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## Images of the Gentleman in Victorian Fiction

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### Abstract

*The term 'gentleman' has been used in English culture by an enormous number of people loading varied meanings to its concept. The idea of the 'gentleman' has attracted many historians, philosophers, religious figures and writers. Countless comments have been uttered and a large number of studies have been written about it and probably many more will be published in the future. Who were or are called gentlemen then or now? What qualities are necessary for a person to be a gentleman? How does a historian, a philosopher, a social scientist, a religious figure or a writer define the term gentleman? In which period of history being a gentleman was fashionable? The complex mixture of qualities expected in a gentleman such as his 'birthright', 'education', 'wealth', 'income', 'vocation', 'civic responsibilities' and 'personal virtue' have made it difficult to pinpoint exact definition. Although it has been hard for everybody to pinpoint an exact definition for the term because of its connotations with 'masculinity', 'social class', 'manners', 'morality' and 'Englishness' we have brought varied views of critics, writers and important figures to observe their point of views. We need to see the gentleman's social position in the English gentry and his evolution from fifteenth century to nineteenth century. While the gentleman's chivalric qualities used to play important roles as well as his social status and wealth in the fifteenth and sixteenth centuries, the gentleman's manners and morals gained more importance in the coming up centuries. The purpose of this paper is to offer a clearer picture of the concept of the gentleman especially in the Victorian times.*

**Keywords:** *gentleman, English gentleman, Victorian gentleman, gentry, gentility*

### 1.1. Introduction

When the term first appeared in Chaucer's *Canterbury Tales*, it was used ironically to describe a 'verray, parfit, gentil knight' (qtd in Pollard, 3-4). The chivalrous characteristics were the main focus in the connotation of the term. In the following centuries (the 16<sup>th</sup> and 17<sup>th</sup>), the 'gentlemen' were a social group in the English gentry just below the baronets, knights and esquires. Prestigious professions or wealth made the lower class people call the upper class social status as 'gentleman.' The developments in economy and sciences within the expanding of the English empire in the eighteenth and nineteenth centuries had a great influence on scientific, social and moral issues. The term was preferred to be used to envisage the manners of the people rather than class signification in the Victorian age. Conduct books were extremely popular in the nineteenth century. In the modern time the reputation of the concept has almost faded away, but to become a real 'gentle' and 'kind' man has never lost its importance.

Recent research on the concept of the *gentleman* has pointed out various definitions and interpretations of the term taking into consideration distinct approaches by writers, sociologists, historians, philosophers and religious figures. Not only have the varied perspectives on the concept of the *gentleman* by different people in different periods made it more difficult to pinpoint the term, but also the changes in the class system related to the expansion of the empire, those in the education system, in people's moral values and social behaviors have added a plurality of additional meanings to the word.

The Victorian age was the high time when the gentlemanliness used to see its rise and be considered almost like a religion due to its popularity.

### 1.2. England in the Victorian Age

The Victorian Age, whose name derived from Queen Victoria, who ruled the British Empire from 1837 to 1901, was actually the period comprised between 1830 and 1880. It is considered that the Victorian Age properly started in 1832 when the first of the Reform Bills were passed. According to George P. Landow, "it was the time when Britain saw great expansion of wealth, power and culture." (Landow, 1) While the era saw the stability, progress and social reforms, the great problems such as poverty, injustice and social unrest were the facts about the period of time. The new approaches from science and technology to religion, from literature and arts to ideology and politics, the Victorian society had great changes in their own

era and had also great influences on the modern age today from the idea of invention to democracy, from feminism to socialism, from doubts in religious faith to the eccentric ideas of Darwin, Marx and Freud, and above all

...it was the age of *paradox* and *power*. The Catholicism of the Oxford movement, the Evangelical movement, the spread of the Broad Church, and the rise of Utilitarianism, socialism, Darwinism, and scientific Agnosticism, were all in their own ways characteristically Victorian; as were the prophetic writings of Carlyle and Ruskin, the criticism of Arnold, and the empirical prose of Darwin and Huxley; as were the fantasy of George MacDonald and the realism of George Eliot and George Bernard Shaw. (Landow, 1)

Furthermore, Landow thinks what really makes Victorians Victorian is their sense of 'social responsibility' or 'social duty' and tries to prove his suggestion by giving examples from Tennyson who went to Spain to help insurgents and also urged the necessary of educating "the poor man before making him our master" to Mathew Arnold who refused to reprint his poem as his main character in it who kills himself – set a bad example for the public readers. (Landow, 1)

Drawing on Raymond Williams, Adina Ciugureanu gives a detail explanation of the key concepts; 'industry', 'democracy', 'class', 'art' and 'culture' of the age and states that the development of the five concepts is seminal to understand the Victorian Age as the century progressed in three directions: economy, society and culture (Ciugureanu, 13). Democracy, industrial development, political reforms, urbanization, loss of strong religious faith, education at public schools, scientific discoveries, development in people's understanding of morality and class notion, the financial improvements of middle class and people's lifestyles, from their reading to travelling, from their table manners to addressing people, from their writing letters to leisure activities such as hunting, playing cricket and swimming, they all had a various impact on literature. While Dickens's *Hard Times*, Carlyle's *Chartism* and E. Gaskell's *North and South* were associated with 'industrial novels', Darwin's scientific book *the Origin of Species* challenged the people's belief in God. And while W. Thackeray's *Vanity Fair* is a good example for the 'novel of manners', Dickens's *A Tale of Two Cities* is an example for 'historical novels' and his *Great Expectations*, which will be focused on in detail later, is a good example for 'humanitarian novels'. (Ciugureanu, 14-16) In fact, there are more writers who have developed their own styles and admired by many Victorian and modern readers. In the following sub-chapters, some of the works of the Victorian novelists, whose approaches vary in terms of the gentleman they portrayed in their works, are analyzed in details.

When does the study of Victorian literature begin? According to G.K. Chesterton it was the period when the attacks on the Victorian rationalism started by various significant personalities. What were these attacks, then? For Chesterton, the first attack on Victorian rationalism, which held the centre, was the 'Oxford Movement' the second was 'Dickens' and the third one, was a group – Carlyle, Ruskin, Kingsley, Maurice and perhaps Tennyson – who tried to create a new romantic Protestantism. (Chesterton, 1) Moreover, in his other article, George P. Landow places the movements and currents in the Victorian age – in politics, literature, and culture – into four categories: 1. Progressive vs. Conservatives, 2. Radical Progressive vs. Tory Radical vs. Conservative, 3. Moral vs. Aesthetic, 4. Believers vs. Nonbelievers to explain the trends, tendencies, movements or loosely organized schools of Victorian thought. (Landow, 1)

The reason why we have mentioned all this information is to mirror the general sociological trends in Victorian history and culture. As the novel is one of the most important genres in Victorian fiction and as we have already suggested that 'the idea of the gentleman' was one of the important themes in Victorian novel, our next concentration will be first on the 'Victorian novel' and then on 'the idea of the *gentleman* in the Victorian novel'.

### 1.3. The Victorian Novel

The novel was the leading form of literature in the Victorian age. The heritage of the 18<sup>th</sup> century with the changes and developments in politics, society and economy made the novel one of the main form of communication and education among social groups in the Victorian society. According to Adina Ciugureanu, "the novel becomes the vehicle of the social awareness of the whole period", and she explains the development of the novel as follows:

Basically, the development of the Victorian novel depends on the eighteenth-century heritage and is closely associated with different kinds of realism: Defoe's documentary concreteness, Richardson's sentimentalism, Fielding's and Smollett's picaresque features, Jane Austen's refined comedy of manners, Scott's revelation of historical causes and conditions. (Ciugureanu, 43)

She also gives a special emphasis on the models seen in the novels, written by the eighteenth-century novelists, which become examples or role-models for the Victorian people. Taking the case further, she claims that “the Victorian novel became, in a sense, an *epic*.” (Ciugureanu, 44) So, reminding the fact that “the *plot* is not necessary but the *protagonist* is” (Ciugureanu, 44), she states that the main character’s struggling in the society becomes a kind of portrait in which the character’s psychological motivations are explored. She concludes her point of view as “thus, the character becomes a rounded personality, a complete human being, with biological and educational history, with an economic, social, domestic and intellectual life of its own.” (Ciugureanu, 44) As this paper focuses on the detailed analysis of the ‘gentleman’ in Victorian culture and its production, the ‘Victorian novels’, this fact, which has already been emphasized by A. Ciugureanu, takes an important place in shaping the general outlines about the idea of the ‘gentleman’ in Victorian culture.

Generally, the Victorian novels have long and complicated plots; the characters are analyzed in detail; the whole texture of events is explained in the final chapter and the omniscient narrator comments on the plot and distinguishes the right from the wrong. While the social and humanitarian themes were popular in the early Victorian novels – such as Charles Dickens’s novels –, the theme of the persistence of Romantic and Gothic tradition and a psychological vein were popularized by the Brontë sisters and Stevenson in the Mid-Victorian time and the Late-Victorian novels were mainly about a scientific look at human behavior and discontent with values such as the novels written by Thomas Hardy and Oscar Wilde’s literary creation. The Victorian novels appealed to the readers due to their realistic descriptions of the places, well-rounded middle-class characters and their problems in the society. Thus, the Victorian readers could easily recognize and associate the characters, places (mostly growing big industrial cities) and even the events in their own lives. Self-made personalities become role-model characters for the lower and middle class people. The readers were kept being laughed, cried and suspended through the professional patterns of ‘love’, ‘humor’, ‘suspense’, ‘melodrama’ and ‘pathos’.

We have already traced the term ‘gentleman’ from Chaucer’s ‘vary parfit gentil knight’ to John Ball’s ‘When Adam dalf (or delfed) and Eve span, Who was then the *gentleman*’, from the gentleman with the coat of arms in Shakespearean times to Newman’s ideal portrait of the gentleman, and then from its metamorphosis (the moral and manner connotations of the term rather than its significance linked to birth, social rank or wealth) to the idea of the ‘true gentleman’ and got a conclusion that the term is so complex that it is hard to pinpoint its exact definition and it is still hard to understand what each person means or implies using this term.<sup>1</sup>

Now, we have reached the Victorian Age with its inheritance from the previous centuries. Before we follow the ‘gentleman’ through the perspectives of some significant Victorian novelists, the Victorian novels are categorized according to their types first. Then, the chosen popular novelists – Thackeray, Dickens and Trollope – from different backgrounds describe different perspectives of the ‘gentleman’ in their periods. Their detailed descriptions of the society and particularly the ‘gentleman’ give us clear ideas about the characteristics of the English society and the ‘gentleman’s position or its perception’ in Victorian England.

Due to the great popularity of the ‘novel’ as a literary genre in the Victorian Age, the period can be considered as the age of ‘fiction’ from a literary point of view. There was an enormous demand for literary works from the public and thousands of books – most of them appeared in periodicals and magazines in serialized forms – were published in this period. Dickens’s *The Pickwick Papers* for example, reached a circulation of 40,000 by the end of its run in November 1837 (Mays, 17). Mays describes the relation between the periodicals and the novel publication, as follows:

Magazine serialization of new fiction began in the 1830s, and by the 1840s serials were a common feature of half-crown monthlies, but the real take-off of this format came in the 1850s and 1860s with the founding of weekly magazines such as Dickens’s *Household Words* (1850–9) and *All the Year Round* (est. 1859), and of monthlies such as *Macmillan’s* (est. 1859) and Smith, Elder’s prestigious *Cornhill* (1860–1975), first edited by Thackeray. Designed for family reading, such magazines offered one or two illustrated serials by the best-known authors, plus a wealth of other material, for the same 1s. price previously demanded for a novel “part” alone. As a result, such magazines reached as many as 100,000 readers and became the initial publishing venue for many of the major works of Collins and Trollope, George Eliot and Elizabeth Gaskell. (Mays, 17)

<sup>1</sup> See Terzi, M. *The Gentleman and the British Cultural Space* International Journal of Cross-Cultural Studies and Environmental Communication Volume.2 Issue.1, 2013 pp.43-54

More interestingly, according to Kelly J. Mays's research based on Walter Besant's estimation in 1899, the number of English-speaking reading public jumps from 50,000 in 1830 to 120 million by the 1890s. (Mays, 22) Yet, Kelly thinks that "though such estimates are factually inaccurate, they reflect a view widely promulgated in 1890s." (Mays, 22)

Ciugureanu claims that "three requirements were crucial to turn the novels into a real success: be comical, be sentimental, and create suspense in each of the episodes published in magazines. (Ciugureanu, 43) Various types of novels developed during the Victorian Age and they can be categorized as the 'sensational novel', with a mixture of melodrama, complicated plot and mystery, the 'imaginative or romantic novel', like the works of Bronte sisters, the 'historical novel' like the works of Walter Scott, the 'fantastic novel', like Lewis Carroll's *Alice in Wonderland*, the 'social or humanitarian novel', like Dickens's *Hard Times* and *Oliver Twist*, the 'domestic or sentimental novel', like Catherine Sedgwick's *New-England Tale*. A different classification is also offered by Hilary Schor according to the class distinction developed in the Victorian Age.

...Hilary Schor distinguishes between (1) the novel of high society (the 'silver fork' novel); (2) the novels of lower-class and criminal life (the 'Newgate' novels); (3) the budding social-realist novel focusing on factory and industrial-urban life; and (4) the novels of middle-class (or 'domestic' realism).<sup>1</sup> (Schor in Tucker, 325)

In the general sense, Victorian novels, whose authorial voices are rather strong, due to the moral and social responsibility they felt for the society (from the position of teaching and preaching) and whose readers are on the other hand usually passive (from the position of listening and learning), aimed to represent the life as it is in their fictional world which the readers accepted what they read real and responded both emotionally and rationally. As a result, "the Victorian novel becomes a means of educating people, of healing society, of advocating morality, and progress." (Ciugureanu, 47)

### 1.3. The Idea of the 'Gentleman' in Victorian Culture

The idea of the 'gentleman' appealed to the Victorians as the term which involved both social and moral connotations. On the one hand, the 'gentleman' possessed a social position in the traditional landed 'gentry' among the baronets, knights and squires; on the other hand, the moral values such as honor, respect, kindness, sweat-heartedness, generosity, faithfulness, trustworthiness were attached to the idea. Thus, the Victorian novelists' approaches to the idea were based on both social and moral connotations at the same time. As Robin Gilmour suggests that

Just as in society at large the gentlemanly idea exercised its fascination because it was neither a socially exclusive nor an entirely moralized concept, so too the novelists move naturally and easily between the moral and social attributes of gentlemanliness: they are never pinned down, as Richardson is in *Sir Charles Grandison*, to strictly moral formulation, and their novels better for it. (Gilmour, 12)

Gilmour makes a comparison between the eighteenth- and the nineteenth-century novels and finds Dickens's *Great Expectations* for example, more successful as the idea of the 'gentleman' is used in a more complex way. It is never strictly attached to its moral connotations only as it is done in *Grandison*, an eighteenth-century novel.

Were the Victorians themselves certain what a real gentleman looked like or what exactly the idea of the gentleman was? What were his essential characteristics? How long did it take to become a gentleman? Was one born a gentleman or did one become a gentleman? David Cody thinks that the concept of the nineteenth-century gentleman is very complex. He claims that members of the British aristocracy were gentlemen by right of birth (although it was also emphasized, paradoxically enough, that birth alone could not make a man a gentleman), while the new industrial and mercantile elites inevitably attempted to be designated as gentlemen as a natural consequence of their growing wealth and influence. Other Victorians – clergy belonging to the Church of England, army officers, members of the Parliament – were recognized as gentlemen by virtue of their occupations, while members of numerous other eminently respectable professions – engineers, for example – were not. Further, Cody states that, the Victorians eventually settled on a compromise. By the latter part of the century, it was almost universally accepted that the recipient of a traditional liberal education based largely on Latin at one of the elite public schools – Eton, Harrow, Rugby, and so on – would be recognized as a gentleman, no matter what his origins had been. (Cody, 1)

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<sup>1</sup> For details see Hilary Schor, "Fiction", in Herbert F. Tucker (ed.), *A Companion to Victorian Literature*, London: Blackwell, 1999, p.325.

Notably, the idea of the 'gentleman' plays an important role in the construction of the English society and culture. Due to the elasticity of the social status of the 'gentleman', the lower and middle class society easily found a space for themselves when they got rich. Until the Victorian period, the courtesy books tried to fill the gap between classes in terms of the polite manners considered as behavioral obligations in the society. The novels took this responsibility in the Victorian age. Moreover, the increase in the number of successful and wealthy merchants, and in the number of the administrators – including civil and military high officials – for the need of the expanding empire – for the colonies –, in addition the increase in the number of distinguished professionals from writers to journalists, from engineers to doctors, from lawyers to university professors, gave a great opportunity for the lower and middle class people to get into élite group in the social hierarchy. The wealth is shared by millions of people through trades, industrialism, and urbanization. The development in all the areas of life – from art and architecture to literature, from means of transportation to means of communication, from public schools to university education – gave millions of people opportunities to get a high level social status. The public schools, universities and especially the literary works such as periodicals, magazines and novels educated and enlightened the Victorians in a positive way that they became the ancestors of the modern trends and movements in science, art, philosophy and literature. Although Reform Acts had been passed by the government as a result of some social and political unrest, British people did not face a bloody revolution as the revolutions occurred in France and Russia. The 'new' 'gentlemen' once who once belonged to lower social backgrounds shared the wealth and the power of governing side by side with the old aristocrats and they did not need to fight. They struggled in a civilized manner in their fight to share the wealth and the power as a result of the moral influence of the idea of the 'gentleman'.

Robin Gilmour outlines the fundamental characteristics of the gentleman in his work, *The Idea of the Gentleman in the Victorian Novel*, as follows:

...the idea of the gentleman carried some of the best hopes as well as the deepest contradictions of Victorian experience; behind snobbery, the anxious debates about who did and did not qualify as a gentleman, the uneasy relationship to the aristocracy, there lies the struggle of a middle-class civilization to define itself and its values, a process in which the novelists were intimately and sympathetically involved. (Gilmour, 14)

Thus, the social and moral struggles of the Victorians look like the process of the birth of a modern nation. All the births involve pains, but the result makes everybody happy. It is high time to have a closer look on the works of some Victorian novelists and focus on how they described the 'gentleman', what qualities made a 'gentleman' gentleman, the difference between 'snobs' and 'fake gentlemen', the effects the social background had upon the gentleman: birth, descending from a noble family, environment, official and unofficial education, wealth and strength of character. Thus, some important Victorian novelists, who have reflected the idea of the 'gentleman' from different perspectives in their works as, for example W.M Thackeray, Charles Dickens, Anthony Trollope who are from different backgrounds and periods of Victorian age as well as their references of the concept in their works, are chosen here to obtain the whole picture of the image of the gentleman.

#### 1.4. The 'Gentleman' and the Victorian Novelists

The novelists chosen for this research paper have significant importance for the history of the Victorian novel. The idea of the 'gentleman' is in the centre of their major works and they reflect the evolution and, at the same time, the devolution of the concept from the beginning of the Victorian period until the end of the 19<sup>th</sup> century. These novelists', with varied backgrounds and different approaches to the concept of the 'gentleman', do not only mirror their own perspectives but they also mirror the Victorians' changing ideas about the concept in the course of time. While W.M Thackeray, who had come from an upper-class family, got his education like a 'gentleman', lived like a 'snob' for a while in his youth, used the language of a 'gentleman' and wrote about the 'snobs' and 'gentlemen' in his works, reflects the lives of the aristocrats much better, Charles Dickens, who had a humble origin, got his education with great difficulty, had to live and work in poor conditions at a factory when he was young, reflects the lives of the poor, at times of noble origin, and their struggle to accede to a better condition in life. Dickens's protagonists are usually orphans and they ambitiously struggle to become 'gentlemen' and to get 'respectability' in their lives. A. Trollope, who had an aristocrat background, preferred to use his characters strictly according to their positions including the 'gentleman' in the traditional hierarchy of the 'gentry'. Supportive ideas and comments, which have to be mentioned to prove these arguments, find their place in the following sub-chapters.

