhdojnë të shpresojnë se jeta diku tjetër mund të jetë më e mirë, se mundësitë mund të jenë më të shumta.

Tema e emigrimit në *Dritë e zbehtë mbi kodra*

Në kohën kur rrëfen ngjarjet, Ecukoja, personazhi kryesor i romanit, jeton në Angli. Arsyet e largimit nga vendi i saj nuk thuhet, gjithsesi historia e Saçikos hedh dritë mbi të pathënat e saj. Asaj i kujtohet kur një ditë kjo e fundit i tha:

“—Ja pra, Etsuko [...] së shpejti, kam për të ikur nga Japonia. Nuk më dukesh edhe aq e befusuar.

—Jam e befusuar që ç’ke me të. Madje më vjen shumë mirë nëse kjo është pikërisht ajo që kërkoje. Po nuk mendon se mund të hasësh... ndonjë vështirësi?

—Vështirësi?

—Dua të them... do të shkosh në një vend tjetër, me tjetër gjuhë e zakone të panjohura.

—E kuptoj merakun tënd, Etsuko. Po, sinqerisht, nuk mendoj se ka arsye për t’u trembur. Kam dëgjuar të flitet kaq shumë për Amerikën, saqë tanimë nuk më duket vend plotësisht i huaj.” (Ishiguro, 1982/2021, f. 50)

Saçikoja do që të shkojë në Amerikë sepse Japonia e pasluftës së dytë botërore nuk ka çfarë t’i ofrojë. Pamjet e zymta të rrënojave, kujtimet e freskëta të humbjes së njerëzve të dashur dhe traumat e lëna nga përbindëshi luftë të përndjekin ngado. Saçikoja sjell ndër mend bombardimet në Tokio, si jetuan nëpër tunele a shtëpi të rrënuara dhe përreth të zinte syri veç gërmadha. I kujtohet një grua që vrau veten pasi kishte mbytur foshnjën në lumë, skenë që e pa edhe Marikoja dhe s’i shqitet nga mendja. Nëpër gazeta gjëmonin lajmet për vrasjet e fëmijëve që po alarmonin Nagasakin. Në fillim një djalë, pastaj një vajzë e vogël qenë gjetur të rrahur për vdekje, një viktimë e tretë që ishte një tjetër vajzë e vogël u gjet e varur në pemë. Zonja Fuxhivara, e njohura e Ecukos dhe punëdhënësjja e Saçikos, ka humbur të shoqin dhe pesë fëmijë në luftë; Ecukoja të dashurin dhe familjen; Saçikoja ka humbur të shoqin. “Çdokush në rrëfimin e Ecukos është prekur, në një mënyrë a një tjetër, nga tragjedia e luftës a e Bombës [...]” (Baillie & Matthews, 2009, f. 47) Ndaj, për të shpëtuar nga makthi i luftës, më mirë të marrësh arratinë.

Në kujtimet e saj, Ecukoja kthehet pas në verën e vitit 1952, kohë kur është shtatzënë me Keikon dhe jeton në Nagasaki. Duke qenë se e ka fëmijën e parë, Ecukon e mbërthen frika nëse do të jetë nënë e mirë për vajzën e saj. Në atë kohë njeh Saçikon që ka një vajzë dhjetëvjeçare, Marikon, dhe që, sipas rrëfimit të Ecukos, e lë pas dore të bijën ngaqë rend pas të dashurit të saj amerikan, Frenkut. Shpeshherë Marikoja ngelet vetëm, ose nën kujdesin e Ecukos kur e ëma i kërkon të kujdeset për të. Nga çfarë i thotë Saçikoja, Ecukoja mëson se Frenku është kryekëput moskokëçarës dhe i papërgjegjshëm, se i lë paratë klubeve dhe pi pa hesap. Sido që Saçikoja i di mirë të gjitha këto, prapë vendos të emigrojë me të në Amerikë, me shpresën se Frenku nuk do ta lërë në baltë kësaj here dhe se do ta heqë nga kushtet e fëlliqura ku jeton. Nga fjalët që i thotë Ecukos, duket mjaft e bindur se ka marrë vendimin e duhur:

“Nuk e ke idenë sa e çliruar do të ndihem kur të largohem nga ky vend i shpëlarë [...] E kuptoj shumë mirë çfarë po mendon, Etsuko. Po të siguroj që e ke gabim. S’ka për të më lënë në mes të katër udhëve kësaj here. Do të jetë këtu nesër me makinën e vet, që në mëngjes herët. Nuk po gëzohesh për mua?” (Ishiguro, 1982/2021, f. 200) [...] “Edhe Marikoja do të jetë e lumtur atje. Është shumë më mirë për një vajzë të rritet në Amerikë sesa në Japoni. Do të ketë mundësi të bëjë çfarë të dojë në jetë. Mund

të bëhet afariste. Këto gjëra janë më të lehta për t’u realizuar në Amerikë, Etsuko. Japonia nuk është vend për një vajzë. E ç’mund të presë nga jeta Marikoja këtu?” (Ishiguro, 1982/2021, f. 208)

Saçikoja e ka provuar në kurriz se jeta si grua në Japoni është tejet ndrydhëse. Sipas mentalitetit të ngurtë patriarkal, gruaja e ka vendin brenda mureve të shtëpisë: t’i shërbejë burrit, të rritë fëmijët, të bëjë punët e shtëpisë, të jetë e nënshtruar dhe kaq. Ëndrrat për një arsimim të mirë, një punë prestigjioze dhe një karrierë mund t’i ëndërrojnë vetëm burrat dhe prindërit mund të krenohen veç me ta. Gratë jo vetëm që nuk inkurajohen, por edhe përfliten nga shoqëria po qe se nuk përmbushin rolin që u është dhënë. Ky mentalitet mbytës e shtypës, në mënyrë ironike, pasqyrohet në fjalët e kushërirës së Saçikos, Jasuko-sanit, se “nuk është mirë për një grua të jetojë pa drejtimin e një burri.” (Ishiguro, 1982/2021, f. 197) Saçikoja s’kishte rrugë tjetër por të jetonte nën drejtimin e të shoqit, më mirë të themi, nën hijen dhe tekat e të shoqit kur ai ishte gjallë. S’mund të mësonte anglisht dhe të gjithë librat e anglishtes iu hoqën me forcë. Kjo sepse i shoqi ishte “shumë i rreptë e shumë patriot”. (Ishiguro, 1982/2021, f. 132) Ëndrrat e Saçikos ishin të destinuara të kyçeshin në sirtar për aq kohë sa shtrinte kthetrat shoqëria patriarkale. Kjo ide përforcohet edhe nga një incident tjetër në roman. Zhiroja, burri i Ecukos asokohe, tregon për një kolegun e vet, Hanadën, që thotë se do ta rrahë të shoqen me shkop golfi po nuk iu bind të votojë për partinë që përkrah ai. Megjithatë, duket se gjërat po ndryshojnë disi edhe në Japoni dhe ajo gradualisht po përqafton normat e Perëndimit.

Në vorbullën e kësaj klime ndryshimesh, vjen mundësia që Saçikoja të shpëtojë nga Japonia ‘e shpëlarë’. Përpos gjithçkaje, ajo gjithmonë ka pasur shpirt të lirë, madje që e re ka ëndërruar të shkonte në Amerikë për t’u bërë aktore filmash. Atje do të ketë mundësi të mira edhe për vajzën e saj. Por, Marikoja nuk mendon si e ëma. Ajo nuk e honeps Frenkun, gjë që duket nga fakti se e quan “derr i fëlliqur” (Ishiguro, 1982/2021, f. 102), aq më tepër ta ketë për baba, të jetojë me të nën të njëjtën çati dhe në një ambient krejt të ri. Një fëmijë i traumatizuar si Marikoja që, një më dy, i fanitet gruaja që mbyti foshnjën e vet në lumë dhe, përpos kësaj, “shfaq sjellje anti-sociale dhe mbyllje në vetvete në një shkallë alarmuese” (Shaffer, 1998, f. 18) do të ndihej e huaj në vendin e saj, e jo më në dhë të huaj. Megjithatë, Saçikoja duket e verbër ndaj këtij realiteti. Ajo do që të shkojë në Amerikë dhe s’ka gjë që t’ia prishë mendjen.

Fundi i tyre nuk thuhet, por ajo që del në pah nga linja kryesore e rrëfimit është se jeta e Saçikos dhe e Marikos ngjajnë shumë me atë të Ecukos dhe të Keikos. Pajtohem me mendimin e kritikut Uai-çu Sim, i cili shprehet se “në retrospektivë, kuptojmë që rrëfimi i Ecukos ka qenë gjatë gjithë kohës për veten e saj”. (Sim, 2010, f. 31) Ecukoja dhe Saçikoja kanë përjetuar të njëjtat gjëra në jetë. Të dyja kanë humbur njerëzit e familjes në luftë dhe pasi ngelin fillikat, të dyja strehohen nga mirëbërës; në rastin e Saçikos nga xhaxhai dhe në rastin e Ecukos nga Ogata-sani që më pas e merr nuse për djalin e tij, Zhiron, dhe kështu ajo bëhet “nuse lufte”. (Akiyoshi, 2020) Pra, të dyja kanë vuajtur pasojat e luftës dhe të dyja kanë pasur martesë të palumtura. Siç u përmend më lart, Saçikos i mungonte liria që të përmbushte ëndrrat e saj për të pasur një karrierë e për të qenë e pavarur dhe e njëjta gjë shihet edhe tek Ecukoja. Sado që hiqet e lumtur me Zhiron në sy të të tjerëve, realiteti tregon se Zhiroja është një tjetër rast tipik i një burri neglizhent. Ai kalon aq kohë me të shoqen sa për të ngrënë vaktin e mëngjesit ndërkohë që lexon gazetën, dhe, atëherë kur rri në shtëpi, fton kolegë të punës dhe sillet si padron me Ecukon duke i dhënë urdhra që t’u bëjë respektin, vetë i ulur për shtatë palë qejfe. Kuptohet çfarë bashkëshorti mund të jetë edhe nga ajo që thonë vartësit për të: “I kemi vënë nofkën

‘Faraoni’ birit tuaj, pasi ne të tjerëve na detyron të punojmë si skllëvër, kurse vetë nuk luan as gishtin.” (Ishiguro, 1982/2021, f.72-73) Ecukoja ndrydhet deri në atë pikë sa harron çfarë dëshirash ka pasur, madje që ka pasur edhe një pasion: violinën. Nuk mund ta jetojë jetën si do të donte nën tutelën e një bashkëshorti që ‘e bullizon të shoqen’. (Shaffer, 1998, f. 13)

