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Re-Inculturation of Pashtunwali and Afghaniyat in Naheed Hasnat Senzai's *Shooting Kabul*

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Abstract

The paper analyses the immigrants' perspective on their homeland and tradition while living in a host culture as an immigrant in the novel *Shooting Kabul*. By focusing on Afghaniyat, the article underlines the critical aspects of Afghan culture incorporated by Senzai in this work and the re-inculturation of Pashtunwali and Afghaniyat in the immigrant communities. The argument builds on Mir Hekmatullah Sadat's concept of Afghaniyat and regurgitates that immigrants are reluctant to surrender their cultural norms outside their homelands. Practising Afghaniyat is challenging, demanding and continuous adherence to the subverting strife between the host majority society and minority Afghans. For the mentioned purpose, the text paper focuses on text analysis, giving references to culturally significant points and provides a view on immigrant feelings portrayed by the author. The study refers to the multiple historically significant codes of Afghaniyat, which combine the entire Afghan immigrant community into an Afghan nation outside Afghanistan.

Keywords: Afghan, Afghaniyat, immigrant literature, Pashtunwali, Senzai, *Shooting Kabul*

Introduction

Naheed Hasnat Senzai's *Shooting Kabul* (2010) is an immigrant novel echoing the formation, journey, stereotyping, and identity crises of Afghan migrants. Senzai's work *Shooting Kabul* depicts the circumstances of an immigrant family dealing with the anguishes related to Mariam, lost in the migration process. They left her behind while they are escaping Afghanistan and the Afghan Taliban. *Shooting Kabul* explores the complicated interaction of displacement, cultural grief, cultural heritage, and societal shift that immigrant groups face. Fadi is the male child of the family who accuses himself of leaving her sister's hand when boarding a truck; hence, *Shooting Kabul* is more than Mariam's narrative; it is Fadi's battle to bring his sister to the United States. The tale revolves around Fadi's fears and struggles in the aftermath of his sister's disappearance, and it depicts the terrible experiences of a young child. By

focusing on the text, the article analyses the Afghan cultural identity encompassing the concept of *Afghaniyat* or Afghan-ness. *Afghaniyat* is a comprehensive phenomenon that incorporates Afghans' sociocultural fabric and advocates the idea of sticking to Afghan cultural values. The article approaches *Afghaniyat* as a part and parcel of immigrant life, playing a key role in community development and identity regeneration. It is the cultural energy that leads the immigrants to constant strife in the host society. Immigrants identify themselves as Afghans, suggesting that they do not appreciate the idea of Afghans being associated with Islamic terrorism. The significant aspects of *Afghaniyat*, such as the shelter of a guest escaping death, faith in God, hospitality, fearlessness, justice, loyalty, righteousness, and self-honour, are intrinsic parts of Afghan life. The article focuses on Senzai's adherence to the mentioned characteristics in the novel *Shooting Kabul*. Introduction to Shooting Kabul and Theoretical framework will precede the discussion.

Theoretical Framework

Mir Hekmatullah Sadat 2001 in the paper "The Quest for Afghanistan by Defining *Afghaniyat*" mentioned the word *Afghaniyat* (qtd in Hyphenating *Afghaniyat* 341). Sadat (2008) further discusses the concept in the paper "Hyphenating *Afghaniyat* (Afghan-ness) in the Afghan Diaspora" arguing that immigrant Afghans are culturally committed descendants' of the land called *Watan* and it also relates to their life while living in the host culture as an immigrant. Therefore, the Afghan Diaspora is thus approached through the prism of *Afghaniyat*. *Afghaniyat* includes *Akhlaq-e wejdani*, the *aqā-id* (beliefs), and *Ananat* (customs), which shape the mentality and way of life of Afghans. The feeling of the Afghan Diaspora's *Afghaniyat* maintains and influences its connections with the Afghans (homeland). *Afghaniyat* is therefore the means to assess its involvement and loyalty to the Afghan culture. In addition, the Afghan Diaspora assists Afghans in the Diaspora as cultural representatives for Afghanistan. Whereas culture and intercultural links are the reality of living in a globalized society, *Afghaniyat* becomes vital for the Afghan Diaspora's worldwide scattered populations. The Afghans have the choice inside the Diaspora to preserve, hyphenate or reject their *Afghaniyat*. More or less, *Afghaniyat* or *Pashtunwali* is the core of Afghan culture which is a *sine qua non* for the Pukhtun identity. according to Banting Errin (2003), it is the traditional lifestyle of the Pashtun people and Scholars widely have interpreted it as being "the way of the Afghans" or "the code of life" (p. 14). Although, as Singh (2014) argues that many academics have claimed that *Pashtunwali* spotlights Islamic principles, the code stretches back to pre-Islamic times. Hawkins (2009) sums *Pashtunwali* in "The Pashtun Cultural Code: Pashtunwali": *Pashtunwali* is a set of rules that govern how a Pashtun should live and how the tribe behaves and offer rules for acceptable Pashtun behaviour.

Wafamal (2014) summarizes the nuances of Afghan cultural segments known as *Pashtunwali* or *Afghaniyat*: Afghans believe that *Pashtunwali* could contribute to the transformation of the region's violent society into a peaceful one. *Pashtunwali*'s

fundamental components are *Nanawatia* (asylum), *Isteqamat* (trust in God), *Melmastia* (hospitality), *Toorah* (bravery), *Badal* (justice), *Subt* (loyalty), *Imandari* (righteousness), *Ghayrat* (self-honour) and so on. Within the context of Pashtunwali, *deras*, *jirgas*, and *Loya jirgas* are unique institutions that aid in the resolution of conflicts within the Afghan community and family. The Author holds that *Jihad* and the culture of suicide bombing are foreign to Pashtunwali; in the refugee camps, these radical foreign philosophies were taught. *Wafamal* claims that Afghans' true culture is non-violent. *Pashtunwali*, according to the author, can assist the country to achieve peace and stability after 2014.

Discussion

In *Shooting Kabul*, the Afghan immigrant community obeys the codes of *Afghaniyat*. Developing from the feelings of fear and anxiety, the immigrants endeavour to develop a replica of Afghanistan out of Afghanistan. Also, the continuous readjustment to the host culture reverberates a feeling of being distinct from their hosts. Jawad (1992) in *Afghanistan: A Nation of Minorities* regards Afghans as a diverse nation consisting of the tribe and ethnic groups, spread on the dispersedly populated Afghan soil. On similar grounds, in *Shooting Kabul* human life is portrayed as a reflection of culture facing a capitalist environment and its multiculturalism.

Fadi associates his sister's missing with the concept of women's dignity known as *namus* in Afghan society. Fadi is the central character affected by the continuous pangs of *namus*. A Pashtun must "safeguard the *namus* with his life" (p. 13), and since his father Habib fails to defend his *namus*, his daughter therefore he squanders his sense of dignity. But it wasn't his fault only, Fadi believes since Mariam belonged to him too and "he has no respect" (p. 51) because Mariam was not protected by him. The dignity of women prescribed by the Afghan culture; is highly valued under the pretext of *ghaiyrat* which may roughly be described as an honour. In an article, the writer mentions that often the Afghan women cannot leave their homes without a male accompanying them (Safi, 2014). The gendered *namus*, which undertakes to protect the women is a degradation of the female gender which needs protection by powerful men. Men are belligerent, strong, committed and loyal to culture and the women are soft, docile and a commodified version of culture who are only valued to be protected. Senzai comments that many women traditionally wear a burka in Afghanistan, they are covered head-toe. However, most of them were forced to cover themselves. Even when asylum seekers are fleeing Afghanistan, they are covered in burkha. Gulmina, Mariam's doll also "wears a burka" (p. 25). The author presents an analogical standpoint referring to women and dolls wrapped in a burka. Interestingly, the influence of *namus* on life in Afghanistan is different from the Afghan's life in the immigrant communities living in the USA. In *Shooting Kabul* Noor finds opportunities to work and help her family financially in the USA while in Afghanistan she was wrapped in a burka, living as an inactive member of the society. Noor helps Fadi and her family with money. Marta Tienda & Ron Haskins in "Immigrant Children:

Introducing the Issue” that though the “immigrants are not paid well compared to hosts’ children,” (p. 15) Noor retains a significant status in the Afghan family structure because of her financial output. She subverts the concept of *Afghanityat* in the host culture. The entire cultural operation is changed by access to education and economic possibilities. Afghan migrants are introduced to a different lifestyle which might influence schooling, active involvement in society and marriage of the girls. Noor’s character will develop into a distinct Afghan character, different from her mother and familial cultural background. The novel creates another realm for approaching *Afghanityat* based on the economy playing a key role in shifting Afghan cultural tendencies. Like any other culture, the financial condition of the Afghan family helps them develop a new way of seeing life in the host culture.

Independence of land is also an essential element of *namus* and those fighting to safeguard it are the cultural heroes. In the article "Being Pashtun-being Muslim: Concepts of Person and War in Afghanistan," the author Bernt Glatzer (1998) explains the notion of *namus* means “Afghan country to be safeguarded against aggression” (p. 4); it is a cultural retaliation against the invader. The author describes the Afghan enigma saying that because of the geography of Afghanistan, the land is invaded by foreign forces. The Afghans have learnt to defend their homeland against the tyranny of oppressors. Maley (2009) sums up Afghanistan’s socio-political condition; it has seen decades of peace and long spells of wars. For more than half the 20th century, from 1929 to 1978, it was among the most peaceful Asian nations. It upheld its impartiality during the Second World War, prevented conflicts with its neighbours, and escaped widespread slaughter and chaos on its land. All this started to disintegrate after the Communist revolution of 1978. This is also an imperative gesture to justify the aggressiveness and harshness of the culture as represented in the novel.

The Afghans proudly declare themselves as Afghans first, then Muslim which suggests that they do not regard the concept of Afghans’ associated with Islamic terrorism. Borthakur & Kotokey (2020) argue that the conflict in Afghanistan is apparently fueled by the jihadi mindset but is equally supported by Pashtun nationalism. Their stay in the USA gives them freedom from aggressiveness in Afghanistan. Fadi’s father believes that the Taliban have overrun Afghan soil, creating havoc killing millions of people belonging to all ethnicities (p. 230). Since the Taliban are vehemently supported by the Pukhtun majority *mujahideen*, the rest of the ethnicities have to go through their maltreatment. Senzai develops an Afghan perspective indifferent to rifts in the concepts of Islamic terrorism and Pukhtun majority support of *jihad*. On contrary, Senzai declares Osama, an Arab, as Riedel (2008) mentions that Osama was a “wealthy Arab” (p. 34). The author reflects partiality and creates a rift in the concept of *Afghanityat* by mentioning Pukhtun and Farsi speakers as distinctive ethnicities; they are described as the Northern Alliance commanded by General Ahmed Shah Masood during the Soviet conflict; it was comprised of the Farsi-speaking non-Pukhtun communities. Some people did not agree and were “led by crooked,

oppressive warriors” (p. 48). More than the Islamic colours, the post 9/11 political paradigm shift forces the Afghans to camouflage in the Afghan shades. The Afghan children fear alienation at schools and therefore, unequivocally declare themselves Afghans and believe that it is the time to muster up strength by standing together. Afghan elders also shed off their ethnic identities of Tajiks, Uzbeks and Pashtuns and declared to bury their ethnic hatchets come “together as Afghans, for the sake of their country” (p.177).

Relatives, family friends and guests are deemed as blessings in *Afghaniyat*. In *Shooting Kabul*, the author refers to Fadi’s extensive *Khanawada* (family) associations. Aunts, uncles and distant relatives are in constant touch with Habib and his family while they are facing the trauma of Mariam loss during the escape. Afghans value the display of sympathy and care for the ones in grief; it is extended as a social phenomenon wherein the people are bound to help each other both morally and materially. When Fadi’s father decides to leave his house, Uncle Amin is furious as he mutters that he is offended when Fadi’s family leaves his house. However, *Shooting Kabul* raises the concern that if immigrants are unable to retain certain aspects of authentic Afghan culture, they may forfeit their heritage while residing in foreign societies that value cultural identity and welcome heterogeneity. Also, Westernized Pashtun may restructure their families. The worry expressed in *Shooting Kabul* is that if immigrants are unable to retain certain aspects of authentic Afghan culture, they may lose their heritage while living in host cultures that value cultural heritage and welcome variety. According to Khayyam et al in “Socio-cultural dynamics and their relation with the participatory development in the Pashtun tribal society of Pakistan” *Melmestia* is a collection of rules and an instant reward from society for upholding local cultural norms, which extends to the offer of refuge (*panah*) if threatened or sought willingly. The responsibility of a visitor to respect the host is at the heart of hospitality. Osama bin Laden is protected against the USA since Afghans have a considerate view of *Nanawatia* or *Panah* (seeking refuge); which means the protection of one’s guests at any cost, against an enemy or opponent. Osama’s *panah* costs the Afghans thousands of lives, and the Afghans proudly mention it as a Pashtun cultural code: “Taliban have offered “Osama *Panah*, so he is not leaving Afghanistan” (p. 175). If a person requests to Afghans for protection from his adversaries, according to the *Pashtunwali* code of *panah*, that person, in this case, Osama bin Laden, was sheltered.

Afghaniyat is differently received by different age groups in the USA. Natalie observes that an immigrant character is more interested in maintaining his or her dual personality than in abandoning the comforts of home and diving headfirst into the process of assimilating into the social culture. Children have heard of the Afghan nationality in idealistically perceived clothing and at the same time, they face stereotyping in their day to lives. Fadi is left at the crossroads when the white children call him Osama bin Laden, associating Afghans with modern terrorism. Therefore, the youngsters form a community within the Afghan community and yearn to take

revenge, called *Badal* in *Afghaniyat*. Badal is also a form of justice that the Afghan children decide to take on for Fadi. Shah et.al (2008) in the article "Jihad or Revenge: Theorizing Radicalization in Pashtun Tribal Belt along the Border of Afghanistan" opine that vengeance is seen as an inherent element of the tribal code of life, it is recognized as having the same legal force as any other laws. He further adds that the conflict in Afghanistan has become "a sort of revenge" (p. 74). Similarly, it appears as if Fadi is trying to revenge on the white community as a whole because of the ongoing bombings on Afghan soil by the NATO forces. The author mentions that:

Tomahawk cruise missiles were launched from both US and British ships this evening, signaling the start of Operation Enduring Freedom. This was accompanied by a mix of strikes from land-based B-1 Lancer, B-2 Spirit, and B-52 Stratofortress bombers. The initial military objective, as articulated by President George W. Bush, is to destroy terrorist training camps and infrastructure within Afghanistan, the capture of al-Qaeda leaders, and the cessation of terrorist activities. (p.237)

Toorah (bravery) is an integral part of the Afghan social fabric. Young Afghans use *Chaapa* (guerrilla tactic) technique to stand against the white strength; they historically associated it with the Afghans fighting invaders. It is a form of warfare based on guerrilla techniques, a kind of unconventional warfare through which small clusters of fighters, such as militias, armed civilians or irregulars, utilize military techniques to resist a greater, more dynamic conventional army, involving ambush, destruction, assaults, minor warfare. Fadi's cultural adherence multiplies under the current circumstances; they revere Afghan culture more than would have cherished it in Afghanistan, considering the situation there. Eisenbruch (1991) elaborates the gloomy thinking and rage that interferes with the everyday existence of children on foreign soil force them to reimagine their past. Dr Graham & H. Turbiville, Jr, (1985) in "Ambush! The Road War in Afghanistan" mention in the Afghan-Soviet War, ambush tactics against the Soviets were described as an effective strategy for seizing weapons and ammunition.

Afghans slightly shed off *Pashtunwali* when they connect with the majority host society. It is because they neither face those challenges which they would normally face in Afghanistan, and they also have a depowered status in the USA. It exposes the characters to the so-called more civilized western society wherein they cannot enjoy the freedom of practising their tribal culture. At the outset of the exposure to the new society, Fadi curses himself for his inability to protect his *namus* which is placed in Mariam; and says "It's me that has no honour" (p. 107). Throughout his excessive self-indulgent period, he believes that he has no worth because of the crime he has committed. However, his character softens over time and starts to miss Mariam as a sister, not his valued dignity. Fadi treats his sister Noor through the glasses of US conception of sister. Fadi unrestricted submission to new norms introduces a more sophisticated way of seeing *Afghaniyat*. Bhugra (2004), in his article "Migration, Distress and Cultural Identity," says that minorities have to be involved

unintentionally with most of the community to avoid persecution, which will provide the women of these families more opportunities.

Conclusion

Shooting Kabul summarizes the core ideals of *Afghaniyat* and *Pashtunwali*. In the USA, immigrants create a cultural image of their Afghan life and its memories. The author not only formulates a view on the cultural sentiments, and adherence to codes, but she also constructs a social structure fundamental to their livelihood in the host conditions. They show a desire to abide by the codes of *Pashtunwali*; Afghans are mostly devout Muslim believers but they call themselves Afghans first and then Muslims. They reflect two aspects of *namus*: in Mariam's case and the sovereignty of Afghanistan. Other culturally distinctive features such as protection of guests, bravery, the dignity of family, justice and revenge have consideration in the novel. With Mariam's arrival to the USA, the reader may feel a slight shedding off the Afghan traditions but 9/11 revitalizes the cultural cracks and reinforces the cultural variances; it looks as if she is coming to her home after being lost in Afghanistan. The Afghans show the will to plan cultural hybridity, but it will take its natural course. For the future researchers, *Shooting Kabul* will provide ample evidence for reviewing Afghans' life in the host culture.

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The Poetry and Prose, as Well as the Impact of Communist Ideology in the Albanian Literature of the '80

Dhurata Lamçja

Abstract

Albanian literature has come a long way through the many historical events it has passed and managed to survive. One of the harshest periods for Albanian literature, has not come as a consequence of external invasion, but from within. The communist dictatorship in Albania, which started in the remains of the Second World War, and lasted up until 1991, besides controlling the politics, foreign relationships, economy and social structures, used art and in particular literature as a weapon to demolish free thought and enforce its ideology through the canonized structures and cliches, such as the martyrdom. This led the Albanian authors to find new ways hidden inside literary figures, which they mastered, to spread their message and express their true thoughts and feelings beyond the censorship, and trained the readers to read through and understand the intentions of the authors.

Keywords: literature, poetics, prose, ideology, socialist-realism

Introduction

The traditional normative meaning of the word "*poetics*", as defined by the first author to use the term, Aristotle, was related to the totality of aesthetic rules or perceptions related to poetry. Paul Valéry, head of the Department of Poetics at the Collège de France linked this term to everything related to the creation or composition of the work, for which discourse is both a subject and a tool (Valery, 1957). Genre, discourse, dialogue, etc., are concepts that contain different poetics. The theory of artistic creation of discourse lies at their core. Consequently, the literary work is created on the basis of a combination of analyzable procedures and the composition of comprehensible forms. The concept of Poetics also includes literary theories.

Considering the above meanings, the concept of "*poetics*" includes the totality of the writer's conscious choices in terms of composition, style, gender or themes (Todorov, 1979). Therefore, poetics is the determinant of a series of literary forms, where different works are positioned. Persida Asllani mentions several types of poetics, such as: immanent poetics, poetics of literary movements and authorial poetics (Asllani, 2021). Immanent poetics are organically related to the work in which they are born

and functionalized. It enables the evaluation and characterization of the creativity of the work of authors such as De Rada, Migjen, Kadare, etc., through the historicity of their works.

According to Mihail Bakhtin, "*poetics*", systematically defined, should be the "*aesthetics of literary art*" (Bakhtin, 1978, p. 26). In this sense, Poetics is not merely a reflection on discourse, but encompasses a general aesthetic that extends to all forms of artistic expression. The immanent historicity of the work of art or the historical reporting of a fact or discourse in its "objective" situation in history is created only when the art world is "*divided into separate, autonomous and individual entities*." (Bakhtin, 1978, *ibid*). Even in the case when historicity leads to subjectivism, poetics reveals another historical subjectivity of receptivity, namely the inscription in the text of the literary work (Bakhtin, 1978).

Methodology

This paper is based on the qualitative approach. The literature review on the chosen topic is a methodology used in order to collect data from studies as well as the works of Albanian and foreign authors to better understand the elements of poetics in the short prose of the 80's, but not only. Literature review is an essential feature of academic research, because fundamentally, knowledge advancement must be built on prior existing work, this way we can also evaluate the validity and quality of existing work against a criterion to reveal weaknesses, inconsistencies, and contradictions (Paré et al. 2015). The literature not only analyses the perceptions and academic publications of other authors who have researched the same issue, but also dwells extensively on the works and authors of the communist years in Albania. This, to reflect on the deep impact of communism on the subconscious of the authors widely reflected in the literature of the 80s in Albania.

Literature Review

The creative essays of Konica, Koliqi, Kadare, and other Albanian authors are much more than a reading contract where the genres, types or styles of writing are clearly distinguished. They enable in-depth comparisons with worldviews and life experiences. If we explore the poetics of the literary genre, we will notice that it encompasses an evolving horizon. The dialogue between the work and the public constantly redefines this horizon, which transcends the text itself and the world. Norms of social communication are produced, confirmed, or substantially opposed by literary genres (Jaus, 1978). The Albanian letters of Koliqi and Migjen are traces of efforts and trials in this direction.

For the author Anton Pashku, violating the norm of communication means showing the society the dangerous lack of "communication" in which it is located. Thus, the "normative" violation is committed in function of a new and authentic norm of communication, which often takes the form of absurd writing. Taking into account

the problems of genre evolution within the History of Literature, in recent studies, the need to examine another aspect of the nature of the artistic text emerges.

Finally, Antoine Compagnon states that: "*Genres are obligations and conventions in terms of norms and rules, less coercive than productive*" (Compagnon, 1998, p. 99). From this point of view, the choice of genre type by De Rada, for the design and writing of Songs of Milosao (*alb. Këngët e Milosaos*) can be interpreted as a normative solution for the development of a specific "discourse game", which finds recognition, identification and ultimately use of some literary rules common between him and the Arbëresh community, between him and the Arbëresh context of the work itself (Asllani, 2009). In order to have communication between them, it had to be played in the plane of a literary "*familiarity*", which dictated in a way not only the linguistic norm but also many of the formal choices of the work. This practice in Arbëresh literature is encountered to some extent in the young Gavril Dara and is recaptured with great interest by Zef Skiroi.

The compilation and writing of the epic work "*Lahuta e Malcisë*" by Gjergj Fishta is encouraging for a similar reasoning. It is clear how the author of *Lahuta* is in search of the literary "*familiarity*" of the work, so much so that he reached the anecdotal episodes of its popular "*borrowings*". Whereas in *Kuteli*, the authorial definition of the narrative for his fictions in prose serves both as a normative structural element of their writing and reading. The familiar face of the narrative type of the tales ensures the conveyance of both the *énoncé* and its formal features. Therefore, it can be said that for these authors the genre norm is an instance that ensures the comprehensibility of the text from the point of view of composition and context (Asllani, 2009).