#### 1.4.1. The gentleman with William Makepeace Thackeray

W. M. Thackeray was the person who gave the word 'snob' its modern sense to the English vocabulary. As his friend James Hannay wrote, "Thackeray was a well-born, well-bred and well-educated gentleman," being labeled by his contemporaries as "the novelist as gentleman". (Gilmour, 37)

Although Thackeray inherits 17,000 pounds from his parents, this fortune is lost through his addiction to gambling, in two ill-fated investments in periodicals – namely the *Constitutional* and the *National Standard* – and most of it through the failure of an Indian bank. The financial problem forces him to find a job and he starts to work as a journalist for *Fraser's Magazine*, *The Morning Chronicle*, *New Monthly Magazine* and *The Times*. His satires about English snobbery in *Punch* attract the public attention. Robert Fletcher writes that "before the success of *Vanity Fair*, Thackeray worked as a free-lance journalist for about ten years, publishing literary criticism, art criticism, topical articles, and fiction either anonymously or under a number of comic pseudonyms." (Fletcher) <sup>1</sup> With *Vanity Fair*, Thackeray has a name that gains the public notice and professional reviews appear in journals such as the *Edinburgh Review*. The success and reputation continues with the publications of his later novels, yet his fame had been established with the introduction of the 'snob' as a major character in fiction.

His views on the idea of the 'gentleman' were complex, because, on the one hand, his gentlemanly status already got its shape through his noble birth, aristocrat environment and gentlemanly education and, on the other hand, there were severely attacks, such as criticisms in the publications, on the idea of the 'gentleman of birth' and the 'gentleman of rank'. The 'gentleman of moral' or the 'gentleman of manners' was gaining popularity among the Victorians at that time. It seems that he had to keep the balance between these groups and that is one of the reasons why he had a more complex approach to the concept of the 'gentleman'. Another reason for his ambivalent manner is the period he lived. He was described "with one foot 'in the era of later Georges' and the other in the Victorian period: so balanced. he was uniquely well placed to interpret for his own generation the transition from Regency to Victorian which they had lived through." (Gilmour, 40) Gilmour also interprets Thackeray's complex attitude as follows:

Thackeray is peculiarly the novelist of the period 1815-1845, and it is against the background – the background of dandyism, the fashionable novel, the beginning of the middle-class assault on aristocratic privilege – that his redefinition of gentlemanliness needs to be seen. He understood better than any of his contemporaries that the flamboyant Regency and its long aftermath had been the nursery of the Victorian middle classes, and in novels like *Vanity Fair* and *Pendennis* he portrays the interaction between the self-confident worldliness of the old order and angular, domesticated morality of the new, struggling to define and assert itself in the early decades of the nineteenth century. (Gilmour, 40)

Thackeray's two different attitudes can be easily seen in his works. For example, he writes about the readers' feelings in *The Second Funeral Napoleon* (1841) as follows:

In the matter of gentleman, democrats cry, 'Pshaw! Give us one of nature's gentlemen, and hang your aristocrats.' And so, indeed, nature does make *some* gentleman – a few here and there. But art makes most. Good birth, that is, good, handsome, well-formed fathers and mothers, nice cleanly nursery maids, good meals, good physicians, good education, few cares, pleasant easy habits of life, and luxuries not too great or enervating, but only refining – a course of these going on for a few generations are the best gentleman-makers in the world, and beat nature hollow. (qtd in Gilmour, 42)

So, the gentleman is connected to the idea of democracy as an opposition to aristocracy. At the end of *The Four Georges* (1861), Thackeray writes his famous rhetorical moralizing of the 'gentleman' as "what is to be gentleman? Is it to have lofty aims, to lead a pure life, to keep your honor virgin...?" (Gilmour, 42) Gilmour also states that "the two attitudes can be found at all stages of his career, but the hostile one predominates in the early writings up to *Vanity Fair*." (Gilmour, 42)

Before we proceed to analyze how Thackeray portrays his fictional characters in detail, it is important to mention a few characteristics of his writing style. Ciugureanu emphasizes the facts that "Thackeray's manipulation of character often recalls earlier, satiric modes, where the character is only a functional and typological being. The writer's apprenticeship in journalism and burlesque makes him witty, satirical, and at times even cynical. Thackeray's realism is the realism of critical attitude, which is mainly anti-heroic (e.g. the Waterloo scenes in *Vanity Fair*), and censors the excitement of dramatic illusion. His main themes are the corruption of values, the mean admiration of means things, the exposure of false heroism,

<sup>1</sup> See Robert Fletcher *William, Makepeace Thackeray: A Brief Biography* <http://www.victorianweb.org/authors/wmt/wmtbio.html>

in particular the reputed heroism fostered by historical legends.” (Ciugureanu, 49) In his article on Thackeray, W. E. Henley writes about Thackeray’s writing style as follows:

Thus the two sects: the sect of them that are with Thackeray and the sect of them those are against him. Where both agree is in the fact of Thackeray’s pre-eminence as a writer of English and the master of one of the finest prose styles in literature. His manner is the perfection of conversational writing. Graceful yet vigorous; adorably artificial yet incomparably sound; touched with modishness yet informed with distinction; easily and happily rhythmical yet full of colour and quick with malice and with meaning; instinct with urbanity and instinct with charm — it is a type of high-bred English, a climax of literary art. (Henley, 1)

Keeping these considerations in mind, mainly his genius and ability in writing, his anti-heroic characters, his satiric and cynical style, his dual and complex attitudes due to his aristocratic background as well as his transition from Regency to the Victorian period, we will focus on the works in which Thackeray portrays the gentleman. Thackeray attacks the eighteenth-century stereotype of the gentleman, who used to be considered as a gambling, drinking, dueling and philandering gentleman, in his early works with Galgenstein in *Catherine* (1839-40), Brandon in *A Shabby Genteel Story* (1840) and Barry in *Memoirs of Barry Lyndon* (1844). The following lines taken from *Catherine* illustrates the characteristics of gentleman-rogue which Thackeray satires.

And so he had the reputation of being a gentleman, not only wealthy, but discreet. In truth, it was almost a pity that worthy Brock had not been a gentleman born; in which case, doubtless, he would have lived and died as became his station; for he spent his money like a gentleman, he loved women like a gentleman, he would fight like a gentleman, he gambled and got drunk like a gentleman. (Thackeray, *Catherine*)<sup>1</sup>

The main character in *Barry Lydon*, the hero has a noble birth, gets a good breeding and education, excels in fencing, dancing and shooting, but kills Captain Quinn for his destroyed honor, runs away and has lots of adventures including his joining the army in the war time. He behaves like a ‘gentleman,’ drinks like a gentleman (‘I drank my mother’s health that night in a bumper and lived like a gentleman whilst the money lasted,’ (Thackeray, *Barry Lyndon*)<sup>2</sup>, gambles like a gentleman; ‘Yet, if I could find myself in an honourable post, and with an assured maintenance, I would never, except for amusement, such as every gentleman must have, touch a card again.’<sup>3</sup> He is also described to duel like a gentleman and more than that he shapes his own life according to the revenge code. He was about to pay a visit to his lady mother at Bath, when he recognized the well-known face of Mr. Barry Lyndon, in spite of the modest disguise which that gentleman wore, and revenged upon his person the insults of former days.<sup>4</sup> With this book, Thackeray mocks the old manners of the gentlemanly behaviors and ironically portrays the eighteenth-century through the narrator who represents ‘gentlemanly’ attitudes such as killing for honor, gambling, dueling, drinking, philandering and even living for revenge. Also, we had better note Gilmour’s idea about Thackeray’s first works:

Certainly Thackeray’s early writing is markedly anti-aristocratic: his noblemen are either rascals or nincompoops, and his middle-class characters are mocked for allowing themselves to be taken in by the mystique aristocracy. (Gilmour, 43)

Thackeray’s *The Book of Snobs* (1848), which was the collection of his fifty-three weekly installments, appeared in *Punch* entitled “The Snobs of England, by one of themselves” between 1846 and 1847. The book did not only bring fame for Thackeray, but it also gave a vivid picture of the Victorian society ‘which no other writer, not even Dickens, had grasped so comprehensively – the hectic struggle for social position in a society rendered volatile by the influx of new money and ambition.’ (Gilmour, 45) The word ‘snob’ took its place in the English vocabulary as “the one who blatantly imitates, fawningly admires, or vulgarly seeks association with those regarded as social superiors”<sup>5</sup> but Thackeray himself defined the word as “the one who meanly admires the mean things.”<sup>6</sup> His vague definition never pleased anyone though it encompasses the meaning quite well. While everybody had been expecting the word ‘snob’ referred to the people ‘among the lower class’, he contended that ‘an immense percentage of Snobs I believe is to be found in every rank of this mortal life.’ (qtd in Ray,

<sup>1</sup> See W. M. Thackeray, *Catherine*, <http://www.victorianweb.org/history/gentleman.html>

<sup>2</sup> See W. M. Thackeray, *Barry Lyndon*, <http://www.gutenberg.org/files/4558/4558-h/4558-h.htm>

<sup>3</sup> *Id.*

<sup>4</sup> *Id.*

<sup>5</sup> See <http://www.merriam-webster.com/dictionary/snob>

<sup>6</sup> See [http://ebooks.adelaide.edu.au/t/thackeray/william\\_makepeace/snobs/chapter2.html](http://ebooks.adelaide.edu.au/t/thackeray/william_makepeace/snobs/chapter2.html)

22-23) The book enables us to see how Thackeray envisages snobbery, which is a subversion of the concept of gentlemanliness. Gilmour concludes his views about the book as follows:

*The Book of Snobs* shows Thackeray's awareness of the process of which money is 'washed into estates, and woods, and castles, and town mansions', but only in *Vanity Fair* is the awareness integrated with a narrator who can command and orchestrate the panorama of English social life that the Snob papers intimate but never quite achieve. (Gilmour, 47-8)

With the success of *Vanity Fair*, Thackeray's reputation was made permanent. Several reasons are put forward for its success as it got an appreciative review in the *Edinburgh Review* by Hayward, in which he said, judging by what had been already published, '*Vanity Fair* is as sure of immortality as ninety-nine hundredths of modern novels are sure of annihilation;' (qtd in Jr. Payne, 437-456) According to Thackeray himself, the reason for its success was the publication of his Christmas book *Mrs. Perky's Ball*. But the most probable explanation is that Thackeray's unusual, artistic, realistic style that he used in his works made it appealed by the Victorian readers. It is unusual because there are no exact heroes or heroines; as the Victorian critic, E. S. Dallas, described it 'Novel without a Hero.' The main characters are realistic and ordinary people, not exactly protagonists. It was the period of time when *snobs* began to appear in all areas of social life – no matter from which class –. His satiric language had an impact on the Victorian readers. Aftermath of the 'Victorian wars' – I mean the economical, political, philosophical and social struggles in the Victorian period – all the changes in the 'melting pot', formed the seeds of the modern nation which had a deep impact in all over the world. There was a great increase in the amount of readers in various tastes. His cynical and satirical tones in his language about the play and its puppets attracted a lot of admirers. Another important reason why Thackeray got his permanent reputation is that, the female characters in his novels – although they were not heroines – appealed to many readers as they reflected the realistic dimension of the Victorian society in this period. The reason why he used mostly humor and satire in his works is explained by L. W. Payne Jr. as follows;

He saw the hollowness and pretense of the outside show, and, like a true knight, took up his lance and boldly advanced to attack. "Such people there are," he writes in *Vanity Fair*, "living and flourishing in the world – faithless, hopeless, charitless; let us have them, dear friends, with might and main. Some there are, and very successful, too, mere quacks and fools; and it was to combat such as these, no doubt, that laughter was made." Here we have the clue to his satirical view of life. (Payne, 449)

Payne Jr. also has a very interesting idea that all of Thackeray's novels could be placed under the general title of '*Vanity Fair*' with the exception of *Henry Esmond*. He thinks that "in fact, *Vanity Fair* is unquestionably the greatest of his books. The other, with single exception named above, are but the fuller development of the principles, methods and thoughts laid down in the first great work." (Payne, 450)

In *Vanity Fair*, Thackeray chooses two female characters, named Becky Sharp and Amelia Sedley, who are close friends but quite different from each other in terms of their behaviors, points of views and ambitions. While the term 'sharp' symbolizes Becky's attractiveness, intelligence and crazy ambitions, the term 'sedley' implies Amelia's future sadly experiences, hardship and endurance. While Amelia lives for the affections of home and motherhood, Becky ambitiously tries to reach the 'pinnacle glory' at any cost. The whole story is set up over these characters. Becky, who is very clever ambitious and at the same time very attractive, is from a lower class, and is very enthusiastic to go into and be accepted by the aristocracy. She represents a social climber who uses all her qualities – such as her intelligence, her beauty, her singing ability and her speaking a foreign language – and all the chances to reach the top of the society. Although Becky, who dominates the first half of the novel, has a lot of faults – from her secret marriage to not taking care of her own son – but she plays an important role in Amelia's marriage with William Dobbin in the end who is the closest character to be a real gentleman. As Adina Ciugureanu suggests that "Thackeray portrays the world he knows best. The evils of self-interest, of parasitism, and of snobbery release in him a detached ferocity." (Ciugureanu, 53) She also claims that

There are no positive characters in the novel. The aristocracy to whom the writer himself belonged, is depicted as hypocritical, not really well-bred, often mean (Sir Pitt), dirty, illiterate (Rawdon's letters), and brutal (Sir Pitt, Lord Steyne). (Ciugureanu, 53)

In an environment like this, the only way – and the best way according to Thackeray – is to laugh at them. A. Ciugureanu continues as follow:

Thackeray laughed at almost everything: at the attempts of mothers marry their daughters to rich suitors, at the frantic effort of ageing ladies to appear youthful, at the hypocrisy of clergymen and their energetic and ambitious wives, at the tribute demanded by the poorer members of the family by their wealthier relations, at the paramount importance of money and the folly to which men and women stoop to get it. (Ciugureanu, 53)

That's why Thackeray mocks the snobbishness through the adventures of Becky and that's why with the help of the puppets he created, he laughs at them and makes the snobbish people be laughed at. In this way, probably, Thackeray takes his revenge from them. Yet, the realistic characters and the plot, besides Thackeray's ironical style mirror the Victorian age. Moreover, his mocking snobbishness draws the attention to the distinction between the snob and the gentleman.

#### 1.4.2. Charles Dickens and the idea of the gentleman

Unlike Austen, Thackeray and Trollope, Charles Dickens did not have an aristocrat family and besides that for a while his father had to go to the prison as a result of his debts. In this period little Charles had to work in a blacking factory. Although some critics argued that Dickens could not describe a 'gentleman' as a result of his being an outsider to the life of the 'gentlemen', Gilmour suggests that "his ability to see the gentleman 'from the outside', as Chesterton recognized, gave him an insight into the Victorian pursuit of gentility, and the role of the gentleman in the structure of nineteenth century society, which a born insider like Thackeray could never have." (Gilmour, 107) Therefore, while Thackeray's gentlemen are very close to the aristocrats, Dickens's gentlemen are mostly self-made and closer to the lower class. Gilmour points out this fact as follows:

Dickens is concerned with the lower reaches of the middle class in its most anxious phase of self-definition, struggling out of trade and domestic services and clerical work into the sunshine of respectability.' (Gilmour, 106)

The hard life he had to endure developed his character in a way that, he became the voice of the people who had never been noticed and valued at all. He directly saw and lived the social injustices and became one of the novelists who used the hard life of the people as a subject in his works. Due to his social consciousness, his works attracted the public attention to the social problems such as poverty, poor conditions at workhouses – as in *Oliver Twist* – and factories – as in *Hard Times*, poor educational system – as in *Nicholas Nickleby*, the increase in crimes in big cities – as in *Oliver Twist* – and, more importantly, the injustice suffered by the lower class people who tried to obtain respectability by becoming gentlemen or ladies – as in *Great Expectations* and *David Copperfield* –. This point, which will be discussed in detail in the following chapters, is very important because Dickens portrayed the gentleman in his novels and they all have specific purposes and implications in the plot. What we emphasize in this sub-chapter is that, as a Victorian novelist, Charles Dickens developed the concept of the 'gentleman,' by enlarging its meaning, in most of his novels.

While in *Great Expectations* the main theme is Pip's struggle to become a gentleman and his understanding of the true gentility in Joe's character and attitudes, Oliver's nobility in *Oliver Twist*, which is found out in the end, is attached to idea of the gentleman in Dickens's early novel. Dickens praises the old gentleman, Mr. Brownlow, and Rose for their possessing gentle, kind, pure hearts and good natures, but he punishes the fake gentleman such as Mr. Bumble, for his being selfish, Fagin and Sikes for their unkind manners, cruelty and their murderous drives.

In *Hard Times* the fake gentlemen, such as Mr. Gradgrind – the man of facts and calculations – and Mr. Bounderby – the self-made rich but boastful man, are brought forward by Dickens with a view to criticizing the education given to the children and to satirizing the attitudes of the employers towards their employees in the industrial era. Nevertheless, in *Nicholas Nickleby* the disgusting manners and cruel behavior of Mr. Squeer squeeze the school children using physical and verbal violence. Mr. Gradgrind grinds the hopes and dreams of the children, even of his own, by using wrong methodology and ignoring children's psychological growth. As a result, Mr. Grandgrind's son, Tom, becomes a *snob* who drinks, gambles and spends his money extravagantly.

Unlike Aunt Betsey Trotwood, in *David Copperfield*, who becomes the shelter and sponsor for David in his later life, Uncle Ralph Nickleby, in *Nicholas Nickleby*, never gives a sincere help to his nephew, Nicholas. Although Ralph Nickleby is a rich person and he inherits the same blood, Dickens points out the fact that sometimes the noble blood is not enough for a man in his becoming a *true gentleman*. We also notice that Dickens uses the old traditional dueling of the two gentlemen, Hawk and Verisopht, as the result of ungentlemanly and rude behavior to a lady (Kate).

Mr. Murdstone, in *David Copperfield*, may be seen as a fake, devious gentleman who is perceived like a *murderer* by David. His rude and cruel attitudes as well as his humiliating tone in the use of language towards David results in David's sending off to a boarding school and then in his working in a factory, albeit his very young age. At school, Steerforth becomes his close school friend and Mr. Micawber, David's first landlord, becomes a close family member. While the *snob*, Steerforth, seduces and dishonors Little Emily, who is David's first childhood love and Pegotty's orphaned niece, Mr. Micawber's assistance reveals Uriah Heep's misdeeds to Mr. Wickfield and migrates to Australia for a better life. Mr. Pegotty is another gentle person with a humble origin, attracts the admiration of the readers for his search of Little Emily and his dedication to leave everything behind her to start a new life in Australia. After getting rid of the Murdstones with the help of his Aunt Betsey, in his later period of his life, David comes across another person of humble origin, Uriah Heep, but unlike Mr. Pegotty, he betrays Mr. Wickfield secretly getting control of his business and wealth in order to allegedly become a gentleman and get married to Wickfield's daughter, Agnes. All his misdeeds and evil plans are revealed with the help of Mr. Micawber. He is also another interesting character who, like Dickens's own father, shares the fate of being sent to prison because of his debts. Yet, Mrs. Micawber is described as a most significant lady, who supports her husband in his hard times and shares all the difficulties they have to suffer.