Edhe fëmijët e Ecukos dhe Saçikos kanë gjëra të përbashkëta. Marikoja dhe Keikoja kanë natyra të vështira dhe rebele, nuk u pëlqen të shoqërohen me të tjerët, por në të njëjtën kohë janë edhe të brishta. Nëse Saçikoja dhe Marikoja janë pjellë e imagjinatës së Ecukos apo njerëz realë, këtë s’mund ta themi me siguri. Sido që të jetë, ajo që bie në sy është se ato janë *doppelgänger* të Ecukos dhe Keikos. “Saçikoja dhe Marikoja shërbejnë si pasqyrë, madje si kurban, mbi të cilat Ecukoja projekton, ose përmes të cilave kanalizon ankthin për identitetin e saj dhe për veprimet e saj si grua dhe si nënë. Përfundimisht, ato shërbejnë edhe si agjentë që ajo të shkëputet tërësisht nga e shkuara dhe nga roli i saj konvencional në shoqëri.” (Baillie & Matthews, 2009, f. 49)

Kur Saçikoja vjen fillimisht në Nagasaki, një nga fqinjët e përflet duke i thënë tjetrës se e kishte përshëndetur Saçikon, por e sapoardhura i kishte lënë përshtypjen si e ftohtë, e madje mendjemadhe. Por Ecukoja vëren: “Asnjëherë nuk kisha dashur të tregohesha e ftohtë, por duhet ta pranoj që nuk isha munduar fare të jepja tjetër përshtypje. Në atë periudhë të jetës sime nuk doja të përzihesha me askënd.” (Ishiguro, 1982/2021, f. 12) Nga rrëfimi në vetën e tretë për Saçikon, Ecukoja kalon në vetën e parë, duke folur për veten. Pra, bëhet e qartë që Saçikoja është vetë Ecukoja. Në një rast tjetër, Ecukos i kujtohet kur shkoi për shëtitje në Inasa me Saçikon dhe Marikon dhe morën teleferikun për të parë pamjen nga maja e kodrës. Më vonë thotë: “Keikoja qe aq e lumtur. Morëm teleferikun.” (Ishiguro, 1982/2021, f. 223) Kur Marikoja rebelohet ndaj së ëmës ngaqë nuk do të shkojë në Amerikë me Frenkun, Ecukoja i shkon nga pas që t’i mbushë mendjen duke i thënë:

“I ke hyrë shumë në zemër e do të jetë për ty një baba i dytë. Do ta shohësh që gjithçka do të vejë për mbarë, të premtoj. [...] Megjithatë, —vazhdo[i],—nëse nuk të pëlqen atje, mund të kthehemi pas. [...] Po nuk të pëlqeu, do të kthehemi menjëherë. Po të paktën ta provojmë njëherë. Jam e sigurt që do të na pëlqejë.” (Ishiguro, 1982/2021, f. 211)

Edhe pse fillimisht flet për Marikon, Ecukoja përhumbet dhe përfundon duke folur për Keikon. “Kjo shfaqje e Keikos në vend të Marikos na kap në befasi, sepse teksti nuk na përgatit për të.” (Sim, 2010, f. 31) Duke projektuar veten te Saçikoja dhe Keikon te Marikoja, Ecukoja e ka më të lehtë të kthehet në të shkuarën dhe të flasë për disa gjëra që e mendojnë, të përtypë dhimbjen dhe ndjenjat e fajit.

“Në estetikën e teorisë së tij të receptimit, Zhorzh Pule përshkruan një proces gjatë së cilit njerëzit ndahen në dy unë të dallueshëm ndërsa lexojnë ose rilexojnë pjesë të një ngjarjeje domethënëse. [...] Dallimi i Pulesë mes unit që i jeton përvojat dhe unit ‘tjetër’ që i interpreton ato përvoja, siguron një model të dobishëm për të kuptuar rolin e dyzuar të Ecukos në rrëfimin e saj. Në fakt, ajo përbëhet nga dy pjesët që përshkruan Puleja: shkëputja e Ecukos nga uni i angështuar është një përpjekje për të gjetur ngushëllim për unin tjetër.” (Wong, 2005, f. 28)

Siç u përmend në fillim, Ecukoja i rrëfen ngjarjet kur është në Angli. Aty nga viti 1959, ajo rend pas zotit Sheringam, që më pas bëhet burri i saj, duke marrë me vete Keikon shtatë vjeçare. Kështu, lë pas Zhiron, burrin e saj të parë dhe të atin e Keikos, për të filluar një jetë të re dhe për të krijuar një identitet të ri.

A iu plotësuan ëndrrat? U martua me një gazetar anglez që, sipas Ecukos, kishte shkruar artikuj mbresëlënës për Japoninë, por njohuria e tij për këtë vend prekte vetëm majën e ajsbergut. Edhe pse i dha Ecukos një mbiemër të ri, ai kurrë nuk arriti të kuptonte plotësisht zakonet dhe kulturën e saj. Madje, thellë-thellë kishte paragjykime “ndaj racës japoneze sepse ‘edhe pse nuk e thoshte hapur, linte të kuptohej që Keikoja e kishte trashëguar personalitetin nga t’et’”. (Ishiguro, 1982/2021, f.113; Tan, 2023, f. 63) Përpos kësaj, bënte dallime mes Nikit dhe Keikos. Nikin e mbante afër, kurse Keikos nuk i kushtonte vëmendje. Sipas Uai-çu Simit, Nikit dhe Keikos “u është dhënë emfazë e figurshme si metonime për ‘Perëndimin’ dhe ‘Japoninë’”. (Sim, 2010, f. 29) Njëra ishte e shoqërueshme, e pavarur dhe plot dëshirë për jetën, ndërsa tjetra e tërhequr, e palumtur dhe përfundon në vetëvrasje. Zoti Sheringam e lidhte tipin e saj me Japoninë, sikur të ishte Japonia fajtoreshë për temperamentin e saj të vështirë. Në fakt, është e vërtetë që Keikoja mbeti fund e krye japoneze. Ajo nuk u përshtat dot me jetën në Angli e as nuk pati marrëdhënie të mira me njerëz dhe gjysmë-motrën e vet. Ky shembull dëshmon për dëmin që u sjell emigrimi familjeve dhe hendeqet që krijohen kur fëmijët nuk rriten në të njëjtën kulturë. Pa ngrohtësinë e të atit dhe marrëdhënien e fortë me të ëmën dhe gjysmë-motrën, Keikoja nuk e gjeti forcën të përshtatej. Gjërat shkuan aq keq sa ajo u mbyll në vetvete, s’këmbente fjalë me njeri, s’dilte thujse fare nga dhoma, aq sa edhe ushqimin ia linin pas dere. Qëndroi e veçuar nga familja për mbi gjashtë vjet dhe, në një moment, kur jetonte vetëm në Mançester, i dha fund jetës. U gjend vetëm ca ditë më pas dhe gazetat raportuan se ishte japoneze dhe vari veten në dhomën e saj, çka ia shton dhimbjen Ecukos, e cila shprehet se “[a]nglezëve u pëlqen të besojnë që raca jonë ka një instinkt të lindur për vetëvrasje [...]” (Ishiguro, 1982/2021, f. 8)

Me fjalën ‘anglezëve’ nënkuptohet që edhe Ecukoja nuk u bë dot njësh me kulturën e vendit ku vajti. Nuk u integrua për ta quajtur veten angleze dhe jo e huaja mes tyre. Ngjan se ajo vazhdon të jetojë mes paragjykimeve, e vetme dhe tashmë e ve në një fshat të Anglisë dhe, edhe pas kaq vitesh, ajo nuk ka krijuar shoqëri aty. Siç ishte në margjinat e shoqërisë në Japoni, ashtu vazhdon të jetë edhe sot e kësaj dite në Angli. Por tanimë atë e bren edhe faji për vendimin që mori e kjo duket kur i thotë Nikit: “E dija shumë mirë që Keikoja nuk do të qe e lumtur këtu. E prapësepapë, vendosja ta sillja me vete.” (Ishiguro, 1982/2021, f. 215) Tekefundit, “tradita e vjetër japoneze nuk ishte aspak e keqe”, (Ishiguro, 1982/2021, f. 222) ç’arsye kishte për të ikur? Ecukoja e di se, mes shumë keqardhjeve e pengjeve, do ta ndjekë nga pas edhe malli për kulturën dhe vendin e vet.

Përfundim

Siç e pamë në romanin *Dritë e zbehtë mbi kodra*, Ishiguro e trajton emigrimin si një dukuri që shkakton humbje dhe nostalgji. Ecukoja dhe Saçikoja, marrin vendimin të emigrojnë për një jetë më të mirë sepse duan të harrojnë tmerret e luftës, të shpëputen nga një mentalitet patriarkal mbytës e ndrydhës dhe të realizojnë ëndrrat që i kishin mbajtur në sirtar për një kohë të gjatë. Këtë sakrificë e bëjnë edhe për vajzat e tyre, me shpresën se shanset për to do të jenë më të shumta në Perëndim.

Nga ana tjetër, realiteti i emigrimit është mjaft i hidhur. Shpesh, çon në prishje të familjes, si në rastin e Ecukos. Ajo e merr me vete vajzën e saj me mendimin se po i jep mundësi që Nagasaki nuk do t’ia jepte kurrë. Por, harron se kështu po e ndan nga i ati. Për më tepër, përshtatja me vendin e ri mund të mos ndodhë kurrë. Keikoja nuk arrin të përshtatet as me familjen e re, as me vendin e ri, gjë që sjell pasoja tragjike për të. Edhe vetë Ecukoja që shpresonte për një jetë më të mirë, mbetet e vetme, e huaj

në një kulturë që s'u bë kurrë e saja, e përmalluar për vendlindjen dhe e trazuar nga ndjenjat e fajit. Ajo që shohim në romanin *Dritë e zbehtë mbi kodra* pasqyron jetën e shumë emigrantëve sot. Ndaj, vendimi për të emigruar duhet peshuar mirë që të shmangen pasojat.