To this reasoning we could add another issue of literary poetics, such as the dialogical aspect of novel discourse. Against the conception of the novel work as a self-contained author's monologue, without the possible intervention of another denunciation, the novel emerges as an internalized dialogue of his voices and multiple discourses, or, in Bakhtin's terms, as dialogued in all its linguistic strata. The search to classify the discourse types inscribed in the Albanian novel and to compare these types from the point of view of the poetics of the novel would undoubtedly bring a new dimension to the history of this genre.

This kind of research would allow us to define more clearly not only the appearance of the first modern novel in Albanian literature, but also to re-treat the possibilities of its appearance, although embryonic, in the form of projects, in Konica, Koliqi and especially Migjeni. Here are a few examples to point out the operational value of immanent Poetics and the possible construction of the historicity of literary works or phenomena within the History of Literature. But this thesis would be incomplete without considering two other aspects, such as the Poetics of Literary Movements and Authorial Poetics. The basic character of a literary movement is determined by the fact that a group of writers becomes aware of the changes in how art works, the

changes in the perspective that writers have on the universe in which they project their work, and the chord on what they can expect by those who will receive these works. Every literary movement is a revision not only aesthetic, but also ontological to what precedes it. It modifies the structures of poetic analogy, the social archetype of the poet or artist. All other problems of rhetoric, verse, glossary, thematics, are secondary details if we compare them with this collective consciousness of the role of the artist in front of the world considered both in subjective terms and in objective terms (Asllani, 2009). But this aspect becomes more complicated in the conditions of a literature where literary movements cannot be clearly crystallized as movements of a group.

On the contrary, today we can say that this "*absence*" speaks much more than a possible presence in the Albanian literary and cultural world, instead of a genuine literary movement we have the will of a writer who, aware of the great ontological change it is offering, turns into the coryphaeus of something that will one day come, that will crystallize only and through the literary text. It becomes more than clear that the publication of Albania and Konica's "*Kohëtore e Letrave shqipe*"¹ becomes the "official" milestone of modernity in Albanian letters, without even waiting for the publication of poetic prose or stories and essays from Konica. The scholar and historian of albanian literature Sabri Hamiti rightly sets here the milestone for the beginning of the period of Modern Albanian Literature. But in the absence of a group poetics, the period 1990-1945 offers us one of the riches that is still underused in the compilation of the History of Literature: authorial poetics (Asllani, 2009). Under this name three active groupings can be proposed within this literary period (Asllani, 2009, p. 141):

Analysis

The process of formation of socialist realism in literary creativity goes hand in hand with the crystallization of "*down*" social consciousness, within the psychology of the masses and "*up*", with the strengthening of the ideological political institutes of the state. Endless discourses between circles of artists happened in this plan, so competent is the new artistic unity as the "soc-realist method" that gained the status of state doctrine (Misiri, 2015).

During this period, literary production was forced to conform to the rules of the official method of socialist realism, which led, for the most part, to a literature deeply rooted in ideology, without true values (Gjika, n/a). Socialist realism in Albanian literature, in essence, took the form of a dynamic canonism (Even-Zohar, 1990). This was a method that was not imposed through texts, but prevailed as an external model of literary rules and norms, which served as the basis for literary productions.

¹ "Kohëtore e letrave shqipe" or "Timeline of albanian literature" was published by Konica in the Albania magazine, on the basis of theoretical-modern premises. In this work, Konica follows the Albanian literary creativity and examines some of its most prominent phenomena.

Socialist realism was a creative method of literature and the arts, applied first in the former Soviet Union and then more intensively throughout the former communist countries during the twentieth century. In 1936, the Soviet government took measures to implement the undisputed total socio-realist method of all the arts in the USSR (Even-Zohar, 1990).

The notion of aesthetic "*realism*" had to do with the definition of "*socialist*", brought the practice of subjugating literature and the arts to ideology. The demands for the use of the techniques of socialist realism actually became an obstacle, an anxiety to stop the creativity that for years was avoided against the spiritual life of the people, so that the writers created in their majority mediocre works of conformists who blew trumpets, which served propagandistic tendencies. This method was based on Marxist-Leninist ideology and philosophy. It was a method of political engagement of writers and artists in accordance with the ruling ideology, the communist ideology and through it, the communist state exercised its total control over the creative processes in literature, arts and culture.

In the late 1980s, realism became a literary and historical term, but in the embryonic stage of many characteristics, soc-realism literature is defined as "*heroic realism*", "*monumental*", "*social*", and "*one-sided*". Socialist realism promoted schematism, political adaptation, solidarity with the ruling ideology and propaganda of the time. The literature and arts of socialist realism followed the political line and ideological principles, charging themselves with agitating roles (Even-Zohar, 1990, p. 61).

The first tendencies for a politically and ideologically engaged literature in accordance to the demands of socialist realization in Albania arose during the Anti-Fascist National Liberation War. A group of writers and artists who took an active part in the war and played a role in its press (F. Gjata, Sh. Musaraj, Ll. Siliqi, K. Jakova, etc.) embarked on the creative path as founders of socialist realism in Albania.

Undoubtedly the factors of the prohibition of literature and its obstruction by the socialist method dictated by the politics of the time in the years 1949-1952 constituted paradoxical circumstances; when the terror started from the League of Albanian Writers with Malëshova, then Trebeshina and so on. At the time when this method ruled in most of the literature, in Albania, various authors faced it, in their behavior.

Art was suppressed, used in the worst way and was a function of political propaganda, as some artists were presented violently as a cliché of socialist realism, where the best sense of civilization like the love and intimate world of humanity was violated. As freedom is struck, precisely when the thread of artistic creation becomes impossible to enter and cross the fence of socialist realism, it must be turned either into a megaphone to spread utopia and meaningless themes which were to have a significant impact on the consciousness of the masses, or to camouflage in classical

symbols of myths to survive true literature in the sense of what the writer wants, as Kadare did.

The vast majority of Albanian literature, written and published within the state borders of Albania, was faithful to the principles of socialist realism, which brought a propaganda literature, without true aesthetic and placard values. One of the peculiarities of the delivery of socialist realism in Albanian literature was that it continued to be tightly bound to ideological dogmas and canons until the end, unlike other former communist countries.

Various authors weaved the thread of prose in Albania such as Dritëro Agolli, Dhimitër Xhuvani, Ali Abdihojha, Skënder Drini, Sabri Godo, Vath Koreshi etc., while at the head of the poetic lyrics were Fatos Arapi, Ismail Kadare and Dritëro Agolli, as a young generation of talented poets. Sometimes writers were heroes, somewhat justified for what they did, because the dictatorship did not leave many choices, but the worst was the silence or rejection of the artistic creation of Albanian writers, because the writer is like a prophet who endures the pain of saying the words of truth, as the Promethean myth is transmitted to all generations since antiquity.

This false philosophy of life, also represented in the surviving literature by easing socialist censorship, always created models in the cause-and-effect relations of structure (Even-Zohar, 1990, p. 97), in function of the dynamic structure of movements within it as expression of a polemical religion, a religion of becoming a martyr, an extremism in sacrifice, because even though all Albanians became atheists, they had to believe in the labor party, and die for the masses at work. All life experiences, the reflection of social consciousness, where they felt the positive values of the heroes, artistically expressed, gave the configuration in the understanding of life. The critical, theoretical and aesthetic thought of that time, limited the line of Albanian novels based on the principle of ideas, characters, conflicts, formation of composition, narrative flow, stylistic and linguistic characteristics in detail, comprehensive to soc-realist methods.

However, criticism of the time of socialist realism in Albania was not absent, it served as a censor based on a semi-pragmatic platform of socialist realism and the articles in the newspapers of the time, the most discussed novels about the development of a large industry are reflected in the behavior of the working class and the positive hero, the bravest should not be afraid of death. In all the novels the heroic force appeared in superlative form, to sacrifice his life for others, it has to do with building the industry of the Albanian country.

The literature of socialist realism has presented the Albanian society better than it was in reality, given the work in the form of novels and stories of Dhimitër Xhuvani and some of the stories of Anastas Kondo (Even-Zohar, 1990, p. 97). There were also epic monumental works that dealt specifically with the various historical events that happened in the time period between the two world wars, a choice to escape from the

present reality, like Jakov Xoxa. The author is always there with his presence, the subject and the object of his fiction, showing his subjective feelings and views, always aiming to draw the first plan himself. His personality in war with his ego goes beyond the desire to create something else, perhaps an image we have never encountered before. Mystification begins here. The author says it is deed, and believing or not constructing his myth makes his deed immortal after torturing the idea of whether it is worth it or not. It is in human nature to seek immortality (Even-Zohar, 1990, p. 98). Life and death, being mortal and eternity are the existential dichotomies of the author. Thus, the reference to Albanian authors in most of their work has done to serve something utilitarian, be it an idea such as homeland, language, collective essence, ideology, doctrine, ethnicity, etc.

The Albanian author learned to be a social activist, a fighter, prisoner, liberator, censor or censored, persecutor and persecuted, anti-fascist, anti-communist, cynical, aggressive, peaceful, indifferent, dissatisfied. Emphasizing the fact that being an atheist means that either you are a god or you are an abandoned orator. It may have been misunderstood, misinterpreted indefinitely, but the author was a conductor of a religion evoking the surprise that a wonderful life has never happened before in capitalist society and if not, he would be anathematized.

As we know, after '90 years through talented writers, all over Europe, Albanian literature began to penetrate into the souls and sensibilities of Albanian creative literature, as Konica, Koliqi, Kuteli, etc., recorded some of the highest peaks of Albanian literature, types and genres, such as epics, literary criticism, etc. Created for both Albanians and foreign readers, writers continue to give us a complete encyclopedia of Albania and its people.

Discussion

A mosaic of history and culture, language and literature, spirituality and psychology of the Albanians of the world, with extensive information and in-depth knowledge, harmonizing scientific objectivity with an entertaining account of the author highlights the individuality and nature of the Albanian people, but also in the Balkan and European context. It is assumed that the creative inspiration did not stop immediately by establishing communist rule, outside Albania, Kuteli continued to be a natural continuation of the war against censorship publishing literature that was nonconformist with the ideology of the time nevertheless (Even-Zohar, 1990).

The novel in Albanian literature flourished between the 60s and 90s of the twentieth century, and explained the social, cultural and educational processes, in the speckles of the political ideology of the time, but at the same time left the space empty for the reader to go inside the subconscious world of a writer who truly understands what a reader needs. Being a writer in Albania during the '50s and' 90s involved a lot of pain, self-sacrifice and a truly prophetic prediction, they did not do any compromise in their act of creation; their freedom and creative spirit was already summed up in

hidden parts of their unconsciousness, as dreams that exist and communicate with us silently within the walls, where the only noise that was heard is the noise of their pen. For such writers freedom came to punish the fabrications of the regime.

The young "Albanologists" today are trying to bring social, ideological arguments to attack the Albanian language and its antiquity, Skanderbeg and its history in the name of demeaning efforts (Even-Zohar, 1990). But today, Europe and the fascination with harmony fits the majority of Albanians, convinced that the motherland appears in beliefs and it is found in accordance with the best literary thought. This deep awareness of national history gave this sound the prophetic voice of a spokesman defending his tribe in the depths of the most visible and hidden riches. Identity issues are a phenomenon related to the process of modernization of society itself and in this process the Albanian writer should be the first intellectual, feeling lucky for his identity and building his myth in the wake of the wonderful fabrications of this country, of its disagreement in literary terms match the fate of the nation in its essential historical moments.

"Drawer" and forbidden literature

In addition to the literature published in Albania, there was also the literature of prisons and persecuted authors, written by creators who, due to political persecution, were deprived of publication, but who continued to write and publish their books in prose, poetry, dramaturgy, memoirs, etc. Among the most representative authors we can mention Kasëm Trebeshina, Bilal Xhaferri, Bashkim Shehu, Fatos Lubonja, Zef Zorba, etc. It must be said that this literature due to the Stalinist regime in Albania was impossible to communicate with the reader, so its publication and reception by the public began after the '90s. However, in communist Albania, alternative literature never managed to be formed and appear as artistic dissidence, with creative principles imposed, and with a clear artistic opposition to socialist realism, with any elaborated treatise or aesthetic doctrine.

In addition to the "*drawer*" literature, it is worth mentioning the censored or banned works, which despite the coercive measures, did not remain completely faithful to the socialist realization, so they did not remain hostage to dogma and therefore were banned and censored. These and other works were banned or removed from circulation for blackening reality, formalism, extravagance, foreign influences, decadence and ideological omissions. There were writers and poets who were temporarily deprived of their right to creativity or who were sentenced to imprisonment or exile for ideological reasons related to their creativity or life (S. Malëshova, K. Trebeshina, Dh. Xhuvani, V. Zhiti etc.).

The main metaphors of totalitarian discourse

Some of the main metaphors of totalitarian discourse listed by the scholar Vehbiu (2007) are easily verifiable in the literature produced in this period:

a. The siege metaphor according to which the Albanian people for centuries had to face a fight for life or death with the external and internal enemy, always winning. One of the most illustrative examples of this metaphor is the novel "The Castle" by Ismail Kadare.

b. The image of the enemy, this metaphor occupies a central place in totalitarian ideology and mythology, which is strongly transmitted and cultivated in literature as well. It can be said that almost exclusively in all Albanian social realist literature the figure of the enemy was accompanied by a negative emotional charge; he was always savage, ruthless, bloodthirsty, cruel, bloodthirsty, etc. An exceptional case is this figure in some works of Petro Marcos, where he appears in more humanized forms ("The Last City", "The Night of Ustica").

c. The positive hero was always the antipode of the enemy, the representative of the healthy socialist society and thus of the invincible Albania. It had an ideological, didactic and literary function (Kuçuku, 2007). This literature in full coherence with the party line was functionalized in creating the cult of the young man whose blood boiled in the veins, who worked day and night for the construction of socialism.

d. Building the cult of the leader, respectively Enver Hoxha, was a permanent task of Albanian literature. Many texts are dedicated to the figure of Hoxha as a far-sighted and eternal leader.

e. The sick and decadent figure of the micro-bourgeois intellectual (Gjika, N / A) is often present in the literary works of the communist period.

The value of looking at the diachronic and synchronic dimension for the Albanian poetry of the '80s

In addition to prose, the creativity of 80s authors in poetry is worth analyzing as a multitude of interrelated profiles. Diachronic examination is inevitable in literary historiography. According to the researcher Dado (2011) this is about an initial approach to the study of the history and development of our literature. It is based on the interpretation of a work, or literary phenomenon as a historical category, not just seen in a chronological series of literary phenomena, but under the exact concept of diachronic analysis, which is understood as the determination of the factors that make poems perceived as new, to the extent of realizing the meaning and changing the creative principles with those of the previous authors.

The other dimension, the synchronic one, as a cross section that fixes a literary moment, would serve us to deepen in the stage of literary development, to better penetrate the literary structure of a certain moment, to give the hierarchy of values

between works. Access to the two dimensions comes naturally intertwined. Genete thought there was no gap between the diachronic and the synchronic dimension.

As a result of this reasoning, it can be said that literature represents a whole system of works, which, being enriched with new works, remains a constantly changing whole. The period under consideration is a part of the mosaic of Albanian poetry. It comes as a result of a series of changes and developments in time, which follow each other and can be seen as a bridge-period, in relation to the previous poetry and poetic phenomena as innovations, which took a more complete form after the years' 80.

Conclusions

Regardless of the value of the external point of view, the moment we evaluate, compare and divide individual factors in the works of poets, only the literary criterion can provide a satisfactory explanation in this regard. It would be a wrong approach to equate the meaning of the work only with historical and social reasons. The fact that the work will be based on the historiographical, chronological principle, does not mean that they will constitute the only point of view for the issues that we will address. We can evaluate many time details as factology, but that would be completely against the determination that literature is only the offspring of freedom, or the coercion brought by systems, which can be violent, or liberal, in terms of artistic creativity. The well-known writer I. Kadare asserts that historical facts, history, time with its peculiarities, cannot stop literature from its usual way of development.

In conclusion, we can state that socialist literature of realism functioned with many authors, but it is difficult, if not impossible, to find authors not impacted by the communist ideology, with or without their will, in this literature period. The political conditions of that time period in Albania made it impossible to publish and accept an alternative literature to socialist realism. Meanwhile, there are talented authors who in the poetics of literary discourse did not remain orthodox to the dogma of socialist realism, but this extends only to the immanent aspect of the text, as a narrative structure, while in the semantic plan the non-revision of Albanian communism made it impossible for a work to be published being not politically in coherence with the messages of power, ideology, which are also the essence of socialist realism. There are no systems that make a literature bad, or good. Literature, as spiritual creativity, knows how to and can always survive. It has been said many times; it is not only freedom that provides a culture, but there are several factors. In this way, we give due value to the historical perspective of the issue.

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Seanchan 's Quest Restoring of the Poet's Right in Yeasts' Play The King's Threshold

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Abstract

William Butler Yeats (1865-1939), the prominent Irish poet and dramatist was one of the foremost figures of twentieth-century literature. He was a driving force behind the Irish Revival, and together with lady Gregory and Edward Martyn established the Abby Theatre, and served as its chief playwright during its early years. He was awarded the Noble Prize in literature for his always inspired poetry which in a highly artistic form gave expression to the spirit of a whole nation. The paper aims at analyzing the poet's quest for social freedom and poet's right in the state. The King's Threshold was first performed by the Irish National Theatre Society at the Molesworth Hall, in Dublin on 7 October, 1903. It is founded upon a Midieval-Irish story of the demands of the poets at the court of King Guaire at Gort, Co. Galway; it was also influenced by Edwin Ellis's play Sancan the bard (1905) which was published ten years earlier, by Edwin Ellis.

Keywords: Seanchan, The King's Threshold , W.B. YeatsThe King's Threshold

Introduction

In this play, Yeats dramatizes the agony of a poet, who tries to save the poet's right in a world of materialistic power. By fasting, Seanchan (pronounced Shanahan), the hero shows the intrinsic elements of his quest and he fights strongly without any hesitation.

Seanchan takes his stand on the King's threshold with the intention of starving himself to death rather than submitting to "a dictate of the King that he must yield his traditional place of the honor at the great council of state".¹ The plot of the play consists of a series of persuaders, who try to convince Seanchan in order to give up his quest, they are, the King, the Mayor, the lord high Chamberlain, a monk, a soldier, the princess, the Girls, the two cripple men and his beloved Fedelm. They are representatives of the whole society with their various claims of compromise. They try to argue with him to make him surrender but they fail.

The pressure is so hard upon him, but he defends his claims seriously, except for a while of near-surrender to his beloved, then he insists to gain the poet's freedom even

if it was followed by death. The poet's question is elevated by Seanchan's death, whereby it, he achieves his spiritual victory upon the authority of the King.

Moreover, the poet's pupils at the end, have the ability to grasp their master's cause, "Die Seanchan, and proclaim the right of the poets"² (p.140). Dorothy Hoarce remarks that The King's Threshold symbolizes "the conflict between wordly power and poetry and the ultimate triumph of the poet".² Ultimately, Yeats's hero struggles against the trivilities of the material world. The chief poet pleads "the poet's right established when the world was first established" (p.109). He cannot yield without deceiving all the poets, who are yet to be. Harold Bloom says that

the poetry connate with the origin of man, gives to mankind the institutions of laws, and the founders of civil society, and the inventors of the art of life.³

In The King's Threshold, Yeats fights for a place of art in society through a course of debates between the bard Seanchan and characters from all ranks of society, Seanchan tries to prove that a seat at the King's table is worthier than a gift of hands and money from the king, and even than the sorrow his death would give his mother and father. The poet pursues freedom from control and aims at freedom to control, in other sense, the poet looks for freedom from political control, and wishes to obtain his liberty under the artistic power. The poet stands fast against the limitation of human world, he is not only affirms his role, but he also regards his quest as a sacred mission he wants to reach everybody and to show that poetry's concern are greater than kings, bishops, soldiers and young girls or even young poets concern, he succeeds in elucidating its superiority. The individual will succeeds in overcoming institutional authority by "the poet's supra-individual vision".⁴

The king expresses his detest and irritation of Seanchan's fasting; "He has chosen death/Refusing to eat and drink/That he may bring/Disgrace upon me" (p.108), if Seanchan is dead at the steps of the king's threshold, the common people will raise a heavy cry against that threshold "Even though it be the king" (p.104). The oldest pupil urges that his master chooses death "for a light issue" (p.108) Seanchan's privilege is denied by the king, and he is treated in a degrading way;

King: Three days ago
I yielded to the outcry of my courtiers –
Bishops, Soldiers, and Maker of the law –
Who long had thought it against their dignity
For a mere man of words to sit amongst them
At the great council of the state and share
In their authority. I bade him go,

(p.108)

The King's power is threatened by Seanchan's 'wild thought' and 'proud will'. The king compares his own institutional bond to an archaic sublimity of verse⁵, as he addresses Seanchan:

King: But I that sit a throne,
And take my measure from the heads of the state,
Call his wild thought that overruns the measure. (p. 110)

Seanchan's poetic thought is "measureless breaking through all form, and thus dangerous to the hierarchies of state. His laughter is an energy that defies all boundaries, even the final boundary of death".⁶ The king tries to offer Seanchan "a house with grass and tillage land, / An annual payment jewels and silken wear, / or anything," (p.110), instead of the old right of the poets. The bard, Seanchan reminds us that 'the images' are like "venerable things / God gave to men before He gave them wheat" (p.112). in Nietzsche's term:

The poet makes human perfection that show people the limits of the possible; without such images, future humanity would be disadvantaged, like the cripple who lingers on stage in Yeats's plays.⁷

Seanchan's starvation is striking proof that man lives by more than bread. He believes that destruction and calamity lead inevitably to rebirth; "when all falls / In ruin, poetry calls out in joy, / God's laughter at the shattering of the world." (p. 115). This kind of confidence "belongs to the imagination which envisions history as a cycle of rebirth, whose constant power is the eternal soul".⁸ Poetry according to Seanchan's belief prospers on sorrow and ruin, by the transcendental power of poetry, man can turn defeat into victory. The poet gains a spiritual victory that is beyond the reach of time.

Poetry is a mixture of "the fragile, and mighty things of God" (p.113), as Seanchan sees it, he reminds his oldest pupil "At candlemas you called this poetry/One of the fragile mighty things of God/That die at an insult" (p.113). these lines can be expressed by two levels, for those who believe poetry is fragile do not believe it can ever be mighty or vice versa. Seanchan's action is the living source of this image. He is fragile enough to die and mighty enough to triumph over the power of the king.