In *Great Expectations*, the main character, Philip Pirrip, nicknamed Pip, becomes involved with various people belonging to different social classes. As an orphan child, Pip first finds himself with his sister and her husband, the blacksmith Joe. At first, Pip is ashamed of Joe's lack of education. Pip wishes that Joe could teach him the correct names for the card game, when he is young, and Joe's awkward manners as a result of his lack of knowledge in gentlemanly attitudes among the upper class-people make Pip behave in a snobbish way. Nevertheless, at the end of the novel, Pip realizes (and this is also the most important point in Dickens's perspective on the idea of the gentleman) that Joe is the true gentleman. In her study *Victorian Selves*, Adina Ciugureanu points out this fact as follows:

... he [Pip] eventually understands the meaning of the word 'gentleman' which he applies

to Joe when he addresses him as "this gentle Christian man" (Ch. 57). So money, education, good manners, and social position are worth very little outside Christian moral values. The ultimate achievement of a man who calls himself a gentleman in Victorian society is therefore, being a 'gentle man'. (Ciugureanu, 65)

Other true gentlemen who should be mentioned are Magwitch and Herbert. Magwitch, the convict, becomes Pip's secret benefactor and when he finds out that he is also the father of his Estella, his life-long love, he assists him in his attempt to secretly leave the country. Magwitch dies happily when he sees Pip, the gentleman, that he has in a way 'created'. Herbert Pocket, who once had a fight with Pip at Satis House during his visits to Miss. Havisham, teaches Pip the art of 'gentlemanly' behavior from table manners to the polite manners in the public life when Pip stays in London. According to Ciugureanu,

Herbert teaches Pip elegant table manners, but he reminds him and the readers that they are meaningless unless they are grounded on moral principles. One cannot be "a true gentleman in manner" unless one is, according to Herbert's father "a true gentleman at heart" (Ch.22) (Ciugureanu, 64)

Pip has a great inner struggle with his conscience as a result of his ambition to become a gentleman. Dickens portrays his own perception about the idea of the gentleman through the progress of his main character, Pip, from snobbery to gentlemanliness.

#### 1.4.3. Anthony Trollope and the gentleman

Anthony Trollope, who tried to describe the Victorian period realistically and also used the idea of the gentleman in his works, is another important writer who should be mentioned. When he is compared with Thackeray and Dickens, he did not face directly the growing pains of the early Victorian as the concept was under severe influences of the *aristocratic insolence* and the *moralized gentry*. Although the idea of the gentleman was central in his works, his readers might have had some problems with his understanding of the concept as a result of his hesitation to give his own definition to the term 'gentleman'. According to Gilmour

his notorious reluctance to say what he meant by a gentleman, which is sometimes taken as a sign of his confusion, implies just the reverse: he knew, or thought he knew, very well what a gentleman was, and his refusal to spell it out came partly

from a feeling that gentlemen should not be too specific on such matters, and partly, I think, from a correct suspicion that many of his readers would be shocked to learn how very unequalitarian and unprogressive his concept was. (Gilmour, 149)

Why he shrank to give a definition of the term 'gentleman' could be seen, perhaps, in his autobiography. Rather skeptical about fame in his life and about the seriousness with which his contemporaries might consider his own views on the gentleman, Trollope wrote the following:

As what I now write will certainly never be read till I am dead, I may dare to say what no one now does dare to say in print – though some of us whisper it occasionally into our friends' ears – there are places in life which can hardly be well filled except by 'Gentlemen.' The word is one the use of which almost subjects one to ignominy. If I say that a judge should be a gentleman, or a bishop, I am met with a scornful allusion to "nature's gentlemen." Were I to make such an assertion with reference to the House of Commons, nothing that I ever said again would receive the slightest attention. A man in public life could not do himself a greater injury than by saying in public that the commissions in the army or navy, or berths in the civil service, should be given exclusively to gentlemen. He would be defied to define the term, – and would fail should he attempt to do so. But he would know what he meant, and so very probably, would they who defied him. It may be that the son of the butcher of the village shall become as well fitted for employments requiring gentle culture as the son of the parson. Such is often the case. When such is the case, no one has been more prone to give the butcher's son all the welcome he has merited than I myself, but the chances are greatly in favor of the parson's son. The gates of the one class should be open to the other; but neither to the one class nor to the other can good be done by declaring that there are no gates, no barrier, and no difference. The system of competitive examination is, I think, based on a supposition that there is no difference. (Trollope, 34-35)

This passage reveals that Trollope was highly conservative in his understating of gentlemanliness and was relatively unaffected by the modernizing tendencies which appeared in the Victorian period. He considers gentlemanliness as a rank but "he nowhere states that the gentleman is superior to the good and honest man who is not a gentleman, only that he is different." (Gilmour, 151) Thus, Gilmour thinks that "It is this honest realism, coupled with his lack of fuss about the gentleman, which makes Trollope seem a much less snobbish writer than Thackeray, although the latter's social analysis is a good deal more radical writer. The realism and the lack of fuss are of course related in Trollope, and derive from the fact that, unlike Dickens and Thackeray, he had an intimate understanding of the landed order in Victorian society." (Gilmour, 151)

The *gentlemen* in his works are mostly 'country gentlemen and squires'. He is quite strict in using the terms related to the landed gentry as a result of his family background and his thirty-three years spent as a postal surveyor in Ireland. He had an aristocrat background, his father Thomas Anthony finished New College at Oxford, became a lawyer and also tried to seek his fortune in farming but unfortunately failed in both jobs. As soon as young Anthony could hold the pen, his father "taught him the points to be aimed at in letter-writing – clearness, conciseness, abstinence from the repetition of words or ideas, and the non-introduction of any unnecessary or irrelevant matter" (Escott, 19-20). As for his mother, she was "a far more cultivated woman than might be supposed from her books. Proud, as well as fond, of all her boys, she taught them of an evening enough French, German, and Italian to speak and write these languages correctly, as well as understand them when spoken, without difficulty, and converse in them with ease." (Escott, 20)

Anthony Trollope had a difficult childhood due to his father's unsuccessful attempts in business. In his autobiography, he states that "My schoolfellows, of course, knew that it was so, and I became a pariah. It is the nature of boys to be cruel. I have sometimes doubted whether among each other they do usually suffer much, one from the other's cruelty; but I suffered horribly!" (Trollope, 11) Although he got his education at Harrow and Winchester among the other rich boys, the poverty the family suffered formed a different character of him. Unlike Thackeray, who had extravagant expenses in gambling, drinking and a lavish lifestyle in his youth, Trollope had to struggle financially in his early years of his youth. After his father's death, his mother traveled to America to look after her children in business, but she also failed. Returning to England she gained success with her book entitled *Domestic Manners of the Americans*. She was fifty-two at that time and she wrote until seventy-six to support her family through writing.

When Anthony Trollope was nineteen, he got a job as a clerk in the post office and seven years later he became a postal surveyor in Ireland spending thirty-three years in this job. He used this experience in many novels. Although he was criticized for his admitting that he had written for money, his Bassetshire novels, whose stories were set in the imaginary English country of Bassetshire, were the first serial fiction in English literature. He established his reputation as a writer with

his fourth novel, *The Warden* (1855). Having read this work her mother said that "Of this, you owe nothing to me, and yet I have observed nothing like it in others of your period." (Escott, 32-33) In other words, she recognized her own teaching of *précis* writing, but also her son's obvious talent. With his own words, Trollope described his published works as a "series of novels of which Barchester, with its bishops, deans, and archdeacon, was the central side." (Trollope, 74-75) Although Trollope never lived in any cathedral city, except London, he explained the reason why he had chosen the story of clergymen in these series as an effort of his moral consciousness. Being a clergyman was also considered a gentleman's profession at that time. Trollope reflects some of his thoughts about the idea of the gentleman in terms of his profession and his social status through Miss Marrable's thoughts in *The Vicar of Bullhampton* (1870) as follows:

Miss Marrable thought a good deal about blood. She was one of those ladies, – now few in number– who within their heart of hearts conceive that money gives no title to social distinction, let the amount of money be ever so great, and its source ever so stainless. Rank to her was a thing quite assured and ascertained... She had an idea that the son of a gentleman, if he intended to maintain his rank as a gentleman, should earn his income as a clergyman, or as a barrister, or as a soldier, or as a sailor. Those were the professions intended for gentlemen. (Trollope, ch.9)

The people, who had those professions mentioned above, were considered easily 'gentlemen' as their income was sufficient not only by Miss Marrable but also by some writers from Fielding and Richardson to Thackeray and Dickens. Being a civil servant himself, Trollope finds this approach out of date and more importantly unlike Thackeray and Dickens, Trollope thinks that money itself should not play a great role in someone's endeavor in becoming a gentleman.

The strongest point in her character was her contempt of money. Not that she had any objection to it, or would at all have turned up her nose at another hundred a year had anybody left to her such an accession of income; but that in real truth she never measured herself by what she possessed, or others by what they possessed. (Trollope, ch.9)

Gilmour points out the fact that "for Trollope this is the heart of matter. Whereas Dickens and Thackeray could not forget that the gentleman was made possible by money, Trollope saw the traditional system of rank as a defense against the encroachment of money-worship." (Gilmour, 152) Not only the *rank* and appropriate *manners*, but also the *feelings* of a gentleman are important values with Trollope. In *The Prime Minister*, for example, Trollope describes Lopez as follows:

In a sense he was what is called a gentleman. He knew how to speak, and how to look, how to use a knife and a fork, how to dress himself, and how to walk. But he had not the faintest notion of the feelings of a gentleman. (Trollope ch.58)

According to Gilmour "these include the feelings we should expect, such as chivalry, and unselfishness, and also 'manliness', which in Trollope means much what it means elsewhere in the Victorian novel, not hearty muscularity but a balance of masculinity, simplicity and directness of manners and tenderness." (Gilmour, 155) In another work, *The Vicar of Bullhampton*, Trollope portrays Captain Marrable as a *technical gentleman* who combines *heartlessness* with *lack of principle* and *selfishness*:

He was good-tempered, well-mannered, sprightly in conversation, and he had not a scruple in the world ... To lie, to steal, - not out of tills or pockets, because he knew the danger; to cheat – not at card-table, because he had never come in the way of learning the lesson; to indulge every passion, though the cost the other might be ruin for life; to know no gods but his bodily senses ... to eat all, and produce nothing; to love no one but himself; to have learned nothing but how to sit at table like a gentleman; to care not at all for his country, or even his profession; to have no creed, no party, no friend, no conscience, to be troubled with nothing that touched his heart; - such had been, was, and was to be life of Colonel Marrable. (Trollope, ch.33)

Captain Marrable has almost all the qualities of a 'fake gentleman' which Trollope believes that a 'true gentleman' should never possess. Gilmour points out that "Captain Marrable is the antithesis of almost everything Trollope believed a gentleman should be. He is heartless, selfish, dishonest, lacking in principle, incapable of loyalty and patriotism." (Gilmour, 156) Showing 'patriotism' to be the crowning quality of Trollope's ideal gentleman, Gilmour concludes his detailed analysis as follows:

To be a gentleman in Trollope it is necessary to show 'manliness' and 'heart', but also to possess the 'hard' quality of principle which his squires have. This is perhaps best summed up, as Ruth Roberts suggested, by the Latin *honestum*, which Trollope in his *Life of Cicero* defines as a blend of 'honour' and 'honesty'. Moreover, it is through the destiny of his landed gentleman that Trollope's vision of society is presented. It is not a static vision. What changes, however, is not as

Dickens and Thackeray, his concept of the gentleman, but his sense of the world in which the gentleman has to live. (Gilmour, 160)

It takes over twenty years for Trollope to write the Basset novels and Palliser series. The Victorian reading public admired the series with the detailed realistic descriptions of social life and vivid psychological portraits of his characters.

### 1.5. Conclusions

The nineteenth century, particularly the Victorian England, saw the *rise* of the gentleman in two specific ways; first in *quantity* and then in *quality*. The increased opportunities in social status in terms of 'wealth' and 'high rank' for the lower and middle classes caused that a lot of *commoners* gained higher status in English society. Because with the expansion of the British Empire the upper class needed to share the *gentlemanly* status with more 'ruling class' gentleman. The 'wealthy' gentleman was never rejected but he was easily accepted and welcomed to the upper class. The education of the *new apprentice* gentleman was a must in two aspects; his *manners* and *intellectual capacity* had to be improved. The new 'educated' or 'leveled up' gentleman in his manners, morals and mind power had significant contributions for the English society in two aspects. The integration of the gentleman to his new environment had deep impacts on preventing bloody revolution in Great Britain – as appeared in France due to the huge gaps in life standards between the upper and lower classes –. The educated gentleman functioned like a seed in many fields of life from the rapid development in sciences, technology and industry to his engagement in political arena. His influence was felt even from the reduction of the crimes to the philosophical and sociological developments in Victorian England.

The historian Penelope J. Corfield's research, *The Rivals: Landed and Other Gentlemen* (1996), has made it obvious that the term 'gentleman' has both social and moral connotations throughout the ages. The important point that "the concept of the gentleman was not merely a social or class designation but there was also a moral component inherent in the concept" (Cody, 1) has also been emphasized by David Cody.

As a result of the development especially in social sciences with the incredible increase in the number of the readers who follow various newspapers, periodicals, and magazines regularly, there used to be hot discussions on defining the characteristics of the gentleman. Significantly in Victorian England, almost every intellectual approached to the idea of the gentleman from various perspectives and it was the high time that the *morality* of the gentleman gained much importance rather than his *wealth* or *high status* in the traditional hierarchy. There was a significant tendency to perceive and describe the gentleman with his 'gentility', 'courtesy' and gentle 'manners'.

Nevertheless, it became hard to distinguish the *true* gentleman with snobs and *devious* gentlemen. That's why we have tried to have a close look at his distinctive characteristics that made him a *true* or a *wicked/devious* gentleman particularly in Victorian novels. While the true gentleman, playing his role as a leader, a social reformist, a benevolent humanist, a real peacemaker, an activist and a hero, dedicates his own life for his people's pleasure, happiness, comfort and welfare, the wicked/devious gentleman is selfish, never cares the others, and extremely harmful to the people he lives with and the surroundings he lives in like an infectious disease. We have been frequently seeing these types not only fiction but also in the daily life. The importance of unofficial education acquired naturally at home and in the neighborhood and the official education taught at schools, colleges and universities as well as religious preaches at churches, books and means of media has been emphasized in forming the true gentleman.

Thus, first we have attempted to apprehend the Victorian England and Victorian novel in general and then we have tried to distinguish the images of the gentleman in the works of some significant Victorian writers, namely W. Thackeray, C. Dickens and A. Trollope.

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## Cinema and Philosophical Education: from Wittgenstein to Deleuze

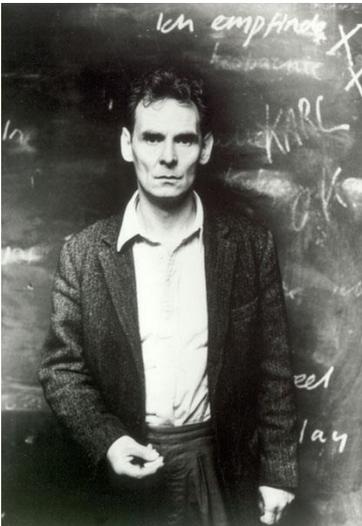
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### Abstract

*Bruce Russell argues, that cinema cannot create the philosophical knowledge for the reason that the answers to philosophical questions are contradictory and not obvious, the explicit argumentation is needed if the person is inclined to give justified answers to philosophical questions. Given examples are not satisfactory for philosophizing. On the other hand Slavoj Žižek, Stanley Cavell and Gilles Deleuze seems do not see this obvious gap between cinema and philosophy. They discuss the cinema as philosophy. What presumptions are needed for this approach? How this approach could be adapted in the philosophy education? <sup>1</sup>*

**Keywords:** cinema, philosophical education, Wittgenstein, Deleuze



Wittgenstein as a professor at Cambridge University (staging Karl Johnson) in Derek Jarman film *Wittgenstein* (*Wittgenstein*, 1993) © Bandung Productions

<sup>1</sup> This study is based on the investigation included into the project 'Gilles Deleuze: Philosophy and Arts' financed by the Lithuanian Academy of Science (No. MIP-067/2014)

## Wittgenstein and Deleuze as Cinema Goers

The best movie about the philosophy and the philosophical education is *Wittgenstein* (1993) created by Derek Jarman's<sup>1</sup>. The script was written by Terry Eagleton. First of all, this movie shows Wittgenstein as a unique thinker, and only in the second place – as a whacky character or gay. Jarman did not make a mistake the Italian director Liliana Cavani made: in the film *Beyond Good and Evil* (1977) she created the personage of Friedrich Nietzsche only as an anecdotic character, having nothing to do with the turn in philosophical thinking the real Nietzsche had made. Jarman kept respect for the philosophical interests of real Wittgenstein and unusual form of the movie – as if the action is going in the opera theater or, speaking with Deleuze's concepts, in any-space-whatever – only enlarges an intellectual intrigue. In the film section *Depression*, the character-Wittgenstein refuses to go to the seminar. His friend Johnny reproaches him: 'What are you doing! Everyone's waiting for you'. Wittgenstein-character rejects: 'Go away. Please. They're torturing me'. Johnny insists, but Wittgenstein does not move. So Johnny uses his last argument: 'listen, just get through this seminar and we can go to the cinema' (Eagleton, Jarman, scs.27). In the Terry Eagleton's written script the insisting person is David Jarrett's and his tone is more strict: 'if you don't come out now I am not going to the flicks with you' (Eagleton, Jarman 1993:21). Wittgenstein-character raises his head and complaining 'Intolerable, intolerable' moves to the seminar. Nextshot one sees him at the seminar. New episode: Wittgenstein with his friend sits in the cinema theatre and watches the movie. So cinema becomes a reward for difficulties in philosophy teaching. It is like an entertainment, an escape and has nothing to do with the philosophical teaching itself. 'There was no competition between cinema and seminar. I loved films', - reflects the character of Wittgenstein in the movie. – Especially Westerns and Musicals. Carmen Miranda and Betty Hutton were my favorite actresses. I always sat in the front row. Film felt like a shower bath, washing away the lecture. I hated the newsreels – far too patriotic' (Eagleton, Jarman, sc.30).

It is not common or necessary for a professional philosophy teacher to enjoy cinema. Even more: it is not a popular tradition to include cinema art into philosophy seminars. Some philosophy educators would always resist this idea. There can be several reasons. First of all: it is rather difficult to include the cinema into philosophical teaching for the reason that the image and the word, as revealed Belgian painter René Magritte and French philosopher Michel Foucault are as two heterogeneous series. Foucault in cooperation with Magritte in his book *This is Not a Pipe* discovered the innate incompatibility between the word and the image. Foucault noticed that Magritte discovered the gulf, "which prevents us from being both the reader and the viewer at the same time <...> " (Foucault 1983: 36). On the other hand, the use of film equipment in the audience requires additional training and flexibility in changing the rules of the teaching game and is always connected with the possible technical problems. But even more serious motive to resist to inclusion of the movies in philosophy teaching is the purity of profession. It starts from supposition, that the thought is always superior than the image and philosophy – superior to any art, and cinema as well. The idea starts from George Hegel, who indicated that in its development the Objective Spirit passes through three levels: art, religion and philosophy. The cinema is only an art. Philosophy as an abstract spirit is superior to visual thinking. The non-articulated supposition is that philosophy is connected to elite, but cinema – to popular culture. There is also the inertia of two thousand years old tradition. Cinema art takes its beginning only in the 20th century. The montage cinema was invented by the American film director Griffith David Llewelyn (1875-1948) in his three films *The Birth of a Nation* (1915); *Intolerance* (1916) and *Broken Blossoms* (1919). Soviet Russian film director and theorist Sergej Michailovich Eisenstein<sup>2</sup> (1898-1948), was following Griffith and criticizing him. He paradoxically created two very important things: first of all, he created the basic ideological movies for Bolsheviks (*Strike* 1925, *Battleship Potemkin*, 1925, *October*, 1928) and helped to establish the Soviet regime. But, on the other hands his movies were examples of genial application of Hegelian dialectics to the sphere of cinema. Some years later started to flourish French and German school of cinema<sup>3</sup>. The French school is connected with the names of Jean Renoir (1924-1978), Jean Epstein (1897-1953), Abel Gance (1889-1981), Jean Vigo (1905-1934), Jean Grémillon (1901-1959), René Clair (1898-1981), Marcel Carné (1906-1996). The German-Austrian school was famous for expressionism. Her famous

<sup>1</sup> Michael Derek Elworthy Jarman (1942–1994) created movies *Sebastiane* (1976), *Jubilee* (1977), *Caravaggio* (1986), *The Last of England* (1988), *War Requiem* (1989), *Edward II*, (1991), *Wittgenstein* (1993), *Blue* (1993).

<sup>2</sup> See Peter Greenaway's drama *Eisenstein in Guanajuato* (2015)

<sup>3</sup> Look: Kracauer, S. 1971. *From Caligari to Hitler. A Psychological History of the German Film*. Princeton: Princeton University Press.

directors were: Paul Wegener (1874-1948), George Wilhelm Pabst (1885-1967), Friedrich Lang (1890-1976), F.W.Murnau (1888-1954), Josef von Sternberg (1894-1969). To film classics belong also the films of Danish film director Carl Theodor Dreyer (1889-1968).