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Title: Comparative translation from English into Albanian of Episode 10, Wandering Rocks, in Ulysses by James Joyce

Abstract

In this paper we will give a study of Episode 10, ‘‘Wandering Rocks’’ in ‘‘Ulysses’’, by James Joyce. Through comparative translation from English into Albanian of the novel, based on the literary explication, we will answer such questions as ‘‘ How are the logical connections organized?’’, ‘‘How are the logical connections in syntactical systems factorized?’’, and ‘‘ How are the logical connections realized in the form of a text?’’. We will emphasize the nature of: the cognitive meaning and the way it has been expressed; interactive meaning and its expression through the system of states, and the meaning of the discourse and its expression through the system of topics. We will make use of analytical approach and comparative approach. The analytical approach will be realized through the deep and detailed examples provided by the source text and target text, in order to define the translator’s strategies, which have made possible the construction of the translation model. In addition, the comparative method will be used to penetrate the core of the two planes of defects: language texts as a whole, and texts as a reflection of culture. Consequently, we will see the differences between the two linguistic codes (Albanian-English) and the embodiment of their respective cultures.

Keywords: English-Albanian Translation, Ulysses, Episode 10, Wandering Rocks, Translation Procedures

Summary and Analysis of Episode 10 ‘‘Wandering Rocks’’

This episode begins at 2:55 p.m. and ends at 4:00 p.m. It describes the wanderings of several characters from *Ulysses* around the streets of Dublin, and thus it forms a mini-odyssey, a microcosm of Joyce's novel. The chapter consists of 19 short episodes which mirror the overall 18-part structure of *Ulysses* (early critics usually described "The Wandering Rocks" as consisting of 18 parts and a final *coda*, the description of the viceregal cavalcade). Coming as it does after the first nine sections of *Ulysses* (traditionally accepted to be the first "half" of the novel), "The Wandering Rocks" is a kind of interlude — much like the comic entrance of Buck Mulligan during Stephen Dedalus's discussion of Shakespeare in "Scylla and Charybdis" — before Joyce begins the second "half" of the novel.

The chapter is almost perfectly balanced: the meanderings of Father Conmee, S. J., the amiable, patronizing former rector of Clongowes (who once saved Stephen from a painful punishment in *A Portrait*) begin the episode, and the cavalcade of the amiable, patronizing William Humble Ward, Second Earl of Dudley as he travels to open the Mirus Bazaar ends the chapter. The two men represent

Ireland's bondage to two key foreign powers — the Roman Catholic Church and Britain — and all of the smaller odysseys in the episode are directly related to these two major structuring devices. Also, it is in the middle section (the tenth section) of "The Wandering Rocks" that Bloom rents *Sweets of Sin* for Molly. Finally, this near-central chapter of *Ulysses* is tied together by scores of motifs, gestures, thoughts, and cross-references. Joyce apparently wrote "The Wandering Rocks" with a map of Dublin before him, and modern Joyceans take great delight in *timing* the various wanderings of the participants, one critic going so far as to limp along the Dublin streets, miming the one-legged sailor; he discovered that Joyce was unusually accurate in his time sequences.

Parallels with Homer's *Odyssey* are especially clear in this chapter. In Homer, Circe told Odysseus that to return home he must sail either through the large, moving ("wandering") rocks or else he must pass between Scylla and Charybdis. Because only the mythological Jason of the Argonauts had succeeded in negotiating the rocks, Odysseus chose to battle Charybdis, the whirlpool, and Scylla, the six-headed monster.

Joyce's use of contrast is most effective in the fifth section of "The Wandering Rocks." Here, Boylan tells the girl from Thornton's to put a bottle of wine (meant to warm up Molly before his visit) in the bottom of the bag of fruit and to deliver it at once to "an invalid." Not content with the upcoming visit, however, he flirts with the clerk; he looks down into her blouse, and Joyce records for the reader the only unspoken thoughts of Boylan that we are told of in the whole of *Ulysses*: "A young pullet." Yet while the aggressive, sexually indefatigable Boylan contrasts with the sensitive, passive Bloom (who is getting his sexual pleasure vicariously in this section by glancing through pornography), it is Bloom, the "throwaway," who may at last triumph. Joyce makes it clear that Boylan is a mere stud: He reduces everything to sex, and to him women are less than human.

In "The Wandering Rocks," Joyce uses his "false clues" and his ironic contrasts or juxtapositionings to express a human theme, and his art becomes a means of creating a grand Chaucerian pilgrimage. As do many great artists, Joyce accepts people largely as they are, and "The Wandering Rocks" forms his panorama of Dublin's city dwellers with all their warts. The point of view in "The Wandering Rocks" is naturalism tinged with compassion. For example, though Father Conmee may be a bit condescending, he does truly care for people, in particular about those outside of the Catholic faith who may die in "invincible ignorance" and never gain heaven; he may like "cheerful decorum," but he is nonetheless concerned about the plight of the "African mission" and about the dark souls of natives who will never receive "baptism of water . . ." And Father Conmee can only bless the one-legged sailor because, by the rules of his order, he has taken a vow of poverty; he does not have money to spare for the beggar. As another example of Joyce's attitude toward Dubliners, note that in the ninth section, M'Coy's "putdown" of Lenehan is deftly carried out and, because of its understatement, it realistically portrays the reactions of a jokester who fails and his slightly stiff listener.

Joyce, with great artistry, provides the antidote to possible sentimentality by his depiction of Haines, Mulligan, and (later) Master Patrick Dignam, son of the deceased. The priggish Haines has decided that Stephen suffers from a "fixed idea," an obsession; Mulligan plays along with his facile companion, telling him that it was the Church that ruined Stephen's mind with its doctrine of hellfire.

Haines agrees, then ruminates that the ancient Celtic tradition does not admit of an afterlife of punishment. The obnoxious little Patrick Dignam tries as hard as he can to feel some compassion for his dead father, but he can think seriously only that he may get his name in the paper, that he will have a vacation from school, and that he might be lionized by his classmates for a time. And, despite everything, he just cannot get his obstreperous shirt collar to stay down!

Translation procedures, strategies and methods used in translating “Wandering Rocks”

Translation has been used to bring written or spoken SL (source language) texts to equivalent written or spoken TL (target language) texts. One of the major purposes of translation is to transfer and reproduce various religious, literary, scientific, and philosophical texts in another language, making them available to wider readers.

Although translating is an ancient practice, it is only less than thirty years that it has been formally and systematically studied in a non-evaluative way. André Lefevere, a well-known expert in translation, proposed to adopt the expression Translation Studies to refer to the discipline pertaining to the issues of the production and description of translations⁵⁶ in 1978, at a symposium on literature and translation.

However, this does not mean that theories did not exist before this date or that the end products of this practice were not analyzed. They were realized in pedagogic perspective and evaluative perspective.

On the other hand, if language were just a classification for a set of general or universal concepts, it would be easy to translate from a source language to a target language; furthermore, under the circumstances the process of learning a second language would be much easier than it actually is. According to Culler (1976) languages are not nomenclatures and the concepts of one language may differ radically from those of another, since each language articulates or organizes the world differently, and languages do not simply name categories; they articulate their own (Culler, J. 1976: p.21-2). What Culler (1976) writes is that one of the troublesome problems of translation is the disparity among languages. The bigger the gap between the SL and the TL, the more difficult the transfer of message from the former to the latter will be. The difference between an SL text and a TL text and the variation in their cultural background make the process of translating a real challenge.

The translator Ildir Hazizi has made use of technical and organizational procedures while translating ‘Ulysses’ and specifically ‘Wandering Rocks’. As far as technical procedures are concerned, we can mention the following steps as depicted by Nida (1964):

- a. analysis of the source and target languages;
- b. a thorough study of the source language text before making attempts translate it;
- c. Making judgments of the semantic and syntactic approximations. (Nida, 1964: pp.241-45)

⁵⁶ For a history of the discipline: Susan BASSNETT, *Translation Studies*, London, Routledge, 1991.

Undergoing the technical procedures is in a way or another obligatory to any translator as they have to know very well both the source and target languages. A translator must study thoroughly both languages and has to make judgements of the semantic and syntactic approximations otherwise the translation will not bring the message given in the SL to the target reader.

On the other hand, knowing that Ildir Hazizi's translation of James Joyce's "Ulysses" is so far the only version in Albanian we cannot tell for sure how the translator made use of the *organizational procedures* which according to Nida (1964) consist of:

'constant reevaluation of the attempt made; contrasting it with the existing available translations of the same text done by other translators, and checking the text's communicative effectiveness by asking the target language readers to evaluate its accuracy and effectiveness and studying their reactions (pp. 246-47).'

The translator has to have a strategy while translating and as Krings (1986:18) defines translation strategy as "translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task".⁵⁷

Seguinot (1989) believes that there are at least three global strategies employed by the translators: (i) translating without interruption for as long as possible; and in our study has to do with the case of Penelope in Ulysses and typical in translating Joyce's works (ii) correcting surface errors immediately; (iii) leaving the monitoring for qualitative or stylistic errors in the text to the revision stage.⁵⁸

Whereas Loescher (1991:8) defines translation strategy as "a potentially conscious procedure for solving a problem faced in translating a text, or any segment of it."⁵⁹ The notion of consciousness is significant in distinguishing strategies which are used by the learners or translators. And the translator who would translate James Joyce's "Ulysses" has to strongly consider the technique of the stream of consciousness as typical of Joyce's style of writing. In this regard, Cohen (1998:4) asserts that "the element of consciousness is what distinguishes strategies from these processes that are not strategic"⁶⁰.

According to Venuti (1998:240), translation strategies "involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it."⁶¹ In this case he employs the concepts of domesticating and foreignizing to refer to translation strategies of which the translator has made use of while bringing the text to Albanian.

As Newmark would write: "while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language" (p.81). It is important to mention that the translator "Ithaca" by using the following methods of translation as depicted by Newmark⁶²:

⁵⁷ Krings, H.P. (1986). Translation problems and translation strategies of advanced German learners of French. In J. House, & S. Blum-Kulka (Eds.), *Interlingual and intercultural communication* (pp. 263-75). Tübingen: Gunter Narr.

⁵⁸ Seguinot, C. (1989). *The translation processes*. Toronto: H.G. Publications.

⁵⁹ Loescher, W. (1991). *Translation performance, translation process and translation strategies*. Tübingen: Gunter Narr.

⁶⁰ Cohen, A.D. (1984). On taking tests: what the students report. *Language testing*, 11 (1). 70-81.

⁶¹ Venuti, L. (1998). Strategies of translation. In M. Baker (Ed.), *Encyclopedia of translation studies* (pp. 240-244). London and New York: Routledge.