The position of a poet and his art is shown in two points of view, one of them is adapted by Seanchan and his revolutionary quest, the other one is expressed by the Chamberlain, who is a poet of a sort. A. S. Knowland assumes that "Yeats is able to heighten the contrast between those who pay lip-service to poetry, and those whose dedication to it is uncompromising and total".⁹ Ultimately, the hero defends his attitudes and ideas in his conversation with the Chamberlain who thinks that Seanchan longs for what is unusually, and describes Seanchan as a thief who "has roused the common sort against the king/And stolen his authority", in addition "That

it is men of law/leaders of the king's armies and the like/That should sit there" (p.126), Seanchan has answered him that:

Somebody has deceived you,

In making it appear that I was driven
From the great Council. You have drive away
The images of them that weave a dance
By the four rivers in the mountain garden.
Chamberlain: You mean we have driven poetry away.
But that's not altogether true, for I,
As you should know, have written poetry.
...Is not to be compared with yours; but still,
Where I am honored poetry, in some measure,
Is honored too. (pp.127)

In driving Seanchan from the council, the king has driven out the creative imagination. The poet invites the Chamberlain to join him in his protest until the king restores the poet's ancient right, but he receives no answer. The Chamberlain cannot afford to give up the prudent virtues, and he advises Seanchan to eat something because "he [has] had these thoughts from lack of food, /For hunger makes us feverish" (p.128). Seanchan-Chamberlain's speech is finished by the brilliant and the memorable lines that are spoken by Seanchan. He compares himself and other poets with "a great wind that turns out of the waste/To blow the tables flat; and there upon/lie down upon the threshold till the king/Restore to us the ancient right of the poet's" (p.128). Yeats dramatizes Seanchan's character in his fight against three powers, the state represented by the king, and his council, the church represented by the Monk and finally the society which is represented by different kinds of people, such as the two cripples, the brain, and the Girls. He resists the rigidity of all these institutions, and declares bravely for the poet's right and spiritual freedom.

The appearance of the Monk reflects the authority of the church and its authoritative power upon mankind, and his freedom. The Monk is the mouth piece of the religious system. He regards Seanchan as a man of trouble, who will destroy the peace of the society: "If pride and disobedience are unpunished \ who will obey?" (p. 123)

The Monk believes the poet's proclamation as a kind of disobedience, because Seanchan's quest is against the authority of the church and state. Seanchan longs for the high endeavor of art, especially, when the poet has a crucial position in the society, which gives him the power to charge, to purge the mind of the public. The Monk is irritated by the pride of the poets, which leads the country into chaos.

Before his death, Seanchan delivers his message that the world of the king is corrupted, even the nature is also polluted, then he will mock the present life, especially when he will find his final reconciliation in death, "I will mock and mock that image yonder, /That evil picture in the sky – no, no! /I have all my strength again I will out face it /O, look upon the moon that's standing there /In the blue day light, ...because it is the white of leprosy" (p.141). F.A.C. Wilson asserts that the leprosy suggests the contagion of a philistine society with a tamed god, which replaces the older with its Dionysiac ethos.¹⁰ Seanchan's triumph is expressed when he faces death with a laughing face, "king! King! Dead faces laugh" (p.141), he dies with an unusual victory over the passivity of life. Barto R. Friedman points out that the hero by dying rises into a myth, from the ruin of time he builds a mansion in eternity.¹¹ The play ends by Seanchan's funeral, when his pupils take up his body and cry loudly that "he seeks high waters and the mountain birds" (p.142), and they "will bless what he has blessed/And curse what he has cursed" (p.143). The trumpets that declare the death of Seanchan will be spread everywhere, and will announce the rebirth of the coming of the great race;

Youngest pupil: O, Silver trumpets, be you lifted up
And cry to the great race that is to come.
Long-throated swans upon the wave of time,
Sing loudly, for beyond the wall of the world
That race may hear our music and awake. (p143)

Seanchan becomes a pioneer of civil fortitude, by his starvation, he raises the sagon of the poet's right. He is distinguished as a leading figure in his society his essential role is to defend poetry and path the way towards purified art. Poetry should be authoritative power like the authority of the state, the poet is like any member of the king's council, he should have the same position and power. Indeed, the poet should have been treated not as a man of mere words, because "God gave [the words] to men before he gave them wheat" (p112). In *The King's Threshold*, Yeats says that the civility of any society is elevated, when the position of poet and poetry is elevated too. The poets are the makers of beauty, love, and intellectuality.

Conclusion

Seanchan's actual life can be attained only when he finds his dream come true. This transcendental truth can be retained by his self-sacrifice, which liberates art and man from superficiality. By his practical action, he is a teacher, who gives a moral and spiritual lesson. The poet cannot live in between or as a shadow. He is the creator of art and civility. Seanchan's claim is an ancient one, he looks for a new kind of order and reality. The poet dies, but his claim is undefeated; he and his visions are glorious.

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A Contrastive Analysis of Compound Nouns in German and Albanian Languages

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Abstract

Language is an important mean of communication and it is constantly changing. During the language change a lot of words become out of use and many other new words become part of lexicon. The lexicon of the language is constantly enlarging and one important way to enlarge a language is by word formation. In German and Albanian Languages word formation is defined as a process of forming new words. In both, German and Albanian Languages an important contribution in word formation is given by compounding. In German Language compound words make up 2/3 of lexical language. The dominant part of compound words is the formation of compound nouns. German Language has got a lot of compound nouns so it has the ability to create new compounds between the connection of nouns or the connection of a noun with the other parts of discourse. In most cases the compounds of German Language find their equivalent in Albanian Language in simple words or phrases. In both languages a compound noun consists of two or more (lexical parts) components; they can have subordinate and coordinate relations. The majority of compounds is done by coordinate relations (determinate compositions). The composition components have a strict word order. If the word order changes in German Language, the meaning of composition will change, it will take a new meaning. (Of course there are exceptions in a few cases). If the word order changes in Albanian Language, the word becomes meaningless. In Albanian language the components of a compound noun are connected without fugues. Compound nouns with connecting vowels (o / a) are very few, while in German linking elements (fugues : e-, -s-, -es-, -n-, -en-, -er-, -ens-, -o-,) are typical.

Keywords: word formation, composition, compound nouns

Introduction

Language is an important mean of communication and it is always changing. New and continuous developments in science, economy, politics etc introduce new objects and concepts that should be named (Engel,2004, p.278). The process of creating new words is called word formation which has always been part of different studies. There are a lot of definitions for the term of "word formation". Here are some of them:

Word formation is a language discipline which describes the way that words are built and how new words are created (Metzler, 2016, p. 771).

Word formation is a universal linguistic principle according to which new words are formed based on existing elements (Hentschel, 2010, p. 390).

Word formation studies and describes the process and rules of forming new words based on existing language forms (Bussmann, 2002).

In grammar books on the Albanian Language word formation is defined as a process of forming new words. The composition gives a big contribution in forming new words, typically in forming new nouns. In German Language compound words make up 2/3 of the vocabulary (Duden, 1998, p. 409). In Albanian Language the most productive way of forming new words is composition (Gramatika e Gjuhës Shqipe I, 2002).

Composition is a process of word formation that creates new words. These words have two or more motivational themes (Gramatika e Gjuhës Shqipe I, 2002). There are similar definitions in German Language as well.

Composition is the joining of two or more morphemes or words in only one word (Metzler, 2016, p. 351).

Composition is the union of a construct of morphemes the components of which can also appear as free morphemes (Fleischer, 1976, p. 53).

Compositions are created if the elements of discourse that serve as separate words, are combined into a single word. (Henzen, 1957, p. 36)

By composites we mean a way of word formation, where two elements are related to each other. (Hentschel, 2010, p. 151)

Since the composition gives the main contribution in the formation of names in both languages, we will focus in more details on the names composed in Albanian and German.

Composition in Albanian Language

Compound nouns are created by two or more motivating themes one of which (the supporting theme which is usually the second) grammatically forms the whole composition. The other theme (or other themes when there is more than one) does not retain its grammatical meanings, for example: *bregdet* (*Meeresküste / seaside*), *botëkuptim* (*Weltanschauung / worldview*), *vendbanim* (*Wohnort / residence*) etc (Gramatika e Gjuhës Shqipe I, 2002, p. 70).

Parts of compositions may have coordinate or subordinate relations between them. According to this criterion there are copulative compounds whose parts are related by coordination and determinative compositions where one of the parts defines the

other. Most compound nouns are those with subordinating relations, determinative compositions. (Gramatika e Gjuhës Shqipe I, 2002, p.71).

In Albanian Language the connection of words is done without linking tools. There are a few compound nouns which are linked with a vowel (Kostallari ,1972,p.84): *gushtovjeshtë* (*August oder Herbst / august or autumn*), *peshkaqen* (*Hai / shark*) etc.

There are some kinds of compound nouns. The following types appear in the Grammar of the Albanian Academy of Sciences (Gramatika e Gjuhës Shqipe I, 2002):

Compound words formed by two nouns:

Noun + Noun derived from the verb (doer of the action) :

gjakpirës (*Blutsauger / bloodsucker*), *bukëpjekës* (*Bäcker / baker*), *gjellëbërës* (*Koch / cook*), *rrobaqepës* (*Schneider / tailor*), *akulloreshitës* (*Eisverkäufer / ice-cream vendor*)

Noun + Noun derived from the verb (the action):

dëmshpërblim (*Schadenersatz / indemnity*) *hakmarrje* (*Rachen / revenge*), *mikpritje* (*Gastfreundschaft / hospitality*), *armpushim* (*Waffenstillstand / ceasefire*), *fjalëformim* (*Wortbildung / wordformation*)

Noun + (any) Noun:

bregdet (*Meeresküste / seaside*), *jetëgjatësi* (*Langlebigkeit / longevity*), *mesditë* (*Mittag / midday*), *zemërgjerësi* (*Großzügigkeit / generosity*)

Adverb + Noun

bashkëpunim (*Zusammenarbeit / cooperation*), *keqkuptim* (*Missverständnis / misunderstanding*), *mirëmbajtje* (*Instandhaltung / maintenance*)

Pronoun + Noun

vetëshërbim (*Selbstbedienung / self-service*)

Numeral+ Noun *dyluftim* (*Zweikampf / duel*) *trekëndësh* (*Dreieck / triangle*)

Noun + Adjective

gushëkuq (*Gimpel / bullfinch*), *lulëkuqe* (*Mohn / poppy*)

Verb + Noun

vëmendje (*Aufmerksamkeit / attention*)

Noun+ Verb

ujëvarë (*Wasserfall / waterfall*)

Inside the word formation there is needed to take into consideration the combination of words: composition + apposition. There are a few nouns in the group of

composition + apposition: *dorëheqje* (*Rücktritt / resignation*), *frymëmarrje* (*Atmung / breathing*), *kryengritje* (*Aufstand / uprising*), *zëvendës* (*Vize / vice*) etc.

Composition in German Language

The term composition is typical in German Language because composition is very common (Engel, 2004, p.283). The predominant part of the compositions are nouns, which form the most voluminous class of words and are quickly added to the number (Engel, 2004, p.287).

Both in Albanian and German Languages compound nouns are created by two lexical parts, one part takes the main accent and the other part takes the secondary accent. These components are: the determinative word and the basic word. Grammatical function and semantic category of composition are usually defined from the basic word (Duden, 1998, p.480).

Eisenberg has seen composition parts as two forms that are related with each other. He named the first part as the head of composition and the second part as the nucleus of it (Eisenberg 2013, 217). According to him the head defines grammatical category, whereas the nucleus defines semantics. As in Albanian Language both parts of composition may have coordinate and subordinate relation. Composition in coordinate relation is limited in its production. These are mostly found in professional language, for example in chemistry, journalism, fashion etc (Duden, 1998, p.481).

The parts of the copulative compositions come from the same world class and they have coordinate relations with each other. It looks like they are connected with the conjunction *und* (alb.dhe/and) (*Hemdbluse - alb.bluzë këmishë*) *Bluse und Hemd - bluzë dhe këmishë / blouse and shirt* (Duden, 1998, p.481). The word order can change for example :*Hosenrock*(alb. *Fundpantallona / skirtpants*) or *Rockhose* (*skirt pants*) and the second part can substitute the whole composition: *Seidenkleid*(alb. *fustan mëndafshi / silk dress*) – *Kleid*(alb. *fustan / dress*).

As in Albanian Language, the majority part of composition is a determinative composition. The order of the parts of these compounds is fixed and clearly defines the meaning of the composite. Changing their order leads to a change of meaning *Reisebus*(alb. *autobus udhëtimi*) / *coach* *Busreise*(alb. *udhëtim me autobus*) / *bus trip* (Duden, 1998, p.482). There are some exceptions too.

Within the determinative compounds one recognizes the subgroup of possessive compounds, where the first term semantically specifies the second. The composition refers to a prominent characteristic: *Langbein - alb. Këmbëgjatë / long leg*.

In contrast to copulative compounds which almost always consist of only two lexemes, in determinative composites they can also consist of three, four or more parts.

In these cases the determinative part or the basic part may be a compound noun. (*Tiefdruckgebiet* (alb. *zonë e presionit të ulët*)/*low pressure area*, *Frischwasserbehälter*

(*alb. enë/mbajtëse për ujë të freskët*) / *fresh water container*. This combination can be found even in Albanian Language: *vajgursjellës (oilman)*, *zëvendësministër (vice minister)* etc. For this kind of composition there are some types of creations:

Left branching (Linksverzweigung: *Armbanduhr (alb. Orë dore)* / *wrist watch*, *Bergbauwissenschaftsstudium (alb. Studime në shkencat e minierave)* / *mining sciences studies*)

Right branching (Rechtsverzweigung: *Reiseschreibmaschine (alb. Makinë shkrimi për udhëtime)* / *travel typewriter*, *Gartengrundstück/plot*)

Left – right – branching (Links- Rechts- Verzweigung: *Druckluftbremszylinder (alb. Cilindri i frenave të ajrit)* / *air brake cylinder*, *Kleinkinderspielplatz (alb. kënd lojrash për fëmijët e vegjël)* / *toddler playground*)

It is typical for German Language to create long compositions with a lot of parts. These words are mostly found (in addition to everyday language) in science, technology, administration etc.

Haustürschlüssel (alb. çelësi i derës së shtëpisë) / *front door key*)

Geburtstagsgeschenk (alb. dhurata e ditëlindjes) / *birthday present*)
Gemeindegrundsteuerveranlagung (alb. vlerësimi i taksës së pronës komunale) / *local property tax assessment*)

Verkehrsinfrastrukturfinanzierungsgesellschaft (alb. kompania e financimit të infrastrukturës së transportit) / *transport infrastructure finance company*)

Windschutzscheibe (alb. xhami i përparmë i makinës) / *windshield*)

Abblaseventilstellzylinder (alb. cilindër i aktivizuesit të valvulës së shkarkimit) / *exhaust valve actuator cylinder*)

A simple case is made up by two parts. The second part is a noun and the first part may be a noun, adjective, verb etc (Eisenberg, 2013, p.217). Based on this -, the types of composite formation are:

Noun + Noun

Weizenbrot (alb. bukë gruri) / *wheat bread*), *Schulsachen (alb. sende shkollore)* / *school supplies*), *Angriffspunkt (alb. pikë sulmi)* / *attackpoint*), *Berggipfel (alb.majë mali)* / *mountain peak*), *Fehlerzahl (alb.numri i gabimeve)* / *number of errors*), *Zahnpflege(alb. perkujdesje dentare)* / *dental care*), *Käsebrot (alb. bukë me djathë)* / *cheese bread*)

This kind of combination makes up 4/5 of all composition nouns. Groups of words with a determinant correspond to these composites.

Adjective / Participle + Noun

This kind of combination makes up a few word formation.

Sauerkirsche (alb. *vishnje* / *sour cherry*), *Kleinkind* (alb. *fëmijë i vogël* / *toddler*), *Gebrauchtwagen* (alb. *makinë e përdorur/used car*), *Hartarbeit* (alb. *punë e vështirë* / *hard work*), *Flachdach* (alb. *çati e sheshtë* / *flat roof*)

Numeral + Noun

This is a kind of composition that is increasing nowadays.

Zweikampf (alb. *dyluftim* / *duel*), *Vierbeiner* (alb. *katërkëmbësh* / *four legged friend*), *Dreiaxser* (alb. *(mjet)me tri akse* / *three axle*), *Dreirad* (alb. *(mjet) me tre rrota* / *triçikël*) / *tricycle*), *Achtzylinder* (alb. *me tetë cilindra* / *eight - cylinder*)

Verb + Noun

Esstisch (alb. *tavolinë ngrënie* / *dining table*), *Waschmaschine* (alb. *lavatriçe* / *washing machine*), *Gehverband* (alb. *allçi (në këmbë)* / *walking bandage*), *Hörgerät* (alb. *aparaturë dëgjimi* / *hearing aid*), *Leselampe* (alb. *abazhur për lexim* / *reading lamp*)

Adverb / Preposition + Noun

Hintertür (alb. *dera e pasme* / *back door*), *Sofortprogramm* (alb. *program i menjëhershëm* / *immediate program*), *Zusammenarbeit* (alb. *bashkëpunim* / *cooperation*)

In most cases the connection of composition is done without linking elements (fugues). In other specific cases the connection is done with linking elements. There is often a space (fugue) between two composition parts (*Hochzeit-s-torte* - alb. *torta e dasmës* / *wedding cake*, *Therm-o-meter* – alb. *termometër* / *thermometer*). In these spaces are often inserted different sounds, which are defined as connecting elements. They don't have a meaning but they serve to facilitate the word articulation (Duden, 1998, 498). While according to Fuhrhop these connecting elements are the most important morphological tool for structuring the composite. (Fuhrhop, 2000). The connecting elements in German Language are: *e-*, *-s-*, *-es-*, *-n-*, *-en-*, *-er-*, *-ens-*, *-o-*.

Rettungswagen (alb. *ambulanca* / *ambulance*), *Krankenhaus* (alb. *spital* / *hospital*), *Rinderzucht* (alb. *rritja e gjedhëve* / *cattle breeding*), *Gästebuch* (alb. *libri i vizitorëve* / *guest book*)

Similarities and differences

Compositions in the Albanian language have a single accent, while in German each part has its own accent.

In German the composition components have a strict word order. If the word order changes in German Language, the meaning of composition will change, it will take a new meaning. If the word order changes in Albanian Language, the word is meaningless.

In both languages the constituent parts of the composition have a coordinating or subordinating relationship between them.

In Albanian and German Languages the largest number of compound nouns are determinative compounds. One of their parts may even be a compound noun.

German language is known for the ease of forming composites and for the creation of long compositions. Long compounds are hard to find in Albanian Language. There are difficulties in translating a word from German into Albanian Language because words have different forms. In order to find an equivalent, it is needed to make a long paraphrasing.

German and Albanian Languages have in part different techniques or possibilities of expressing and naming things. This fact is seen in the process of forming compositions. In German Language there are a lot of cases when it is used a composition, while in Albanian Language it is used a simple word or phrase (*German : Klassenzimmer – Albanian: klasë / classroom*).

In German Language, it is typical that parts of words are linked with fugues, whereas in Albanian Language this procedure can happen very rarely.

Conclusions

An important contribution in word formation in the German and Albanian Languages is given by composition. The dominant part of compound words is the formation of compound nouns. Albanian and German sometimes have different techniques or ways of naming or expressing a situation, which is then also reflected in the use of compound words. In German it is simply easier to spontaneously form new compound words. In both languages, most noun words are two – part , but there are also multi-part noun compounds, especially typical for the German language, which is known for its overlong compound words.

In most cases the compositions of German Language find their equivalent in Albanian Language in simple words or phrases.

In German Language, it is typical that parts of words are linked with fugues, whereas in Albanian Language this procedure can happen very rarely.

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Approaches Using Social Media Platforms for Teaching English Literature Online

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Abstract

In the modern era of globalization, language and literature learning and comparative literary competencies are inextricably intertwined. Online learning and teaching, and telecollaboration are a great benefit to literature students who do not have face-to-face intercultural opportunities with members of diverse languages, literature, and cultures. Even, online teaching and learning make academics borderless and remove walls. The present study explores principles and new strategies for teaching English literature online. This article addresses how to adopt literary lesson plans for different types of learners, set clear expectations with students, and build rapport and community with students in teaching literature online. This research discusses the right EdTech tools and curricula support and investigates the way to use social media platforms e.g. YouTube as supplementary sources in e-teaching and e-learning for literary content. The results show that online pedagogies can develop Literature educators and students' skills and promote their literary knowledge along with converting a Web-primarily based totally environment into a social network with social media platforms crossing teach, learn and lands, inaccessible areas, and those who have limited instructive supports and facilities for creating equal opportunities.

Keywords: online teaching, teaching strategies, social media platform, teaching English literature

1. Introduction

Practical trends for e-learning development in higher education are important to universities (Asgari, & Mehrpouyan, 2016). Online classes have come to be a distinctly

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popular method for college students to develop their education practically. Teaching an online direction requires special techniques from the face-to-face classroom hence instructors must undertake or increase their competencies to the online learning environment, to make their materials effective and engaging for students. Special teaching strategies can enforce to improve instructors' online education and make the online class a successful experience for each professor and their learners. Online teaching also needs exclusive kinds of interactions with students. Effective online teaching depends on gaining knowledge of experiences, which are appropriately facilitated and designed by methods of knowledgeable instructors. Since inexperienced students of English literature in e-classes have distinct studying patterns and a mixture of methods, online instructors ought to plan activities that consist of multiple styles of learning for different subjects e.g. poetry, fiction, drama, etc. Teaching methods have to also be tailored to the new learning environments. This paper covers the following forms of literature for an online class with below concepts and objectives: prose, poetry, story, play Biography, and autobiography, and essay.

Prose: Teaching prose seeks to develop knowledge, comprehension in the students. They are enabled to evaluate and criticized the thought and factual content. They are taught various forms of the literature available. Acquiring the ability to understand its meaning and theme they become able to criticize and review it on both factual as well as psychological plans.

Poetry: Teaching poetry under literature seeks to develop understanding and appreciation in the students about the various aspects of poetry so that they can understand and appreciate its theme. They are also expected to memorize the poem while being to analyze and criticize various forms of poetry.

Story and play: Teaching story and play seek to provide knowledge and understanding so that the students can analyze and criticize its different characteristics and aspects. They also become able to know where we have facts, events, and other occurrences as mentioned in the story.

Biography and autobiography: concerned with the effective aspect emphasizing acquiring knowledge and understanding about the lifestyle of the person, main incidents, and events these make one able to criticize and analyze the role in the specific field.

Essay: Teaching essays under literature seeks to develop knowledge and understanding in the students so that they develop skills of writing and evaluation on a subject while appreciating different forms of essays.

To undertake literary curriculum for various mentioned forms of literature and different level of learners should set clear expectations with students, and construct rapport and community with students in instructing literature online strategies for educating English literature online. In this article, the method to use social media

platforms such as YouTube as supporting sources in e-teaching and e-learning is focused on literary content in different genres.