On the other hand, philosophy in general and the philosophy of education in particular start in Athens 5 centuries B.C. (Socrates, Plato, Aristotle schools). For twenty five centuries philosophers-educators managed to do without the cinema, relying on logic and critical thinking, verbal dialogue and text. It was not the philosophers who invented the cinema. And as usual it is very rare cases when cinema directors are reaching for philosopher's bachelor diploma. The professional prestige of philosopher arose beyond the cinema. Henry Bergson was the first who started to write about the cinema in the book *The Creative Evolution*, but his writings were critical. The cinema was already established in the beginning of the 20<sup>th</sup> century, but the most eminent 20<sup>th</sup> century film philosopher's reflected upon the phenomena of consciousness ignoring the cinema. Edmund Husserl and Martin Heidegger never mentioned the cinema and Jean-Paul Sartre who wrote about imagination and the phenomena of consciousness in his books *Imagination: A Psychological Critique* (1936), *The Imaginary* (1940) also kept silence about the cinema. The first phenomenologist who started to compare phenomenology with the cinema was Maurice Merleau-Ponty in his book *Phénoménologie de la perception* (Deleuze 1983: 84). Merleau-Ponty tried to reveal the cinematic nature of phenomenological gestalts and came to the conclusion that at this point the limit is drawn beyond which the new psychology starts but the cinema remains ambiguous ally to philosophy (*allie ambigu*).

Analytic contra-argument against including the cinema into the philosophy teaching was clearly formulated by Bruce Russell, who insisted, that the movies cannot create the philosophical knowledge for the reason, that the answers to philosophical questions are contradictory and not obvious, so the explicit argumentation is needed if the person intends to present justified answers to these questions. Only useful examples are not enough for philosophizing.

Nevertheless some philosophers attend cinema. The second after Wittgenstein famous philosopher who was happy going to cinema was French philosopher Gilles Deleuze (1925-1995). But, in contrast to Wittgenstein, for him cinema was not only an entertainment, but also a professional interest: he included cinema in his philosophical teachings and writings as well. Deleuze considered himself as a philosophy teacher with a very obvious metaphysical professional thinking. He wrote and published the books about philosophical classics: On David Hume, Friedrich Nietzsche, Immanuel Kant, Henri Bergson, Gottfried W. Leibniz, Benedict Spinoza: *Empirisme et subjectivité (Empiricism and Subjectivity, 1953)*; *Nietzsche et la philosophie (Nietzsche and Philosophy, 1962)*, *La philosophie critique de Kant (Kant's Critical Philosophy, 1963)*, *Le Bergsonisme (Bergsonism, 1966)*, *Nietzsche (in Pure Immanence 1965)*, *Spinoza et le problème de l'expression (Expressionism in Philosophy: Spinoza, 1968)*, *Spinoza - Philosophie pratique (Spinoza: Practical Philosophy, 1970, 2nd ed. 1981)*, *Le pli - Leibniz et le baroque (The Fold: Leibniz and the Baroque, 1988)*. His book *Différence et répétition* (1968) (*Difference and Repetition*) was based on a new Deleuzean anti-Kantian meta-physic. In his early writings Deleuze also expresses his interest in literature and published the books: *Proust et les signes (Proust and Signs, 1964, 2nd exp. ed. 1976)*, *Présentation de Sacher-Masoch (Masochism: Coldness and Cruelty, 1967)*, *Logique du sens (The Logic of Sense, 1969)*.

In 1969 Deleuze met Félix Guattari and their intellectual cooperation ended with very important books: *Capitalisme et Schizophrénie 1. L'Anti-Œdipe (Anti-Oedipus, 1972)*; *Kafka: Pour une Littérature Mineure (Kafka: Toward a Minor Literature, 1975)*, *Capitalisme et Schizophrénie 2. Mille Plateaux (A Thousand Plateaus, 1987)*, *Qu'est-ce que la philosophie? (What Is Philosophy?, 1991)*.

But in addition to this in 1983 and 1985 Deleuze alone published two books devoted to cinema *Cinéma I: L'image-mouvement (Cinema 1: The Movement-Image, 1983)*; *Cinéma II: L'image-temps (Cinema 2: The Time-Image, 1985)*. How it happened for philosopher to approach this new area of culture?

François Dosse in the book *Gilles Deleuze & Felix Guattari. Intersecting Lives* in the chapter *Deleuze Goes to the Movies* step by step reveals the consequent turn of the philosopher toward the cinema. Deleuze was attending film programs organized by *Cahiers*, occasionally with his daughter Emilie, who had made films herself or with his wife, Fanny. The philosopher first spoke publicly about cinema in 1974, defending Hugo Santiago *The Others*. Deleuze also played the small role of the philosopher Lammenais in Michele Rosier film on George Sand, *George qui?* (*George Who?*, 1974) (Dosse 2010: 397- 405).

What is the relation of philosophy and cinema? In *Cinema 2. The Time-Image* Deleuze answers: the good cinema, when it stops being bad is philosophy (*quand il cesse d'être mauvais*) (Deleuze 1985: 223) (Deleuze 1989: 166).

### Stanley Cavell: Uneventful and Eventful Events

The American philosopher Stanley Louis Cavell, the author of the books *Must We Mean What We Say?* (1969), *The Claim of Reason: Wittgenstein, Scepticism, Morality and Tragedy* (1979), *The Pursuit of Happiness* (1981) and etc. also saw the identity of film and philosophy. Rather distant from the philosophical suppositions of Deleuze, Cavell came to the same conclusion: films think and think philosophically.

Cavell says he was encouraged to turn to cinema as philosophy after he had attended the lectures of Austin who visited Harvard in 1955 and after he had read Wittgenstein. Wittgenstein not including movies into philosophy teaching formulated some ideas in his texts which encouraged the appearance of a new type of philosophy open to life and to cinema at the same time. Cavell reflected:

'I might specify three issues I recognize as exemplifying the kind of encouragement Austin and Wittgenstein lent to the progress of my thinking about film. One was allowing me to resist the idea of that relation of a photograph to what it is of as well through of as representation; another is the role of the ordinary, or say the uneventful, in the motion picture camera's interests in things, especially in the human face and figure; the third, most general, issue is their enabling me to feel that I was at once philosophizing and being responsive to, open to, the endless events (uneventful and eventful events, as it were) of film' (Cavell 2005: 168).

Wittgenstein's ideas enable Cavell to overcome the fear of the irrational which was in some way pervasive in western philosophy due to the popularity of such books as Alfred J. Ayer's *Language, Truth and Logic*. Mainly film philosophy can create an adequate vocabulary of passion. Starting from Wittgenstein's formulation from *Philosophical Investigations*: 'it is grammar that tells us what kind of object anything is', Cavell concludes that 'he is there claiming to satisfy, by educating, an ancient intellectual craving' (Cavell 2005: 195). This Wittgensteinian approach allowed to Cavell to the answer the question 'what is (the ontology of) film?' to formulate different type of questions, for example:

'what is the audience of film?' (as opposed to audiences of plays), 'what is the director of a film' (as opposed perhaps to the director of bank), 'what does the film screen screen?' (in contrast with what the support of a painting supports), 'what role does the script of a film play? (measured against what role the libretto of an opera plays), 'what counts as remembering a film? (as compared with remembering a poem, or as novel, or an argument, or what happened yesterday), 'what is a remake of a film?' (as opposed to new production or a play), etc.' (Cavell 2005: 195)

The idea of Wittgenstein, that '[in philosophy] we must do away with all *explanation*, and description alone must take its place' inspired Cavell to suggest a new type or quality of description suitable for teaching cinema. As usual in the Universities when grading students essays on cinema the assessment has two aspects: 'description' and 'analysis' and analysis is considered as more strong part of the essay. Cavell suggests for the students not to be afraid of descriptions and remember, that 'a serious film, like any work of art, resists interpretation, as it were insists upon being taken in its own terms<...> They are no more transparent to criticism than persons are' (Cavell 2005: 179).

Andrew Klevan, at this time lecturer in Film Studies at the University of Kent, discussed with Cavell the features of teaching cinema to the students. Their conversation can be summarized by several conclusions they came to: 1. Discussing a film with the students differs from discussing a painting, literature or music. In discussion a film one needs paraphrase. 2. Teaching cinema and learning the new type of description is very hard, it requires long discussions. 3. Teaching cinema has basic supposition: the inherent vulnerability of human being, its openness to tragedy. 4. Teaching cinema requires the ability to tell a story. 5. To see film and to speak or write about it is mysteriously different things. 6. A Film teaches when it strikes. Andrew Klevan remarked, that he always encourages his students to start write essay with a moment in film that struck them.

### Teaching Cinema as Philosophy

In 1980 in Paris – VIII University started a curriculum of degree program in film and the film department having always excellent relations with philosophy department asked Jean-François Lyotard and Gilles Deleuze to oversee research in the

film department. On November 10 1981, Deleuze gave his first lecture on cinema. He devoted to the film philosophy not only two books, but also three academic years and 250 class hours (Dosse 2010: 397). As notices Dosse, the microcosm at Vincennes where Deleuze gave lectures was completely unlike traditional academic universities. The new university, Paris-VIII, was a sort of anti-Sorbonne where multidisciplinary was the religion: "at Paris-VIII no one taught traditional courses to prepare students for the national examinations, preferring instead to work on developing students' research skills. Lectures were for the most part banned in favor of open group discussions" (Dosse 2010: 344). Dosse also notices, that the intellectual path of Deleuze's Paris-VIII seminars is particularly rich and closely linked to his publications.

'He had an immediate rapport with his student audience, albeit without any concession concerning the highly philosophical content of his courses. His reputation as a fantastic teacher was well established in Paris even before he came to Vincennes, and he taught to a very large audience right from the start' (Dosse 347)

After retirement in interview about philosophy Deleuze reflected about this period of lecturing as a major part of his own life. One of the possible secrets of Deleuze's popularity as a professor was his passionate involvement. Deleuze compared lecturing to a relatively fixed audience for a number of years to a research laboratory:

'you give courses on what you're investigating, not on what you know. It takes a lot of preparatory work to get a few minutes of inspiration. I was ready to stop when I saw it was taking more and more preparation to get a more taxing inspiration. And the future's bleak because it's becoming more and more difficult to do research in French universities' (Deleuze 1995: 139).

Deleuze suggested also the other comparison of teaching philosophy in non-traditional way: he compared it to the music: to the rock concert, where the listeners are from very multiple spheres: the first-year and nth-year students, students and non-students, philosophers and non-philosophers, young and old, and many different nationalities. There were always young painters and musicians there, filmmakers, architects. It seems Deleuze was fascinated by this multiplicity and did not see his aim as a philosophy professor of "building up knowledge" progressively. Philosophy teaching was not strictly scheduled: long sessions (in which, according to Deleuze, nobody took in everything, but everyone took what they needed or wanted, what they could use, even if it was far removed from their own discipline) were abrupt by interventions, often schizophrenic, 'then there was the taping phase, with everyone watching their cassettes, but even then there were interventions from one week to the next in the form of little notes I got, sometimes anonymously (Deleuze 1995: 139).

Deleuze used the charismatic way of teaching films as philosophy also philosophy in general as well. He did not believe in discussions for the reason that everyone is framing the problem in one's own way. He compared a discussion to an

'echo chamber, a feedback loop, in which an idea reappeared after going, as it were, through various filters. It was there that I realized how much philosophy needs not only a philosophical understanding, through concepts, but a non philosophical understanding, rooted in percepts and affects. You need both' (Deleuze 1995: 159).

Deleuze does not discern teaching cinema as philosophy from the other topics of philosophy for the reason he has a special approach to the heterogeneity of the word and the image. Gilles Deleuze and Félix Guattari discovered the unexpected sources of creativity namely in the heterogeneity and the territories in-between. In the book *What is Philosophy? (Qu'est-ce que la philosophie? 1991)* the philosophers discern the territory in-between uniting arts and philosophy. They suppose that art and philosophy crosscut the chaos and confront it, but it is not the same sectional plane. 'In the one there is the constellation of a universe or affects and percepts; and in the other, constitutions of immanence or concepts. Art thinks no less than philosophy, but it thinks through affects and percepts' (Deleuze and Guattari 1994: 66). The plane of composition of art and the plane of immanence of philosophy can slip into each other to the degree that parts of one may be occupied by entities of the other. In fact, in each case the plane and that which occupies it are like two relatively distinct and heterogeneous parts.

Philosophy is not a discussion, nor a meditation, nor contemplation. Philosophy is a creation of the new concepts, would say Deleuze and Guattari in their last book *What is Philosophy?* But first of all philosophy from Deleuzian point of view is a permanent experimentation. And this experimentation need openness to the life in general and to the arts in particular. Vision and word does not confront each other in education. They both meet. Where? And when?

## The New Pedagogy of Perception

Deleuze does not consider that cinema is going to be dangerous to the education based on the word and the argumentation. He discerns two possibilities of vision and extract the cinema from obsession with a technique. Deleuze in the *Letter to Sergey Daney* reflected upon the new pedagogy of perception connected to cinema, but also with TV. The philosopher responded to Daney's book *La Rampe* (1983). Deleuze was intrigued by the question posed in the book: 'What is there to see behind the image?' Reflecting upon the possible answer Deleuze discerned the new tendencies in the function of image:

'The relation between images and words, sounds, music changed too, with basic disymmetries between the aural and visual that allow the eye to read images, but also allow the ear to imagine the slightest noise. Finally, this new age of cinema, this new function of the image, was a *pedagogy of perception*, taking the place of an *encyclopedia of the world* that had fallen apart: a visionary cinema that no longer sets out in any sense to beautify nature but *spiritualizes* it in the most intense way. How can we wonder what there is to see behind an image (or following on from it. . .), when we can't even see what's in it or on the surface until we look with our mind's eye? And while we can identify many high points in this new cinema, it's the same pedagogical path that leads to all of them-Rossellini's pedagogy, 'a Straubian pedagogy, a Godardian pedagogy,' as you said in *La Rampe*, to which you now add Antonioni's pedagogy, by analyzing the eye and ear of a jealous man as a 'poetics' registering everything evanescent, everything that might disappear, a woman on the desert island in particular' (Deleuze 1995: 70).

But this new pedagogy of perception is threatened by the arousing interest on technique. Deleuze discerns possible sources of Daney's pessimistic point of view towards this new pedagogy of perception in the new approach towards the image:

'The question is no longer what there is to see behind the image, nor how we can see the image itself-it's how we can find a way into it, how we can slip in, because each image now slips across other images, "the background in any image is always another image," and the vacant gaze is a contact lens' (Deleuze 1995: 71).

Deleuze acknowledges that in this case, 'the encyclopedia of the world and the pedagogy of perception collapse to make way for a professional training of the eye, a world of controllers and controlled communing in their admiration for technology, mere technology', concludes Deleuze (Deleuze 1995: 72). How it is possible escape pressure of technology? Once again remains the question: What is there to see behind the image? What the lessons can be learnt in teaching cinema as philosophy? The answer would be looked for going through two Deleuze's books on cinema.

## Education Through Signs

*The Cinema 1. The Movement-Image* starts from the warning, that it is not the history of cinema, but its taxonomy. It means that the reader is going to learn not about the periods of the history of cinema, but about the signs it deciphered.

The idea, that learning is essentially concerned with signs was for the first time expressed in Deleuze's book *Proust and Signs* (1964). The concept of sign was taken from Proust's book's final systematization that constitutes *Time Regained* (*Le Temps Retrouve*). Deleuze writes:

'Signs are the object of a temporal apprenticeship, not of an abstract knowledge. To learn is first of all to consider a substance, an object, a being as if it emitted signs to be deciphered, interpreted. There is no apprentice who is not "the Egyptologist" of something - One becomes a carpenter only by becoming sensitive to the signs of wood, a physician by becoming sensitive to the signs of disease. Vocation is always predestination with regard to signs. Everything that teaches us something emits signs; every act of learning is an interpretation of signs or hieroglyphs' (Deleuze 2000: 4).

Deleuze, following Proust, concludes that the signs are specific and constitute the substance of one world or another. In this plurality of worlds signs are not of the same kind, and they do not have the same way of appearing, do not allow themselves to be deciphered in the same manner, do not have an identical relation with their meaning. Deleuze deciphered four types of the world and four types of the signs in Proust's created literary universe: the worldly signs, the signs of love, the sensuous signs and the science of art. The researcher who is learning from signs is trying to grasp the essence, but it always escapes in the case of worldly signs, science of love and sensuous signs. One is able to reach the essence only on the level of art. 'But *once* they are manifested in the work of art they react upon all the other realms; we learn that they

already incarnated, that they were already there in all these kinds. of signs, in all the types of apprenticeship (Deleuze 2000: 38).

In both volumes of *Cinema* Deleuze discerns much more different plurality of worlds and when mentioning sign he mentions that had taken this concept from American logician and pragmatist Charles Sanders Peirce. In *Proust and Signs* Deleuze connected the learning from signs with a search for an essence. In cinema philosophy the essence do not play role any more. The concept of sign is enabled to grasp to the most serious problems of philosophy, which bothered philosophical minds starting from Greek: the problem of movement and the problem of time. Cinema becomes as if a window one can look through to these problem from another perspective: from the sphere of moving images. Semiology of Peirce for Deleuze is like a skeleton for this new approach to the old philosophical problems. Henry Bergson idea of duration gives the vitality to the construction. Deleuze was impressed by Peirce's semiology for the reason that he wrote about signs on the basis of images and their combinations, not as a function of determinants which were already linguistic. Deleuze refers to Peirce's extraordinary classification of images and signs:

'Peirce begins with the image, from the phenomenon or from what appears. The image seems to him to be of three kinds, no more: firstness (something that only refers to itself, quality or power, pure possibility; for instance, the red that we find identical to itself in the proposition 'You have not put on your red dress' or 'You are in red'); secondness (something that refers to itself only through some -thing else, existence, action-reaction, effort-resistance); thirdness (something that refers to itself only by comparing one thing to another, relation, the law, the necessary)' (Deleuze 1989: 30).

Deleuze based this research schema in the first volume of *Cinema 1. The Movement-Image* on these firstness, secondness and thirdness of image, suggesting that these qualities correspond to the affection-image, the action-image and the relation-image. But, on the other hand, according to Deleuze, all three are deduced from the movement-image as material, as soon as it is related to the interval of movement. In this Deleuze's schema between the perception-image and the others, there is no intermediary, because perception extends by itself into the other images. But, in the other cases, there is necessarily an intermediary which indicates the extension as passage. This is why Deleuze suggested six, not three, types of perceptible visible images: 'perception-image, affection-image, impulse-image (intermediates between affection and action), action-image, reflection-image (intermediate between action and relation), relation-image' (Deleuze 1989: 32)

On the other hand Deleuze considers that he takes the term 'sign' in a completely different way from Peirce: he considers that sign is a particular image that refers to a type of image, whether from the point of view of its bipolar composition, or from the point of view of its genesis. So he constructs his own classification of signs. In the second volume of *Cinema: The Time-Image* Deleuze poses to Peirce the testing question: why does Peirce think that everything ends with thirdness and the relation-image and that there is nothing beyond?(Deleuze 1989: 33). Deleuze steps beyond and finds

'signs which, eating away at the action-image, also brought their effect to bear above and below, on perception and relation, and called into question the movement-image as a whole: these are opsigns or sonsigns. We could no longer consider Peirce's thirdness as a limit of the system of images and signs, because the opsign (or sonsign) set everything off again, from the inside' (Deleuze 1989: 34).