⁶² Newmark, P. (1988b). *Approaches to Translation*. Hertfordshire: Prentice Hall

- a. *Word-for-word translation*: in which the SL word order is preserved and the words translated singly by their most common meanings, out of context.
- b. *Literal translation*: in which the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context.
- c. *Faithful translation*: it attempts to produce the precise contextual meaning of the original within the constraints of the TL grammatical structures.
- d. *Semantic translation*: which differs from 'faithful translation' only in as far as it must take more account of the aesthetic value of the SL text.
- e. *Adaptation*: which is the freest form of translation, and is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture is converted to the TL culture and the text is rewritten.
- f. *Free translation*: it produces the TL text without the style, form, or content of the original.
- g. *Idiomatic translation*: it reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.
- h. *Communicative translation*: it attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership (1988b: 45-47).

In some cases, the omissions occurred in the translations do not make any trouble for the TL reader's comprehension of the ST, and that is why the translator, in case of intentional omission, had not needed to worry about his unfaithfulness to the Source Text. Nevertheless, the act of description may sometimes become paralyzed by the omissions made on the part of the translator. Generally speaking, we cannot see our way clear to claim that all of the omissions have been made intentionally and if so, to claim that we know exactly why the translator has used such procedure in a given situation. Whether or not it is the translator to lay the blame on for this is not known.

Example no. 1.

The superior, the very reverend John Conmee S. J. reset his smooth watch in his interior pocket as he came down the presbytery steps. Five to three. Just nice time to walk to Artane. What was that boy's name again? Dignam. Yes. Vere dignum et iustum est. Brother Swan was the person to see. Mr Cunningham's letter. Yes. Oblige him, if possible. Good practical catholic: useful at mission time.

Shembulli 1.

Kryedekani, së tepërmi reverend Xhon Konmi S.J., e rivendosi sahatin e lëmuar në hepin e brendshëm ndërsa zbriste shkallët e kishës presbiteriane. Kohë e bukur për një shëtitje deri tek Artejini. Si e pati emrin ai djali? Dignam, po. Vere Dignum et iustum est. Vëlla Suani duhet takuar për këtë. Letrën për Zotin Kaningam. Po. Ta detyroj, nëse mundem. Katolik i mbarë: shumë i vlefshëm në ditët e misionit.

Example no. 2

—Pilate! Wy don't you old back that owlin mob?

A zealous man, however. Really he was. And really did great good in his way. Beyond a doubt. He loved Ireland, he said, and he loved the Irish. Of good family too would one think it? Welsh, were they not?

O, lest he forget. That letter to father provincial.

Shembulli nr.2

-Pilat! Pse s'i mba larg ata njers këlthitës? Njeri i zellshëm sidoqoftë. Me të vertet. Dhe vërtet ka bërë të mira sipas mendjes së tij. S'ka pikë dyshimi. Ai e donte Irlandën thoshte, i donte irlandezët. Dhe nga familje e mirë, të shkonte mendja apo jo? Uelsianë më duket.

Example no. 3

Father Conmee sat in a corner of the tramcar, a blue ticket tucked with care in the eye of one plump kid glove, while four shillings, a sixpence and five pennies chuted from his other plump glovepalm into his purse. Passing the ivy church he reflected that the ticket inspector usually made his visit when one had carelessly thrown away the ticket. The solemnity of the occupants of the car seemed to Father Conmee excessive for a journey so short and cheap. Father Conmee liked cheerful decorum.

Shembulli nr. 3. *At Konmi u ul në një kënd të tramit, me biletën e kaltër rrasur me kujdes mes syrit të dorashkës së fryrë me lëkurë keci, ndërsa katër shilingat, një gjashtë pensëshe dhe pesë penitë rrëshkisnin nga pëllëmbëdorashka tjetër e fryrë Brenda kuletës së tij. Duke kaluar para kishës mbushur me shermashekë, ai u kujtua se faturinoja zakonisht vinte atëherë kur nga pakujdesia e hidhje biletën poshtë. Solemniteti i atyre që mbushnin vagonin At Konmit iu duk i tepërt për një udhëtim kaq të shkurtër e aspak të kushtueshëm. At Konmit i pëlqente dekori i gëzuesëm.*

Example no. 4

It was a charming day.

The lychgate of a field showed Father Conmee breadths of cabbages, curtsying to him with ample underleaves. The sky showed him a flock of small white clouds going slowly down the wind. Moutonner, the French said. A just and homely word

Shembulli nr. 4.

Ishte një ditë e magjishme.

Porta e madhe e një fushe i shfaqti at Konmit gjerësi me lakra që e nderuan me gjethet e tyre të mëdha. Qielli i shfaqti një tufë resh të bardha që shkonin ngadalë teposhtë erës. Moutonmer, thotë frëngu. Fjalë e ngrohtë dhe e drejtë.

Example no. 5

Corny Kelleher closed his long daybook and glanced with his drooping eye at a pine coffinlid sentried in a corner. He pulled himself erect, went to it and, spinning it on its axle, viewed its shape and brass

furnishings. Chewing his blade of hay he laid the coffinlid by and came to the doorway. There he tilted his hatbrim to give shade to his eyes and leaned against the doorcase, looking idly out..

Shembulli nr. 5

Korni Kellheri e mbylli librin e gjatë të llogarive dhe uli synë mbi një kapak drupishe arkivoli të vënë roje në një qosh. Drejtoi trupin, shkoi deri atje dhe si e rrotulloi rreth boshtit, shqyrtoi formën dhe xhinglat prej tunxi. Ende duke kafshuar fijen e kashtës, e shtriu kapakun e arkivolit aty ndanë dhe u avit drejt derës. Aty e anoi ca strehën e kapeles t'u bënte hije syve, u mbështët te karkasa e derës duke vështruar jashtë me përtesë.

Conclusions

Generally speaking, we can say that translating Joyce in general is a highly demanding work and the translator Ildir Azizi has completed it successfully. ‘Wandering Rocks’ of Ulysses by James Joyce is a difficult translation to deal with as a translator has to translate without interruption since the whole chapter lacks punctuation marks and traditional sentence structure. In my opinion the lack of punctuation is not done out of purpose by James Joyce as he has ironized with women who would talk, in the case of Molly Bloom think without interruption, but which actually brought the new tendency, the technique of the stream of consciousness. We're taken inside the consciousness of Molly, and to do so is *"to plunge into a flowing river. If we have hitherto been exploring the waste land, here are the refreshing, life-giving waters that alone can renew it"* (Blamires 608).

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Titulli: Roli i nënës në dramën e Juxhin O. Nillit dhe Trejsi Letsit

Abstrakt

Dramaturgjia amerikane shumë rrallë e sjell në skenë familjen amerikane si një familje të përsosur. Në fakt, drama si “Udhëtimi i gjatë i ditës për te nata” e Juxhin O. Nillit, apo “Gusht: Portret Familjar” e Trejsi Letsit na sjellin imazhin e një familjeje në kalbëzim e sipër. Një pjesë e mirë e studiuesve kanë përdorur qasjen feministe për të kuptuar zanafillën e problemeve dhe fajësojnë personazhet meshkuj për rrethanat në të cilat ndodhet familja. Për sa i përket rolit të nënës në dramë, O. Nilli dhe Letsi janë kritikuar se i kanë paraqitur nënat si të brishta, të padobishme dhe që ekzistojnë vetëm në funksion të personazheve meshkuj. Megjithatë, një shqyrtim më nga afër i secilës prej dramave, nën një këndvështrim tjetër, do të na bëjë të kuptojmë sesi vendimet apo zgjedhjet e nënës ndikojnë mbi subjektin e vetë dramës dhe anëtarët e familjes. Hulumtimi i lidhjes simbolike midis nënës dhe mjedisit ku ajo vendoset do të hedhë dritë më tej mbi rolin domethënës që secila nënë luan në dramën përkatëse. Edhe pse është filozofia apo këndvështrimi i babait që e ka krijuar sprovën me të cilën përballat secila familje, zgjedhjet e vendimet e Merit dhe Vajëletit janë përgjegjëse në mënyrë të drejtpërdrejtë për situatat që krijohen në familje. Krahas kësaj, nëna do të shërbejë si zëri i së vërtetës për të bijtë, duke iu treguar rrugën e daljes nga shtegu në të cilën ata vetë si prindër nuk mundën të dilnin.

Fjalë kyçe: roli i nënës, zgjedhje, vendime, familja amerikane

Hyrje

Duke qenë se shoqëria amerikane është një shoqëri që vlerëson familjen bërthamë dhe jo familjen e zgjeruar, e gjithë mënyra e jetesës rrotullohet rreth saj. Media, nga ana tjetër, e ka idealizuar familjen si foleja ku të gjithë kthehen kur kanë nevojë për siguri dhe mbështetje. Pra nuk është për t'u habitur pse kontributet më të mëdha të teatrit amerikan kanë në qendër familjen.

“Udhëtimi i gjatë i ditës për te nata” i Juxhin O. Nillit dhe “Gusht: Portret familjar” i Trejsi Letsit janë në vazhden e një sërë dramash amerikane që kanë në qendër familjen. Të dy këta dramaturgë e analizojnë familjen nga afër. Por këto familje janë shumë larg idealizimit që i bën media, në fakt ato e paraqesin familjen në shpërbërje e sipër. Nisur nga ky këndvështrim, natyrshëm lind pyetja: “Çfarë i ka ndodhur kësaj familjeje?”. Tek “Udhëtimi i gjatës i ditës për te nata” (1941), janë sekretet e vjetra

familjare dhe veset që e rrethojnë familjen Tajron në shtëpinë e tyre të mbërthyer nga mjegulla. Ndërsa, te “Gusht: Portret familjar” (2007), ribashkimi i familjes Ueston për zhdukjen dhe më pas vdekjen e patriarkut të tyre shkakton bjerrjen e asaj ç’ka mbetet nga familja në shtëpinë e tyre në Oklahoma. Për t’iu përgjigjur pyetjes se përse këto familje kanë arritur deri këtu, nevojitet një hulumtim i personazheve femra të secilës drame, në veçanti nënave.

Meri Tajron te “Udhëtimi i gjatë i ditës për te nata”

Ashtu si Juxhin O. Nilli konsiderohet babai i dramës amerikane, personazhi i tij Meri Tajron vendos standardet për figurën e nënës në dramën e familjes amerikane.

Shumë studies që kanë analizuar veprën e O. Nillit besojnë se ai nuk i kushton shumë vëmendje heroinës dhe e reduktojnë rolin e Merit në një personazh të nënshtruar dhe të brishtë. En Si Holli, p.sh., argumenton se Meri është thjesht një Madonë e brishtë, qëllimi i së cilës është të personifikojë virtutin për të shpëtuar meshkujt e familjes së saj. (Hall, 37). Po ashtu, Doris Nelson shprehet se personazhet femra të O. Nillit luajnë vetëm rolet e tyre biologjike (Nelson, 4). Lorin Porter mëton se Meri nuk ekziston për qëllimin e saj, por për përfitimin e personazheve meshkuj të cilët janë gjatë gjithë kohës të vëmendshëm se mos Meri i kthehet varësisë së drogës. (Porter, 38, 43-44).