The usual face-to-face learning space is instructor-centered. The educator controls the transfer of the information and lessons. With the fast development of the Internet, “access to widespread e-sources and materials: original literary texts, critical reviews, reading aloud the literary texts, live drama performance, etc., students are no longer dependent on college for gaining knowledge”. The potential to learn online has altered this dynamic enabling cyberspace that is monitored and discussed. A student-centered online session that can increase interactivity and collaboration. Online instructors are now facilitators of data guiding college students towards solutions. Some change/amendment /improvement/update to the instructor’s pedagogy is required. For online education to be successful, educators, as properly as s, should target students to take on new roles in the teaching-learning relationship, and colleges have to be inclined to launch manage of gaining knowledge of to the college students (Instructional Strategies for Online Courses, 2011). Online instructors have discovered that by using incorporating a “full range of interactive methodologies” (Instructional Strategies for Online Courses, 2011), online discussions and forums produce higher quality, deeper communication, and responses. Below are countless teaching strategies identified with the aid of the universities’ online Network for improving the strategies used in the face-to-face class that can be transferred into an online education environment in different scopes of instructional strategies for online literature courses: forum/[discussion](#), assignments, assessments, projects, online presentation, collaborative learning, lecture, case study, etc. However, social media platforms for teaching English literature online are crucial and helpful. The question of this study is what approaches to use these platforms for teaching English literature online with a special focus on YouTube.

The research method was used is the library and literature review method and practical and experimental methods were employed to conduct this study.

2. Literature review

Online educational methods talk over the ways and approaches that guide the organization of learning activities, course content, and student engagement in online courses (Bonk and Dennen 2003). Posting self-introduction videos at the start of a web category so participants could feel that they understand their peers higher is an example of an educational strategy. Strategies often adopted in online courses embrace (1) promoting interactivity through asynchronous and synchronous communication or delivery (Ku et al. 2011; Lawton et al. 2012); (2) facilitating the appliance of ideas (Steinberg 2010; Strang 2012); (3) mistreatment video demonstrations, like screencasts for demonstrating tools and programs (Gemmell et al. 2011); and (4) transfer a robust social presence or a way of belonging to a learning community (Thomas et al. 2008; Zhang and Walls 2006).

Students in online quantitative courses like statistics have restricted access to face-to-face support and have a better rate of attrition than that of face-to-face courses (Ariadurai and Manohanthan 2008). The shortage of acceptable and deep interaction may be a common issue in online courses because students and instructors are units set in several geologic locations (Moore 1991). This lack of interaction will simply lead to a way of isolation and frustration and a high dropout rate in online courses (Willging and Johnson 2004).

Interaction permits students in online categories to move and cooperative learners. There are unit three sorts of interaction in online courses: student-to-instructor, student-to-content, and student-to-student interaction (Moore 1989). student-to-instructor interaction refers to dialog between students and the teacher, moreover because of the engagement of the scholars and teacher within the learning and teaching method (York et al. 2007). Student-to-content interaction refers to the quantity of substantive interaction occurring between the learner(s) and the content (e.g., texts, audios, and videos). Student-to-student interaction refers to the dialog and exchanges between and/or among very different participants in a web course. These interactions affect not solely however students understand their learning conjointly the} overall instructional expertise however also the perceived quality of the instruction and learning in a web course (Bonk and Cunningham 1998). Encouraging students to retort to every different and also the teacher in ways in which demonstrates essential thinking and application after all ideas may also promote higher-level psychological feature skills (Davis and Snyder 2012; Lawton et al. 2012). Students who interact in cooperative learning will higher relate new Cunningham to the knowledge they already possess and mirror on their viewpoint and people of others to reach a comprehensive understanding of a difficulty (Miller and Redman 2010).

Students could move with each other and their teacher through synchronous or asynchronous communication. Synchronous communication depends on mounted conferences in time and permits issues to be right away addressed throughout the educational method (Ku et al. 2011). For instance, mistreatment Elluminate, an online conferencing program, to deliver a statistics category (i.e., mistreatment synchronous communication) was found to be more practical than having a text-based asynchronous communication delivery mode (Myers and Schiltz 2012). Asynchronous communication offers a lot of flexibility for college kids preferring to figure severally and provides longer for college kids to mirror on their learning. In asynchronous communication, students work at their own pace and generally move with one another through rib discussion boards (Ku et al. 2011). Asynchronous communication conjointly permits students to mirror on readings and what they are learning from others, elaborate on comments, and post stimulating inquiries to encourage others to suppose more a few topics. This leads students to more develop their ideas or take into account new ways in which of thinking (Majeski and fodder 2007). However, students might not be happy with their instructors delayed

explanations to their queries, and will not feel that the teacher is approachable, and/or feel comfortable in collaborating with their peers with asynchronous communication (Summers et al. 2005). Strang (2012) noted that mathematical-oriented topics area unit tougher to find out and teach, and it should be ideal to possess each synchronous and asynchronous communication to facilitate active applications and interaction to enhance learning. However, because several online students ask for online courses to avoid mounted meeting times, it is sensible to adopt asynchronous communication for online courses (Huan et al. 2011).

3. Methods

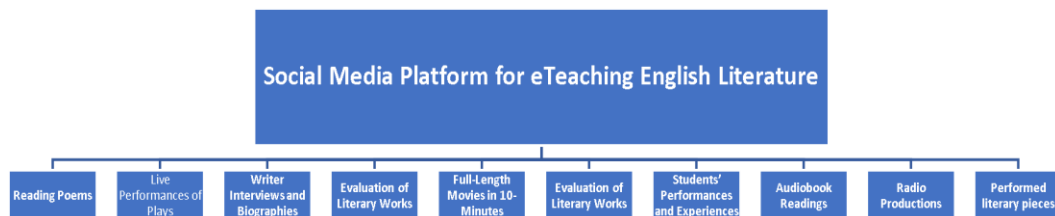
Data were collected from practical instructional strategies and experiences from the actual online literature classes and students' reflections to a different range of strategies and course design to help students to learn literature in an online setting. The study was conducted through literature review and mainly empirical and descriptive-analysis methods practically to cover the objectives of the study the right EdTech tools and curricula support and investigates the way to use social media platforms e.g. YouTube as supplementary sources in e-teaching and e-learning for literary content.

4. Results and discussion

4. 1. Prime Social Media Platform for Teaching English Literature Online

This article has a special focus on YouTube as a social media platform to help to undertake literature subjects. Some literary subjects are difficult to understand and this platform might be helpful. The re-enactments of Shakespeare's drama exist in YouTube movies and short videos contain them in the literature classes. Instead of college students simply analyzing a textual content version of Othello, why no longer have them also watch a live performance of Othello to get them significantly inspired to study literature? These one-of-a-kind types of movies can be used to complement the online literature classes. Students' comments have been improved as they like listening to the author's talk on why they wrote their literary works etc. The students are now interested in literature by enjoying multimedia. Some approaches to use this social media platform are suggested to literature instructors for their classes in a variety of literary genres. Prime Social Media Platform for e-Teaching English Literature can be included: Live Performances of Plays, Reading Poems, Writer Interviews and Biographies, Evaluation of Literary Works, Students' Performances and Experiences, Performed literary pieces, Musical Selections of Many Historical Literary Periods, Full-Length Movies in 10-Minutes, Radio Productions and Audiobook Readings (Figure.1)

Figure1. Social Media Platform for e-Teaching English Literature



4.2. Watch Live Performances of Plays

YouTube has play performances particularly Shakespeare performances e.g. Othello, Hamlet, and The Merchant of Venice as properly as other Shakespeare plays. Students can watch specific remakes of these performances, examine, and contrast which overall performance they like best. Students can additionally stage their renditions of a dramatist and put up their videos. YouTube has many renditions of Hamlet from during the 20th century. It is fascinating to see how various actors interpret the same lines "To be or now not to be." Each actor has his way to specify these lines and it is enjoyable for college students to compare/contrast these performances in an online argument forum (Animated Tales of Hamlet).

4.3. Retain Reading Poems Aloud By the Poets

In a video, Langston Hughes reads a piece of his literary work "The Negro Speaks of Rivers." Being attentive to the poet's voice helps Literature students perceive his motivations and aspirations for writing that literary work. Whereas Hughes reads his literary work, one might hear in his voice the pain that racial discrimination points to. Hearing this ache enables college students to apprehend an extra non-public dimension of the poem. In the discussion forum, the online teacher can then ask college students what their concept about the poet is and how to investigate the reviews and modify their perception of the poem (Negro Speaks of Rivers).

4.4. Listen to Rare Writer Interviews and Biographies

In an uncommon interview, John Steinbeck talks about why he wrote the Grapes of Wrath. YouTube movies allow college students to hear and see the creator and better apprehend the motivations behind their literary works. It is gratifying to arouse students' consciousness by asking questions about what they completed regarding these authors from these movies and students might then observe however being attentive to these interviews changed their interpretations of the literary piece (Steinbeck video).

4.5. Review the Evaluation of Well-Known Literary Works

YouTube has a literary evaluation of many notable works such as Robert Frost's Mending Wall. The instructor can ask students if they agree or disagree with the

literary analysis, and why. (Literary Analysis of the Mending Wall by way of Robert Frost).

4.6. Observe Other Students' Performances and Experiences of Literary Pieces

Students can examine how different college students have re-enacted a play they are analyzing in class. Students are influenced to then recreate their re-enactments of this play for a full understanding of the play. It is enjoyable for college students to embed these scholarly films in their dialogue boards and to talk about what they like or dislike about the performance.

4.7. Involve in performed literary pieces in their native tongue

When teaching Dante's *Inferno*, there is a YouTube video of Dante's *Inferno* in its authentic language, Italian. Listening in Italian helps the college students get a concept of how the poem sounds in its native language (*La Divina Commedia*).

4.8. Give Ear to Musical Selections of Many Historical Literary Periods

If, for example, the professor instructing the Harlem Renaissance, one will locate many videos presenting the track of the Harlem Renaissance. When students pay attention to the music, they can attempt to think about sitting in a jazz club listening to a band of that period (Harlem Renaissance).

4.9. Receive Full-Length Movies in 10-Minute Intervals of the Preferred Literary Pieces

Possibly literature students begin reading *Hamlet* according to their syllabus, might watch a full-length movie of *Hamlet* in ten-minute intervals on YouTube, or might watch short clips or selected videos. The professors can have students compare/contrast the movie adaptation with the original text.

4.10. Enjoy Radio Productions of Great American/ British Plays

Students can examine a play like the *Glass Menagerie* and then listen to the radio productions and compare/contrast with what they have read. Listening to these old radio productions additionally helps college students understand how older generations entertained themselves before the invention of the television (*World Performance of Glass Menagerie*).

4.11. Have Audiobook Readings of a Literary Novel/Poem/Drama

YouTube has chapter-by-chapter readings of preferred novels such as *The Grapes of Wrath*. Students can pay attention to the complete novel in ten-minute intervals. Listening to a novel offers any other dimension of enjoyment and understanding for the student (*Meet Ray Bradbury*). Hence, the literature professors might implement their e-creative and e-innovative techniques in teaching methods online by the manner of the usage of multimedia platforms, communications, apps, browsers, websites, cyber play, and games, bulletins, chatrooms, blogs, wikis, linguistic

communication process, podcast, direction administration systems, annotated digital editions, text-analysis tools, ASCII text file applications, and YouTube channel (Lancashire, 2009).

There is a persevering dialogue in the educational literature that the use of such social media and social networking sites would facilitate collaborative learning. It is human psychology usually that such communication media science appears solely for entertainment, but it is mentioned right here cautiously that if such communication technology would be observed with due interest prove productive. It is essential to acknowledge that most university students presently adopting social media conversation to engage with colleagues, instructors and additionally making the crew be in contact with old pals and even a convenient supply of transferring the resources. In the current era, the majority of college students having different social media community agencies like WhatsApp, Facebook pages following special tutorial web pages to upgrade their knowledge.

Accordingly, the use of online social media for collaborative learning, interplay with mentors and colleagues Leadbetter student engagement, which hence influences student's academic performance. The greater training authority ought to provide such a platform that can nurture the student's mental talents. Based on the empirical investigation, it would be stated that students' engagement, social media conversation gadgets facilitate college students to retrieve data and interact with others in real-time related to sharing educating substances contents. Additionally, such sophisticated conversation gadgets would prove to be more beneficial to the students who feel too shy in front of peers; teachers may open up on the web for collaborative studying and teaching in the international situation and additionally useful for physically challenged students. It would additionally make the experience that intensive use of such state-of-the-art technological knowledge in educating pedagogical in higher education, in addition, enables the instructors and college students to interact digitally, web-based learning, growing dialogue groups, etc. (Ansari and Khan, 2020).

Conclusions

The appropriate EdTech tools, which help the curricula, were recommended. The results exhibit that online pedagogy for literature subjects have active approaches and strategies to facilitate teaching and learning such as remodeling a Web-based environment and platform into an intimate social community spanning establishments and individual student. Literature professors should not think that because they are under the branches of the human sciences, they cannot, like other disciplines, not benefit from the facilities and tools of educational technology, particularly in online education, themselves and their students. These educators should try to adapt to the technology of the day and learn the updated methods and strategies to use them in the online classroom environment. With the help of their creativity and experience and collaboration with other colleagues, they can improve

their teaching abilities and skills in the online space and provide a more enjoyable and productive learning environment. In this article, an example of a useful educational platform for academics is introduced with approaches on how to use it as a generalizable instance that can help to teach literature courses effectively in universities. These strategies and approaches can provide the ground for literature educators with their knowledge, experience, and creativity to be able to use these strategies in a way that is compatible with their learning environment and the level of online classroom students.

Ultimately, it is recommended to study other social media platforms for teaching English literature online and compare the different approaches to use.

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Overview of Some Borrowed Terms from Romance Languages in Legal Terminology in Albanian

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Abstract

Looking at the lexicon of today's Albanian, in the terminologies of different fields of knowledge, we have all the lexical wealth, consisting of two main layers: the local lexicon and the foreign lexicon, introduced through borrowings and different calques from various languages, where modern developed languages occupy an important place, especially Italian and French. One of the Albanian terminologies where this influence stands out is the legal terminology, which really has a late development, which explains the fact of its influence from developed languages, reaching to the words of general use in the field of culture and various spheres of law. It is known that foreign words spoil the language, when accepted and used unnecessarily. Foreign words should be used in those cases when they bring a new meaning, a new meaning nuance, etc., which we cannot express with the tools of Albanian language itself. Only for more concrete borrowings, such as names of newly imported tools, equipment and facilities can be spoken of as an addition to an existing vocabulary. Many borrowed words, which seemed unavoidable, have been adopted as calques, a large number of Romance borrowings today have either been replaced, or have become substituted by Albanian words. Realistically, in legal terminology there is not only a relatively large number of borrowings, but also a range of lexical overlaps with Romance languages.

Keywords: borrowed terms, Romance languages, legal terminology, and Albanian language

Introduction

Throughout its history, Albanian has been in contact with various languages of the Balkan Peninsula.

Speaking especially about the influence of Italian terminology on legal terminology in the Albanian language, we should mention the predecessor of the Italian language, i.e., the Latin language, viewed from the point of view of the impact on Albanian terminologies as a whole. The influence of Latin on the Albanian language was exercised for a relatively long time of several centuries, as a state language, as a language of economic and trade relations, as a language of culture, where Latin elements in the lexicon occupy the first place among Albanian borrowings by number and the extent of their use. Albanian Latinisms are presented in forms that belong to different time layers (Domi, 1988:179).

Latinisms belong to the general lexical layer and partly to the early Albanian terminologies. Latinisms in legal terms have entered, let say as Italianized Latinisms through Italian. Latin borrowings of Albanian are embedded in the Albanian lexicon, especially in the general lexicon, apparently at a very early time, so much so that it becomes necessary for Latin borrowings, at least for early times, to be viewed not as borrowings, but rather as "*Early Latin words*" (Çabej, 1976:56). Italy's linguistic influence in Albania continued unabated even after the end of Roman rule and only with the Ottoman conquest of the country the pace of this influence slow down somewhat. As in Roman times, even during the middle ages the relations between Italy and Albania were mainly political, religious, trade/economic and cultural.

When it comes to the Italian influence on the Albanian language, we must be clear from a historical point of view. The Latin element must be distinguished from the Italian element of Albanian, to separate where the first ends and where the influence of the second begins. This is one of the fundamental problems of the linguistic history of Albanian. Without being able to make a definite distinction, it can be said that Italian was formed from Latin in the seventh century AD. This is the time limit between these two languages, a goal that would be taken into account in the study of Albanian novels.

The share of Latin borrowings in Albanian, in the general lexicon, is so large that the Albanian language has often been described as a "*mixed semi-Romance language*", where G. Mayer wrote: "*It is beyond any doubt that the Albanian language has escaped for a hair the complete Romanization, just like the Celtic language in France. It came out of this period with severe damage to sounds, vocabulary and grammatical forms*". (Helmut, 1988:329).

In the following we will present some borrowings in the general lexicon of Albanian, especially displayed as a book lexicon, but used in the fields of legal terminology, although not as direct terms of it:

In general language:

abstenim-i (lat. *abstinentia*- përmbytje --abstain, not participating in a voting),

abuzim-i (lat. *abusus*- tepri, shpërdorim-- excess, abuse, misuse;

adaptim-i (lat. *adaptatio*- përshtatje--adaptation);

aksesor-i (lat. *accessorium*-shtojcë; complementary or second-hand part attached to the main, appendix);

dedikim-i (lat.*dedicatio*-kushtim; përkushtim, të kushtuarit-- dedication, devotion).

edukim-i (lat. *educatio*-edukatë; të edukuarit--education).

evoluim-i (lat. *evolutio*-zhvillim; -- evolution, gradual change and development of something).

inaugurim-i (lat. *inaugurare*-shuguroj; inaugurate; inauguration, official ceremony on the occasion of starting work in an object of economic or social importance).

koment-i (lat. *commentarium*-shënime, diary; explanation and evaluation of a social or political event).

konstante/tja (lat. *constants*-i qëndrueshëm; -- stable; constant size).

minus-i (lat. *minus*-pa, i vogël; --sign (-) placed between two numbers or two quantities to indicate the arithmetic operation of the subtraction).

rezidencë-a (lat. *residentia*-vendqëndrim, vendbanim;--the place or building where the government, the head of state or a senior official permanently resides, the seat).

spektator-i (lat. *spectator*-shikues;-- one who watches an artistic, sports, etc. show.).

Historical conditions and geographical circumstances - linguistic contacts

The presence of borrowings in a language is clear evidence of linguistic contacts established on the basis of the geographical circumstances and historical conditions of the people whose languages have these borrowings. The process of language borrowing is a common phenomenon with a more or less universal character, therefore a large number of works have been devoted to this problem where definitions have been given and classifications of borrowings from different perspectives have been made. (Thomai, 1984:192).

Before we start dealing with borrowings in the legal lexicon we are stopping with the treatment of borrowings in various linguistic and terminological studies.

There are two types of borrowings:

imported borrowing, when the borrowing is so similar to the model that the local speaker can accept as it own, and

substituted borrowing, when the speaker incorrectly reproduces the foreign model, replacing it in a similar form by his/her language.

The main factors that have determined the entry of borrowings from Italian and French into Albanian legal terminology

Even today, there is a determined struggle to make foreign words superseded, in those cases when we have Albanian and more popular words for them, which express completely the same meaning. The word is born and invented it changes and develops, but, at the end it may even disappear altogether. Words disappear with objects or notions of time, many others are replaced by borrowed words from other languages.

It is known that no language is isolated and protected from external intrusions.

Terms derived from Italian and French in Albanian, in legal terminology, constitute a relatively large part of the entire lexicon borrowed from these two languages.

The main factors that determined these relations and borrowings were the important changes that took place in the economic-social, political, ideological and cultural life of the Albanian people during the National Renaissance, and after the declaration of independence of the Albanian state in 1912. In Albania, the military administration of Korça with its surroundings from 1917 to 1921, the Lyceum of Korça, where classes were held in French, from 1917 until the occupation of Albania by Italian fascist forces, the presence of many Italian and French companies that used the richness of the Albanian land, changed the structure of the population by putting it in living connection with the life and culture expressed in Italian and French languages. This situation was largely reflected in the Albanian lexicon, where borrowings from Italian took on greater numbers than from French. Such a phenomenon is reasonable given the neighborhood of the Albanian people with Italy.

Work on replacing some foreign terms with words from the Albanian lexicon

Borrowed terms are of two types: *foreign international terms and non-international foreign terms*.

For the needs of completing the basic terminology of legal terminology, two types of borrowings can be accepted:

Internal or intra-linguistic borrowings that come within the language from terminologies of other fields;

External borrowings, which come from foreign language terminologies.

Here we will review the part of borrowings, which in legal terminology come from the Italian and French language terminologies.