### How a Character is Learning the New Vision of Reality?

Cavell and Deleuze were not cooperating in teaching cinema as philosophy. They do not practice philosophical friendship and created two indispensable schools of teaching cinema as philosophy. They were separated by the space, by different cultures, by different educational background and, as noticed D.N. Rodowick, "seem only dimly aware of one another" (Rodowick 2010: 98). They were interested into different movies. In the book *The Pursuit of Happiness: The Hollywood Comedy of Remarriage* Cavell reflected upon the Hollywood's 'golden age' remarriage comedies<sup>1</sup>. Cavell was interested in the moral lessons of these movies revealing a necessity in order to preserve one's happiness to grow up together with one's partner. The man in order to grow with a woman partner has to acknowledge the woman's autonomy, and for her to see that he acknowledges it. Only by doing so will he make himself worthy of her, so that she may at last give herself to

<sup>1</sup> *The Lady Eve* (1941, director Preston Sturges), *It Happened One Night* (1934, director Frank Capra), *Bringing Up Baby* (1938, director Howard Hawks), *The Philadelphia Story* (1940, director George Cukora), *His Girl Friday* (1940, director Howard Hawks), *Adam's Rib* (1949, director George Cukora), *The Awful Truth* (1937, director Leo McCarey).

him for the second time (remarry him). Cavell concluded that these films teach that the pursuit of happiness require not to fulfill our desires but to transform them.

Deleuze mentioned more than four hundred movies in his two volumes of *Cinema*. He showed respect for American cinema reflecting upon the historical movies, created by Cecil DeMille. He reflected a lot upon Orson Welles's (1925-1985) creation: *Citizen Kane* (1941); *The Lady from Shanghai* (1947), discussed the principles of new New York cinema school in John Cassavetes (1929-1989) films: *Faces*, *Love Streams*, *Shadows*, *Woman Under the Influence*. On the other hand his selected stream of favorite 'good movies' was mostly from European cinema: Andrei Tarkovsky (*The Mirror*, *Solaris*, *Stalker*), Krzysztof Zanussi, Joseph Losey (1909-1984) (*The Servant*, 1963), Alain Resnais (*Last Year at Marienbad*, 1961; *My American Uncle*), Federico Fellini (*And the Ship Sails On*, 1983), Michelangelo Antonioni (1912-2007) (*The Night*, 1961), Max Ophüls (*The Earrings of Madame de...*, 1953), Luis Bunuel (1900-1983) (*Belle de jour*, 1967, *The Discrete Charm of the Bourgeoise*, 1972), Lucino Visconti (*Leopard*, *Sandra*, *Senso*, *White Nights*, *Obsession*, *Death in Venice*, *Damned*, *Conversation Piece*), Werner Wenders (*State of Things*) etc. Besides, Deleuze showed interest also in Japanese movies, e.g. Akira Kurosawa (1910-1998) (*Rashomon*, 1950), etc.

Cavell was looking for the education of new emotions in cinema, Deleuze was seeking the birth of the new thought. Notwithstanding their distance, D.N. Rodowick indicated some common points between Cavell's and Deleuze's approaches to cinema: inclination towards moral reasoning. Cavell was concerned with the problem of ethics in film and philosophy, above all through his characterization of an Emersonian moral perfectionism. Rodowick discerned in Cavell's Emersonian ethics echoes with Gilles Deleuze's Nietzschean and Bergsonian perspectives on cinema, 'wherein concepts of movement and time are related as the expression of belief in the world and its powers of transformation' (Rodowick 2010: 98).

As important bridge between Deleuze's and Cavell's approach to cinema Rodowick indicated first of all their mutual interest in Nietzsche. Another common point is their original way of asking ethical questions in ontological contexts:

'Though Cavell uses the word frequently, and Deleuze rarely, both evaluate ontology as a particular approach to Being. This is not the being or identity of film or what identifies film as art, but rather, the ways of being that art provokes in us – or more deeply, how film and other forms of art express for us or return to us our past, current, and future states of being. Also, in both philosophers, the ethical relation is inseparable from our relationship to thought. For how we think, and whether we sustain a relation to thought, are bound up with our choices of a mode of existence and our relations with others and to the world' (Rodowick 2010: 99).

Cavell takes interest more in our relations with others, Deleuze – to the world. Cavell reflecting upon remarriage comedy tried to reveal at first sight not given and it seems insignificant aspects of our relations with others and showed, that

'we help and hurt and interest, and bore each other in our everyday lives in countless unremarked and fateful ways, that while we have to learn to tolerate clumsiness in one another – say inadvertent, heedless, thoughtless, careless slaps in our ignorant or uneducated responses to frustration – we have also to learn not to tolerate slugs, meaning any one of a hundred ways we have of dealing out little deaths of rejection' (Cavell 2005: 203).

Cavell discerns one common feature uniting film with philosophy: 'they are both preoccupied with ways in which we miss our lives, miss the density of significance passing by in a film, in or speech, in our lives' (Cavell 2005: 206).

Deleuze notices one common feature between philosophy and cinema: they both say something about the encounter of the subject with reality. The cinema subject – its main character – does not ask a philosophical question: why there is something instead of nothing. She/he experiences the other problem: how to withstand something which is unbearable and unthinkable in reality. Modern cinema invents new signs and breaks old sensory-motor schemes based on a movement. Modern cinema turns from action to a purely optical and sound situation:

'It makes us grasp, it is supposed to make us grasp, something intolerable and unbearable. Not a brutality as nervous aggression, an exaggerated violence that can always be extracted from the sensory-motor relations in the action-image. Nor is it a matter of scenes of terror, although there are sometimes corpses and blood. It is a matter of something too powerful, or too unjust, but sometimes also too-beautiful, and which henceforth outstrips our sensory-motor capacities' (Deleuze 1989: 18).

This intolerableness of reality is something like what existentialists or Albert Camus were writing about. Deleuze does not articulate the problem in detail in existentialist manner, he simply states it as a main fact of human existence that the cinema

is revealing even more clearly than philosophy is. Romantics were able to grasp the intolerable or the unbearable, the empire of poverty. They also produced the new means of knowledge and action: the visionary approach to reality. Deleuze is relying on romantics' experience.

Deleuze pays no attention to the actors playing the characters, he almost never mentions their names, he only indicates, that 'a new type of actor was needed: not simply the non-professional actors that neo-realism had revived at the beginning, but what might be called professional non-actors, or, better, 'actor-mediums', capable of seeing and showing rather than acting, and either remaining dumb or undertaking some never-ending conversation, rather than of replying or following a dialogue' (Deleuze 1989: 20). As a matter of fact when discussing the type of the character – clairvoyant, who is reflecting the encounter with the something unbearable in reality and is learning to see the reality from a new side, becoming a visionary Deleuze usually returns to the characters of three women: Karin in Roberto Rossellini's *Stromboli*, Irene in Rossellini's *Europe '51* and Gertrud in Carl Theodor Dreyer's *Gertrud* (1964). The first two – Karin and Irene – was played by Ingrid Bergman (1915-1982), who suggested to Rossellini to create common movie *Stromboli* (1950). In this film Bergman plays Karin, a displaced Lithuanian in Italy, who escapes the internment camp by marrying an Italian soldier and fisherman (acting Mario Vitale), whom she met in the camp on the other side of the barbed wire. After marriage they went to his home island of Stromboli. She tries to adapt to the very harsh and barren environment of the island and to very traditional and conservative people – hostile and strange. – but she failed. She becomes pregnant and understands that in any case she has to escape. In escape plan she has to pass the hill with volcano and at this very moment the volcano starts to erupt. Karin has no possibility to go further, but she also has no possibility to return. She goes asleep and when gets awakened reflects her new situation. The film documentary features real segments about fishing tuna and an actual eruption of the volcano. Most villagers are played by actual people from the island. Notwithstanding some skeptical acceptance of the film from the side of film critics, Deleuze considers this movie as an example of the modern cinema, when all sensory-motor schemes are broken and the character reflects the world in the new optical and sound situation and learns the things she/he never saw before. Karin becomes visionary when she suddenly understands the extraordinary greatness of reality she is not able to bear on. Deleuze writes:

'*Stromboli* presents a foreign woman whose revelation of the island will be all the more profound because she cannot react in a way that softens or compensates for the violence of what she sees, the intensity and the enormity of the funny fishing ('It was awful ...'), the panic-inducing power of the eruption ('I am finished, I am afraid, what mystery, what beauty, my God ...')' (Deleuze 1989: 2).

Deleuze concludes that island Stromboli's beauty is too great for Karin so becomes intolerable, but also for all the spectators, like too strong a pain. But mainly the greatness of the situation as something unbearable in the reality possibly revealed in the movies engenders the real unforgettable philosophical lessons in cinema. On the other hand something unbearable is experienced when the heroine Gertrud (acting Nina Pens Rode) from Dreyer's movie *Gertrud* (1964) also experiencing the difficulties in marriage and the relations with other lovers is reflecting in her mentality her own life. Gertrud becomes conscious of belief as thought of the unthinkable ('Have I been young? No but I have loved. Have I been beautiful? No but I have loved. Have I been in life? No but I have loved.') (Deleuze 1989: 170-171).

This a limit-situation was repeated in the other movie *Europe 51* created by Rossellini in which Ingrid Bergman also played the main role of, in Deleuze words, bourgeois woman Irene. Living in wealthy family with industrialist man George (acting Alexander Knox) Irene (acting Bergman) is too busy with her social life and the parties they are giving at home to their friends. So she has no enough time left for her their son Michele (acting Sandro Franchina) and Irene does not notice his loneliness and his longing for her attention. During a dinner party, Michele constantly tries to get his mother's attention, but Irene is more interested in being a good hostess to her guests. Michele attempts suicide by falling several stories down a stairwell. At the hospital, Irene promises to never leave Michele, but he dies. Irene overcomes her depression and grief and starts to notice the poor people and take care of them, donating her money. She's horrified by the factory's working conditions, which she sees as slavery. Irene then cares for a prostitute who is dying of tuberculosis. Her family, husband and mother are not able to understand the reason of her absence from home and conclude she is betraying the family and is mentally ill, so close her in mental institution. The very important is the end the movie. Irene has to make her final choice, as a heroine from Kierkegaard's *Either/Or*. She is suggested by her family to decide: either to return to the family and keep on going to live a life as she lived before, or she will stay in mental hospital, forever closed. The people she has helped, along with many she hasn't, were standing outside her cell window, praying to her as their new 'patron saint.' She made a decision to stay with these people and maintain forever closed for the reason she learnt unforgettable lessons about herself

and reality she is living in she can not betray any more. She behaves like Knight Myshkin or Sonia Marmaladova from Dostoyevsky's novel *The Idiot*. Rossellini was expressing his admiration to Saint Francis of Assisi values. For Deleuze Irene as well as Karin from *Stromboli* becomes as a sign of clairvoyance, a new visionary.

'These are pure seers, who no longer exist except in the interval of movement, and do not even have the consolation of the sublime, which would connect them to matter or would gain control of the spirit for them. They are rather given over to something intolerable which is simply their everydayness itself. It is here that the reversal is produced: movement is no longer simply aberrant, aberration is now valid in itself and designates time as its direct cause. 'Time is out of joint': it is off the hinges assigned to it by behaviour in the world, but also by movements of world. It is no longer time that depends on movement; it is aberrant movement that depends on time. The relation, *sensory-motor situation ~ indirect image of time* is replaced by a non-localizable relation, *pure optical and sound situation~direct time-image*. Opsigns and sonsigns are direct presentations of time. the grasping of the intolerable even in the everyday and insignificant' (Deleuze 1989: 170)

One can notice essential difference in the lessons learnt in remarriage comedies, discussed by Cavell and the lessons learnt by Deleuze's clairvoyants – Karin, Gertrud and Irene. Three Deleuze's beloved woman –visionaries never remarry. On the contrary, they start to learn the new lessons about reality only when they are leaving husbands or other lovers and start to go their own way. Visionary is alone and cares not about the relations with other people, but about the vision itself.

## Conclusions

1. When philosopher goes to cinema it is possible that he has no any other interest except of entertainment, as it was it Wittgenstein's case and is revealed in the best movie about philosophy teaching *Wittgenstein* created by Derek Jarman.
2. On the other hand the philosophical ideas of Wittgenstein inspired American film philosophy school created by Stanley Cavell.
3. When philosopher goes to cinema it is possible that his intention for entertainment coincides with his professional interest, as happened in French philosopher's Gilles Deleuze' case, who lectured cinema in university and wrote two books on cinema.
4. Lecturing cinema as philosophy demands the new conception of philosophy elaborated by Cavell (*philosophy as responsiveness*) and Gilles Deleuze (*philosophy as experimentation*) .
5. Cavell and Kevin came to a conclusion that lecturing cinema as philosophy has several features: 1. Discussion about a film with the students differs from discussing a painting, literature or music. In discussion a film one needs paraphrase. 2. Teaching cinema and learning the new type of description is very hard, it requires long discussions. 3. Teaching cinema has basic supposition: the inherent vulnerability of human being, its openness to tragedy. 4. Teaching cinema requires the ability to tell a story.
5. To see film and to speak or write about it is mysteriously different things.6. A Film teaches when it strikes.
6. Deleuze in teaching practice preferred the conception of charismatic teaching without any strict rules in advance.
7. Deleuze in his works elaborated the pedagogy of perception and education through signs.
8. Cavell and Deleuze discerned the possibility for characters to learn from their own experience when meeting a limit-situation. But in Cavell's film philosophy the possibility to learn from one's experience is left for both partners and the possibility of happiness is sustained in remarriage. In contrast to it Deleuze in film philosophy is reflecting not happiness but a clairvoyance. When all the links with the men partners are broken women are able to understand something unbearable in reality itself.

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## Application of Gagne's Nine Approaches to Teach Arabic Language for Non-Native Speakers: Experimental study at Sultan Idris Education University Malaysia (UPSI)

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### Abstract

*The Arabic language is not an easy language to learn for non-native speakers if the teachers are not proficient in the teaching methods and strategies. Here, it is essential that teachers can benefit from Gagne's nine approaches in the teaching for any subjects, especial, in teaching languages. Therefore, the learning outcome will be more effective if the teachers apply Gagne's nine events in the Arabic language classroom. This study focuses on the experiences of the application of Robert Gagne's nine approaches in teaching Arabic to non-native speakers at the Sultan Idris University of Education Malaysia. The study aims to find the effective results of their experiences in the application of the nine approaches for Gagne in teaching Arabic language to non-native speakers at the university. This paper is based on a descriptive analysis method to indicate the nine-approach theory and its importance in education and teaching, as well as the experience of the researcher in their teaching Arabic language. Among the most important results in the application of the nine events in teaching Arabic were to make teaching activities more effective and attractive, to help teachers how to facilitate the process of teaching Arabic in the classroom and to centralize the students focus during the lessons. The study concludes with some recommendations and suggestions.*

**Keywords:** Gagne's nine approaches, Teaching Arabic, Non-native speakers

### Introduction

Teaching a second language or a foreign language for non-native speaker is challenging for the teachers as they try to find the best strategies to enhance the teaching method and to make the learning more effective and successful. In addition, teaching Arabic for non-native speakers is more challenging than teaching another language in a non-native environment, like in Malaysia. According to researcher's experiences and experimental study, we found that the application of Gagne's nine approaches to teaching Arabic language for non-native speakers is more effective and successful. This is because Gagne's nine approaches in the classroom is not based on teachers' teaching only, but it relates to interaction between teachers and learners, and teachers guide the learners to follow up very fast and effectively. This paper focuses on experimental study to apply Gagne's nine approaches to teaching Arabic language for non-native speakers at Sultan Idris Education University Malaysia. The aim of this research is to find out how those approaches effect the teaching Arabic for non-native speakers successfully at Sultan Idris Education University Malaysia.

## Review of related Literature

Since our focus is on application of Gagne's nine events to teach Arabic language for non-native speakers, we have reviewed some relevant literature. There is an article titled: "Gagne's nine events of instruction in Teaching \_learning Transaction: Evaluation of teaches by high school students in Musoma- Tanzania" (Ngussa, 2014, p189-206). In this article, the researcher evaluated Secondary school teacher's application of the Gagne's nine events in a classroom session. The author emphasized that Gagne's nine events of instruction needed to be incorporated in the process of instructional design and actual teaching. However, according to the research the author found that high school students in Musoma principality perceived their teachers to be using Gagne's events of instruction in teaching – learning transaction in a moderate way in that the application of events is limited to the mean score of 2,50-3.49 only. From the finding of this study, we believe that the reason why majority of the teachers did not apply Gagne's event in the classroom is probably that the teachers really did not know what is Gagne's nine event. Thus, it is important to promote the events in the school and train the teachers to apply those events in the classroom.

Another review is "study of application of Gagne's nine event of instruction in the teaching Public English at the vocational college" (Ting, 2014, p207-208). The author applied Gagne's nine events to teach a unit of "Practical English". She divided those events into 3 parts: before starting the class, during class, and after finishing the class. According to her experiences in applying Gagne's nine events in teaching English, she found that the result of this application was very effective. These approaches can excite the students' interest in learning English, and improve the quality of the teaching. This research will be a sample for our research and will guide us to move smoothly.

The most useful and helpful literature for this study is "Conditions of Learning and theory of instruction" (Gagne, 1985, p244-258). In this book, he emphasized "conditions of learning": the internal conditions which deal with what the learner knows prior to the instruction, and external conditions which deal with the stimuli that are presented to the learners. In chapter 12 of his book, he mentioned that a theory of instruction should relate to the external event of instruction in the outcome of learning by showing how these events lead to appropriate support or enhancement of internal learning processes. The external event of instruction for Gagne is named nine events of instruction. Moreover, we will elaborate these events in the topic of understanding of Gagne's nine events as a theoretical framework for this study.

## Research Methods

The study employed descriptive analysis methods to indicate the definition Gagne's nine event of instruction and its importance in education and teaching, as well as, the experience of the researchers in their teaching Arabic language by the application of those nine events of instruction in the classroom.

## Background of Students

In this research, we focused on the students who are studying at Sultan Idris Education University Malaysia (UPSI) who specialized in Arabic language and education as a Major Course at the degree level. All of them are non-native speakers of the Arabic Language. Prior to entering this university, the students have already completed at least 7 years of Arabic language at Arabic schools or Islamic schools. The majority of the students have mastered the 4 language skills: listening, speaking, reading and writing.

## Scope of the Research

In this research, we will focus on the first year students at the degree level. All students are Non-native speakers of the Arabic Language. We applied Gagne's nine Approaches of instruction to teach the subject "Advance Arabic skills". This subject emphasized on 4 skills of language. We chose a lesson titled "The water is resource of life and it's mystery" from the text book titled "Arabic at your hand", level 3.

## **Understanding of Gagne's nine approaches:**

Robert Gagne had contributed the systematic approaches to instructional design for teaching and learning, and his theory has covered great ideas to be applied by trainers and teachers in any classroom. These are nine events of instruction (Gagne, 1985, p251):

### **1. Gaining Attention:**

Gagne mentioned that the attention of students, in the sense of alertness for reception of stimuli is gained by introducing rapid stimuli change. He encourages instructors to gain the students' attention by gesturing or by suddenly changing the loudness of their speech. As well as attract by visual or auditory stimuli related to the content of a lesson to be taught.

### **2. Informing Learners of the Objective**

Gagne explains to inform the students what they will be able to do after learning. He emphasized that when students comprehend the objective of instruction, they will acquire an expectancy that normally persists throughout the time learning is taking place and that will be confirmed by the feedback given when the learning is complete.

### **3. Stimulating Recall of Prior Learning**

The learner is stimulated by asking them to recall the information that was previously learned, therefore, learning new information based on the prior learning. As Slavin explained that the old information and the new information when combined enables an attentive, expectant student to achieve mastery of a task. (Slavin, 2009, p 481).

### **4. Present the Stimulus**

From this point, the focus is on content, which the students are going to learn. This is main point of the class. This means to present the essential stimulus to the learners. The stimulus is presented as an instructional event, which depends specifically on what is to be learned. The content is specific to the category of capability that is the objective, whether verbal information, intellectual skill, or any of the other varieties.

### **5. Providing "learning Guidance"**

This event of instructions supports the internal process called "semantic encoding for storage long-term memory. "The essence of learning guidance is to support for learners in making connection between what they know and what is being learned (Gagne, Wager, Golas, & Keller, 2005, p 198).