E rritur nga një “nënë strikte” dhe një baba i marrosur pas saj, Meri u arsimua në manastir ku krahas studimeve teologjike dhe akademike, mësoi edhe pianon. E reja Meri që në fillim kërkonte një të ardhme të shndritshme, hyjnore. Fillimisht dëshironte të futej në manastir e të bëhej murgeshë, më pas zgjodhi të bëhej pianiste koncerti, ëndërronte të luante në skena elegante nëpër botë. (O’Neill, 106). Megjithatë, ajo e thyen premtimin kundrejt Zotit kur zgjedh të martohet me aktorin e famshëm Xhejms Tajron. Zgjedhja e saj motivohet nga pamja e tij e bukur dhe nga vëmendja që do të merrte pasi të martohej me të. Kjo është zgjedhja e parë e Merit nga shumë të tjera të cilat kanë çuar në situatën aktuale të familjes.

Por, ajo që Meri nuk e mendon është realiteti i stilit vagabond të Xhejmsit. Jeta e saj me të nuk i afrohet fare fantazisë vajzërore. Pasi martohen, kthehet në shtëpinë e prindërve për të lindur fëmijët. Megjithatë, thirrja joshëse e vëmendjes së bashkëshortit dhe punësimi i një infermiereje, e kthejnë Merin në rrugë pas lindjes së djalit të parë, Xhejmit. Më pas Meri kthehet në shtëpinë e prindërve për të lindur djalin e dytë, Juxhinin. Rritja e fëmijëve është një punë shumë e lodhshme, kështu që sërish kur Tajroni shpreh dëshirën për të shoqen, ajo shkon menjëherë pranë tij. Kësaj here e lë foshnjën dhe djalin e madh nën kujdesin e infermieres dhe gjyshërve. Ky veprim çon në atë që Meri e shikon si mëkatin fillestar të çiftit: vdekjen e djalit të tyre Juxhinit pasi mori fruthin nga vëllai i madh, Xhejmi.

Për çdo prind, humbja e një fëmije është dhimbja më e madhe. Padyshim që Meri u shkatërrua nga dhimbja. Ajo nuk mund të përballej me faktin se ishin pikërisht zgjedhjet e saj që sollën vdekjen e të birit. Xhejmsi nuk e ndihmonte dot që të gjente një rrugë shpëtimi nga hidhërimi, por as nuk donte që të mos e kishte pranë. Pikërisht në këtë çast një doktor hoteli i jep Merit morfinë për herë të parë. Droga e lejon që ta shmangë përballjen me ndjenjën e fajit për vdekjen e të birit. Pa morfinën, ajo zhytet në zhgënjimin sesi e kanë lënë të gjithë në baltë. I shoqi, në pamundësi për t’u përballur me humbjen e tyre dhe gjykimin e së shoqes, e lë Merin nën kujdesin e mjekut që e mjekon më shumë

nga sa duhet. Tajroni, ndërkohë, kthehet sërish në rrugë për të fituar bukën e gojës. Meri, në vend që të vajtojë për humbjen e saj, e mpin dhimbjen me morfinë.

Në fillim të dramës, shumë vite më vonë, kuptojmë se Meri ka luftuar me varësinë e saj, por nuk ka mundur ta fitojë betejën. Ende nuk e pranon se kanë qenë zgjedhjet e saj që e sollën familjen në këtë gjendje, por fajëson meshkujt për gjendjen e saj.

Në Aktin 4, rrethimi brenda shtëpisë ka efektin e kundërt tek personazhet meshkuj. E ngecur në sallon dhe e shqetësuar, Meri sërish nuk është esëll dhe Xhejmsi, Xhejmi dhe Edmundi janë të detyruar të përballen me situatën e familjes në mes tyre. Fillimisht, ia hedhin fajin njëri-tjetrit në vend që ta pranojnë përgjegjësinë për rolin e tyre. Nga ana tjetër, Meri, pasi ka njoftuar hyrjen e saj me tingujt e pianos, hyn në sallon, e veshur si Virgjëresha Mari duke mbajtur një fustan nusërie në krahë. Nën ndikimin e morfinës, ajo e bën të qartë se nuk i intereson më të dëgjojë cic-micet e tyre dhe të bëjë zhurmë për të tërhequr vëmendjen. Është dëshira e Merit për t’u fshehur në mjegullën e varësisë së saj e cila tregon të vërtetën për të bijtë. Edhe pse edhe ata do të donin të fshiheshin, secili prej tyre duhet të përballlet me rezultatin e zgjedhjeve që ka bërë familja në dobi të fasadës publike. Megjithatë, fasada nuk është më thelbësore se mjegulla nga e cila ata po përpiqen ta nxjerrin.

Në sipërfaqe, Xhejmi Tajron duket të jetë djali që s’vlen një lek, por varësia e së ëmës e acaron në mënyrë të dukshme. Ai e fajëson të atin për keqmenaxhimin e kujdesit ndaj saj. Por pse një i rritur, si Xhejmi, qëndron i lidhur pas një situatë më të cilën nuk është aspak i kënaqur? Pse nuk largohet? Përgjigjia ka të bëjë me këndvështrimin egoist të Merit. Ajo e fajëson Xhejmin për vdekjen e të vëllait, Juxhinit. Dënimi i Xhejmit për krimin është shërbimi ndaj familjes. Ai ndjek karrierën që ia ka zgjedhur i ati, punon për familjen që ta kthejë shtëpinë që Meri gjithmonë e ka urreyer në shtëpinë që ka ëndërruar si ndëshkim për krimet e tij. Gjithashtu, Xhejmi kujdeset për Merin kur ajo sillet rrotull natën. Ai kërkon “një doktor të vërtetë” që të kujdeset për nënën e tij (O’Neill, 38).

Djali më i vogël, Edmundi, shfaqet si udhëtari i familjes pa shqetësime, i cili punon si marinar dhe gazetar, edhe pse nuk është i suksesshëm tek asnjëra. Ai largohet sa më shpejt dhe sa më larg familjes që të jetë e mundur, por sërish kthehet kur e thërrasin për të mbështetur rikuperimin e nënës së tij duke e lënë audiencën që të mendojë se pse vepron kështu. Meri fajëson lindjen e Edmundit për gjendjen e saj nervore dhe varësinë ndaj morfinës. Për rrjedhojë, ai i ka qëndruar larg syve që të mos e acarojë më tepër. Udhëtimet e tij kanë qenë edhe për t’i vërtetuar vetes se është i fortë dhe i pavarurur, dhe jo aq i dobët sa e shikon Meri. Tani që e kanë thirrur në shtëpi, ai duhet të tregojë për sëmundjen, e cila ashtu si dhe lindja do të jenë një justifikim për të ëmën që t’i kthehet sërish morfinës. Krahas kësaj, duhet t’i kërkojë të atit që të financojë trajtimin mjekësor.

Zgjedhjet e Merit e lejojnë Xhejmin që të fitojë shëlbimin teksa qëndron në këmbë dhe mbron kujdesin dhe mirëqenien e të vëllait, gjë e cila do t’i shërbejë si mënyrë për të larë mëkatin e krimit me të cilin mori jetën e vëllait të vogël. Kur Xhejmi ia paguan këtë borxh familjes dhe e liron veten nga zinxhiri i varësisë së të ëmës, mund të ketë mundësi që të lirohet nga veset që ka zgjedhur për ta gjetur lumturinë në këtë botë. Nga ana tjetër, ai mund ta shkëmbejë shërbimin për kujdesin ndaj së ëmës me kujdesin për të vëllain. Gjithsesi, duke pasur përvojën jetësore të Merit dhe Xhejms Tajronit, ka mundësi që vëllëzerit ta trajtojnë njëri-tjetrin me atë mirësi që prindërit e tyre nuk e bënë kurrë.

Edmundi, duke dëshmuar zgjedhjen e nënës së tij për t'u tërhequr brenda mjegullës, mund ta gjejë forcën që të marrë në dorë komandën për trajtimin e gjendjes së tij. Me mbështetjen e të vëllait dhe pa shpërqendrimin e situatës së Merit, Edmundi mund të jetë në gjendje ta bindë të atin që të kujdeset për të birin më mirë se ç'bëri me të shoqen. Gjithashtu, pa ankesat e Merit, Edmundi ndoshta mund ta bindë Tajronin të investojë në shëndetin e saj në vend që të merret me spekulimet e pronave të patundshme. Duke bërë kështu, Edmundi mund të shpëtojë nga pritshmëritë e zymta të fatit që i pret viktimat e tuberkulozit dhe ta lejojë të birin që më në fund të kthehet në shtëpi.

Asnjëra prej këtyre nuk do të ishte e mundur pa forcën shtytëse prapa kësaj historie, figurës së nënës. Meri bën zgjedhjen e palëkundur për t'iu larguar dëshpërimit dhe pakënaqësisë. Ajo i ngjit shkallët e shtëpisë, me fustanin e nusërisë, për ta braktisur familjen tokësore që të bëhet nusja e parajsës që ka ëndërruar gjithmonë. Fatkeqësisht, kjo mund të arrihet vetëm nën efektin e ëmbël të morfines. Ajo nuk është as e brishtë, as në nevojë për t'u shpëtuar dhe as pa pushtet. Meri, që nga fëmijëria, ka ëndërruar sesi do të ishte jeta e saj. Edhe pse do të dëshironte që audienca të besonte se ishin synime të vërteta e të drejta që ia mohoi fati, ato janë në fakt shpresat e një vajze të përkëdhelur e cila luan viktimën kur realiteti i jetës i sfidon pritshmëritë e saj. Për të rimarrë atë që Meri pretendon se jeta ia ka mohuar, ajo i fajëson të bijtë dhe të shoqin që e kanë zhgënjyer. Duke fajësuar të tjerët në vend që të përballet me realitetin, të vërtetat për situatën e familjes dalin në sipërfaqe. Gjithashtu është zgjedhja e Merit që të bijtë përballen me realitetin e tyre, i cili mund, ose mund të mos i lejojë t'i shpëtojnë fatit të cilin ua ka manipuluar e ëma.