In order to highlight these features, which are observed in both languages, we can bring a series of examples, which highlight the degree of borrowings of the legal lexicon in the Albanian language. For this we are presenting examples from the opposite, giving the first Albanian language and the second-Italian, as well as French:

In Albanian

In Italian (Derived from or through Italian)

<i>akaparim-i</i>	<i>accaparramento</i>
<i>akaparoj</i>	<i>accaparrare</i>
<i>akaparues-i</i>	<i>accaparratore</i>
<i>arkivist-i</i>	<i>archivista</i>
<i>arrest-i</i>	<i>arresto</i>
<i>arrest-i</i>	<i>arresto</i>
<i>arrestim-i</i>	<i>arresto</i>
<i>arroganc/ë-a</i>	<i>arroganca</i>
<i>arrogant-i</i>	<i>arrogante</i>
<i>banal-e</i>	<i>banale</i>
<i>bandë-a</i>	<i>banda</i>
<i>bandit-i</i>	<i>bandito</i>
<i>banditiz/ëm-mi</i>	<i>banditismo</i>
<i>bankrotim-i</i>	<i>bancarotta</i>
<i>baronesh/ë-a</i>	<i>baronessa</i>
<i>baron-i</i>	<i>barone</i>
<i>barrikad/ë-a</i>	<i>barricata</i>
<i>degjeneroj</i>	<i>degenerare</i>
<i>demarkacion-i</i>	<i>demarcazione</i>
<i>dispozicion-i</i>	<i>disposizione</i>
<i>finac/ë-a</i>	<i>finanza</i>
<i>financ/oj</i>	<i>finanziare</i>
<i>financier-i</i>	<i>finanziere</i>
<i>indipenden/ë-a</i>	<i>indipendenza</i>
<i>itinerar-i</i>	<i>itinerario</i>
<i>karrieriz/ëm-mi</i>	<i>carrierismo</i>
<i>kolegjial-e</i>	<i>collegio</i>
<i>komisionar-i</i>	<i>commissionario</i>

<i>kontribut-i</i>	<i>contributo</i>
<i>kurtuazi-a</i>	<i>courtoise</i>
<i>padron-i</i>	<i>padrone</i>
<i>parull/ë-a</i>	<i>parola</i>
<i>repart-i</i>	<i>reparto</i>
<i>revist/ë-a</i>	<i>revista</i>
<i>skadim-i</i>	<i>scadenza</i>
<i>sked/ë-a</i>	<i>scheda</i>
<i>skedim-i</i>	<i>schedatura</i>
<i>skedoj</i>	<i>schedare</i>
<i>sovrani-i</i>	<i>sovrano</i>
<i>sovrانيتet-i</i>	<i>sovranita</i>
<i>spiun-i</i>	<i>spionare</i>
<i>sportle-i</i>	<i>sportello</i>
<i>valut/ë-a</i>	<i>valuta</i>
<i>valutor-e</i>	<i>valutario</i>
<i>virtuoz-i</i>	<i>virtuosita</i>
<i>xhiroj</i>	<i>girare</i>
<i>xhiro-ja</i>	<i>giro</i>
<i>xhirues-i</i>	<i>girante</i>
In Albanian	In French (Derived from or through Italian)
<i>atashe-u</i>	<i>attaché</i>
<i>balotazh-i</i>	<i>ballottage</i>
<i>realizim-i</i>	<i>realisation</i>
<i>rekrutim-i</i>	<i>recrutement</i>
<i>rekrutoj</i>	<i>recruter</i>
<i>rent/ë-a</i>	<i>rente</i>
<i>rutin/ë-a</i>	<i>routine</i>
<i>sabotim-i</i>	<i>sabotage</i>

<i>sabotues-e</i>	<i>saboteur</i>
<i>sadist-i</i>	<i>sadique</i>
<i>sadizëm-mi</i>	<i>sadisme</i>
<i>seanc/ë-a</i>	<i>seance</i>
<i>sondazh-i</i>	<i>sondage</i>
<i>trezor-i</i>	<i>tresor</i>
<i>asamble-ja</i>	<i>assemble</i>
<i>azhirim-i</i>	<i>ajournement</i>
<i>azhurnoj</i>	<i>ajourner</i>
<i>broshur/ë-a</i>	<i>broschure</i>
<i>deplasim-i</i>	<i>deplacement</i>
<i>debat-i</i>	<i>débet</i>
<i>debllokim-i</i>	<i>deblocage</i>
<i>debllokoj</i>	<i>debloquer</i>
<i>debutim-i</i>	<i>debut</i>
<i>debutoj</i>	<i>debuter</i>
<i>debutues-i</i>	<i>debutant</i>
<i>eksploatim-i</i>	<i>exploitation</i>
<i>eksploatoj</i>	<i>exploiter</i>
<i>eksploatues-i</i>	<i>exploiteur</i>
<i>demarsh-i</i>	<i>démarche</i>
<i>demaskim-i</i>	<i>demasquer</i>
<i>departament-i</i>	<i>département</i>
<i>deshifrim-i</i>	<i>dechiffrement</i>
<i>deshifrues-i</i>	<i>dechiffreur</i>
<i>detashment-i</i>	<i>détachement</i>
<i>kurtuazi-a</i>	<i>courtoisie</i>
<i>liberaliz/ëm-mi</i>	<i>liberatismo</i>
<i>liberalizoj</i>	<i>liberaliser</i>

<i>marionet/ë-a</i>	<i>marionette</i>
<i>financ/ë-a</i>	<i>finance</i>
<i>finansier-e</i>	<i>financier</i>
<i>financoj</i>	<i>financer</i>
<i>fines/ë-a</i>	<i>finesse</i>
<i>garanci-a</i>	<i>garantie</i>
<i>grup-i</i>	<i>groupe</i>
<i>homazh-i</i>	<i>homage</i>
<i>indisponibël</i>	<i>indisponible</i>
<i>kamuflim-i</i>	<i>camouflage</i>
<i>kontroll-i</i>	<i>contôler</i>
<i>kontrollor-i</i>	<i>contrôleur</i>
<i>massakrim-i</i>	<i>massacre</i>
<i>nonshalant-e</i>	<i>nonchalan</i>

Legal terminology, as terminology of a field with a wide scope in practice, is related to the daily life of teachers in high schools and professors in Albanian universities, people with problems of the time they have, should be helped in communication, mainly specialists for conversations and precise actions.

It can be said that legal terminology is consolidated to some extent, but work should continue to supplement and revise dictionaries for narrow fields of knowledge to improve the carried shortcomings, but especially to solve the problems of the time in this terminology.

Conclusion

The influence of Latin and Romance languages on Albanian has been great, but sometimes their traces have been overestimated.

Linguistic facts show that Albanian, for one reason or another, for one or the other status, has taken many words from Romance languages.

In reality, Albanian resisted the strong influence of Latin and Romance languages and was not assimilated by them.

Borrowed Romance words of Albanian are phonologically adapted according to the principles and phonological habits of Albanian.

Romance phonemes, of Italian and French, are changed and modified in our language by pronunciation and spelling. Most Italian borrowings have penetrated into Albanian

directly from the spoken language, while French borrowings have penetrated more on the basis of writings and written orthographic form.

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Multilingualism in Prizren, Language Use and Language Policy

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Dr. sc.

Abstract

This research focuses on theoretical and practical issues of multilingualism in Prizren, the Republic of Kosovo's most linguistically diverse city. It examines the city's linguistic landscape, culture, and values, investigating language use at home, in public, and in institutions. It analyzes language legislation and its often uneven implementation. In the last 20 years the language situation in Prizren has changed dramatically. This research attempts to provide a clear picture of the current language situation of Prizren in the new and independent Republic of Kosovo, and is relevant for the general public, minority communities, government, non government and international organizations. The research was conducted in order to shed more light on the concept of multilingual societies. The central sources for this research are the Constitution of the Republic of Kosovo, the policy on language rights and language use in the country, questionnaires, and observation.

Keywords: Prizren, Kosovo, multilingualism, minority languages, language rights, language policy

Introduction

Language is one of the key elements for the establishment and maintenance of interpersonal relations, transfer of attitudes, values, ideologies and cultural models of a particular community. Therefore, language cannot be seen independent from its speakers. It is simultaneously a reflection of their perception of the world and a means of forming value systems that assist us in the world and the people around us. When studying multilingualism, you come across different terminologies including Multilingualism, Bilingualism, Plurilingualism. To some extent they all refer to being competent in more than one language. There is no agreement of the number of languages nor the competence of nonnative languages. While Bilingualism refers to

an individual speaking more than one language, multilingualism is seen as the phenomenon or situation involving several languages in communication. On the other hand, Plurilingualism for the Council of Europe refers to the repertoire of languages or linguistic varieties an individual may use. Analyzed from the morphemic point of view, multilingualism consists of “multi”, which means a combination of many, and “lingualism”, which is related to language. In the advanced Oxford dictionary, the term multilingualism is defined as “Speaking or using several different languages”. Multilingualism is a topic that started to be analyzed more rigorously in the second part of the twentieth century and has become common in academic discourse. It belongs to the sociolinguistic field of language use studies in society. Multilingualism is a field of language studies further reconceptualized by translanguaging. Translanguaging is considered to be a post-multilingualism era, which defines multilingualism as a very simplistic way of language mirroring. According to L. Wei (2018). Today, hardly any country is monolingual. The reason for this phenomenon is simple: the need to communicate. Edwards (1994) points out that

A monolingual perspective is often, unfortunately, a consequence of possession of a powerful ‘language of wider communication’, such as English, French, German, Spanish, and other such languages. This linguistic myopia is sometimes accompanied by a narrow cultural awareness and is reinforced by state policies which, in the main, elevate only one language to official status. (Edwards, 1994).

A better idea of how multilingualism is spread will be achieved if the number of languages that exist in the world is compared with the number of official languages recognized by states. Based on information from the *Ethnologue*, 20th edition, there are around 5 000 distinct languages across 200 countries, but only a quarter of these countries have more than one official language, meaning that most languages fall under the category of minority or unofficial languages. Even stubborn regimes which have tried to impose a single language in their states have been unsuccessful in their mission. The Republic of Kosovo declared its independence as a multicultural and multilingual country. After a long struggle with language issues, In summary, multilingualism is a complex phenomenon that can be studied from different perspectives, including social and individual, sociolinguistic, educational, language policy, and psycholinguistics. As such, there are several definitions of multilingualism, depending on the branch of study examined by any particular researcher.

According to Franceschini (2009) “multilingualism is to be understood as the capacity of societies, institutions, groups and individuals to engage on a regular basis in space and time with more than one language in everyday life”. (Franceschini, 2009, p. 33).

Barker (2016) believes that “the focus on an individual language user and not just on statistically verified models of numerous language users should become the major aim of multilingualism research” (Gabryś & Barker, 2016). Similar studies have been carried by sociologists and researchers from the social field of studies. Bloomfield (1933) defines it as “native-like control of two languages” (Bloomfield 1933, p. 56). Seen from the linguistic point of view, Diabold (1961) defines multilingualism as “a positive phenomenon because it has a direct impact on the development of language skills, and bilingual or multilingual people are naturally considered more competent”. Diebold (1961) points out that “bilingualism commences when a person begins to understand utterances in a second language, but is unable to produce utterances”. (Diebold, 1961). One of the simpler definitions of multilingualism is by Kachru (1986) who defines the phenomenon as “the linguistic behavior of members of a speech community which alternatively uses two or more languages depending on the situation and function” (Kachru, 1986. P. 156).

The European Union as a multilingual organization has published many documents on the issue of multilingualism. In 2007 it defined the phenomenon as follows: “The ability of societies, institutions, groups, and individuals to engage on regular basis with more than one language in their day to day lives.” (EU Commission, 2008). From a social point of view Cenoz and Gorter describe multilingualism as (Cenoz & Gorter, 2006). From the applied linguistic view point, Wei (2008) defines multilingualism “as the ability to communicate in more than one language, be it active or passive (Wei, 2008). For the purpose of this study multilingualism is defined as the ability of using more than one language as an individual.

There are numerous reasons for multilingual situations in different countries and places. First, countries with multiethnic and multilingual population are often a result of migration, especially in recent years due to political crises around the world. People are always in motion seeking a better life and running away from wars. In addition, according to Edwards (1994) “There are also other reasons including, globalization and trade. Immigrants to a new country bring their languages into contact with other immigrant languages, and with those of existing populations.” (Edwards, 1994, p.33). Ultimately, it is the government, the political will of the country that will institutionalize the language and offer basic human rights to people using different languages issues of political allegiance, national identity and power must also be borne in mind. According to Weinreich (1945), “A language is a dialect that has an army and navy” (Weinreich, 1945). He adds that “one of the basic reasons for multilingualism is simply the need to communicate”. Finally, everyone should be free

and enjoy the freedom of language use. If the rights to communicate in a certain language are officially banned by government, it is the people who will find a way to communicate. According to Edwards (1994):

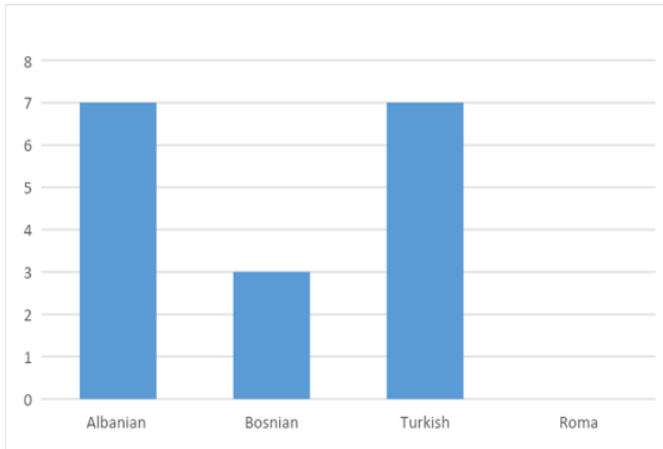
“People will always find a way to use their language within their communities, regardless of the approach that governments or states might have. Whether or not a language is in some way or other recognized in legislation, many societies try to assess regularly the type and extent of multilingualism within their borders.” (Edwards, 1994).

Methodology

Questionnaires, observation and document analysis are the main methods used in this research. The questionnaire was designed carefully in order to get as much information as possible about the language situation in Prizren, but at the same time not to overload it with questions so that it became challenging for the respondents to complete. A total of fourteen questions were included in the survey in order to achieve the research goal. Questionnaires are one of the main methods of research used to acquire necessary data for the analyses of the language situation in the city of Prizren. It is important to point out that the questionnaires were anonymous which guaranteed confidentiality of the respondents and in this way a truthful data was guaranteed. The first couple of questions were regarding the gender and whether the respondents were married or not. All other questions were directly related to language use and personal opinions on the issues of language. A total of 221 questionnaires were completed and used as the basis for the interpretation of the data. Because language can be a complex or sensitive issue, especially in the time and place of this study, questionnaire respondents needed to be old enough in order to understand some concepts of language and the socio-political situation of the city and the country. This is the reason the survey was conducted at the University of Prizren, specifically at the Faculty of Education where studies are offered in three community languages, Albanian, Bosnian and Turkish. Observation was also used to measure the use of languages in real life situations and in public places such as streets, gathering points, and institutions like schools and public administration buildings. Observation was conducted under a few basic principles: observation of conversations was conducted without the knowledge of the actors involved and without interviews prior to or following the observation, and spoken language was the focus of observation—the length of conversations was not deemed relevant. Finally, document analysis of language policy was used to triangulate the findings out of questionnaires and observation.

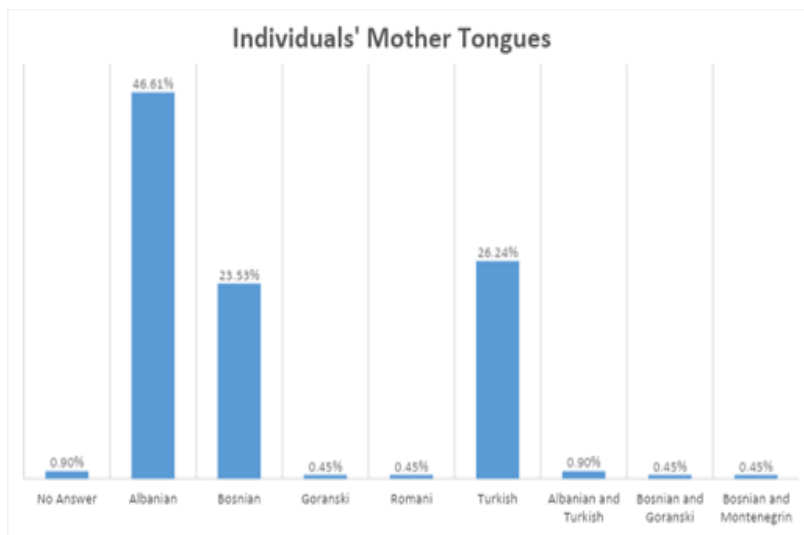
Analysis and Interpretation of data

Language use in formal communication



Albanian and Turkish were used more than other languages in formal communication. An equal number of conversations in these two languages could be registered in the municipality and the court of Prizren. Around fifteen percent of conversations were recorded in Bosnian, which reflects the Bosnian community living in Prizren. Questionnaires

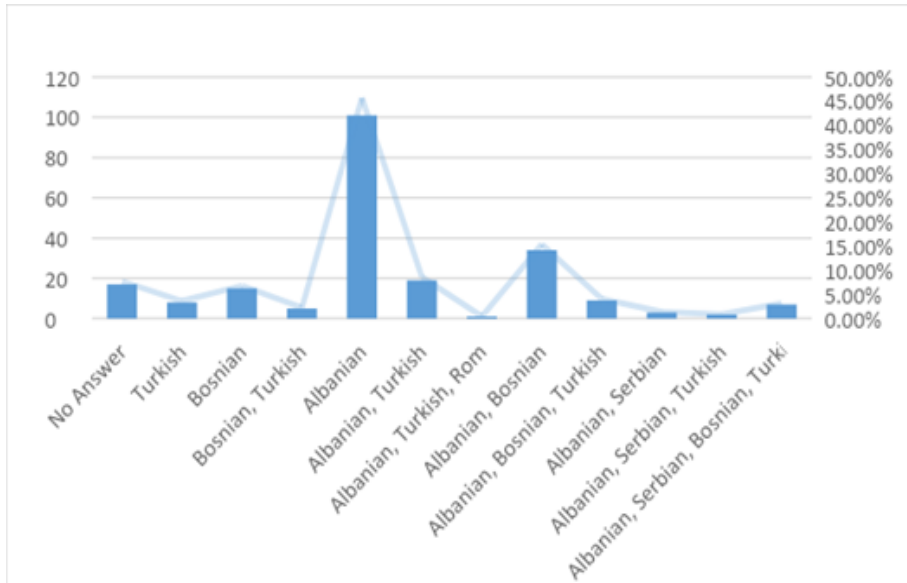
Individuals' mother tongue



Out of 221 respondents, 219 responded to the question “What is your mother tongue?” Based on the responses, five different local languages could be identified as

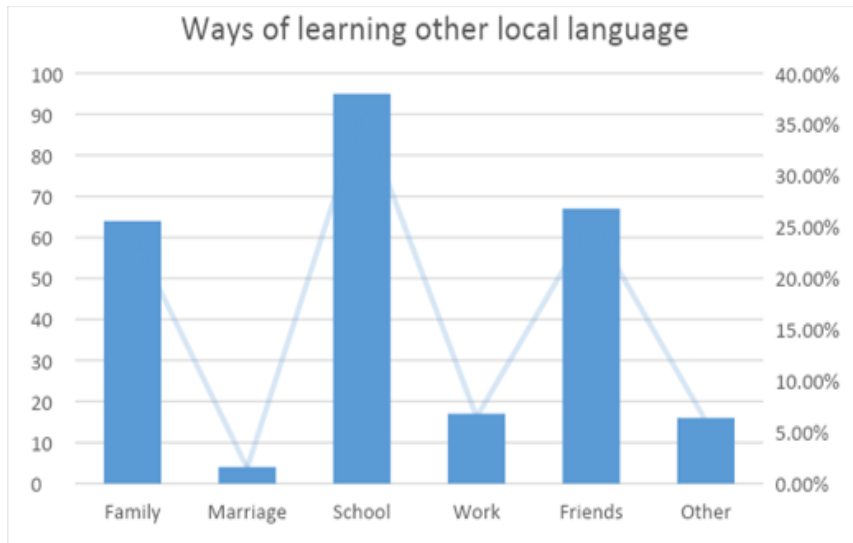
mother tongues of our respondents. 103 declared that their mother tongue is Albanian, 52 Bosnian, 58 Turkish, 1 Gorani, and 1 Romani. Two respondents declared that they are fully bilingual and that their mother tongue is Albanian and Turkish, and one fully bilingual respondent declared that his mother tongues are Bosnian and Gorani.

Knowledge of other local languages



On the question “What other languages do you speak besides your mother tongue?” approximately 8% of the respondents did not specify if they speak another local language. 3.62% declared that they can only Turkish, 6.79% declared that they can speak only Bosnian, and 2.26% are multilingual in Bosnian and Turkish. The majority of respondents, 45.7%, declared that they can speak only Albanian. 5% of respondents were bilingual in Albanian and Bosnian. Trilingual respondents, speaking Albanian, Bosnian, and Turkish, represented approximately 7% of the respondents. There is only one student who declared that he could speak Roma.

Ways of learning local language

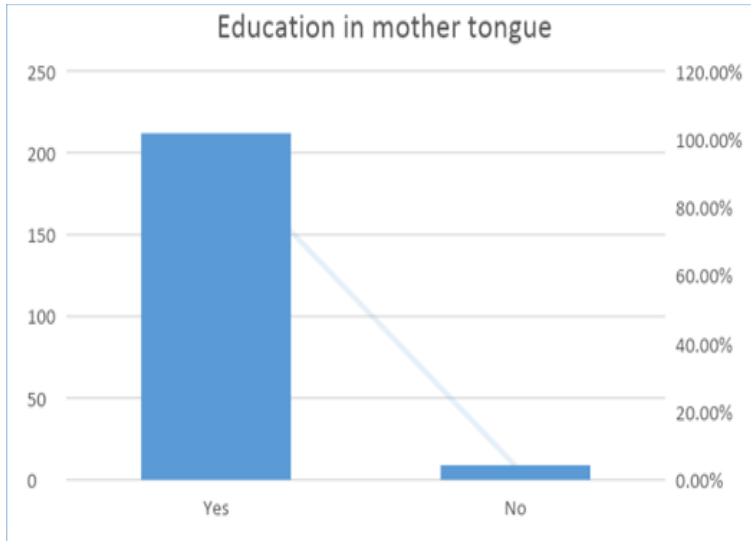


Around 35% of the respondents declared that they learned the language at school. 25% declared that they learned the second local language from friends and in their families. 5% of them said that they learned the language at work, marriage or some other place.

It is important to point out that based on study plan and program in elementary schools, children attending school in the Bosnian or Turkish language tracks are obliged to study Albanian in school, whereas Turkish and Bosnian are not offered to children attending school in the Albanian language track.

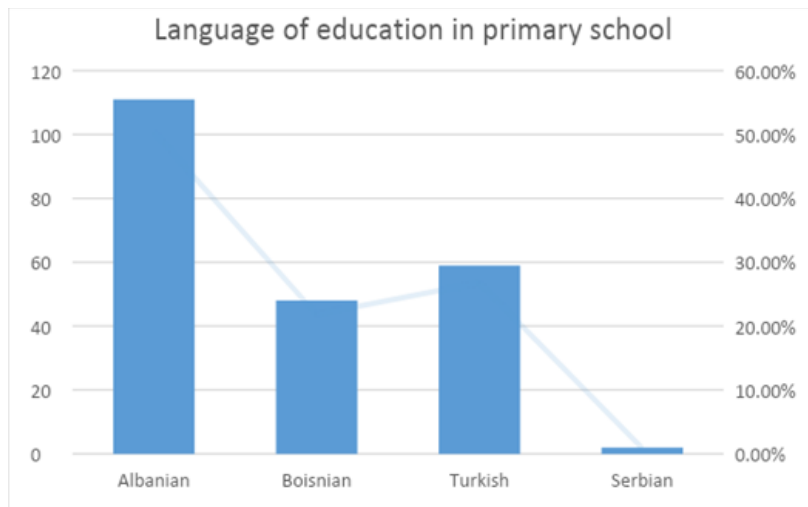
The majority of employees in public institutions are Albanians and the language of communication is Albanian. Employees coming from communities, being exposed to Albanian speaking majority are able to learn Albanian. Albanians are exposed to Bosnian and Turkish in neighborhoods with a high density of these communities, and as a sign of respect they often speak the language of these communities. Turkish language is considered traditional, spoken during different periods of time regardless of the official languages spoken in public institutions. As the survey showed, it is important to point out mixed marriages which are happening among these communities in all possible combinations. Mixed marriages in terms of language may occur because people might pay more attention to the religious origin of their partners (although there are also cases of intermarriage between different religions).