### **6. Eliciting Performance**

In this event, students are encouraged to practice whatever they have learned from the teacher during the class. At this stage, *the learner will be the actual internal integrating event of learning takes hold based on sufficient learning guidance*. The new capability reflected in the objective, whether verbal information, Intellectual skill, cognitive strategy, attitude or motor skill, has been encoded into a form for storage in long term memory. It is then time for them to demonstrate the newly learned capability. (Gagne, 1985, p254)

## **7. Providing Feedback**

At this point, the teacher communicates with the students about the correctness and the degree of correctness of their performance. As Gagne (2005) with his friends mentioned that there are no standard ways of phrasing or delivering feedback (Gagne, Wager, Golas, & Keller, 2005, p 200).

## **8. Assessing Performance**

According to Gagne (1985, p255), assessment of the performance is what is meant usually by "giving a test". The functions for the assessment are to establish that the newly learned capability has reasonable stability and to provide additional practice that serves to consolidate what students have been learned.

## **9. Enhancing Retention and Transfer**

Retention means preventing from forgetting and enhancing the student's ability to recall the what they have learned during the class. This includes knowledge and skills, and transfer of knowledge, skills and strategies to new problems and new situations are matters in which evidence continues to be sought. (Gagne, 1985, p255)

## **Application of Gagne's nine approaches to teach Arabic language for non- native speakers**

As we have mentioned in the scope of the research, we chose a lesson from the textbook, titled "*The water is resource of life and it's mystery*" as a sample for this research. We divided Gagne's nine event into 3 parts, before covering the main content, within the content and after delivering content.

### **1. Before covering the content**

#### **1.1 Gaining Attention**

The Lecturer brings a bottle of water when she enters the classroom, puts it on the table, and at the same time opens an Arabic video about "water" on youtube to attract the attention of the students. Then the lecturer asks students what they understood from the bottle of water and what they found from video.

#### **1.2 Stimulating recall of prior knowledge**

After gaining attention by the video shown and the bottle of water, the lecturer then asks the students that what they know about water? What is the benefit of water for human being, animals and plants. The lecturer asks the students if they are familiar with any Arabic vocabulary related to the water, for example like hormone or pollution.

#### **1.3 Informing the students of objective**

Based on the prior knowledge of the learners, the lecturer explains that the purpose of this lesson is to know the benefits and importance of water for human being, animals and plants, and to learn some new vocabulary related to the water, as well as to study the terms in the Arabic grammar.

### **2. Within the Content**

#### **2.1 Present the content**

The lecturer begins the lesson 14 “the water is resource of life and it’s mastery” from electronic book online “Arabic at your hand”, by using a projector. He then asks the students one by one to read aloud each paragraph. Then the lecturer explains the new vocabulary which are not familiar to students by using the video and showing photos, and explaining some difficult sentences as well. Briefing on the benefit and importance of water for human being, animals and plants is also done by the lecturer. He later divides the students into 6 groups according to 6 paragraphs of the lesson. Leaves 5 questions for each group to let the students discuss based on their understanding of the lesson. Games and competitions are also used to encourage the students to join in and answer the questions. The lecturer tries to encourage each students to participate and answer the questions.

## **2.2 Provide “ Learning Guidance”**

During the discussion period by the students, the lecturer guides the students, not telling them everything. For example: students did not understand the meaning of a word, the lecturer will not tell the meaning of the word, but will give some example of sentences by using this word.

## **2.3. Elicit Performance ( Practice)**

After reading and understanding the lesson, it is time for them to practice. Lecturer asks students to make choral speaking according to this topic to enhance their understanding for the topic.

## **3 After covering the content**

### **3.1.provide Feedback**

The lecturer lists down all incorrect words and sentences on the whiteboard during their practicing period, then explains them one by one while encouraging them to go ahead when they are correct.

### **3.2 Assessment Performance**

The lecturer gives an assessment based on the exercise which are provided in this lesson. The purpose of the assessment is to know that how many percentage from the lesson is understood by the students, and what are the weaknesses for future improvements.

### **3.3 Enhancing Retention and Transfer**

Before the end of the lesson, the lecturer asks the students what they had learned from lesson 14, remember whatever they learned. Students are asked to summarize the main idea of this lesson and asked another student to list down the new vocabularies which they have learned from the lesson. At the end, some exercise are provided for the students do after the lesson and submit in the next class.

## **Analysis and Discussion of findings**

From the experience of applying Gagne’s nine approaches to teaching Arabic language for non- native speakers, we found that these approaches unlike traditional approaches made the class more effectively and successfully, and helps a lot for both the lecturer and students in the classroom. It was much easier for the lecturer to deliver the lesson and help students to follow up faster. We analysed and discussed from 3 points:

(1) Before providing the content, the students received a briefing about the content through the recalling of prior learning and guidance from lecturer. This made it easier for both lecturer and students to move on with the class smoothly.

(2) During the delivering of the content, the class the students benefitted input from the lecturer in an interactive mode. The classroom was more active and not bored. Students followed up with the lesson attentively and enhanced very faster especially in remembering the new vocabulary and the application in the sentences.

(3) After understanding the content, the students will enhance more and more by the feedback from lecturer, assessments, retention and transfer, and storage the knowledge and skills for long term memory.

### Conclusion and Recommendation

This research concludes that application of Gagne's nine events in teaching Arabic language for non- native speakers was very effective and successful in the classroom. It benefitted for both the lecturer and students in the classroom.

Based on the conclusion of this research, therefore, the researchers suggest following recommendations:

(1) Every educational organizations to teach Gagne's nine events of instruction to the teachers and lecturers since not every educational are proficient about these approaches and it's benefit in the teaching and learning.

(2) The Ministry of Education or educational organizations should promote Gagne's nine events of instruction in the schools and universities.

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## Universal Nominations Samples in Main Languages

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### Abstract

*Significant discoveries are made in Turkology in recent years. As a result, there is a great opportunity to explore in-depth of the history of the word. If to be exact, the most important things, the archetypes of consonant of Turkic languages (including world languages in its broad sense) are identified. Significant results are made due to the fact of clarification of original and archaic types of sounds. The importance of the restoration of archetype of consonants and vowels in retrospective direction or, on the contrary, the replacement of their synchronic variants that were formulated over time in perspective direction is the following: if etymology of any word is analyzed, it will be easier to explore its origin.*

**Keywords:** universal, nomination, samples, main, languages

### Introduction

Among many examples, sol' (salt) (a white crystal substance with a pungent taste that is used as a flavoring for food) in the Russian language is an equivalent of tyz (salt) (a white crystal substance used to add a savory and spicy flavor to dishes) in the Kazakh language. However, there is another doublet for this word. Lexical meanings are the following - 1) a salt swamp where feet are sunk into; 2) geogr. a desert and semi-desert where there is an easily soluble salt in upper layer, and sometimes it is a soil of steppe and forest-steppe zone; 3) a white mark of salt solution. In addition, we can notice that **sor** is used in its broad sense in ancient times in the Turkic languages (including the Kazakh language). If to compare this word with the Russian language equivalent "sol" (соль), there is only one difference in r~l phonemes. Sonorant sound l is formulated from sonorant sound r in their course of historical development. In other words, the original and archaic type of l is- r. Its indigenous form -sor will be formed. Russians used it in ancient times due to the regulations of the language. Therefore, **sor** -is a common word for both Turkic and Slavic people from ancient times.

The words **shatu** (шаты) in the ancient monuments was used in the meaning of "ladder". It's an incomprehensible archaism at present time. In the Kazakh language **saty** (саты) means: 1) a ladder that is used to enter the house or to go up or down stairs; 2) a portable framework of wood in the form of two long parallel members connected by several parallel rungs or steps for climbing up the roof of the house or barn. It is very difficult to find out that words **shatu** (шаты) and **saty** (саты) are rooted word without the appeal to professionals. The difference is in the matching of sh (ш) ~ s (с) and u (у) ~ y (ы). Sh (ш) and s (с) are dialectic signs of Oguz and Kypchak languages. Rounded vowel u (у) in the Oguz languages is always changed into the unrounded vowel y (ы) in the second and third syllables in the Kypchak languages: *azuq* > *azyk*, *aguz* > *auyz*, *qabuq* > *qavyq*, and etc. Vowel u (у) remained as an archetype in the Ogyz languages, whereas in the Kipchak

languages it was reduced. Considering the fact that the sound **Y (Ы)** was originated from **U (У)**, there will be no doubt that these two words were originated from the same word. It can be shown like that: *shaty (шаты) ~ saty (самы) < satu (самы)*. The above-mentioned examples show the importance of original, ancient and archaic types of sounds when dealing with etymological researches.

As a result of in-depth study of the linguistic economy the restoration of the original form of extinct sounds, syllables with the help of **original type, ancient type and archaic type** is very essential in the course of the historical development. For example, variants that are common in the literary language: *balbira ~ albyra, badyraq ~ adyraq, baqyray ~ adyray, bedireybalbyra ~ albyra, badyraq ~ adyraq, baqyray ~ adyray, bedirey ~ edirey* show that sonat **b** was sometimes remained, sometimes lost at the beginning of these words. But the ancient form – **b** is not a form of sound reduction; it's easy to restore the reduced form because of being of the same variant. Moreover, we can notice that sound **din** variants *dokigen ~ onkigen, dabura ~ abdura, delben-delben ~ elben-elben (дәңкиген ~ өңкиген, дабыра ~ абдыра, делбең-делбең ~ елбең-елбең)* and sounds **t, s** in variants *tarbi ~ arbi, sarqira ~ arqira (тарби- арби, сарқыра ~ арқыра)* were reduced [2, 87-130 pp.].

This phenomenon is observed in the comparison of the historical manuscripts with the modern Kazakh language. For example, **asyrga – syrga (асырға-сырға)** in the manuscript "Khusrau ua Shirin". La'alidin qosh asyrgalar qulaqda (Ла'алдын қошасырғаларқулақта) - double earrings made from ruby stone. In the Kazakh language *syrga (earrings)* means *fashion jewelry for women's ears made from various precious metals and stones (gold, silver, diamonds, sapphires, rubies and etc.)*. Here the sound **a** is reduced at the beginning of the word. But it remained its lexical meaning. In the ancient Turkic dictionary *artut(артут) is a gift, offering; artut alyp anungyl (артут алып ануңыл) – tartu (тарту) or to present*. In the Kazakh language *tartu (мапму) means to present a special gift and valuable present for someone*. In the language of historical monuments the word **artut (артут)** is the contemporary archaism, which is completely understandable. The omission of consonant **t** and its gradual disappearance made it archaic word. The difference from *tartu (тарту)* is that it is presented in ancient form: *tart+ut (мапм+ут)*. The plural meaning of this word in the Kazakh language is lost and that's why last sound **t** seems to be subject of elision.

We don't have a purpose to numerate findings founded in the article. We are trying to prove that the origins of world languages are the same with the help of previously unknown regulation and laws of different languages and with the help of a series of articles. There are similarities in terms of nouns, adjectives, numerals, verbs, pronouns and etc. First of all, we found it right to start from related nominations that are common for all languages of the world.

There is a proof of the existence of objective and historical basis of the same lexical database for all world languages. Information sent through representatives of God is becoming a reality one after another scientifically. It is also true that the world suffered from flood. According to legends come to us, all people at times of God Nukh (Noi) spoke in one language. There was no need of a rich vocabulary stock for a few people escaped in the ship. Everyday vocabulary was used then. Hence, the whole system of the ancient language was broken down. The narrow range of vocabulary used by the flood survivors was formulated as a foundation for all languages of the world in the course of historical development. According to our experience, there are thousands of archetyped roots.

**PAPA (FATHER)**. According to the information in "Etymological dictionary of Turkic languages" by E.V. Sevortyan, the forms **papa> baba, baba> aba> ebe, papa > apa** (that stand for father) that mean the concept of parents are basically spread in all world languages (more frequently in one language and to a lesser extent in another one). There were no voiced consonants and close vowels according to the development evolution of language not only in Turkic languages, but also in all world languages in the ancient unknown period in the history. Voiced consonant and close vowels are gradually appeared in the dynamic development of voiceless consonants and open vowels [1]. Thus, the variants **papa> baba> aba> ebe** are formed on the basis of the processes of voiced consonants, closed vowels and linguistic economy. The most correct list of these variants is **papa** and **baba** without taking into account their close and economized forms. The variant **baba** is formed as a result of changing voiceless consonant **p** into voiced consonant **b**. Thus, the most ancient form and archetype of all variants is **papa**. According to scientist, forms **papa** and **baba** are spread in the Iranian, Semitic, Indian, African, Chinese, Caucasian and European languages in the meaning of "father", "grandfather", "grand grandfather" and etc. [1. 5-38 pp.]. For example, in the Russian language **papa** is a *father* (primary meaning), *otez – a father in relation to their children* [4].

The first sounds were lost in the course of phonetic development in some languages: **papa** > **apa**, **baba** > **aba**. The reason for this is due to the shift of word stress. The first syllable was stressed in ancient times, then it was moved to the second syllable. In this case, the first sound does not play a discernable role. If word stress remains unchanged, **papa** and **baba** will be stable. All wisdom is here.

Both forms are spread in the "Ancient Turkic Dictionary" (ATD) and there is a difference in meaning between them: **Aba** I mother (ATD); **aba** II [tib. A- pha] father (ATD); **aba** III an ancestor; **aba** iazty ersay bayat qynaty - when ancestor transgressed, the God punished him; **aba** oglany - human, humanity: *tortutti aba oglanyn bir bayat* - single God created human being (ATD); **apa** I. elder relative, elder sister: *apam olgen erkanta bitig berimiz* - when my elder sister died, we gave (this) document, 2. a mother [6].

We can notice that **apa**, **aba** are used both for men and women, their meanings are not classified by the gender. However, it is common not only for the Turkic people, but for all nations in the world as well. The common viewpoint of Turkologist is the following: "Composition and relationship of meaning **aba** and others reflects the system of consanguinity that emerged in the early stages of tribal relations of the Turks until the formation of family and kinship relations, where the concept of "father" - "mother" and their offspring are central notions, whereas in the term **apa**, these meanings don't bear active use [3. 56p.] In spite of not being classified into a gender groups, the above-mentioned nominations of the most ancient times were soon gradually changed, each form took a certain lexical meaning or there was a little semantic difference. According to linguistic facts, Turkic people used **papa** as **apa** as a result of omission of the first sound. These changes weakened the same on gender, and gradually it was lost. Finally, **apa** is used for only female gender. The voiced variant of **apa** is **aba**, and on the contrary, it was more common to man and it became stable in some languages. For example, **aba** > **abu** means "father" in the Arabic languages. Noun **apa** in the Kazakh language is a seme which is used for woman.

**Apa**. 1. A mother of a child. 2. A sister who is elder than others'. The first meaning of these definitions given in the explanatory dictionary of the Kazakh language - a mother of a child - is peculiar to dialectal feature rather than to national specifics. And the lexical meaning of "a sister who is elder than others'" is common for all Kazakh nation. This word has variants in the spoken language such as **apeke** (әпке), **apke** (әпке). It is clear that **apke** (әпке) is derived from **apeke** (әпке). And pair **ekemay** be the origin of the word **ekech** (small) from the medieval manuscript. Then it stands for "a little sister" (kishi apa). The last consonants **ch** ~ **sh** seems to be extinct. Their way of development : *apa ekech* > *apekech* > *apeke* > *apke* (*apa ekеч* > *әпкеч* > *әпке* > *әпке*).

**Apa** is a word used to call a woman who is older in the Kazakh language. It means "a mother in law", "stepmother", "brother's wife" in other Turkic languages and besides it stands for "a woman" in general. Of course, all derived meaning appeared later.

Therefore, we consider wide-spread **papa** as a original form of **apa**, which is Turkic variant. In other words, it is just one step of this chain **papa** > **baba**, **papa** > **apa** > **appa**, **baba** > **aba** > **ebe**. Some Turkologists assume that the archetype of **apa** (**ana**) can be **appa** (**анпа**) [3. 54p.]. We cannot agree with it. The sounds interpreted together in some languages because of some reasons are the rule of law. For example, famous figure of Islam, an outstanding person **Kosha Akhmed Jasau** (Йассауи) can be said as **Jassau** (Йассауи) in the spoken language. **Achy** (**ачы** - bitter) gradually became **ashy** > **ashshy** > **ashy** (**ашы** > **ашшы** > **ашы**) in the ancient Turkic languages. Secondly, **appa** (**анпа**) occurs in certain regions and in certain languages (in Balkar languages, Turkic and Tatar dialects) and it is not Turkic phenomenon at all. On the contrary, **appa** (**анпа**) is formulated from the ancient form **apa** (**ана**): **apa** (**ана**) > **appa** (**анпа**). It can be pronounced as **aqqa** (**ага**) > **aqqa**, **anna** > **anne** (**аға**) > **aqqa**, **anna** > **anne** in the Turkic languages.

Over time, semantics of not only the form of **papa**, but also **baba** is classified. For example, **baba** which meant both father and mother took a meaning of "father's father" and "mother's father" in the Iranian and Turkic languages, whereas in the Russian language it was used in the meaning of "old woman" reflected in the language in the form of **baba**, **babushka** (**grandmother**). In short, historical, social, cultural and political circumstances lead to the change in a wide range of meanings. The most ancient form **papa** is still present in the Indo-European languages, but this form has been changed slightly in terms of phonetics in different system of languages. According to facts, some languages kept the same related to male gender, whereas other languages developed the same of female gender.

Thus, the issue on genetic basis of all languages of the world is appeared. However, scientists doubt about genetic relationship and common basis of all languages. Applying to various excuses, they don't want to recognize that all

languages are formed from one archetype. For example, they believe that the similarities of all languages are formed by speech babblings of infants that doesn't bear any meaning: "Theoretical difficulties associated with terms of kinship, are generally clear. They lie in the fact that the commonality of basic terms of kinship (as well as some other lexical or lexical-grammatical categories) in different language families (Indo-European, Altaic, Finno-Ugric and others) needs to be explained, in which we must obviously exclude genetic commonality of all these lexical categories. Otherwise, there is a question about the genetic relationship between the language families itself. The hypothesis of the origin of babbling of terms of kinship is designed to resolve this conflict "[3. 57p].

We cannot agree with the hypothesis that related nominations are formed from the infant's speech babbling. Repetition of one syllable twice in words such as **pa + pa, ba + ba, she+she, ma + ma** can't prove this hypothesis. In our view, these repetitions are used for the purpose to "call" and "draw attention". They are just addressing words of children for parents. If so, the basis for the emergence of such nominations bears some reason (motive). However, this motive is forgotten because many thousands of years passed.

The existence of special phenomenon in linguistics is observed as a result of long years of study, which wasn't under the attention of linguists for many years. The basic lexis of any language is formed with the help of lexeme containing only one consonant and one vowel. Language unit which contains only the combination of one consonant and one vowel and which holds either lexical or grammatical meaning; which is unknown in history and formed from the ancient times is called archeseme (tubirtek) by us. Archeseme is language unit like a phoneme, morpheme, word, phrase and sentence. Forgotten motives can be restored owing to the theory of archeseme.

**Papa, baba** – are not babble of infants, they are independent words used by adults. Parents taught their children these words, especially the archetype **pa, ba** in the meaning of a head and leader of the family. Let's try to find out the etymology of these archetypes.

The nomination **shamba** in the Sanskrit (Persian) language contained two parts in the ancient times. **Sham** means "day", **ba** means "main", "first". Then, the whole word refers to "the main day". According to religious faith, the first day of the week is the date of the movement of the whole world. The Kazakh proverb "Saturday is good luck" originates from this. The syllable **ba** is also used in the same meaning in words such as **baash, bash, bas** in the Turkic languages. At the beginning it seemed that long pronounced vowel **a** in **paa-baa** was used to call men, whereas short-pronounced vowel **a** in **pa ~ ba** was used to call woman. If children wanted to call both father and mother, they just said **paapa ~ baaba**. That's why there were no gender differences referring to these words. There is also part **va** in the Russian word **golova** (bas - head). Consequently, words **papa, baba** are used to call members of family. The lexeme **papa** that is used to call parents was developed in three directions in terms of phonetics: 1) Remaining the original form: \***papa**>**papa**. 2) Being voiced, economized and closed: \***papa**> **baba**>**aba** > **ebe**. 3) Omission of the first sound in spite of being closed: \***papa**> **apa**> **appa**. In spite of changes in terms of phono-semantic sense, the word **papa** haven's lost its gold core of being the most common word for all world languages.