Vajëlet Ueston te “Gusht: portret familjar”

Ashtu si Juxhin O. Nilli më përpara, Letsi e gjeti subjektin tek historia e familjes së tij duke u mbështetur te vetëvrasje e të gjyshit dhe abuzimi i të gjyshes me drogën. Njësoj si në dramën e tjera, Letsi i paraqet fëmijët e familjes si të pasuksesshëm e të pakënaqur me jetën dhe njëri nga prindërit kryen vetëvrasje. Gjithashtu, ashtu si mjegulla që rrethon shtëpinë e Tajronëve, Letsi paraqet të njëjtin ambient mbytës e rrethues në shtëpinë e Uestonëve. Banorët e kësaj shtëpie i kanë mbyllur të gjitha dritaret me grila që të mos dallohet dita nga nata.

Burri i shtëpisë, Beverli, qëndron i izoluar në studion e tij ku vajton humbjen e talentit dhe suksesit që pati me botimin e vëllimit me poezi “Livadhi”. Edhe pse mban financat e familjes, ai nuk lejohet të bëjë gjë tjetër si ndëshkim për rolin që ka pasur në sekretin e familjes. Ndëshkimi i tij është që të jetojë me personalitetin më dominues, Vajëletën. Vajëleta, nuk i ngjan aspak lules së bukur me të njëjtin emër. Ajo komandon shtëpinë dhe të gjithë janë dakord. Nëse nuk janë dakord me të, nuk duhet të jenë aty dhe kur fillon drama, Beverli dhe Vajëleta kanë qenë vetëm për një kohë goxha të gjatë. Shqetësimet e saj kryesore janë dy: paraja, që nuk bën asnjë përpjekje për ta fituar, dhe rehatia. Zbrazja e kasafortës është gjëja e parë që ajo bën kur Beverli zhduket. Vajëleta i shtyn vazhdimisht të bijat të sillen siç dëshiron ajo, dhe kur ato dështojnë, i ofendon rëndë.

Gjithsesi, nëse e shohim më nga afër, janë zgjedhjet e Vajëletës ato që i kanë çuar Uestonët aty ku janë, pavarësisht përpjekjeve të tyre për ta izoluar në shtëpi. Ajo është zëri që tregon të vërtetën për rrethanat e familjes. Gjithashtu, e vërteta që u tregon vajzave, edhe pse e pakëndshme, i lejon që të bëjnë zgjedhjet për të ardhmen e tyre, si të mira ashtu edhe të këqija.

Zgjedhja e saj e parë ishte që u martua me Beverlin. Motra e Vajëletës, Meti Fei dhe burri i saj Çarlisi, tregojnë se kur ishte e re Vajëleta kishte mungesë vetëbesimi. Kështu që njohja me bashkëshortin e ardhshëm ishte e rregulluar nga motra e saj e vogël. Mesa duket, Vajëleta u martua me atë që la e motra sepse nuk kishte vetëbesim të mjaftueshëm për të marrë dikë tjetër. Por ata ishin shumë të ndryshëm nga njërit-tjetri. Beverli Ueston ishte i qetë, introspektiv.

Pra kjo martesë ishte midis një gruaje e cila nuk mund t’i lexonte mendimet e të shoqit dhe një burri jo shumë komunikues. Edhe pse misteri i tij mund të ishte joshës për të shkuar drejt altarit, nuk mjaftonte për ta mbajtur martesën. Mungesa e komunikimit ndikon në shkatërrimin e martesës siç tregohet edhe tek prologu i dramës. Në vend që t’i zgjidhin problemet duke folur, të dyja palët i kishin mbytur ato, Vajëleta duke marrë ilace dhe Beverli duke konsumuar alkool.

Zgjedhja e dytë e Vajëletës është se edhe pse e dinte sekretin e familjes, zgjodhi të mos fliste kurrë për të. Pak kohë pasi botoi vëllimin “Livadhi”, Beverli dhe Meti Fei patën një lidhje jashtëmartesore, nga e cila erdhi djali i vogël i Meti Feit, Çarlisi i vogël. Vajëleta nuk e trazoi asnjëherë statuskuon deri në aktin e tretë të dramës kur ia përplas në fytyrë të vërtetën Barbarës:

por kjo rrugë që ka zgjedhur Vajëleta i theu zemrën e Ajvit, vazjës tjetër. Si dy fëmijët që ndenjën për t’u kujdesur për prindërit e tyre të moshuar, Ajvi dhe Çarlisi i vogël gjetën strehë tek njëri-tjetri për të shpëtuar nga abuzimi verbal i mamave të tyre. Çarlisi i vogël është i vetmi person që Ajvi beson se mund ta mbështesë kur trembet për një tumor të mundshëm dhe ajo përkujdesje u kthye në një marrëdhënie. Me rrëfimin e vonuar të Vajëletës, marrëdhënia midis Ajvit dhe Çarlsit të vogël, i vetmi çift në dramë që mund të kishte shansin të kishte një marrëdhënie të shëndetshme, nuk është më e mundur. Arsyeja e Vajëletës që më në fund e tregon të vërtetën? “S’i dihet se kur mund të të duhet ndonjë veshkë” (Letts, 188).

Zgjedhja e tretë e Vajëletës është që të mos ia falë të shoqit tradhëtinë. Ajo zgjedh që ta përballojë e vetme këtë tradhëti duke e kaluar me cigare, alkool dhe ilaçe. Beverli vetë e dallon këtë sjellje dhe flet hapur kur merr kujdestaren e re në shtëpi: “Ime shoqe merr ilace, kurse unë pi. Kjo është ujdia që kemi bërë, njëra prej tyre, vetëm një paragraf nga kontrata e martesës.... Marrëveshje mizore....” (Letts, 11)

Ilaçet që merr i shkaktojnë një ndjeshmëri të lartë ndaj dritës. Zgjidhja e Vajëletës për këtë problem është mbyllja e të gjitha grilave dhe puthitja mirë e dritareve që të mos hyjë dritë. Efekti i këtij veprimi është që shtëpia kthehet në një burg ku drita, simboli i së vërtetës dhe shëlbimit, mbahet larg, dhe i burgosuri, Beverli, mbahet i mbyllur. Shansi i tij i vetëm për të shpëtuar është vdekja dhe madje as atëherë Vajëleta s’ka për ta falur.

Fakti që njeriu që zgjodhi për të lidhur jetën e tradhëtoi dhe fshehja e kësaj tradhëtie, shkaktoi largimin e të gjithë anëtarëve më të dobët të familjes nga shtëpia. Dhe ndërsa vetëvrasja e Beverlit është veprimi që i sjell të gjithë në shtëpi, paaftësia e Vajëletës për të mbetur vetëm, duke pasur parasysh varësinë e saj, është arsyeja pse mbyllen të gjithë në shtëpi. Dhe ashtu si nënat e tjera përpara saj, Vajëleta do ta përplasë të vërtetën që beson me forcë se të bijat duhet ta dëgjojnë. Ajo e urren faktin që të gjitha ato për të cilat vetë ajo dhe i shoqi janë munduar për t’i arritur, vajzat e tyre i kanë marrë për të mirëqena. Në fund të dramës, kur Barbara e bën përgjegjëse të ëmën për vdekjen e të

atit, Vajëleta i kujton se mbas gjithë asaj pune të palodhshme të prindërve të tyre për të plotësuar nevojat e familjes, vajzat morën atë që donin dhe ikën.

Fjalët që përcjell Vajëleta janë sa të ashpra aq edhe egoiste. Megjithatë, fjalët e saj i bëjnë përshtypje secilës prej vajzave sa që, për mirë apo për keq, do të ndikojnë vazhdimin e jetës së tyre. Vajza më e vogël, Kereni, i ngjan më shumë të atit. Ajo do të ndjekë shembullin e të ëmës dhe do t'i justifikojë fajet e të fejuarit, sidomos faktin që ai u përpoq të flinte me vajzën 15-vjecare të Barbarës, pasi nuk i shkon për shtat rrethanave që ta pranojë neverinë e shkaktuar nga ky veprim.

Vajza e madhe, Barbara, duhet të ketë kujdes të kontrollojë tendencat që ka trashëguar nga Vajëleta. Ashtu si e ëma, i shoqi ka pasur një lidhje jashtëmartesore me një vajzë të re. Ndyshe nga Vajëleta, Barbara i ka dhënë fund martesës. Por ashtu si e ëma, edhe ajo e ka gjuhën brisk, gjë e cila nuk i ka bërë nder martesës së saj. Ashtu si e ëma, Barbara abuzon si verbalisht ashtu edhe fizikisht kur nuk arrin të ketë kontroll të situatës. Në fund të dramës, Barbara është vajza e vetme që qëndron me Vajëletën dhe duket se të dyja do të vazhdojnë të ndeshen përjetësisht. Gjithsesi, rrëfimi se Vajëleta mund ta kishte parandaluar vdekjen e të shoqit dhe përpjekjet e saj për t'ia hedhur fajin Barbarës shërbejnë si një pasqyrë tek e cila ajo mund ta shohë sesi po bëhet. Për rrjedhojë, Barbara, mund të mësojë të mos ndjekë shembullin e së ëmës dhe të gjejë lumturi dhe gëzim në jetën e saj.

E vërteta e Vajëletës ka ndikimin e kundërt tek vajza e mesme. Për Ajvin, arratisja ka qenë gjithmonë në plan teksa kërkonte për të udhëtuar për në Nju Jork me Çarlsin e vogël. Ajo besonte se e kishte kryer detyrën e saj duke u kujdesur për prindërit dhe se nuk do të ishte më përgjegjëse për ta dhe abuzimin që ka pësuar për rrjedhojë. Kur Vajëleta nxjerr asin nën mëngë me rrëfimin për prindërit e vëretë të Çarlsit të vogël, Ajvi duhet të zgjedhë nëse do ta lejojë që t'ia thyejë ëndrrat ose nëse ajo, ashtu si e ëma, do t'i mbyllë sytë ndaj rrethanave dhe ta vërë lumturinë e saj në plan të parë. Ajvi, më pas, vendos që ta mohojë dhe ajo dhe Çarlisi i vogël shkojnë drejt jetës së tyre të lumtur, edhe pse incestuale.