Education in mother tongue



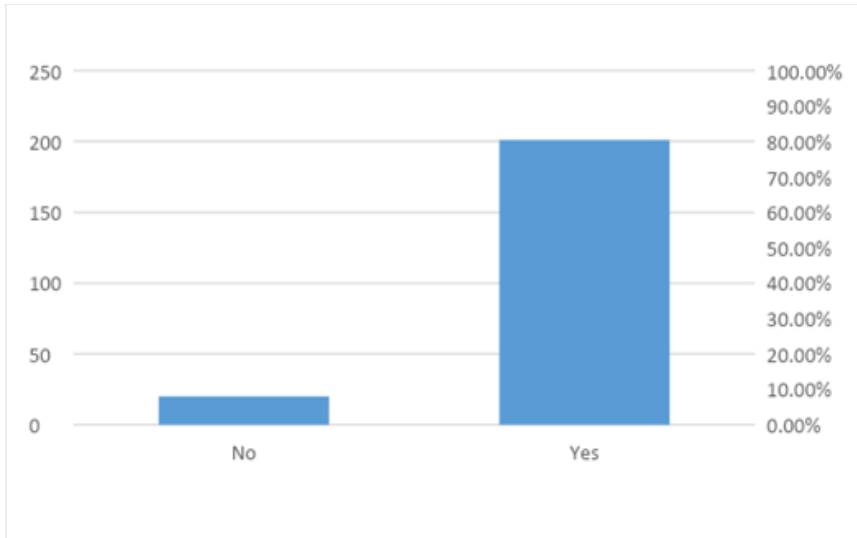
Education in one's mother tongue is guaranteed in the Constitution, the Law on Education, as well as in regulations applicable to all citizens of the Republic of Kosovo regardless of their nationality. This issue is explained in detail in the part on language legislation and situation in the Republic of Kosovo. However many students, mostly children coming from the Bosnian and Turkish communities, decide to conduct their education in another language for different reasons. Based on the answers provided by the respondents, it comes out that around 5% have decided to attend school in a language other than their mother tongue. The reasons might be different, but most commonly the reason is easier integration in society, plans for further studies in fields that are not offered in community languages, and better job opportunities. These results are specific to the respondents, who belong to the post war generation; if generations educated before the war in 1999 were included in the questionnaire, this result would be different.

Language education in primary school



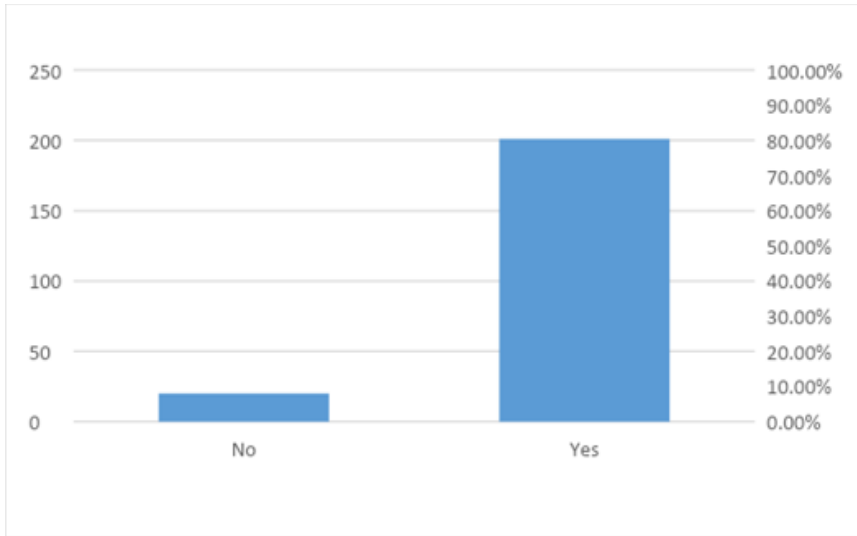
On the question, “In what language did you get educated?”, around 60% of the respondents declared that they attended Albanian-language schools, 22% declared that they attended Bosnian-language school, and 25% of said that they attended Turkish-language schools. Less than 3% declared that they attended school in Serbian or other languages. The above results are to be expected and are in line with the population in Prizren and the region. It is important to point out that there are no official schools operating in Serbian under Kosovo institutions, even though there is legal basis for this. People have changed their language of interest to follow education, especially primary and secondary education. Before 1999, Serbian was the only official language at all levels, even though the languages spoken by population on the ground were in total discrepancy with this. During that time, communities, mainly Turks and Bosnians, chose to attend Serbian-language schools, mainly because it was the easiest way of getting a job and a closer relationship with the regime, which could bring concrete privileges in a time of economic scarcity. The situation drastically changed after 1999 and after the language of administration was replaced with Albanian. After the installation of the United Nations administration, known in that time as UNMIK, all languages that existed in Kosovo depending on the region and the settlements of communities were in use. Since that time, minorities are increasingly adapting to Albanian and attending Albanian-language schools, considering it as the language of the future in the country which will ensure better prospects, easier integration and an easier path to employment.

Freedom of using mother tongue



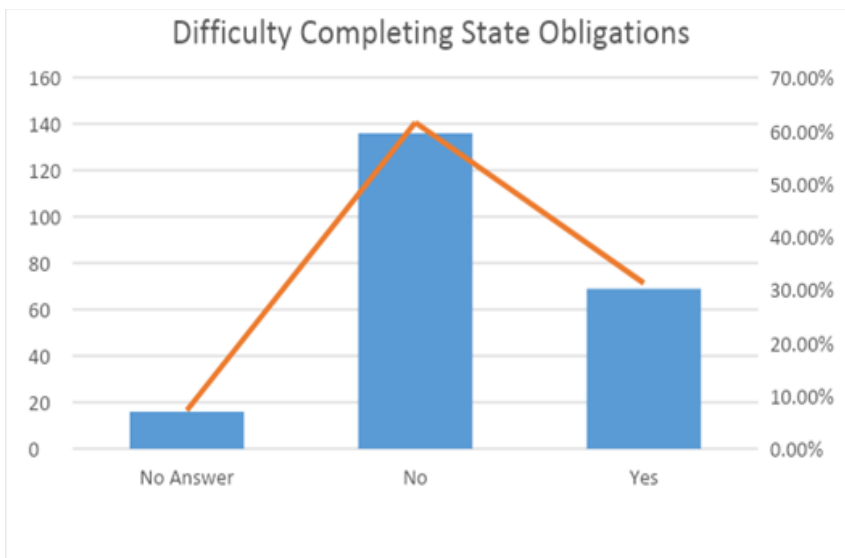
In response to the question, “Do you feel free in using your mother tongue?”, 90% of respondents answered that they feel free using their mother tongue and around 10% answered that they do not feel free using their mother tongue. The 10% of the respondents belong to the minorities—mainly Bosnians, whose language is very similar to Serbian. This is due to the prejudice that the majority of Albanians might have towards them because of the language use and the well-known relationships between the communities. The situation has changed in positive way since 1999 when the armed conflict ended. Tensions reduced, the Albanian majority is used to having communities around speaking other languages and can distinguish the Muslim community speaking Slavic language with the Serbian community.

Language use in state institutions



The above graph compares attitudes towards using local languages in state institutions. As seen in the graph, Albanians dominates, with around 50% of respondents who only use this language in communication in the public institutions. Linear representation of Bosnian and Turkish is to be noticed. The majority of respondents coming from minority language groups also use other local languages in accomplishing public services in local and central institutions.

Challenges completing obligation in the state administration



On questions “Do you face difficulties in accomplishing everyday tasks due to lack of language knowledge?”, “What language do you use in accomplishing official tasks (school, municipality, state institutions)?”, “Can you complete different tasks in state institutions in your mother tongue?”, and “Have you ever met state officials that can’t speak your mother tongue?”, responses show that around 35% of respondents face difficulties in conducting official tasks at state institutions due to the lack of knowledge of local languages by the state employees in local administration. Forty percent of the respondents have met state officials that can not speak the language of the respondent. Around 15% of the respondents didn’t answer. This shows a huge gap between the legislation on language use and the real situation on the ground, even though there are guaranteed services to be offered in community languages, especially in the areas populated by minorities where there is special legislation of language use in place as explained in the part on language legislation in Kosovo. This situation is created mainly because the older generation of local administrators who were part of the ex-Yugoslav system spoke local minority languages, and after their retirement they were replaced mainly by young Albanians who could speak only Albanian and, as shown in the graph on language learning preference, do not show an interest in learning other local languages. This has brought about a situation in which many officials working in the administration can only offer services in Albanian. Services in other local languages can be mainly offered by employees coming from minorities who, tend to already be bilingual or multilingual and, based on the statistics shown on language learning preference, show more interest in learning other languages.

Analysis of the Constitution, laws and official languages in the Republic of Kosovo

The language situation in Kosovo is institutionally well protected by laws and regulations on official languages. The Constitution is the highest legal act of the Republic of Kosovo, laws and other legal acts should be in full compliance with it. Article 1 of this document states, “The official languages in the Republic of Kosovo are Albanian and Serbian, Turkish, Bosnian and Roma and have the status of official languages at the municipal level or will be used as official at all levels, in accordance with the law.”

In central institutions, official languages in Kosovo enjoy an equal status. All laws adopted by the Assembly of Kosovo must be issued and published in the official languages. Each version is equally important. All approved must also be published in Bosnian and Turkish. Official notes and documents must be published in official

languages. If you are an employee or worker in any of the central institutions, you have the right to use any of the official languages in your work. This right must be made possible by the institution, during the debates that take place in it, procedures and meetings, as well as during any public meetings organized by that institution. Based on your request, the institution must enable translation at all meetings, from one official language to another. If your mother tongue is not one of the official languages in Kosovo, special provisions apply to you in the context of central institutions. If you are a member of the Government and your native language is not one of the official languages, you have the right to use your mother tongue at meetings of central institutions, as well as at any public meeting they organize. At your request, central institutions must provide translation. If you are a member of the Assembly and your mother tongue is not one of the official languages, you have the right to use your mother tongue in work, debates or other proceedings in the Assembly and its committees, as well as at any public meeting it organizes. At your request, you must be provided with translation into your mother tongue and from it. Any document you submit in your native language must be translated into official languages, and all replies must be delivered to you in your native language. If your mother tongue is not one of the official languages in Kosovo and if you want to file a complaint with the Ombudsman, you have the right to present your oral or written submissions to the Ombudsman in your native language

As stated above, the Albanian and Serbian languages enjoy equal status throughout Kosovo and at all levels of government. However, languages of other communities may be elevated to the status of official languages at the municipal level, provided certain demographic conditions are met.

In municipal institutions, official languages in the municipality enjoy equal status. The term 'official languages' here refers to Albanian, Serbian and the language of any other community that has official status at the municipal level. This includes the right to receive available services and public documents in that language. Each municipal representative and executive body is obliged to enable this. All official languages in the municipality have equal status in the meetings and activities of municipal institutions. Based on request, municipal institutions are obliged to enable translation from one official language to another during meetings in the municipality, as well as during public meetings organized by the municipality. Provisions and by-laws must be printed and published in the official languages of the municipality. All versions have the same weight. Official documents must be kept and published in all the official languages of the municipality. This includes notes from meetings, official notes from

municipal, representative and executive bodies, public registers, etc. The official names of municipal institutions and bodies must be printed in the official languages of the municipality, as well as official labels with names of municipalities, villages, roads, streets and other public places.

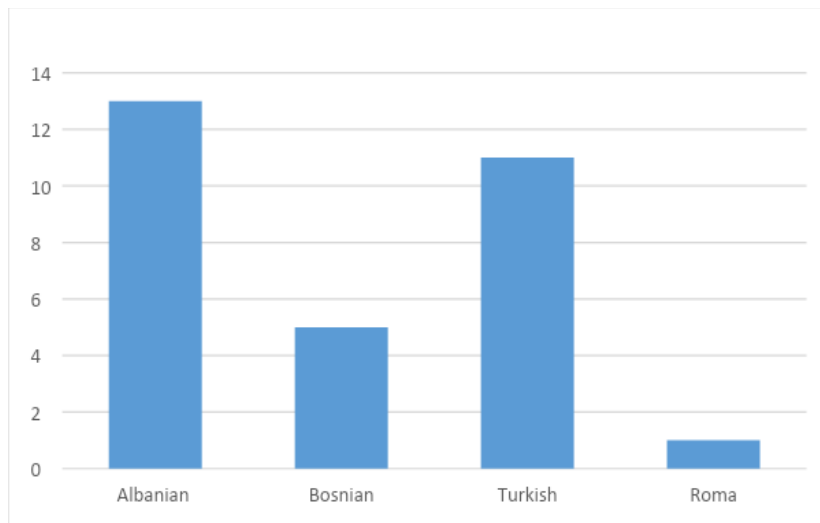
The OSCE regularly publishes reports on the overall situation in Kosovo, including information about language rights and use. Their reports find that actual language rights and use are not consistent with the articles from the Constitution of the Republic of Kosovo and other legislation, mainly due to technical and financial issues. here is the conclusion of their report on language use in Kosovo:

In conclusion the implementation of the Law on the Use of Languages remains unsatisfactory regarding the translation of draft legislation. Poor translation of legislation is prevalent both at the central and local level. According to the assessment, many of the identified obstacles to timely and accurate translation of draft legal acts are common amongst most Kosovo institutions, including the following: lack of professional qualification of translators and insufficient funding of translation units; lack of systematic proofreading; lack of public awareness and information; and insufficient supervision. Interview results also suggest that a lack of will on the part of the responsible institutions to draft and issue legislation in all official languages plays a role in a number of cases. (OSCE report on Multilingual Legislation in Kosovo and its Challenges, page 31)

Observation

Observational data was collected via the observation form (see section 3.3), and results were interpreted keeping clear methodological principles in mind. Choosing the right route for the observation was important in order to accurately reflect what is happening on the streets of the city. It also represents people coming from all communities. This was especially important to avoid places frequented by only a particular community and made the data logical and a higher number of conversations could be documented. The observation was done along the predesigned route, which is frequented by all groups of the population and during the peak time when there was the change of the shift in the schools and the midday break for officials. This made the scenery diverse and adequate for observation.

Language use in daily communication



As expected, the majority of the conversations recorded were in Albanian (approximately 50% of the conversations). Forty percent of conversations were conducted in Turkish, which was a not expected, considering the percentage of Turkish inhabitants in Prizren. Ten percent of the conversations observed were in Bosnian and only one conversation was observed in the Romani language.

Conclusion

The city of Prizren and its surroundings can serve as an example of mutual language interferences and the emergence of bilingualism and multilingualism, but also the preservation and affirmation of multilingualism. The questionnaires and observation present clear evidence and reasons for multilingualism in Prizren including mixed marriages, education, integration, employability.

The survey clearly showed that the new generation that has gone through the education system in the aftermath of these changes exhibit lower levels of multilingualism, and value the multilingual tradition less than previous generations. The multilingual tradition, however, based on the responses by language minority students, remains strong.

The survey inquires about language background, capacity, values, and experiences. The University has three language tracks, Albanian, Bosnian, and Turkish, and surveys in each respective language were handed out to students in these courses. 221

surveys in total were returned, approximately half from the Albanian classes, and a quarter each from the Bosnian and Turkish language classes.

The survey results confirm anecdotal observations about the multilingual trajectory of Prizren. Albanian, Bosnian, Turkish, and Romani are used to describe the languages spoken in the Prizren area, which also reflects the main groups

The role of Turkish in the city is what makes the city so unique. Prizren continues to maintain an urban Turkish-speaking culture that is distinct from ethnicity. Speaking Turkish is not necessarily a sign of Turkish identity, but rather one of urban cultured identity. This was true of most Islamic urban spaces in the Ottoman Balkans, and only survives as a living tradition today in Prizren and a few places in North Macedonia. Turkish continues to be a language of sophistication and prestige in Prizren, though not in the rest of Kosovo. According to interviewees, Turkish-speakers are often regarded as snobby and haughty, though people who don't speak Turkish will still make efforts to associate themselves with the Turkish-speaking culture as a way to establish their belonging in the city. In the survey results, the only people who claimed mother tongues different from the language of the survey they were filling out (meaning they had mother tongues different from the language track of their college education) were on the Turkish language survey. Not only that, but these 8-9 people all grew up in Prizren, indicating that Turkish still has a high social value in the city. In the flexible ethnic space of Prizren, simply speaking Turkish can establish your rights as an ethnic Turk, which can open up affirmative action jobs in the public sector or even open the door to migration to Turkey, a popular route given Kosovo's dire economic situation.

One survey question asked, "How important is it to know the local languages in Prizren?" with 1 being "not important" and 5 being "very important". The answers from Albanians, Bosnians, and Turks resulted in predictable fashion. Albanians on average see much less importance in learning local languages, while the majority of Bosnians and Turks deemed this as "very important". The single Romani survey respondent rated the importance of learning local languages as a 5, "very important", and said he speaks Romani, Albanian, and Turkish. A clear trend emerges that the more vulnerable communities see the necessity for multilingualism to function in Prizren, while Albanians know they mostly can get by with local language monolingualism. Although the average valuing of local language multilingualism by Albanians was significantly lower than the other communities, there are still a significant number of Albanians who rated it as a 4 or 5. We wondered whether there would be a significant difference in how Albanians from Prizren and Albanians from

elsewhere valued local language multilingualism, expecting that “Prizrenali” would support multilingual urban traditions.

The survey showed that Albanians from Prizren rate the importance of knowing local languages higher than those from the village or other parts of Kosovo do, as expected. In plain numbers, almost as many Albanians from Prizren rated the importance of knowing the local languages at the highest level as did Albanians from outside Prizren, even though Albanians from Prizren represented less than a quarter of the Albanian respondents. Albanians from Prizren on average rated local language importance at 3.4 while Albanians from elsewhere on average rated 2.66. This difference was not as large as might have been expected based on what people have asserted as the differences between urban and village cultures.

These data supports previous observations and predictions as to the relative importance each community would place on local language multilingualism. But what of actual multilingualism? Albanians were shown to be overwhelmingly local language monolingual, while Turks and Bosnians had a high degree of local language multilingual capabilities. The differences were starker than expected. Most of the respondents on this survey were 18-21 years old. In our survey more Turks have local language trilingualism than Albanians having just bilingualism, and there were twice as many Albanian survey respondents as Turks. Almost no Turks are monolingual, whereas almost 80% of Albanians are.

There are interesting differences in multilingualism between the Turks and the Bosnians. More than 25% of Bosnians are monolingual, while almost no Turks are. This is likely because most Turkish speakers in Kosovo come from Prizren and grow up in a multilingual space. Finally, Turkish-speaking families have a reputation for valuing education, holding jobs in medicine, media, and law, and overall being part of the urban elite. Most Bosnians come from small linguistically homogenous mountain villages their tradition vocations are in small businesses in food and service, rural agricultural work, and manual labor.

Even though the majority of Albanians said they valued local language multilingualism, only about 20% of them are able to speak either Bosnian or Turkish, and only one reported being local language trilingual.

The responses on willingness to learn local languages have showed that the multilingual tradition of Prizren will be kept alive for a time longer by the linguistic minorities, out of the necessity to adapt to the now Albanian language environment, but without reciprocal learning, in a generation or two the vibrant Balkan Ottoman-

style multilingual urban space may have shifted towards greater local language monolingualism.

The examination of the language legislation demonstrated that there is good legislative base for language use in Kosovo, especially for the use of community languages in all spheres of life. It is regulated by the Constitution, law and regulations for language use. The Office for language use and rights constantly monitors the situation of languages at all levels and annually reports and comes with concrete measures that have to be undertaken for improving the situation. Other national and international also monitor the situation and report about it.

Based on the responses to our questionnaire and observations, the following concrete conclusions can be made:

As expected, Prizren is a multilingual city where people in their daily communication use Albanian, Bosnian, Turkish and Roma. People use these languages freely in formal and informal situations, at home and in the institutions.

There are many reasons for the multilingual language situation in Prizren including tradition, mixed marriages, business, and education.

All ethnic communities have their right guaranteed to enroll in education in their own language at all levels, except the Romani community, mainly because of the lack of standardized Romani language and lack of professional capacities.

All communities appreciate the laws and regulation on language use and find them appropriate offering them legal base for representation and language use in any given situation. On the other hand, the state of Kosovo should work harder and provide more capacity for implementation of the legislation.

The freedom of language use mainly by the Bosnian community has been improving since 1999. According to S. Neziri and S. Idrizi, immediately after the war there were some cases reported of people being asked and warned not to talk Bosnian, mainly due to similarity to Serbian language. The questionnaire results indicate this may still be a concern among the Bosnian community today.

The majority of people who responded to the questionnaire regardless of their language and ethnic background are willing to learn other local languages.

There is a discrepancy between the language legislation which is quite affirmative and the language situation in the field. The majority of respondents indicated that they faced difficulties in accomplishing tasks in public institutions due to lack of language

knowledge of the officials. The government of Kosovo should put more effort into respecting the language regulation by offering language training for employees.

There is a huge discrepancy between the languages spoken in Prizren and the linguistic landscape, where there is the predominance of the Albanian language. There could be two reasons for this: 1. Awareness that people are multilingual and can understand the Albanian language, and 2. Because of the similarity of Bosnian language with Serbian, owners don't want to identify themselves with Serbian because of the prejudice that people might have towards it. A further study on reasons of language use could give a better understanding of the issue.

We could not notice any prejudice between communities. People consider multilingualism in Prizren a natural phenomenon that has always been around. As such, it is considered normal and people unconsciously are part of it.

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***'Ilm Al-Bayan* and Its Suitability in Analyzing Malay Poetry Texts**

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Abstract

The beauty of poetry is influenced by the choice of words expressed in the style of any languages. There are influences of Arabic language and literature in the Malay world. In addition, most of studies on Malay literature text are using western theories. Therefore, this study attempts to examine the appropriateness of the use of *'Ilm al-Bayan* which is a form of Arabic Rhetoric in analyzing Malay poetry texts. The library approach is used in this study. The choice of this approach is to gather information related to *'Ilm al-Bayan*. Descriptive analysis approach is used to analyze the information gathered to see suitability of the Arabic style that used in assessing the Malay literature texts. The study found that there are similarities between the functions *'Ilm al-Bayan* with Malay rhetoric, although the terms of each of these languages are different. It is certainly based on the expression of the original speakers of the language, whether in Arabic or Malay literatures.

Keywords: *'Ilm al-Bayan*; aesthetic assessor, Malay poetry texts, Arabic Rhetoric

Introduction

Language plays a very important role in expressing a meaning. Accuracy in composing words can make a meaning reach the target. Therefore, the ability to recognize and master the aesthetic aspects of language can produce good work (Rahman: 1981). Thus, a poet's task in translating his ideas differs from his daily expression in terms of word choice and arrangement. This can be seen from his literary works that use beautiful words.

Dharmawijaya (1998) argues that the use of words in poetry is a deviation from the norms or norms of the language system that has been known and accepted by the

language community itself. Among the deviations found in poetry are semantic deviations. These deviations relate to the words or vocabulary used. This is to obtain accuracy with the expression of feelings of the soul so as to give rise to a meaning that is different from the meaning in the dictionary (Dharmawijaya: 1998).