**ANA (NANA- MOTHER)**. In the Kazakh language. 1. *a mother*. 2. *A mother in general*. 3. *Basis, main, root*. This word is spread in all Turkic language in its different forms **ana ~ ene~ ine~anna**, etc. Moreover, **ene** is used in Tungus-Manchzhur language, **eme** is in the Mongolian. **Nana** is used in the Indo-European languages. That is one of the most common words in the world. There are a number of primary and figurative meanings in the Turkic languages. 1) The meaning of "mother" is widely used in all Turkic languages. 2) It refers to "a mother of father" – "grandmother" in Turkish, Turkmen, Karashai-Balkar, Tatar, Uzbek dialects. 3) It is used in the meaning of "respected mother" in a number of languages. 4) It is used as a "female animal" in some Turkic languages. 5) In the Tyva language it stands for "teacher". 6) Sisters are called with this nominations in the Tuva language and in dialects of the Turkmen language. 7) Kazakhs call mother of his wife as "ene".

Turkologists are attempting to discover the origin of this word. G.Vamberi associates it with the verb **em** which means to "suck", "nurse". G.Ramstedt compared all forms in the Tungus-Manchzhur, Mongolian, Korean languages and recognized the common basis for all languages. M.Ryasyanen looked for the origin of the nomination **ana** in the Ural-Altai languages. These languages consist the Finnish, Hungarian languages. G.Derfer believes that this word appeared as a result of child's babbling, and he compared all similar parallels in the Indo-European languages [3. 278-281pp.].

In this case, we would like to propose a new version of etymology of **ana** which will explore its origin fully. If we compare interaction of sonorants **m, n, ng (m, n, ɳ)** we can notice that **n (ɳ)** was the first sonorant, **m (m)** and **ndng(ɳ)** were the latter

phonemes. There are enough language facts that can prove it. For example, in the ancient Turkic language – **unytnak** (**унутмақ** - to forget) - in the Kazakh language **уыутрақ** (**ұмытпақ**); in ancient Turkic language \* **tonguz** (**тоңуз**) in the Turkish language **domuz** (**домуз**); in the ancient Turkic language \* **sunguk** (**сүңүк**) – in the Turkish, Azerbaijan, Chagatai languages **sutuk** (**сүмүк**); in the ancient Turkic language \* **konglak** (**көңләк** - dress) – in the Turkish language **gomlak** (**гөмлэк**); in the Tatar dialects **агун** (**ағын**) – in the Kazakh language **агум** (**ағым**); in the Kazakh language **menin** (**менің** -my) – in the Tatar language **minim** (**миним**); in the Kazakh language **Zhanpeyis** > **Zhampeyis** (**Жанпейіс** > **Жампейіс**), **Qirmanbek** > **Qurmambek** (**Құрманбек** > **Құрмамбек**), **endi** ~ **emdi** (**енди** ~ **емди** - now) and so on. One of the prominent linguists L. Levickaya and specialist of Altay studies M. Ryasyanen recognize **n(n)** as a first phoneme rather than **m** (**м**) [2.68-69 pp.].

Linking word **na** (**на**) in the Russian language is used in the meanings of "here you are" and "to take". Interjection **ma** (**мә**) in the Kazakh language is also used in the meaning "to take" in the form of gesture. Similarities in lexical meaning and form of both words prove that these words were of the same origin once upon a time. That word may have been used as a basis for nominations **na+na** (**ана**) (**на+на** (**ана**)), and **mama** (**мама**) in the Indo-European languages. In other words, mother gives a suck to her child with words **na, na** (**ма, ма**) (**на, на** (**мә, мә**)). And consequently, baby understood the word **na** as "breast".

**Mama** (**мама**) in the Kazakh language is considered as a word borrowed from the Russian language. It means – a mother. But there is also one more meaning of **mama** in the Kazakh language which refers to "a part of a body of a woman to produce milk and a breast of a woman to feed a child". There is also a section on "How Adam argued with mother of Haya and how they get reconciled" in the work called "Kissa-ul anbiya" by Rabguzi in the XIV<sup>th</sup> century. This fact proves that **mama** is spread not only in Indo-European languages, but in the Turkic languages as well. We can rely on the fact that **m** was formed from **n** and we can restore any word with the help of interchange of **m** into **n**. If we reconstruct the original form of **mama**, it is easy to come to the form **nana**. The form **nana** is the same as in the Indo-European languages. It is obvious that in the course of historical development the lexeme **nana** gradually became **mama**. A great maternal function of a mother for her children – is teaching and upbringing. But Russians entrust this function to nyanya (nurse), and generally speaking **nyanya** came from the word **nana**: **nana** > **nyanya** (**нана** > **няня**). The first two letters of the word **ma** (**мать**) in the Russian language which means "mother" is harmonious with the lexeme **mama**. Overall, all these words remind a mother of a child. Thus, the archetype of all analyzed words is **nana**. The table of their phonetic development can be shown in the following way:

1. \*Nana > mama > ama > eme (Нана > мама > ама > еме)
2. \*Nana > ana > anna > ene > enne (Нана > ана > анна > ене > енне)

We can notice the following changes if we pay attention to the table **nana** > **mama** > **ama** > **eme**: 1) **mama** (**мама**) is formed as a result of the change of **n** (**н**) into **m** (**м**) in the word **nana** (**нана**); 2) **ama** (**ама**) is found due to the omission of the first letter of **mama** (**мама**). But despite of the omission of the first letter, it hasn't lost its lexical meaning; 3) Open vowels became close vowels in some languages, and consequently **eme** (**еме**) is formed. This form is used in the meaning of "mother" in some Turkic languages.

We can notice the following changes if we pay attention to the table consisting the following parallels \***nana** > **ana** > **anna** > **ene** > **enne** (\***нана** > **ана** > **анна** > **ене** > **енне**): 1) **ana** (**ана**) is formed as a result of the linguistic economy which lead to the disappearance of the sonorant **n** (**н**) in the word **nana** (**нана**); 2) **anna** is formulated to show the high emotion, emotive state of a person. Its close form is **enne**; 3) **ene** is process of changing open vowel into close vowels. The first parallels are peculiar to the Indo-European, Tungus-Manchzhur and Mongolian languages, and latter parallels are characteristics of the Turkic languages. In short, in spite of various changes of this form \***nana** ~ **mama** ~ **ama** ~ **eme** ~ **ana** ~ **anna** ~ **enne** ~ **ene** ~ **ine** (**нана** ~ **мама** ~ **ама** ~ **еме** ~ **ана** ~ **анна** ~ **енне** ~ **ене** ~ **ине**), it hasn't lost common similarities and interrelation and it kept the fact that it is the universal lexeme for all languages of the world.

**ATA** (**ТАТА**). This word in the Kazakh language is used in the following meanings. 1. a father. 2. a big father, and a father of a father, grandfather. 3. a tribe or group of people who are relatives by their blood; 4. a gender, race, place of origin and

a breed. 5. a father-in-law of spouses. 6. The elder, the old man(in the sense of respect). 7. in a figurative meaning it refers to the basis of something or the beginning of something.

The word was used in the meaning of "father" in the monuments (XI.) "Qutadgu Bilig": *if your father died, I will be your father* [6. 65 p.]. It was also used in the same meaning in the XIVth century monuments: *die like his father* [7. 41 p.]. According to this, meanings such as "a father of a father", "a father-in-law of spouses", "origin", "breed" appeared gradually over time in the Kazakh language.

**Ata** is almost present in all Turkic languages. In the Chuvash, Azerbaijan, Tatar languages and in the Turkmen dialects it means "father"; in the Turkic, Turkmen, Karaim, Kyrgyz, Karakalpak, Uighur, Altai, etc. languages it stands for "a father of a father", "ancestors"; in the Turkic dialects and monuments it refers to "a brother or a sister". This word has also the meaning of "man" in the Nogai, Tatar, Bashkir languages [3. 200-201pp.].

There are a few phonetic variants of **ata**: *a.ta, ata, ada, ede, ati, adi*. However, we can notice the processes of changing of sounds into voiced consonants and close vowels. Some researchers believe that this term among other words that mean kinship relationship may occur later in time. According to authors of the dictionary of "Etymology of Turkic languages", **atta** (**атта**) means "a father", "ancestor" in the Latin, German, Albanian languages. It is used in the same sense in the Hittite, Hurrit and Elam languages. These facts identify that this word appeared immediately after the words *papa, baba, nana, mama*.

*Children born one after another without any gap* is called **tete** (**тете**) in the Kazakh language. This word is pronounced as **tata** (**тата**) in Ural region which is an open variant of vowels. Both **tete** (**тете**) and **tata** (**тата**) are formed as a result of repetition of the first syllable twice like in words such as *ba+ba, pa+pa, na+na, ma+ma, she+she*. Almost all words which showed kinship relations in the unknown ancient times kept these regulations. The shift of the word stress from the first syllable into latter ones lead to the omission of the first letter. **Tata** also lost the first letter, and then used as **ata** (**ата**) in the Turkic languages. Initially, children called age mates' (*tete* (*tata*)) of his father as **ata**, then gradually it may be used in the meaning of "a father". Changes in meaning are regulated by relationship among people and internal and external factors. In modern literary language **tete** symbolizes a sister who is elder than others'. There is no doubt that *tete, tata, tate* (*meme, mama, тәте*) are similar roots in terms of phonetics. There is only a change in vowels.

**Tetya** (**тетя – aunt**) (a sister of father or mother and uncle's wife), **dyadya** (**дядя – uncle**) (a brother of father or mother, and aunt's husband) in the Russian language are initially used to call age mates of parent like a term **tata** (**тата**). Thus, we can come to conclusion that the lexeme **ata** moved aside the lexeme **papa** in spite of the appearance later than **papa**. Variants derived from **papa** such as **aba-ebe** (*papa>apa>aba>ebe*) (**аба-ебе** (*nana>ana>aba>ebe*)) in the Mongolian, Tungys-Manchzhur languages are used more frequently than **ata** (**ата**).

**Dada** (**дада**) is formed as a result of the process of changing voiceless consonants of **tata** (**тата**) into voiced ones. The variant is spread in the Turkish, Azerbaijan, Uighur, Uzbek languages. Basically, it means "a father", "a father of father". The origin hasn't been discovered by Turkologists yet [3. 212-213 pp.]. **Dada** (**дада**) stands for "a father of father" in the Persian language [5]. In the Russian language it is **ded** (**дед**) which is closed variant (a father of father or mother) [4]. The Persian language and Russian language belong to the family of Indo-European languages. Some words are universal for many languages, but why aren't they considered to be the common words for all world languages? Because majority of scientists understand various versions of this variant *tata, ata, atta, tate, tete, tetya, dyadya, ded, dada* (*mama, ama, атта, тәте, тете, тәтя, дядя, дед, дада*) as separate words. They don't take into account their phono-morpho-semantic way of development. Phonetic, morphological and semantic derivations must always be taken into consideration.

The most ancient (archetype) form of the above-mentioned variant – if we don't take into account voiced, economized, closed forms, - is \* **tata** (**тата**). It is formed with the help of repetition of archesyllable **ta** (**та**) twice. The form **ta** (**та**) is a universal numeral for all languages in the world. It means *one, single*.

The lexical meaning of this form can be determined on the basis of materials of the Russian, Persian, Turkic languages without any doubt. **Ta** (**та**) is a root for both "ta+q" («та+қ») that means "single, only" and "ta+l" («та+л») that stands for "one item or piece of the similar type". This dead root was founded as the foundation for lexemes "ta+ram", "ta+rmaq", "ta+rau", "ta+ra" («та+рам», «та+рмақ», «та+рау», «та+ра»). All these words means "privatization, personalization". It also proves that the form **taq** (**тақ**) is not pure Iranian word, it's Turkic word.

The above-mentioned facts clearly demonstrate that there is a regularity of the change of open root into closed root in the course of historical development. According to this regulations, **zhék (жék)** is a closed variant of **taq (тақ)**. Thus, the following matching is formed: **t ~zh, a~e, q~k (т~ж, а~е, қ~к)**. But **zhék (жék)** is not used alone; it is a part of the double word **zhékpe-zhek (жékпе-жék)** (a fight of two people with each other). The dead suffix **e** in the ancient form was added and so the word **zheke (жеке)** (only, single) was appeared. This fact proves that one-syllable word **taq (тақ)** is not pure Iranian word; it is rather common for all world languages. Let's pay attention to the fact on typological point of view. The meaning of "one, the only, the unique" is given by the word **od+in (од+ин – pronounced as ad+in)** in the Russian language. Here consonant **d** is a variant of voiceless **t**. **Ad~ta (ад~та)** are variants of vowel harmony. Vowels may be placed both after and before consonants according to regulations of internal flexion. Therefore, both **ad (ад)** and **ta (та)** means "one".

The element **ta(та)** with the meaning "one" is spread in other words of our language. Let's pay attention to the etymology of the adjective **tap-tuynaqtaý (тап-тұйнақтай)** -clean, accurate). The word **tuynaq (тұйнақ)** - hoof is found in the XIVth century monument "Khusrau ua Shirin": Temir teg tuynaq taglar qazar ol (Темир тег тұйнақы тағларқазарол - iron hoof digs the land) [7. 211 p.]. **Tuynaq (тұйнақ)** in the monument and **tuyak (тұйақ)** in the Kazakh language are the same. Only the letter **n (н)** was lost because of the linguistic economy. All animals in zoology are divided into odd hoofed animals and pair hoofed animals. Thus, **tak+q (та+қ)** and **ta+p(та+п)** are rooted words. Latter letters **q (қ)** and **p(п)** – are epthesis sounds that are added to the end of one syllable words. Privilege of accuracy of odd hoofed animals over pair hoofed animals was taken into consideration, and thus the word was used in its figurative meaning from the ancient times. The primary meaning of it was completely forgotten.

Now let's pay attention to the etymology of the word **tay (тай)**. **Tay (тай)** - a one year old foal of horse. One year has passed and foal became **tay**. I'm overwhelmed by riding a **tay** (Бір жыл өттірадақұлыншағымтай болды. Тайға мініп барам деп, Көңілім де жай болды) (Talgarov. Tory taymuzy). Here, the root **ta (та)** in the word **ta+y (та+й)** means "one", **y (й)** is epthesis sound. If one pair of socks is lost, the Karakalpaks say «**tay** of one socks is lost" which is in the spoken language (it's taken from the talk of students'). So there is no doubt that **ta (та)** means "one, the only, single" due to the above-mentioned facts.

The form **ta** of the locative case always indicates the meaning of "one". For example, Asan is at **school (mektep+te)**. This combination clarifies that Asan and school are in one place. Watch is in the chest (**sandyk+ta**). Watch and chest are in the same place, we can find them in one place. The more sentences we analyze, the more sure we become that grammatical meaning of the locative case is "one".

Conclusion: **ta (та)** is numeral that is used in the lexical meaning "one" in the Turkic languages (as well as in all languages of the world). In the course of historical development it gradually became more and more abstract and became the language element which means permanent place and location. Consequently, we start to identify it as the suffix of the locative case. As linking words **ta, te, da, de (та, те, да, де)** show any object separately and individually (both Asan and Usen – Asan da, Usen de), we consider that they are similar to the suffixes of the accusative case.

Now, let's again pay attention to parallels that are common for all languages of the world

**tata~ata~atta~tate~tete~tetya~dedya~ded~dada (тата ~ ата ~ атта ~ тәте ~ тете ~ тетя ~ дядя ~ дед ~ дада).**

The archetype of these variants is a form of **tata (тата)**. As **ta (та)** was used in the meaning of "one" in the ancient times, **tata (тата)** is transferred into the Kazakh language as "birbir" (**бірбір** - oneone). There are several brothers from one parents. **Tata (тата)** is a relative, who doesn't have any children, who is one of the closest person to you among them. As it was used differently in different parts of the world throughout the history, the scope of their use was widened. The numeral **ta (та)** that means "one" in the ancient times has been changed completely in terms of phone-semantic way. Therefore, all nominations of a common relations for all the languages of the world have motive.

We are going to discuss such nouns **askun** (sun), **ot** (fire), **zhol** (road), numerals such as **eki** (two), **bes** (five), **on** (ten) as well as adjectives such as **ak** (white), **sary** (yellow), **kyzyl** (red), and pronouns **like men** (I), **sen** (you) that are universal for all languages in the next articles.

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## Semantic Changes – the Factors and Consequences of the Word Meaning Process

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### Abstract

*This paper covers the linguistic and non-linguistic phenomena of semantic changes. This paper aims to deal with the main factors, the nature and the consequences which bring to this semantic change of the word meaning. Using all the time a comparative approach, we have tried to address to four main factors and consequences of this change: internal linguistic factors, historical factors or cultural changes, social factors, psychological factors which can help us to understand the actual meaning of a word, illustrating them with relevant examples from both English and Albanian language.*

**Keywords:** linguistic, non-linguistic, semantic change, word meaning, internal linguistic factors, denotative meaning, non-denotative meaning

### I. Introduction

Enhancing the marking of the word and therefore new meanings enrichment lies at the heart of the principle of linguistic economy. The reasons of semantic changes are diverse and different. They may be linguistic or non-linguistic ones. The development of society and the changes that it undergoes, language follows on the same path, changing its semantic structure in order to reflect all social, cultural, historical or economic movements.

Regarding trends and laws defining phenomena of the word semantic change, linguists have provided some thoughts. Thus, Breal was the first to think that the science of semantics must try to put laws governing semantic changes. However, he adds that can only classify phenomena in categories<sup>1</sup>. While Sosa associated with changes of the meaning in French word "poutre" wrote that the change "has occurred for special reasons and does not depend on other changes that may have occurred at the same time, this is a coincidence among all the changes recorded in history of a language"<sup>2</sup>.

### II. The factors of semantic changes

Antoine Meillet (1905)<sup>3</sup> and Ullmann (1962)<sup>4</sup> make a classification on the factors of semantic changes, through grouping them in :

#### 1. Internal linguistic factors

We can have a further classification here, mentioning ellipsis. In compound words with two components, when one of them get out of use, the other one which has its own meaning takes also the sense of the first one which is not used anymore in

<sup>1</sup> Breal, M. (1991), *The Beginnings of Semantics: Essays, Lectures and Reviews*, Ed. and trans. By George Wolf. Stanford University Press

<sup>2</sup> Traugott, C. E. and Dasher, B. R. (2002), *Regularity in Semantic Change*, Cambridge University Press, pg 52 - 65

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<sup>4</sup> Ullmann, S. (1962), *Semantics: An Introduction to the Science of Meaning*. Oxford: Basil Blackwell

the phrase, *sale(ulje cmimesh)- cut price sale; starve(vdes urie)- starve of hunger; private(ushtar)- private soldier*, in Albanian language we also have *cung- cung hardhie; vesh- vesh rrushi; laj- laj borxhin, detyren; vese- vese shi*.

Secondly, when a word is borrowed intentionally, it makes the other existing word to get out of use, for example *sloth-slowness- laziness*, after the use of the new word *slowness*. Using an existing word with another new analogical sense with the same meaning as it is in the language it is borrowed from. For example *bear- ari*; *The Great and Lesser Bear- Arusha e Madhe dhe Arusha e Vogel* borrowed from ancient Greek.

Thirdly, the discrimination of synonyms may cause the semantic qualification. For example, the word *hound- "dog"*. After the word "*dog*" was borrowed by Scandinavian languages the first word *hound* became a more specific word *hound- a dog used in hunting- "qen gjahu"*.

Fourthly, the change of a linguistic unit used to avoid the conflict of homonyms. In Albanian language the word *zamer* or *zemer* that means "*afternoon*" (*pasdrekja*) in some tosk dialects is the same as word *heart*, "the part of the body". This might have caused it to get out of use in this language. While in geg dialect, *zamer(afternoon)*, so it is clear that we have to do with two different words<sup>1</sup>. Referring to English language we can mention *let*, which meant *prohibit*. Its origin is the Old English word *lett* and that were not anymore in use when the other old English word *lætan - 'lejo'* was changed into *let*.

Another semantic factor might be the case when two words that sound the same influence in each other sense for example: *Sap- limfa e bimes* if we take it away its structure get weakened. According to this meaning there was created the new homonymy meaning of *it hap nje llogore and minoj dicka nga themelet*. In Albanian language we can find as a homonym the word *ëndëz-pëlhure e merimanges'* (the spider web).