Përfundime

Edhe pse kërkimi i studiuesve është përqendruar në mungesën e komunikimit apo mosveprimet e personazheve, po ta analizojmë me kujdes, ndikimi i fjalëve, veprimeve dhe prania e këtyre nënave është shumë larg rolit stereotipik që ekzistojnë vetëm për t'u shërbyer qëllimeve të meshkujve të familjes. Janë pikërisht zgjedhjet dhe vendimet e nënave ato që nxitin gjithcka në subjektin e të dyja dramave. Edhe pse nëna nuk është e pranishme fizikisht, apo është e izoluar, prania e saj ndihet në ndërgjejen e gjithë familjes, në veçanti të fëmijëve. Këto gra janë zërat e së vërtetës. Edhe pse asnjëra prej tyre nuk mund ta ndërrojë bashkëshortin apo të parandalojë tragjeditë që ai ka krijuar, ato mund t'i përcjellin urtësi brezit të ardhshëm. Këto nëna janë të fuqishme, dhe jo të brishta, janë qendrore dhe jo të margjinalizura. Ato janë pikërisht shkakun që nxit veprimin në të dyja dramat.

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Title: Feministic and Socialistic Themes in Thomas Hardy's "Jude the Obscure"

Abstract

"Jude the Obscure" is Thomas Hardy's last novel (1896). Modern and unconventional, it was destined to come through as Hardy's most courageous and true-to-himself treatise against long-petrified social injustice. Jude Fawley's and Sue Bridehead's grim life and love records decry the eternal disillusionment of human quest for social, academic and spiritual accomplishment in a world intrinsically thwarting to young hopes, particularly, of underprivileged classes. Simultaneously naturalistic and realistic, humanistic and utopic, Hardy's last novel continues to appeal to readers and scholars due to its multiple layers of meaning and interpretation. This paper will look into some of its main feministic and socialistic themes in an attempt to understand how contemporary feministic and socialistic movements, as well as personal experiences, influenced Hardy's view of his time and the world, even though he never publicly supported either feminism or socialism, while retaining his commitment to naturalism, from a deeply humanist perspective.

Keywords: Jude the Obscure, feminism, socialism, humanism.

Thomas Hardy's last novel, "Jude the Obscure", published in 1896, echoed shockingly in 19th century Puritan Victorian England, being considered a radical treatise against established institutions like marriage, church, and inherited class privileges. Many of Jude's themes were associated with controversial socialistic and feministic ideas, resulting in a turbulent press and public uproar. This paper will look into some of its main feministic and socialistic themes in an attempt to understand, through character analysis and biographical evidence, how contemporary feministic and socialistic ideas permeated Hardy's novel. My proposition is that Hardy's intention was not to support either of them; instead, biographical facts and original statements confirm his life-long commitment as a naturalistic writer who, from compelling humanistic grounds, sought to demonstrate the eternal conflict between human life and natural and social forces, which stand ready to thwart young hopes and destroy the human soul.

In the 1895 preface to the novel, Hardy warned that it was "a novel addressed by a man to men and women of full age, an effort to tell, without a mincing of words, of a deadly war waged between flesh and spirit and to point the tragedy of unfulfilled aims". From a philosophical perspective, he writes about the constancy and dissonance of personal impressions and questions, their permanence and transitoriness (Hardy, 1895). Sixteen years after the publication of "Jude the Obscure", in the 1912

Postscript, Hardy speaks of “an unhappy beginning”, enumerating a series of ensuing incidents, the misfortune of being burned by a bishop, “because he (the bishop) could not burn its author” or accusations of shop-soiling marriage. Hardy affirms that “the onslaught upon Jude” was fed by the press, which promoted “a ridiculous spectacle”, while the British public engaged in “one of its periodical fits of morality” (Hardy, 1930, p. 39). “Excommunicated by the press” (Hardy, 1930, p. 46), because of the literary scandal “Jude the Obscure” produced, Hardy maintains that “the evil complained of, was what these nice minds with nasty ideas had read into his book, and not what he had put there” (Hardy, 1930, p. 39) and that “no doubt, there can be more in a book than the author consciously put there, which will help either to its profit or to its disadvantage” (Hardy, 1912). Also, in one of his many letters to Florence Henniker, Hardy insists that “it is not a novel with a purpose and not a manifesto against marriage, just a simple story of two people unfit for marriage” (Tomalin, 2012, p. 256). Scholars have argued that Hardy intended Jude to be his final novel, intentionally seeking the attack on the old and conventional, calling for institutional, religious, social and academic reformation (Flynn, 2016). Even if we take for granted that Hardy’s affirmations to his readers and friends were sincere and frank and that the novel was, indeed, intended to be nothing more than a book about marriage, divorce and unfulfilled aims in life, still, the presence of feminist and socialistic themes is so obvious in both protagonists, Jude Fawley and Sue Bridehead, that it remains debatable whether he intended to endorse these ideologies or simply shock a society that resisted change. It is true, however, that Jude “cured him of any other ambition” to continue writing novels (Hardy, 1912), either because of the scandal it caused or because he thought he had already expressed his views extensively, first through Tess in “Tess of the d’Urbervilles”, and, even more so, through Jude Fawley and Sue Bridehead, in what was to be the last novel he wrote.

Sue Bridehead – a Bright Broken New Woman

“Jude the Obscure” is about Jude Fawley, a poor young ambitious lad, who is fond of classical readings and determined to advance up the petrified class system of Victorian England. But the reader is soon introduced to a charming young woman, Sue Bridehead, who, as some critics have observed, seems to take the novel away from poor Jude (Blake, 1978). While she seems to be the New Woman, empowered by Wollstonecraft’s ideas, still, a question lingers throughout the novel: Is Sue Bridehead really a feminist or not?

Inspired by the progressive ideas of the French Revolution, Wollstonecraft’s famous political treatise “A Vindication of the Rights of Woman” (1792) paved the way for numerous proto-feminist writers, utopian and socialist feminist thinkers (Ferguson, 1999). Many women writers, from Jane Austen, Charlotte and Anne Brontë, to Elisabeth Gaskell and George Eliot, all depicted female characters, such as: Elizabeth Bennet (*Pride and Prejudice*, 1813), Jane Eyre (*Jane Eyre*, 1847), Helen Huntingdon (*The Tenant of Wildfell Hall*, 1848), Molly Gibson (*Wives and Daughters*, 1866), Margaret Heil (*North and South*, 1855), and Dorothea Brooke (*Middlemarch*, 1872), who were not just obedient daughters, good mothers and wives, but capable of being intellectual and rational individuals, ready to move beyond their socially imposed limits, which assigned public roles and voices to rich males only. Even Hardy’s Elfrida Swancourt (*A Pair of Blue Eyes*, 1873) or Bathsheba Everdeen (*Far from the Madding Crowd*, 1874) are similar to many of the above female characters,

but Sue Bridehead, his most feministic character, one may say, is a completely another brand of this New Woman.

We know that Hardy was familiar with Mary Wollstonecraft's ideas, because his wife, Emma Gifford, was an active supporter of the suffragette movement (Tomalin, 2012, pp. 273 – 290). But Hardy never made any public commitment to feminism or any other political cause, having "...always been compelled to forego all participation in active politics, by reason of the neutrality of my own pursuits" and seeking to "...approach all classes of thinkers from an absolutely unpledged point" (Flynn, 2016, pp. 56-65), "...the point of men, not measures" (Tomalin, 2012, p. 419). Tomalin, his well-known biographer, tells us that "not a word came from him when Emma's cause triumphed in 1918, when women were given the vote" (2012, p. 362). Hence, it is easy to attribute Hardy's silent support of feminism to his reserved positioning regarding political matters of his time (Tomalin, 2012, p. 290), or, perhaps, arguably he did not entirely share their views?

In "Jude the Obscure", Sue tells Jude: "My life has been entirely shaped by what people call a peculiarity in me" (p. 177). The first striking rarity about Sue Bridehead is how free-spirited and well-read she is. Her determination to be independent in life (pp. 123, 158, 172), is enhanced by her inclination for any adventure that intensifies her sense of freedom, such as walking unchaperoned, with books in her hands, walking in the country with Jude (p. 163), sharing the same house with her undergraduate male friend for 15 months (p. 177), living on her own in London or working at an artist's shop (p. 178). She has read more books than Jude, an array of Greek, Roman, French and Italian classics, just like men did, including controversial works of the 'queerer ones', like Catullus, Giovanni Boccaccio or the local Henry Fielding (p. 177). She confesses she has no fear of men and their books, while Jude observes she does not quite talk like a girl (p. 176), and calls her Voltairean for calling the Bible a great, passionate song (p. 182) and for her anti-ecclesiastical ideas. She is a Saint Thomas (p. 127), sceptical and rational in her academic pursuits (p. 176). Jude sees her as absolutely his equal in their theological and philosophical arguments (p. 184), even blasphemously finding her almost divine (p. 174), all along, incorporating Wollstonecraft's conviction that rationality is equally present in men and women.

Her second peculiarity lies in her curious attitude towards men, sex and marriage. Her independent spirit is a reflection of her lack of complex with regard to anything masculine, her strange ways and curious unconsciousness of gender (p. 179), from being almost a tom boy in her childhood (p. 134), to not minding wearing Jude's clothes and calling women's clothes simply 'sexless linens' (p. 173). She does not covet the opposite gender, just the opportunities they are given in life but denied to her sex (p. 392). Her particular disregard of sexual tension between genders, becomes even stranger when she confesses, she has never yielded herself to any man, even though she has lived under the same roof with her undergraduate friend (pp. 177-178), having shared only books and intellectual conversations with him, which Hardy calls 'sharing a sitting room'. Or that she has no fear of men, 'having mixed with them as if one their sex, not having felt towards them as women are taught to feel towards men' (p. 177). Her curious respect for her own feelings and body, as she finds intimacy with her husband, Phillotson, adulterous, though legally attached to him, or her absurd request to him to let her go live with another man sound all so modern (p. 256). She questions the use of laws and ordinances, if they make the individual miserable. She denounces the marriage convention for being

a repugnant contract, based on material convenience, inheritance of land and money by children, declaring that even the religious ceremony is wrong, if marriage is based just on the above (p. 230). Her ideas on marriage are radical, contending the permanence of marital vows, calling them as silly as having to vow to always like a particular food or drink (p. 266). In quoting ideas like: “Human development in its richest diversity is to my mind far above respectability⁶³” (p. 268) or affirming her concept that a moral contract between two individuals ranks higher than any legal or religious contract (p. 266), she resonates highly philosophical and modern notions on human rights and marriage, as well as Hardy’s leanings towards humanist ideas.