There are influences of Arabic language and literature in the Malay world. This is the effect of the arrival of Arab traders from the Arabian Gulf to China, stopping at some places such as the Malay archipelago. The Muslim Arab traders engaging with the local community led to a change in culture and religion of the Malay community to spread the religion of Islam indirectly (Rahmah & Adli: 2008). The arrival of Islam in the archipelago region led to the knowledge of the community to the work of Arabic literature which is "shi'r". Therefore, Malay poetry is influenced by Arabic Islamic literature that revealed the literary workers based on the Malay language and genre of traditional Malay poetry such as *pantun*, *seloka* and *gurindam* (Rahmah & Adli: 2008).

Based on researcher's reading, most studies on Malay Literature are using western theories. Among them are Peirce's semiotic theory in the study of Tengku Intan Marlina and Salinah (2013) and Leech's theory of meaning in the study of Md Zahril Nizam, Darwalis, Noriah and Mohd Najib (2020).

Therefore, this study attempts to examine the appropriateness of the use of *'Ilm al-Bayan* which is a form of Arabic Rhetoric in analyzing Arabic literary texts. This is due to the influence of Arabic in Malay; such as the word absorption from Arabic. In addition, if the western theory can be used to analyze works of Malay literature, most certainly, theories from the Middle East can also be used.

The library approach is used in this study. The choice of this approach is to gather information related to *'Ilm al-Bayan*. Descriptive analysis approach is used to analyze the information gathered to see suitability of the *'Ilm al-Bayan* to be used in assessing the Malay literature texts.

Discussion

a) *'Ilm al-Bayan*

Arabic Rhetoric or *al-Balaghah al-'Arabiyyah* is an interesting appearance of meaning through precise expression while giving a profound effect and in accordance with the meaning (*Glosari Bahasa dan Kesusasteraan Arab*: 2004). This knowledge consists of three types; namely *'Ilm al-Ma'ani*, *'Ilm al-Bayan* and *'Ilm al-Badi'*. This paper will focus the discussion in *'Ilm al-Bayan* only.

‘Ilm al-Bayan is the knowledge used to keep the words used away from their vague meanings (al-Hashimiyy: 2013). al-Maraghiyy (2007) argues that *‘Ilm al-Bayan* is a science that explains a meaning in various forms, including different expressions in describing the semantics appropriate to the situation. The following is a diagram of the types of *‘Ilm al-Bayan* based on the views of al-Khatib al-Qazwiniyy (1990) and Fayyud (2004):

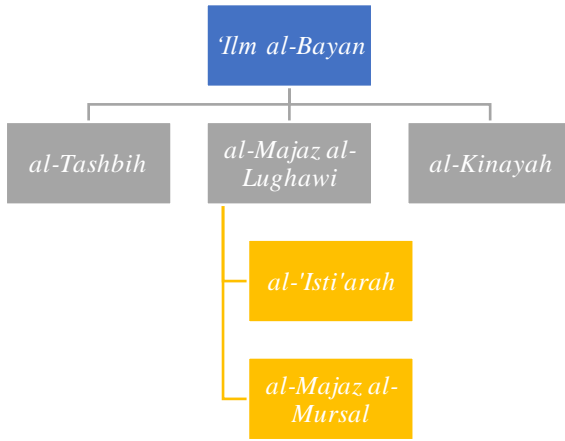


Figure 1

The types of *‘Ilm al-Bayan* according to al-Khatib al-Qazwiniyy and Fayyud

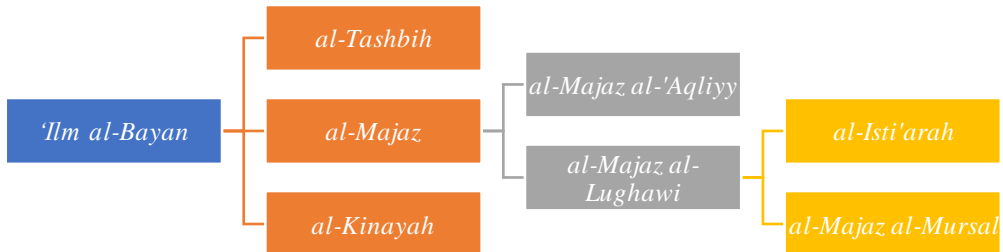


Figure 2

The types of al-Bayan according to al-Hashimiyy and ‘Abbas

i. *al-Tashbih*

Al-Khatib al-Qazwiniyy (1990) defines *al-tashbih* as an expression that carries the equation of one thing with another in a certain meaning. An expression is counted as *al-tashbih*, if it is formed from *mushabbah* and *mushabbah bih*, which are counted as the main pillars of *al-tashbih*. However, *al-adah* and *wajh al-shabah* are sometimes used in this style of language.

There many types of *al-tashbih* based on *mushabbah*, *mushabbah bih*, *al-adah* and *wajh al-shabah*. They are *tashbih mahsus bi mahsus*, *tashbih ma'qul bi ma'qul*, *tashbih mahsus bi ma'qul*, *tashbih ma'qul bi mahsus*, *tashbih mursal*, *tashbih mu'akkad*, *tashbih mufassal*, *tashbih mujmal*, *tashbih baligh*, *tashbih malfuf*, *tashbih mafruq*, *tashbih taswiyah*, *tashbih al-jam'*, *tashbih mufrad mutlaq bi mufrad mutlaq*, *tashbih mufrad muqayyad bi mufrad muqayyad*, *tashbih mufrad mutlaq bi mufrad muqayyad*, *tashbih mufrad muqayyad bi mufrad mutlaq*, *tashbih murakkab bi murakkab*, *tashbih tamthiliy* and so on.

ii) *al-Majaz*

al-Majaz is a word that is used not in its original meaning because of the relationship with the sign that prevents it from desiring the original meaning (al-Hashimiyy: 2013). *al-Majaz* in *'Ilm al-Bayan* is divided into two types, namely *al-majaz al-'aqliy* and *al-majaz al-lughawiyy*. *Al-majaz al-lughawiyy* is divided into *al-isti'arah* and *al-majaz al-mursal*.

Al-Majaz al-'aqliy is also known as *al-majaz al-isnadiy* and *al-majaz al-hukmiy* (al-Harbiy: 2014). This type of language style is the reliance of verbs or on the meaning of verbs (*ism fa'il*, *ism maf'ul* or *masdar*) to that which is not for him in actual fact (al-Hashimiyy: 2013). Thus, the concept of *al-majaz al-'aqliy* is in the using of verbs on the non-real doer.

There are "relations" (*'alaqat*) in *al-majaz al-'aqliy*. They are used to explain the meaning in the expression, in addition there are signs that prevent to understand the real meaning. (al-Hashimiy: 2013). *'Alaqat al-majaz al-'aqliy* which are widely used are like *al-zamaniyyah*, *al-makaniyyah*, *al-sababiyyah*, *al-masdariyyah*, *al-fa'iliyyah* and *al-mafuliyyah*.

Al-Hashimiy (2013) defines *al-isti'arah* as the use of a word on something that is out of place for the purpose (parable) between the logical meaning and vice versa, along with cues that prevent one from desiring the original meaning. *Al-Isti'arah* is an expression of *al-tashbih* which is discarded one of its two main pillars; i.e. *mushabbah* or *mushabbah bih*. Each style of language of the form of *al-isti'arah* contains three pillars; *al-musta'ar*, *al-musta'ar lah* and *al-musta'ar minh* ('Abbas: 2000). There are many type of *al-isti'arah*, such as *isti'arah tasrihiyyah*, *isti'arah makniyyah*, *isti'arah tahqiqiyyah*, *isti'arah takhyiliyyah*, *isti'arah asliyyah*, *isti'arah taba'iyyah*, *isti'arah wifaqiyyah*, *isti'arah 'inadiyyah*, *isti'arah 'ammiyyah*, *isti'arah khasiyyah*, *isti'arah mutlaqah*, *isti'arah murashshahah*, *isti'arah mujarradah* and *isti'arah tamthiliyyah*.

al-Jarim and Amin (1999) say that *al-majaz al-mursal* is the use of a word not supporting its original meaning with a non-similar relationship along with a sign that prevents for the original meaning of the word. Since *al-majaz al-mursal* is formed not by similar relations, then *al-Majaz al-mursal* requires a factor of relations (*'alaqat*) in the stylistic expression. The existence of *'alaqat* in an expression can distinguish its purpose formed from another.

These relationships (*'alaqat*) are many according to the context. al-Hashimiyy (2013) lists *'alaqat al-majaz al-mursal* as *al-sababiyah, al-musabbabiyah, al-kulliyah, al-juziyah, al-lazimiyyah, al-malzumiyyah, al-aliyyah, al-taqyid, al-mutlaq, al-'umum, al-khusus, i'tibar ma kan, i'tibar ma sayakun, al-haliyyah, al-mahalliyah, al-badaliyyah, al-mubdaliyyah, al-mujawarah* and *al-ta'alluq al-ishtiqaqiy*.

iii) *al-kinayah*

Amin (2006) defines *al-kinayah* as a desired expression which a meaning is not the actual meaning as used, but it is still permissible to desire the original meaning because there is no sign that prevents such a desire.

This style of *al-kinayah* has various forms based on meaning; namely *kinayah 'an sifah, kinayah 'an mawsuf* and *kinayah 'an nisbah* either in *ithbat* or *nafiy* forms. The forms of *al-kinayah* based on the characteristics are *al-ta'rid, al-talwih, al-ramz* and *al-ima'*.

b) Malay Poetry

Poetry is the earliest form of literature for all nations in the world because human beings in the early stages are only able to express feelings, desires, ambitions and so on in the form of speech or oral because they do not have writing (Haron: 2002). Poetry is a term used for various forms of rhythmic utterance through the full imaginative perception of a writer or poet (*Glosari Istilah Kesusasteraan*: 1988).

Safian et al. (Editor) (2006) in the *Sejarah Kesusasteraan Melayu* says that Malay poetry is a form of speaking that existed since ancient times. This kind of speech is very popular and its use is widespread among all walks of life, in line with the development of the system and thinking of the community.

Genres that belong to poetry as stated by Zalila & Jamilah (pngr.) (1993) include *pantun, syair, nazam, gurindam, seloka, teka-teki, peribahasa berirama, teromba, talibun, prosa lirik, mantera* and *dikir*.

Abdul Halim (2006) lists the traditional Malay poetry into 18 types under three categories, namely, traditional Malay heritage poetry such as *pantun, gurindam, seloka, teromba, talibun, mantera* and *peribahasa berangkap*. The second group is the

traditional poems of Islamic heritage such as *syair*, *nazam*, *ruba'i*, *qit'ah*, *ghazal*, *masnawi* and *barzanji*; while the third group is overlapping poems such as *rejang*, *endoi*, *teka-teki* and *zikir*. Za'ba (2002) lists the *Sajak* as a new poetic genre in the Malay literature. The following is a diagram of the types of the genre of poetry:

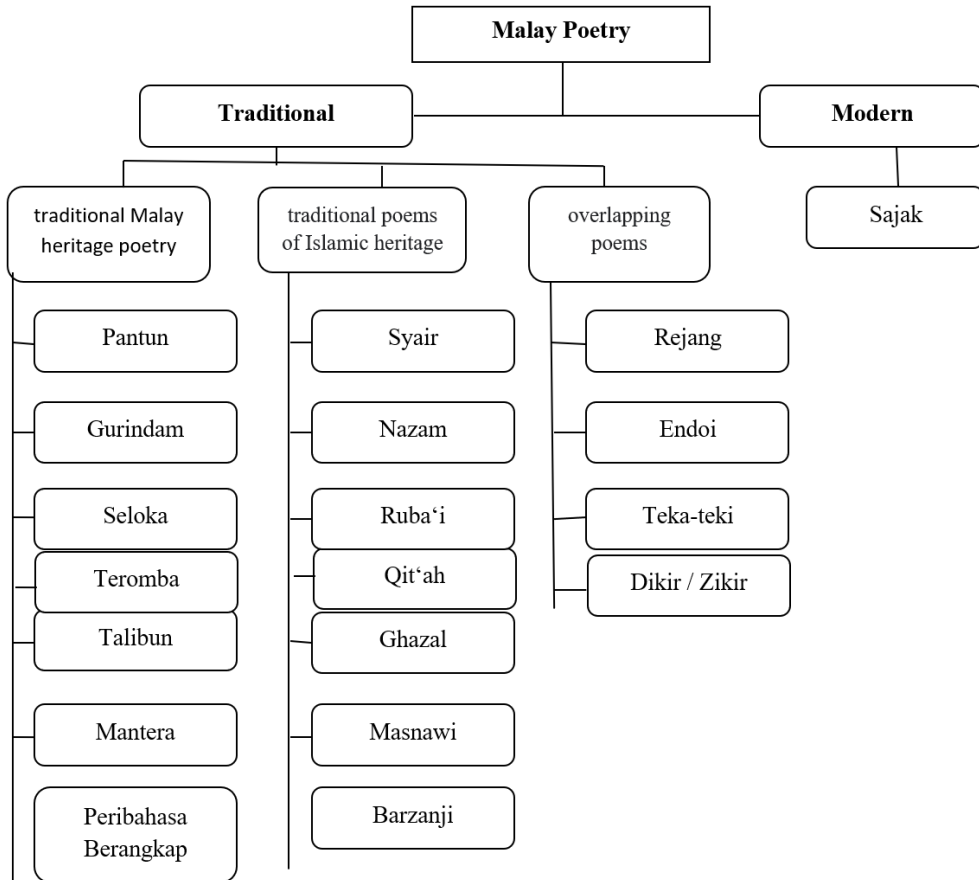


Figure 3 Genre of Malay Poetry

c) The suitability of using *‘Ilm al-Bayan* in analyzing Malay Poetry Texts.

There are similarities in function of *‘Ilm al-Bayan* with Malay Rhetoric, such as *tashbih mu'akkad* and *tashbih baligh* are similar with Malay Rhetoric called *metafora*. This is because; these language styles are used to compare two things that have similarities without using comparisons.

Simile in Malay Rhetoric has in common with the style of *tashbih mursal* in *‘Ilm al-Bayan*. Both are used on comparing two things by using words such as "bak",

"umpama" and "seperti" in Malay Rhetoric , also word like كَأَن , كَ and مِثْل in 'Ilm al-Bayan.

The similarity in functions is also shared by the *isti'arah* language style and the *personifikasi* language style. This is because both styles of languages give human nature and behavior to animals, objects or things that are abstract. *hiperbola* in Malay Rhetoric matches *isti'arah* and *kinayah* functions. The style of *kinayah* in 'Ilm al-Bayan also has similarities with the style of *hiperbola* with extreme use of words in meaning.

Majaz mursal in 'Ilm al-Bayan has similar functions in a style of Malay Rhetoric called *sinekdoki*. It is because 'alaqah *majaz mursal* which is *al-juz'iyah* expresses a part for the whole meaning.

Below is a table of similarities in function between 'Ilm al-Bayan and Malay Rhetoric:

Table 1 similarities in function between 'Ilm al-Bayan and Malay Rhetoric

similarities in function between 'Ilm al-Bayan and Malay Rhetoric	
1	The similarities between tashbih mu'akkad and tashbih baligh and metafora.
2	The similarities between tashbih mursal and simile.
3	The similarities between isticarrah and personifikasi including hiperbola.
4	The similarities between kinayah and hiperbola including metonimi.
5	The similarities between majaz mursal and sinekdoki.

Conclusion

The use of language style in poetry is an approach in conveying a meaning to the audience in a figurative way. This is closely related to the poet's ability to use words for a meaning with beautiful expression.

There are similarities in the functions between 'Ilm al-Bayan, which is a form of Arabic Rhetoric with Malay Rhetoric, even though the terms to any style of languages are different, such as *tashbih mu'akkad* and *tashbih baligh* with *metafora*. The differences in terminology are certainly according to the expression of the original speakers of the style of language, whether in Arabic or Malay literatures.

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The Use of Dictogloss Technique in Teaching Grammar Through Writing

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Abstract

This research paper deals with how dictogloss technique and cooperative listening can be combined to promote the development of listening, writing and speaking skills of a second language learners. Data has been collected data from students' of the 10th grade, who study in the Pre-university School 'Luciano Motroni' in Prizren. This research, include 80 students from them 33 boys and 47 girls. These students were chosen because they had mixed proficiency in English and they were more compatible with joining in listening, writing, reading and grammar. The methodology I used to conduct this research paper, include the dictogloss technique and means of comparative and analytical methods. The results have shown that the use of dictogloss technique in teaching grammar through writing is an effective and useful way to improve the students' grammar.

Keywords: dictogloss, cooperative learning, active learning, text reconstruction

Introduction

Not often is thought that by dictogloss technique we only mean to dictate a phrase or sentence and students to write it down. In fact dictogloss is a classroom dictation activity where learners are required to reconstruct a short text by listening and noting down key words, which are then used as a base for reconstruction. Actually dictogloss was introduced in 1990 by Ruth Wajnryb as an alternative method to study grammar. It combines dictation, paraphrase and interpretation (Newman, E. 2012, Dare to Dictogloss!) and engages multiple skills (Nabei, T. 1996Dictogloss). The concept is simple, learners listen to a passage, note down key words and then work together to create a reconstruction version of the text. In a dictogloss task, learners listen, write and speak, relying on their knowledge of semantic, syntactic and discourse systems of the target language to complete the task with the focus remaining on grammatical competitive (Vasilijevic ,Z.2010. Dictogloss as an interactive method of teaching listening comprehension to L2 learners). Adaptations of dictogloss, now exists but essentially R. Wajnryb outlines four phrases. Preparation or Warm up, in this phase the topic is introduced and key vocabulary is addressed. Dictation or the second phase, the teacher reads a passage at normal speed twice or three times. The first time

learners listen, the second time note down anything they catch, if there is a third reading learners expand their notes. In reconstruction or the third phase of dictogloss, learners work together in small groups to reconstruct a version of the text from their shared notes. The reconstruction may focus on the replication or similarity of meaning, depending on the teachers' objective. Analysis and corrections, in this phase, learners analysis and compare their text with the reconstruction of other groups. The class may discuss the differences in the texts, then compare their texts with the original and note or make necessary corrections. (Wajnryb, R. 1990 Grammar dictation). Out of this procedure the learners or the teacher may identify key grammar points or organizational points for discussion and practice. From my experience I have noticed that by doing dictogloss, students are more concentrated and the group work is more precise. They start developing their awareness of how to be more cohesive and coherent.

Literature review

What is dictogloss? Dictogloss was formulated by Ruth Wajnryb in 1990 to emphasize grammar, it involves students to listening to a short text read at normal speed then reconstructing as well as paraphrasing or interpreting (the gloss-part) the text. (Malay, A. 1990 resource Books for teacher, Grammar Dictation by Ruth Wajnryb, series by Alan Maley). According to Wajnryb, the task focuses not only on learning in a whole class setting (on learner output) but also on learner interaction. In implementing the dictogloss tasks creatively into students needs. In the different stages of dictogloss, learners may be involved in listening, remembering and writing. (Wajnryb, R. 1990 Grammar Dictation). Small, define dictogloss as an activity in which short pieces of language are read out at normal speed to students. (Small, J. (2003) Combining Dictogloss and cooperative Learning to Promote Language Learning. The Reading Matrix). Swain and Lapkin in their extensive research on learning outcomes in French immersion program found that dictogloss, encourages beneficial interaction during collaborative tasks by providing explicit information about grammatical forms before learners carry out the tasks, training learners to notice and repair their language errors, and modeling how learners interact with each other. (Lapkin, S. and Swain, M. (1998), Interaction and second Language Learning: Two adolescents French Immersion Students Working Together. The modern Language Journal). Vasilijevic, has noted that through dictogloss, students are actively involved in the learning process and these are multiple opportunities for peer learning and peer teaching. (Vasilijevic, Z. (2010) Dictogloss as an Interactive Method of Teaching Listening Comprehension to L2 Learners). Dictogloss procedure as Karen has noted facilitates the development of the learners' communicative competence. (Karen, M. S. Dictogloss a Multi Skill Tasks For Accuracy in Writing Through Cooperative Learning). Another advantage of dictagloss method, is that the reconstruction tasks can raise students awareness of rhetorical patterns in the target language (Kaplan, R. B. (1996) Cultural Thought Pattern in intercultural education.

Language Learning). Renshaw values dictogloss as a way of raising a deep awareness of grammar. Whilst integrating all skills. (Renshaw, J. (2002) English Raven Blog).

Methodology - Data collection

The aim of this paper is how dictogloss method and cooperative learning can be combined, to promote the development of listening, writing and speaking skills, of second language learners. The research methods and instruments that have been helpful while conducting this research paper are comparative and descriptive methods also dictogloss technique which is an alternative way of getting students to learn note-taking skills, as they need to listen to a text being read and reconstruct it. This study collected data from 80 students of 10th grade who study in a professional pre-university school "Luciano Motroni". The written text I have decided to use for dictogloss is in past tense and regular verbs. To all my students I explained in the beginning about whole process, especially about note-taking skills as they need to listen to text in order to reconstruct it from memory and then comparing it with original text. These students were chosen because they had mixed proficiency in English and they were more compatible with joining in listening and writing.

Data analyses

Data collection and analysis of this study derived from dictogloss. I have used this technique, because involves students collaboratively reconstructing the text from memory, and then comparing it with original. Both reconstructions phase and comparison phase encourage a strong form-focus good for alerting students at this level to features of language that might ordinarily pass them by. (Thornbury, S. (1999) How to teach grammar through text).

Step 1 - Preparation Phase -Warm up

In this phase I have set the theme by introducing the topic. After chatting about this for a few minutes then I explained to my students that I am going to read them about a boy and his poor family. I told them, ' I want you to listen and as soon as I finish I want you to write down any words, phrases or sentences that you can remember', then I have read the text.

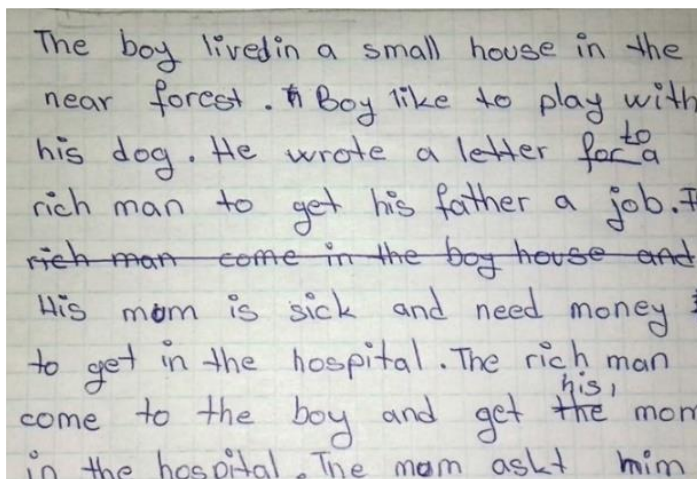
Once upon the time there was a boy who lived in a small house near the forest. He liked playing with his dog. His parents were very poor. He was only five but he could read and write. One day he wrote a letter to the richest man in the nearby town. He asked not for money but for a job for his father and some medicine for his sick mum. The rich man came to the boy's house. He saw the small boy and his family. He talked to them and took the boy's mother to hospital. He also offered the boy's father a job to his factory and gave to the boy many wooden toys. When mum returned from hospital they all had a big party.