But while Sue may appear to have striking feminist traits, presenting, perhaps, the most unique feminist character in English literature until 1895, she is far from being a typical one. In an 1895 letter to a friend, Hardy confirmed that “Sue is a type of woman which has always had an attraction for me, but the difficulty of drawing the type has kept me from attempting it till now” (Hardy, 1930, pp. 41-42). Not the woman, he says, but a type of woman, dispersing the idea that Sue stood for the general embodiment of the contemporary feminist character. Sue is a universe of contrasts and contradictions. The idea of woman’s unpredictability, as an inherent feminine flaw, poetically immortalized by the Catullus⁶⁴ verse: “Mulier cupido quod dicit amanti, in vento et rapida scribere oportet aqua” (Carmina 70) is as old as the world. Sue embodies this changeable and irrational ‘eternal’ woman in the same old world. Professing to be independent, but in need of men’s companionship, blasphemous and religiously humble (pp. 180, 412), infantile and sophisticated (pp. 181, 288), cold (p. 287) but jealous (pp. 199, 252, 290), confidently adventurous (p. 129), yet easily repressed (p.127) and eventually broken (pp. 403 - 410), she is just an interestingly flawed human, one which incorporates both the rational and the absurd. She marries Phillotson, whom she admires as a friend, but finds it inconceivable to submit to marital sex (p. 256), declaring that domestic laws need to suit personal temperaments (p. 266). She does not accept that she is cold (p. 179), yet she finds sex with both her husbands, Phillotson and Jude, a torturous idea and reality. Her sexual repression is her way of rebellion. It is equal companionship Sue needs, intellectual parity and emotional support. Sexual repression is both loss and gain, just as sexual satisfaction is both loss and gain for her.

This peculiarity in Sue shifts the focus on more humanist values, on the educational and intellectual freedom, as the higher goal of human emancipation. And possibly also because throughout history, societies have tolerated sworn virgins or unmarried women better than liberal women. She represents a transitional woman from Austen’s and Gaskell’s independent, but decently religious female characters, to D.H. Lawrence’s sexually liberated Lady Chatterley. She must first be liberated intellectually, then sexually, in another reformed world. Sue humanizes the cowardly and fragile ‘old’ woman in the old cruel world. Her admission: “I am a coward as so many women are” (p. 265), or her tragic transformation into the conventional, broken and subdued woman, as she murmurs: “I am cowed into submission... I am beaten, beaten!”, (pp. 409, 410) are anything but feministic. Jude’s desperation at Sue’s inconsistencies: “is the woman a thinking unit at all? (p. 391) is also strikingly

⁶³ *Author’s note:* the quote is attributed to Prussian philosopher, linguist and diplomat, Wilhelm von Humboldt (1767 – 1835), from: Humboldt, W. (1792). *The Sphere and Duties of Government* (1792, 1854). John Chapman.

⁶⁴ *Author’s note:* The Latin poet Catullus is believed to have lived c. 84 – c. 54 BCE. The above verse is from Carmina 70, translated into English: “What woman says to fond lover should be written on air or the swift water”.

anti-feministic. She falls short of the confident, rational and empowered New Woman, because she was intended to represent an individual experiment on freedom, in a world shaped by natural and social tragedies (p. 256) rather than being a champion of her gender or social class. Her tragedy is the result of God's and Man's law of cruelty, irrelevant of social status, gender, talent or respectability, which no organized form of feminist doctrine or ideology can overcome, from Hardy's naturalistic perspective. Her internal conflicts and contradictions may present both her individual battle, as a woman, but also the conflicts and contradictions of a whole era regarding women and their role in the society.

Jude Fawley: The Awakening Proletarian?

Jude represents a new kind of man, too, not just because he seeks an equal partner in his intellectual pursuits and life, but because his ambitions challenge long established institutions: marriage, religion, inherited class privileges and the education establishment. Hardy's first attempt at novel-writing, "The Poor Man and the Lady" (1867), dealt with the same controversial political and social themes, which is why it was rejected by several publishers, considered a "striking socialist novel" (Tomalin, 2012, p. 87). During his youthful London days, Hardy's traditional worldview was challenged by the ideas of French radical philosophers and reformers, like Charles Fourier's utopian socialism⁶⁵ or August Comte's doctrine of positivism and religion of humanity⁶⁶ (Tomalin, 2012, p. 204). In spite of their ideological differences, they shared the same goal, essentially: the need for reformation and establishment of a new society, a new social order, centred around social justice and human dignity. The intellectual accumulation of a number of radical readings seems to have left the young writer oscillating between the old blissful certitudes and new defiant notions (Tomalin, 2012, p. 78), an ambivalence which can be observed in his literary statements, through his characters, and real-life restraint from unequivocal public affirmations on political subjects.

In "Jude the Obscure", the necessity to reform established institutions and social conventions is implied through a recurring metaphor, which permeates the entire novel. Jude is continuously engaged in architectural works, in restoring beautiful old churches and various cathedrals (p. 156), all in need of repair. In real life, Hardy joined the Society for the Protection of Ancient Buildings in 1881, believing that the preservation of old buildings helped people cherish memories of the past, history and fellowship (Tomalin, 2012, p. 204). The call for reformation, on one hand, and the veneration of past achievements and history, on the other hand, may seem contradictory, but in Hardy's case, who does not unreservedly embrace radical or revolutionary ideologies, could, in fact, refer to his professed neutrality towards the means of achieving human development. The Society for the Protection of Ancient Buildings was founded by William Morris, who also founded the British Socialist League in 1884. The Socialist League advocated international socialism or proletarian internationalism, but Hardy never showed any interest in the latter, even though he maintained his relationship with Morris and his constant interest in the Society for the Protection of Ancient Buildings.

⁶⁵ Author's note: Charles Fourier (1772-1837) was a French philosopher and early utopian socialist thinker.

⁶⁶ Author's note: August Comte (1798-1857) was a French philosopher, known for his doctrine of positivism, and theories of religious and ethical humanism.

Nevertheless, both Jude and Sue frequently articulate socialistic notions in their conversations: the difficult and painful life of the poorer classes, exploitation of cheap labour, striking social disparity and injustice, inequality of opportunity and education (p. 361) and the need for progressive egalitarian societies, where privileges are not a derivation of social status. The inequality of opportunity is a recurring socialistic suggestion to both Jude’s and Sue’s life ambitions for social, academic and professional advancement in a society, where roles are assigned based on class and gender distinctions. Jude, the working-class intellectual, is the new socialist proletarian, who aspires to shake off his shackles and assume a new role up the reformed social ladder. Jude and Sue denounce Christminster⁶⁷ and its academic establishment (pp. 143, 180, 181), while praising the genuineness of simple working people. Thwarted in his passion for learning and joining the academic or church circles, “elbowed off by millionaires’ sons, with no money and friends” (pp. 140, 142, 154, 153), the ambitious Jude, whose hands are rough from the daily chisel and mallet work (p. 158), is a proletarian in the making. Discouraged in his aspirations to advance beyond his sphere (p. 140), he joins a working-class political organization (p. 362), where young men of all creeds and denominations, including agnostics, unite in their aspirations for social change, reminding us of the Communist Manifesto slogan: “Proletarians of all countries, unite!”. If Sue’s struggle as a woman is individual and she feels the loneliness of her worldview (pp. 183, 256), Jude appears to represent a more proletarian and politically conscious mindset. But Hardy’s naturalistic creed takes over as Jude eventually shares the same inescapable hopelessness and loneliness, sighing: “I am an outsider to the end of my days”, made worse by “Fate stabbing at the back” and “God’s wrath vented upon his poor creatures” (pp. 392, 405, 409). Broken by hostile or indifferent human and divine forces, their tragedy points in the direction of Man’s and God’s callousness towards poor human souls in social and divine fetters, implying both socialistic and naturalistic influences. Both Jude and Sue undergo spiritual frustrations and overturns, which may also stand for deeper “there is No God” socialistic and atheistic implications, such as the rejection of the doctrine of sin or even man’s ultimate rebellion against God and religious institutions.

But Hardy’s intricate ambiguity encompasses a weaving of several political and social notions, which leave us wondering about their level of significance and implication when denouncing both God’s and Man’s sins towards poor human souls, like Jude and Sue. Hardy considered himself neither a Tory, nor a Radical, but “equally opposed to accidental, aristocratic or democratic privilege”, shifting the focus from the means onto the essential, “the man”, “the woman”, “the human” and natural rights. He calls himself an Intrinsicist (Flynn, 2016), a term he seems to have coined to express his humanistic vocation and endorsement of intrinsic human values and ethics, as well as the inherent sanctity of human life and aspirations, above all other worldly or divine theorising. In treating deeply humanistic subjects like freedom, equality, education rights, human development, earthly and divine authority, Hardy’s focus is on the subject of human development, as the ultimate goal, and not the ideological means to it. His confession to a friend, upon completion of the novel, “I believe I have written a novel, which makes for humanity more than any other I have written” (Tomalin, 2012, p. 257) explains the resonating sympathy, love and compassion, the reader easily observes in Hardy’s

⁶⁷ Author’s note: In the novel, Christminster stands for Oxford.

sympathetic approach towards his poor victims and their innocent dreams. And through them, towards the innumerable human failures and tragedies an unjust world incessantly produces.

Conclusions

A provocative and complex novel, “Jude the Obscure” continues to give rise to various interpretations. It remains a matter of debate whether its author intended to directly or inconspicuously support any political ideology, but we may safely venture to confirm that it was meant as a realistic novel, a literary statement to construe “without a mincing of words” (Hardy, 1896) contemporary and all-time human contradictions and ambitions, disillusionments and tragedies, resulting from our eternal quest for human development, advancement and fulfilment in an unjust and cruel universe. In spite of the apparent feministic and socialistic influences, observed in the novel’s themes, its characters, and their eventual tragic course, it may be concluded that it is the love of humanity that speaks through Hardy, Jude and Sue, not their gender, class, or individual conviction. The novel’s fateful protagonists Sue and Jude, present the same human being, just different manifestations of human expectations, weakness, ambition, disappointment, failure and tragedy, brought upon them by hostile metaphysical and social factors. More than endorsing feminism or socialism, Hardy’s characters offer us a unifying epitome of the universal and perpetual need to uphold the sanctity of human life, aspirations, values and rights, irrespective of gender, social class or ideological standing. Regardless of ideological means, their advantages or disadvantages, Hardy’s ultimate goal is to draw attention to the paramount obligation of achieving human development and the individual’s freedom to do so. Through the shocking tragedies of Jude’s and Sue’s lives, Hardy immortalizes the eternal passions, tragedies and injustices of the entire race, from a deeply compassionate and humanistic perspective. This is Hardy’s greatness, as a human being and a novelist, independent of what ideological vibes we may identify in Hardy’s text and context.

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