Step 2 - Three readings

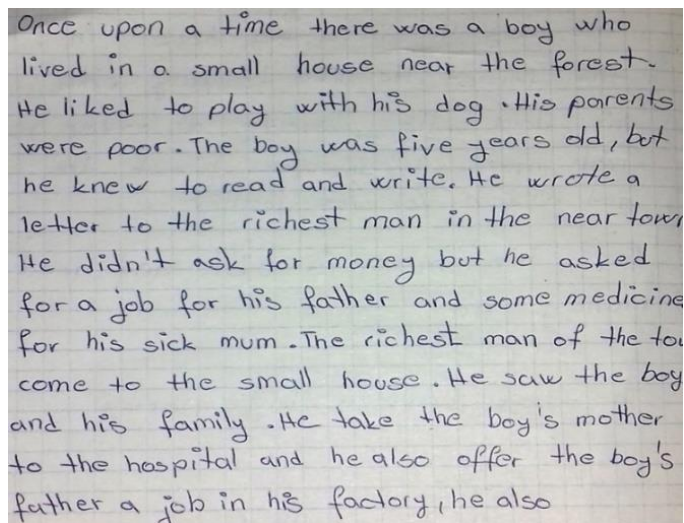
In this stage students listen to the text and take-notes. The text is normally read twice or three times at natural speed. The first time students do not take notes. The second time they note down key words to help them remember the content. The third time is conducted in the same manner as in the second time.

First reading- 'I want from you to put down your pencils, because I am going to read a text three times. This is first time and it is not a dictation so you don't need to write. You will not be able to remember everything so, do not worry. All you have to do is to listen, concentrate and to understand! No writing! At the end of the first reading you will have five minutes to write down what you remember'. After I have finished my first reading, student or groups had five minutes to write words or phrases that they have remembered.

Second reading- For the second time I have asked students to, concentrate, listen, understand and take notes about important information. I have explained them again that they have five minutes to write down what they have remembered because the goal of this stage is to write the same meaning as my passage even their words are different. (appendix 1)



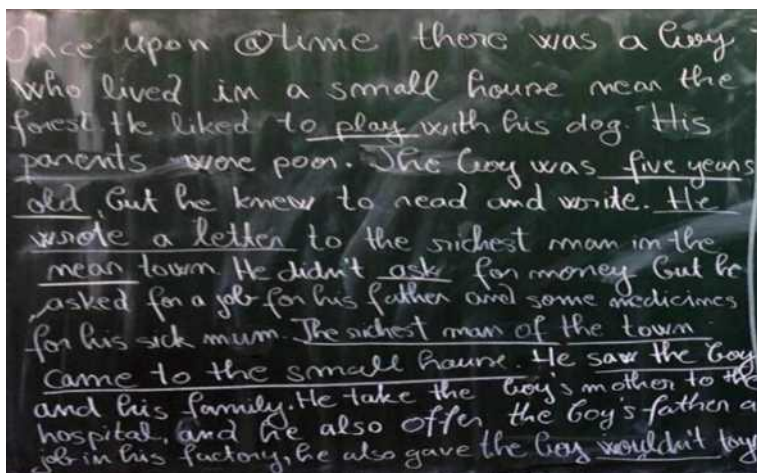
Third reading- After I have read the text for the last time, I asked my students to work within groups and to write a paragraph using all words and sentences they have written and things that they have remembered. They had 20 minutes to think, to talk and write as a group.(appendix2)



Once upon a time there was a boy who lived in a small house near the forest. He liked to play with his dog. His parents were poor. The boy was five years old, but he knew to read and write. He wrote a letter to the richest man in the near town. He didn't ask for money but he asked for a job for his father and some medicine for his sick mum. The richest man of the town came to the small house. He saw the boy and his family. He take the boy's mother to the hospital and he also offer the boy's father a job in his factory, he also

Step 3 - Reconstruction

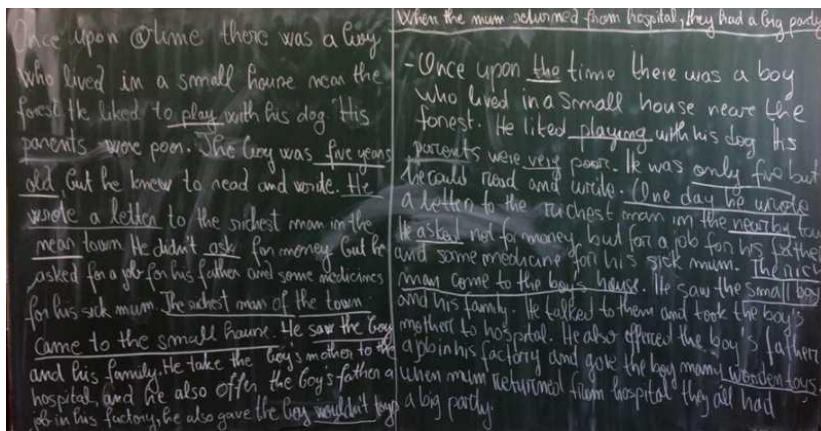
In reconstruction phase I have chosen a student to act as the class 'scribe, and to write their reconstructed version of the text on one half of the board incorporating the suggestions of all students in the class. In this stage I did not intervene at all, unless to answer relatively minor questions about vocabulary and spelling. (appendix 3)



Once upon @time there was a boy who lived in a small house near the forest. He liked to play with his dog. His parents were poor. The boy was five years old, but he knew to read and write. He wrote a letter to the richest man in the near town. He didn't ask for money. But he asked for a job for his father and some medicines for his sick mum. The richest man of the town came to the small house. He saw the boy and his family. He take the boy's mother to the hospital, and he also offer the boy's father a job in his factory, he also gave the boy wouldn't buy

Step 4 -Analysis and correction

During this phase, I have written the original text on the board next to the students' reconstruction version, and I asked them to identify differences between the two texts. They were quick and noticed differences in grammar, word order, word formation, substitution of reach for rich but they were slower to notice the possessive "boy's".(appendix 4)



Results

Based in the findings from the students' writings in the first cycle the results shows that all groups failed to compete the writing of their narrative text. I have found that students' made a lot of errors in grammar in their writing, especially in using the past tense and in verbs ending 'ed'. I notice that students' tend to pick up irregular past forms (went, sent, wrote...) before regular verbs (lived, liked, offered.) On the other hand the students participated well and paid good attention to dictogloss technique. On the second cycle students' result are better and higher than in first cycle. Based on analysis of the narrative text I have found that in this cycle the students had rapid improvement in their grammar especially with the past tense and the verb ending 'ed'. However they still made a lot of mistakes in vocabulary, word order and pronunciation. To sum up, based on the results above, the use of dictogloss technique has been proved to improve grammar and the ability to write narrative texts. Dictogloss , also promoted the students to learn actively and collaboratively. This technique helps integrate skills to promote writing, listening, speaking, reading and grammar. To sum up, while students were working I could notice that by doing dictogloss they were quite serious, active and worked very precise within the grammar.

Conclusions

Through this research paper I wanted to draw attention to the importance of dictogloss technique in teaching grammar through listening and writing. All the data during this research indicated that the use of dictogloss for teaching grammar was successful and through collaborative writing dictogloss can improve students competence in grammar, especially at the second cycle or the second time of using the dictogloss technique. Based on the results above, the use of dictogloss technique has been proved to help improve grammar and the ability to write narrative texts. It also, promoted the students to learn actively and collaboratively. This technique helps integrate skills to promote writing (reconstructing stage), speaking (to group-mates

during the reconstructing process) reading and grammar (note taking in the listening stage and after dictation stage. Moreover, from this research I could notice that by doing dictogloss, students are more concentrated and the groups work more precise, also they start developing their awareness of how to be more cohesive and coherent.

Appendix - The text I have used for conducting the dictogloss technique

Once upon the time there was a boy who lived in a small house near the forest. He liked playing with his dog. His parents were very poor. He was only five but he could read and write. One day he wrote a letter to the richest man in the nearby town. He asked not for money but for a job for his father and some medicines for his sick mum. The rich man came to the boy's house. He saw the small boy and his family. He talked to them and took the boy's mother to hospital. He also offered the boy's father a job in his factory and gave the boy many wooden toys. When his mum returned from hospital they all had a party.

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Discourse Act Contributing to the Linguistic Formulation from Word to Sentence: Albanian Children

Dr. Zamira Shkreli

Dr. Karmen Lazri

Abstract

In this argument, based in concrete observation for toddlers 2-4 years old, will be treated the case of lexical input of this age, used in the act of speech from the communication through special words- accompanied with extra-linguistic means,- from holophrases, to generating simple sentences, as special constructs of syntax. Primal phases of owning the language have already slowly started in the first years of their lives. The child follows the unstoppable road to understanding and enriching knowledge. As helping to our material will be included, except for their group and family life, didactic materials as well, in which part of our study were "Open and Find out" books, which are made of secret windows and puzzle books, which contain plenty of material that serves to the children's speech-gaining act. The theory treating of the problem above will be mostly supported by Albanian language data, or by Albanian children – as native speakers of that mother language. The principal phases of owning the language have slowly started during the first years of his life. Now the child follows the unstoppable way to gaining and enriching his knowledge. The methodology followed in this material includes preschool children. During this phase the child articulates more lexical words than grammatical words. We noticed the phenomena when observing 14 children, who were selected from two age groups. The conversations of the different aged and gendered subjects were analyzed, as well as the vocabularies they owned. During this treatment will be shown linguistic features that children are prone to change from one phase of life to another. It's also interesting to emphasize how even in the word and sentence producing phase, children are developed and skilled by using didactic books on them.

Keywords: discourse act, linguistic formulation, word, sentence

Introduction

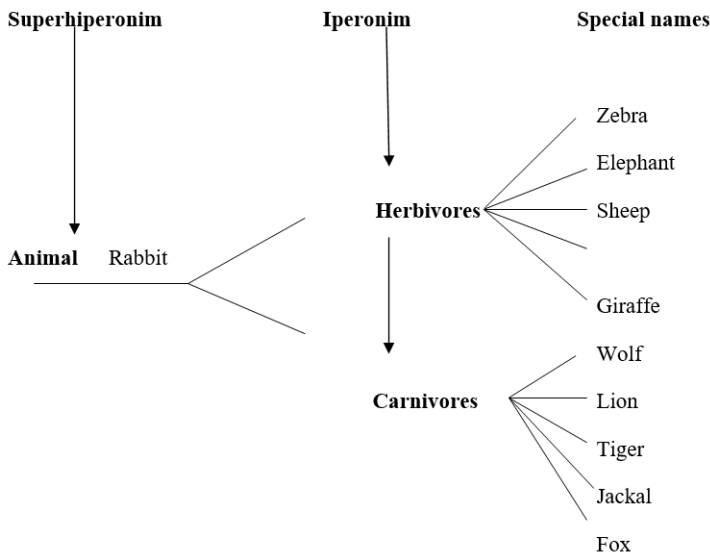
Several scholars have pointed out than by the age of one to two years, the child continues to remain closely dependent on effective plan, by his mother, he likes to be

with her, to tell her everything he does, have her admiration, he makes it to participate in all its joys and sorrows [1].

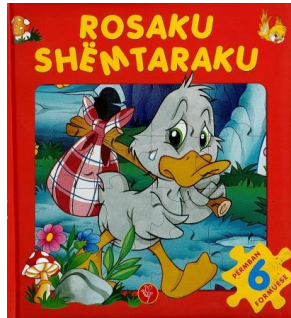
Among that we can mention Marilyn Shatz, writing in terms of shaping and enriching the vocabulary, that first of all there is an explosion of a large number of names by the child because philosophical view, recognition starts from labeling objects. She states that the applicants and parents have note that some children once discover that things have a name and try to label them [2]...

Also, Genter (1982) suspects that the nouns prevail over verbs, because most of them refer to the first objects and are easily recognized; while verbs are supposed to be understood as words than can define the connection between objects and the object itself; as a result, cognition must be easier to give nouns a meaning. For example, in animal world, the youngest label initially: dog, cat, airplane, which designate the basic level categories; after this they use examples of more general level.

It is noted that this phenomena can be explained by the large noun classification category, for example: over generalized nouns, generalized nouns and specific nouns and emphasizing knowledge of the world around them, children pass naturally to those which are called specific names, according to the following scheme [3]. From this text we have the explanation: The difference between iperonimeve and generalized noun is that the first, as much as they are equipped with the general meaning, however, have semantic spaces to describe. For example If we want to put under the above scheme, nouns, leopard, elephant, shark, animals, zebra, lion, deer, giraffe, orangutan, sheep, wolf, jackal, fox,... do the concepts explained above: if we start the noun of animals, dividing the herbivores and carnivores.



On the basis of this presentation generalized names (superhiperonime), hiperonime and specific names etc., exercises may be done, in which we on the one hand present mixed animal figures (carnivorous and herbivorous), connect them to a hay stack and a piece of hanging flesh; a very lexically benefiting physical and mental activity. So these exercises and preschool books that suit certain ages, help children grow rich linguistically. Didactic work that was attended by children of this age was to confront them with three types of didactic titles suitable to that age, through which the young are developed physically as well as linguistically. The first titles work with image formation puzzles. So, puzzle books help children to enrich their vocabularies. They get acquainted with figures of the world of animals which is very popular to children.



Illustrated books always arouse special interest in children moreover those aged 1-3 years old. Also the animal characters of these books are children's best friends. Actions that appear in the illustrations ensure the growth of mental and bodily development. They become capable to undertake the responsibilities of their age. Researcher R.H. Largo states: "A feature of child language development is they often broaden the real meaning of a word. For example by the word "cow" he names all bigger animals, not only cows but horses, goats and sheep as well. The child doesn't have only the tendency to expand the meaning of words. He can also restrict it. For example the word "car" applies only to the family car and not other cars. Even toy cars or illustrated cars aren't considered cars to him. So the word "car" is basically the name of the family car [4]."¹



At first we describe the first book illustration which is in the child's hands. The way he manages to maneuver the particles of the image to create a full and clear illustration. The first part includes these extract elements: Duck, - water,-5 ducklings,- puzzle. Thus, children acquire the above words by repeating puzzle formation several times. While the second didactic material used by us in this essay are book with "Open the window and discover" illustrations, in which there are questions and answers which provide material to the toddler regarding to farm animals and their life and gestures they perform, such as the turkey's gllu-gllu"; so children become capable of finding differences of these similar looking birds. On the other side of the figure are questions such as "Who sleeps in a nest? Who sleeps in a cottage?" (Note that in a linguistic point of view, the pronoun "who" is only used to humans not animals or objects. We didn't change it to keep the citations.) Open the window and see the rabbit and the chicken. Two characters which are very familiar to children's life and games. Through these materials centered to figures which give the right messages to infants for their age, we keep in consideration that these figures perceive the right words to children. Two successive figures of our books familiarize the toddler to other farm animals. The following questions: "Who stays in a barn? Who stays in the meadow?" are rightly answered once the toddler opens the window and sees two other animals, the pig and the lamb. Another element that would encourage the toddler to think is the question: "Which is the difference between the goose and the duck?" The figure makes clear the obvious answer. "The goose is white." So we are dealing the thought-expansion, but also linguistic development, so that children enlarge their sentences, transforming them from one-worded sentences to multi-worded sentences such as: "Chicken sit on the roost.

Cocks go gllu-gllu.

Birds go tweet-tweet.



Other images displayed in front of each other provide the toddler with the necessary material about farm animals with gestures and actions they must perform like the "gllu-gllu" sounds of the turkey. So children become capable of finding differences in look-alike birds. One the other side of the figure stand questions such as "Who stays in a nest? Who stays in a roost?" You open the window and find "rabbit" and the "chicken", two characters well-known by the children that are part of their life and

childish games. Through these materials which have in the center figures that give appropriate messages for the age we are considering for the fact that these children through the figures perceive the appropriate word for each picture of the book.

With the growth of the baby, the length of his sentences grows and this element is exactly a good indicator of syntactic development, with other words, the movement of the sentence in another state in quantity, also in quality. In his study "A language acquisition", he presented for the first time such an index for measuring the length of expressions called MLU [7]. MLU is based on the average length of sentences produced by the child, taken under study in spontaneous speech. This length is determined by the number of smaller and meaningful units that are Syntagma. Adding any of them, marks an increase of syntactic ability of the child. Children who have the same MLU have the same level of syntactic development and the same level of linguistic complexity. According to R Brown, to measure a child's MLU you should make at least a half-hour conversation with him or her. Brown accompanied the MLU concept with a set of rules for the calculation of the lexeme, among which we can mention the following:

Counted as a single lexeme

- Composite -word
- Impersonal nouns
- Irregular verbs in the past, as there is no evidence that the child connects this shape with its corresponsive in the present
- Auxiliary verbs and modals: have, be, could, should,
- Positive and negative particles: yes, no
- Flattering or reduced forms of names because for the child this is seen as a standard form
- Counted as two lexeme
- Names in gender crumples
- Plural names
- Regular verbs in the past
- Verbs in gerundive
- Not taken into shouts of type: em, eh, oh, etc.
- Should be analyzed at least 100 phrases spoken by the child.

Usually this stage begins about age 12-26 months and most are two-word sentences, although there are cases of sentences with three words or four. The interest of the child to discussions grows and he starts to listen attentively when his parents and sisters talk to each other. As the main quality of this stage is the use of words such as content: names, verbs, adjectives and lack of service words as hub words, plural endings, prepositions etc. This indicates that the child is not copying adults. In the sentence "Agron drink water", articulated by the child, it understands that the child manages to distinguish at least two classes of words. He distinguishes names:

"Agron", "water" from the verb "drink". This is shown by the fact that it adjusts the verb with the subject "Agron".

This does not mean that they can't create group of words built by their rules, which leads to unusual results. "Agron eat" or "Agron eat bread". This phenomenon is related to initial difficulties and errors such children adjust quickly. Unusual formations of sentences show that the child does not receive language through imitation but through the structure of the rules [4].

Since its beginnings, the language is deeply creative which means that many of these sentences are never produced by adults. By increasing the complexity of expressions it's added even the usage of service words. A conjecture on this issue was raised by R.Miller [5], which stated that the children make that choice because these words (content words) are more pronounced and more frequent in the speech of adults and therefore are noticed more.

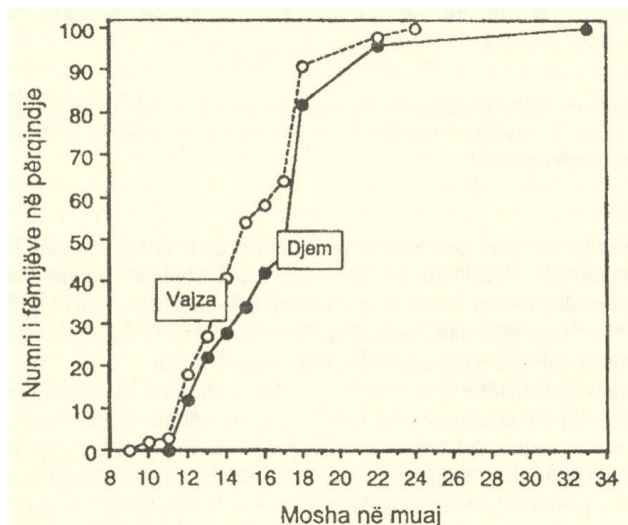
Knowledge of child syntax are based on what children themselves say, so above their speech. To achieve this level of knowledge, linguists have long studies based on listening to children when they play with each other, with older people, in experiments or through direct interviews. This is achieved through spontaneous speech of the child but anyway, even though it may be a set of data, many remain without being taught, by the fact that the linguist fails to understand fully what the child knows, as many of them can't have had the opportunity to express or use. Linguists psychologists give a firsthand important syntactic studies: the way how the young kids reach from the word – a group of words or to the sentence, which is equal to the full communication.

Double word phase expressions (holophrases)

About the 60s under the influence of linguistic vision of Chomsky, linguists assumed that the language of the child starts when the combine begins to merge the words or morpheme. This stage is the stage of double word expressions and was described by Bloom

"... Perhaps the most contested issue in linguistic studies ..." [6]

Ability to analyze and to create sentences appears to child in different ways. Some children manage to create two-word sentences at age 18-24 months and the other at age 30-36 months. Regardless of age when they create sentences appears to be said that this process takes place among all children in the same way subject to the same nomocracy [4,p.316].



In this process the girls present a more rapid development than boys. With sentences or double word expressions, the child can be expressed in more differentiated than isolated words. He can communicate that a person or object is present or not, you can make the connection of actions and persons with their location and can express their desires and goals.

L. Gleitman in 1986 [8], supported the idea that children learn these two word categories almost separately from each other. R. Brown (1973) states for this stage of language development:

"... In the first phase the child is acting as the main elements of the sentence were optional and it doesn't seem that occurs due to a limited sentences complexity. In the second phase and beyond it acts as grammatical morpheme were optional ... He doesn't use what is called linguistically mandatory. This makes me think that the child expects to be understood when it does not produce any intelligible words. In fact, we discovered that he usually takes so as long as he is available at home, in the family environment or with relatives who know his history and trends. It can be said therefore that the first phase is well-adjusted for its communication ... but that would fail in other environments less familiar. This shows that the largest dimension of language development is to learn to express always and immediately some things like move, number, time ...".

Double word phase expressions also is called as telegraphic [9]. For the reason that the lack of maid words makes it look, more like a telegram. The child speaks more lexical words than grammar words, when noticed the lack of grammatical morpheme. Another linguist, Lois Bloom, regarded as a forerunner of the modern study of language development childlike, conducted an extensive study on the manner in which the nature of children's conversations modified during the second year of life.

Conversations were initially analyzed for four children with three different ages, when they were 21 months and produced for more expressions of a single word, then at the age of 25 months, during which more expressions using both words and at the end when they were 3 years and 6 months, when expressed by phrases of 3 or 4 words. At what age children are able to rely on what others have said and carry the argument of the conversation? In other words, in what age most children observe the relationship? It is interesting to notice that in the phrase of producing single words, phrases that continue the argument of conversation are in higher number than those who turn.

At the conclusion of this material should emphasize that children can be helped in acquiring the language and the formation of linguistic general, thanks to many factors, among which these didactic books, which we tried to reflect increasingly harvested from mouth of the kids of preschool age. Our subjects conclude on the level and ability, as follows:

- Recognition newly special lexeme;
- Conversion of words from passive to active status;
- Enrichment of lexical input, taken as a whole.
- In addition lexematic case appears to become "construction" material for simple sentences; which the subjects begin to use according to communicative situations.

It's the moment to suggest that linguistic care development and lexical acquisition of these ages, depend in the first instance by the permanent presence of the educator as well as keeping the same level – increase of- the necessary requirements to keep the child in the position of self abilities to ourselves to the enrichment of vocabulary, up to his expectations, which is materialized and concrete in the structure of semantically related sentence.

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