Words meaning can change as a result of syntax structure change. For example, *give pleasure to- I jep kënaqësi dikujt* is different from *derive pleasure from- marr kënaqësi nga diçka/dikush*.

## 2. Historical factors or cultural changes

Historical factors or cultural changes is the second factor. For example *car 'cart' "qerre"*, is used with the new meaning "*automobile*" in Albanian language; the word *brisk* derives from word *bri*, and this is why nowadays we also find *dele briske-dele me brirë*. This happens because years ago pocket razor were made by *horns*.

## 3. Social factors

Social factors are when the word changes its area of use. *Harvest- vjeshhtë*, has a specific definition in agriculture: "*te korruat*". In this case we have to do with the transition of one word from a broad area to a more specific area of use or vice versa. A similar example in Albanian is that of the word *fyell* which is a musical instrument but this word also has a more general meaning which is "*gyp, zgavër*"; *si fyell n'mjalti*, meaning "huall, hoje mjalti". Cultural and social changes are unpredictable; they are related with the way how the language works and how it is transmitted from one generation to another one. For example, the word *bead- lutje* in English now is used with a new meaning: *top I vogël i rumbullakët, sferë (sphere)*. This is influenced by the use of the expression *counting one's beads- thuaj lutjet: (during beads there were used an rozario and the number of units meant the number of prayers)*.

## 4. Psychological factors.

This is when we avoid the use of those tabu words. Thus, for example *crafty* meaning *skilled- I aftë, i zoti*, is often used as a euphemism of the word *dishonest- ipandershëm*, but the meaning comes from the inference and relates to this lexical unit: *e bukura për buklën(beaty), përdhesi për gjarpin (snake) or reform - per pushimet nga puna (firing from work)*

However, the psychological factors are not simple. Referring to the so repeated discussion on meaning category, not just as a linguistic but also as a cognitive one, we define semantic changes as a consequence of psychological processes. The

<sup>1</sup> Cabej, E. (1976), *Studime Gjuhesore II*, Rilindja, Prishtine, pg. 139

fundamental fact, that moves on psychological elements of semantic shift, is the necessity to speak the language. The language changes because people tend to express their thoughts correctly and much better. This explains the formation of some metaphors and idioms which pass through a personal use to a wide area of use, for example *make's one mouth water- me lëshon goja lëng; to hit the headlines- del në të gjitha lajmet; to sell one's soul- ja fal shpirtin djallit*, ect...

Referring to this fact, the differences between external factors and vital linguistic changes are connected with the idea that in some cases the semantic changes come as a consequence of changes in real objects which we refer to. Thus, for example, with the development of science it was also changed the concept people had about *electricity* and *atoms*.

According to internal linguistic factors, expect analogical linguistic changes (mutual semantic influence of words which are connected formally), we have intentionally and unintentionally changes, more spontaneous. Unintentional linguistic changes are more regular and they happen more gradually and collectively than those individual and immediate changes such as intentional changes. Those last ones happen as a result of an individual act trying to find a more expressive word that shows ideas and thoughts of the speaker better than a common word. Even though the distinction of these changes is not so evident, according to classifications of Carnoy and Stern<sup>1</sup>, the unintentional linguistic changes include also fundamental semantic change such as generality, semantic specialization and metonymy. Meanwhile, the intentional changes often have to do with semantic substitutions to achieve a special effect. We can mention hyperbole, euphemism, dis euphemism and metaphors. However, the main factors of semantic changes are the differences between semasiological and onomasiological mechanisms. Semasiological elements are related with the creation of the new lexemes within the existing lexical unit. In contrast with this, the onomasiological elements or the 'lexicogenetic' include changes related just with a concept. Despite the fact that if it is early used or not, it is expressed with a new lexical unit. So, semasiological innovations complete the concepts with new words which are not part of the vocabulary of an language. Changes are really important, not just because they cause automatic semasiologic changes but also because they create an onomasiological necessity, a necessity to create a new lexical category or adjust it with the existing one<sup>2</sup>.

### III. The nature and the consequences of semantic changes

Within semantic shift we notice the creations of new meanings which conserve a relation with original meanings. Here, are included some semantic subdivisions such as semantic contraction, semantic expansion and semantic resolution. These changes in meaning which include denotative meaning are divided in analogical and not analogical changes, if the new meaning is created in analogy with the old one or not. Considering this we can classify four big groups:

#### 1. Semantic changes of denotative meaning

Semantic changes of denotative meaning, that aren't based on analogy, include metonymy, metaphor, the contractions and the expansions of the meaning. These semantic changes are the most important in all classification of semantic shift. The contractions and expansions, known respectively as the specialization and the generalization of meaning, are two types of semantic and lexical changes, where one of the new lexical unit develop a new meaning and this last one has a interdependence relationship (in meaning specialization) or superiority (meaning generalization) on the older sense. So, the contraction of sense means that the usage sphere of the new sense is a subdivision of the older usage sphere of the old meaning. While in the expansion of meaning, the new sphere includes the older one, too. There are some examples of meaning contraction in English, as: *Queen*- firstly used as "wife" but now it is more specific because it is just used for "the wife of the king", "sovrain woman" or in old English *deor- animal (kafshë)*, from this general meaning came the more specific one which is used as *deer- drieri*. Another example is that of the word *case* which means differently for a doctor (illness, patient), lawyer (padi, charge), linguist (rasa e emrit). *Gas- gaz* has also different meanings, for a chemist, for a housewife, a mechanic, a miner etc. Thus, we don't have to do with a contraction of the meaning or of the notion but the sphere of use get contracted.

<sup>1</sup> Albert Carnoy, 1927, *La science du mot* and Gustaf Stern, 1931, *Meaning and the Change of Meaning* te Dirk Geeraerts, 2010, *Theories of Lexical Semantics*, Oxford University Press, pg. 26

<sup>2</sup> Geeraerts, D. (2010), *Theories of Lexical Semantics*, oxford University Press, pg.41

Based on meaning expansion we have the example of word *moon*- firstly a satellite of the earth and later satellite of the planets. *Orarrive*- firstly a borrowed word from French meaning 'arrive in bank or river banks' but now its meaning is wider, just arrive. The same thing occurs in the word *tregoj*, which comes from a more specific sphere of use: "tregtoj me sende te vogla, hollesira" this word expanded its sense and now we use it as "dëftoj", in the same way, *kallëzj* comes from agriculture sphere and nowadays it is used as "tregoj, rrëfej, dëftej", and it also has a more specialized meaning in legal language: "kallëzim penal" or "kallëzj nje krim" meaning "denounce". In all the cases we can have semantic components that are present in the new meanings or that can definitely lose from the semantic structure of the word.

Metonymy and metaphor are two other types of semantic shift. In the case of metonymy, the semantic match between two meanings of semantic unit is based on the cognation of phrase references. When we say *e piva të tërë shishen*, we mean that we drank what is inside the bottle. When we talk about a cognation relation, this concept includes all possible associations related with time, place or purpose cognation.

There are a lot of metonymic shifts in Albanian and English language. One of the factors is that the objects are quite complex and when we conjure an object, we don't always have in mind this features complexity or distinctive features, but just one or some of them. Consequently, we can mention different examples like: *the whole village/ I gjithë fshati doli në shesh*; *father of science/babai i shkencës*; *champagne-/shampanjë*; *ate three dishes/ hëngri tri pjata*; *the White House/Shtëpia e Bardhë*; *the Pentago/- Pentagoni ect...*

On the other hand, metaphor analysis is based on a similarity relationship. Referring to metaphor, we have the transition of one object label as a label of another object, according to a common feature. Firstly, the label of the first object which is the same for the other object matches both of them closely. When we mention their label, we bring in memory both of them. When the images of these objects get separated and get away, the mentioning of one of them doesn't bring in our mind the next one<sup>1</sup>. Thus, we have the transition from a literature element into a lingual element. There is no other label for these two objects so it is created a new lingual meaning.

Even though the analysis of a similarity relationship, which may include similarity in function, form, material, colour or shift from the abstract to the concrete etc, may sound easy, it isn't. Consequently, we can say that metaphor include in itself a figurative similarity<sup>2</sup>. Metaphor is one of the most productive mechanisms in forming of new meanings in a language. For example, *warm/cold/sweet voice- zë i ngrohtë/ i ftohtë/ i ëmbël*; *long speech- fjalim i gjatë*; *short time- kohë e shkurtër*; *mouth of the river- gryka e lumit*; *head of household- koka e shtëpisë*; *teeth of a saw- dhëmbëzat e sharrës*; *leg of the table- këmba e tavolinës ect...* The order of these examples in English and Albanian was not unintentional. Through them we can argue that the facts of this linguistic mechanism existence are interlingua. Referring the fact that the meaning plays an important role through conceptual and lingual field, these concepts we just mentioned are universal and just their expressive material part in specific languages changes. Consequently, analyzing conceptual and semantic fields that linguistic phases share with each other, we can also talk about some tendencies of semantic nature of meaning development. Some of these tendencies are based on universal models of metaphors, for example, shifts from one sense perception to another one. The taste sense is used as a metaphor for emotions or for the semantic transposition from visual sense in the cognitive processes. Thus, we can find the semantic transposition below:

Hearing senses—sight sensesex. *Loud- high volume (me zë të lartë)*— *having offensively bright*

*colours( ngjyra të ndezura që bien në sy për keq), a loud necktie, in aloud manner (sjellje e keqe)*

Touch senses— taste sensesex. *sharp( e mprehtë)*— *having an acrid taste( me shije të athtë, i thartë), a sharp cheese( djathë i thartë)*

Taste sense— emotionex. *Bitter, sweet memories- kujtime të hidhura, të embla*

Physical appearance — personalityex. *sharp, thick— I mprehtë, itrashë*

Sight senses— perceptual skillsex. *clear, see— e qartë, shikoj*

<sup>1</sup> Thomaji, J. (2006), *Leksikologjia e Gjuhes Shqipe*, Botimet Toena, Tirane, pg. 94

<sup>2</sup> Geeraerts, D. (2010), *Theories of Lexical Semantics*, Oxford University Press, pg.28

Per nga vlera monetare dicka e lire-- negative connotationex.to feel cheap-- (ndjehet i ulët, i turpëruar)

Skilled --- dishonestex.cunning as a fox--- dinak si dhelprë

These shift tendencies can be concluded in three main categories according to their influence on speaker himself, so it may be defined as a high level of subjectivism.

**The first tendency** - meanings based on external situations--- meanings based on internal situations (evaluations/perceptions) of an individual; *prek- përjetoj, vlerë monetare- vlerësoj nje situatë*. This tendency includes many shifts from a concrete meaning --- in an abstract meaning.

**Second tendency** - meanings based on internal and external situations--- meanings based on actual text or meta linguistic situation. According to this tendency of semantic shift, we can explain the verb meaning ... I promise, ... e deklaroj të hapur, shpall të pafajshëm.

**Third tendency** - meanings always have the tendency to be based on state, thoughts and subjective attitude of the speaker for a certain statement. Here we have to do with a pragmatic function, where speakers express their attitudes for the text and for the selected strategy.

## 2. Semantic changes that are not part of denotative meaning

Semantic changes that are not part of denotative meaning can include every kind of change that is not related directly with the referent, because this semantic shift includes every change of emotional aspect of the meaning. Two main types of these changes usually include:

a) semantic displacement to the most negative aspect of emotional meaning, so we have to do with a degradation of this negative meaning, ex. dumb- silent, unable to speak( *nuk flet dot, memec*) now it is used with a new meaning *budalla, nuk ka gjykim të shëndoshe*, the word *artificial*- firstly was used for "punuar me dorë, ndërtuar me mjeshtëri", but in comparison with word *natural- naturale*, it gained a negative meaning, because everything natural was considered positive.

b) A meaning displacement to a positive aspect of the meaning, improvement of the meaningex. *knight*- it was used for *djalë (boy), shërbëtor* while now it is used for a honor title *kalorës (knight), pretty-* from *tinezar* now it has a new meaning, *simpatike*.

However, we should know that degradations and improvements of the semantic meanings are not always accompanied with denotative changes and the original meaning may be saved or not. For example, in English, word *boor*, used for *fermer, fshatar një njeri pa edukatë* is a denotative and emotional change in the same time.

Emotional nuances give to the word the ability of expressing speaker's opinions about what it is said and how he evaluates it. In these cases, we can notice a contrast between neutral words and those of emotional nuances; for example, *buf-* "shpend grabitqar i natës" despite of this meaning it is also has a negative emotional element in it, used for a person that is "i plogët, i trashë nga mendja, matuf, torollak, i përgjumur".

Starting from above analysis, the emotional element of a word (that is the new derivative meaning) changes from degradation and improvement mechanisms of meaning because there we have to do with a meaning displacement from a neutral denotative to a new meaning, positive or negative. In Albanian language we can mention *zot* or *zotëri*( sir); as a consequence of ideo-political attitudes, there was a negative connotation of its meaning; the explanation is: *perdoret per t'iu drejtuar ne menyre zyrtare a me nderim burrave qe jane shtetas te nje vendi josocialist e qe nuk jane komunist*<sup>1</sup>. This meaning can't be found in Fjalorin e Shqipes se Sotme 2002, after social and political changes in our country.

<sup>1</sup> Fjalor i Gjuhes se Sotme Shqipe 1980, fq. 2249

### 3. A word copies the semantic structure of another word

The group of analogical changes includes those semantic changes where one word copies the semantic structure of another word. We can mention borrowed words. An example of this is the Greek word *angelos*, that before it was just used for *mesazherit*, but later on, following this word structure in Hebraic, it took a new meaning (it is also used for *engjëll*)

In the same language, analogical changes based on semantic associations, can be obtained even when lexical field units widen their semantic structure, copying the other structure way of expansion for the same structure. (for example, expressions *para të zeza*, *tregu i zi*, formed an analogy for the other colours, too. For example, *ngjyra gri-* used for activities that are not totally legal and avoid existing rules)

### 4. A new concept equivalent with a lexical unit.

We should stress that semasiological changes are part of a more broaden category, such as onomasiological change. When a new concept has come, he should be present with a lexical unit.

Through most important lexicological- genetic mechanism we can firstly mention word-formation based on morphological rules which causes the formation of new words, for example *zbukuroj*, *nguros*, *shfletos*, *ecejake*, etc.. Secondly, new words-formation by phonetics changes, for example, abbreviation *pro* for *professional*, or word creation for example *brunch-* as a formation of *breakfast* and *lunch*. Thirdly, new words can be borrowed from other languages. Fourthly, new words can be formed from the basis of the nature sounds, such as *sounds imitations*: *cicërij*, *gumëzhij*, *mjaullis*, *gëk-mëk*, etc, or different company names as Kodak. Fifthly, new expression can be semantic expansion of existing expressions.

However, we have to stress that all analyzed processes mentioned above can't be found separated in specific words; they can be combined within semantic changes of a single word. It is shown interest in the case of word *toilet-* whose original meaning has been "një coë rrobe për të mbështjellë rrobat, shami koke", and later we have e broaden meaning; this word was used for different types of clothes and mostly meaning "clothes sew", "qepja e rrobeve", it was used also for i, e *veshur mire*. In this meaning we have metonymy and euphemism for "tualet".

## IV. CONCLUSION

In this study, it is concluded that every single word has a general lexical meaning which itself is a linguistic category due to the concept which is a logical category. This general meaning is almost similar with the language function but again not equal with it. As it is closely related to different language functions, it is absolutely distinguishable as a linguistic unit from other main units of the language.

It is also concluded that not only the main units of language have meaning but also the other classes of semantic- word formation or are responsible for the changes of meaning. In the end, we have some specific meanings that distinguish the language units from each – other. If the words are distinguished from their general meaning, they will not be called word; and if they will be distinguished from their grammatical meaning or lexical – grammatical; at the same time they are distinguished also from their specific meaning that each single word contains sand which makes them different from each – other.

The meaning shift are part of an onomasiologic process, no matter if they are intentionally or not. In both cases, these changes in meaning happen as a consequence of internal and external linguistic factors. In general, these changes have been classified based on a contrasting relation; widening and narrowing, metaphor – metonymy not allowing in this way another direction of meaning development.

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## Teacher's Proficiency, and the Communicative Approach in Enhancing Students' Performance in English Language Learning

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### Abstract

*Even though we live in the century of constructivism, where teaching is based on student-centered model of constructivist approach, again the teacher plays a key role in teaching and learning. Therefore, our research has to do with the literature review, regarding teacher's qualities, skills and knowledge to fit with the new experiences, needs and challenges. In our research, we used the qualitative method by observing the English language teachers and their uses of the English teaching methods, to continue with the implementation of Communicative Language Teaching Syllabus in some urban and rural schools of Republic of Kosovo. Furthermore, there was also conducted an empirical research regarding student performance based on the four language skills such as reading, writing, speaking and listening. It was also used the experimental method to see the differences of students' performance, of those who are taught using the Communicative Language Teaching Method and those who are taught with other methods.*

**Keywords:** English teacher; teaching and learning; teaching methods; Communication Language Teaching; Kosovo curriculum.

### 1. Introduction

When speaking about the Students' Performance we might have in our mind a lot of variables ranging from the methods used by the teachers, students' motivation, the class size and the states curriculum. However, one of the key role or variable on the students' outcomes must be the teacher and the teaching. This is the reason why we decided to do this research in some schools of the Republic of Kosova in urban and rural area in order to see the situation on the field regarding the students outcomes in English language as well as the way the teachers work, what kind of the method they use, as well as if they have the adequate qualification to work as English Language teachers.

### 2. Teacher's proficiency in English Language Teaching

*Learning involves understanding, interpretation, reflection, and strengthening of current knowledge, experience, skills, values, concepts, and preferences. It is calculated through synthesise and following a pattern of growth and development of humans, animals, or other non-living objects. This should be taken as a process and not as a combination of facts and theories (Khalid, 2015, p. 313).*

Behaviorism was a very popular school of thought in the first half of the twentieth century in America. However, many psychologists strongly criticized behaviorist theories. Such as Noam Chomsky (1959) argues that language is a phenomenon which cannot solve by the behaviorist. (Joseph G. Johnson and Ann L. Weber, 2006).

Our conception of teaching and learning is based on a constructivist epistemology. According to constructivism, knowledge does not exist as external to the learner. Better to say, individual students construct their own meanings based on their previous experiences. Learning is a result of the construction, collaboration, reflection and negotiation in a rich context in which education is set (Charalambos Vrasidas and Marina S McIsaac, 2001, p. 129).

(Alan Pritchard and John Woollard, 2010, pp. 26-28), when speaking about constructivism they stop at cooperative and collaborative classes, adding that this makes students to support and help each other. These aiding activities include doing skills, appearing skills, showing (knowledge) and explanation (meaning).

As in other areas of Economics and Law, as well as in education (teaching) is almost a longstanding debate whether teaching is the art or science. If it is an art then not all students can learn because it requires talent, skills, intuition, and creativity, as for a painter or a poet. On the other hand, if it is science, teaching requires the implementation of plans, policies, objectives and goals, instruments and methods which should be made in class (Musai, "Psikologji Edukimi Zhvillimi, të nxënit, mësimdhënia", 1999, pp. 13-30).

In a professional teacher with the artistic elements, Flanders cited by (Musai, "Psikologji Edukimi Zhvillimi, të nxënit, mësimdhënia", 1999, p. 19) will say that communication goes beyond speech or writing in which are included: body language, gestures, intonation of voice and eye contact.

*:"The teacher is defined as a person, whose personal activity involves the transmission of knowledge, views and skills which are designated for students enrolled in an educational program".(OECD, "Teaching Matters (attracting, developing and Retaining effective teachers)", 2005)*

Today's teacher should be demanding of his students to persevere in order to achieve its objectives, to have success and eventually a good performance of his students at the end of a semester or school year. (Matrosov, 2011) also emphasizes that socialization, education, and development of student harmony are among the most important tasks of teachers.

On the basis of appropriate assessment information, the teacher selects materials and teaching strategies, including activities in the field of visual arts, to develop students' abilities to understand and produce English. English teacher uses English language which lies at the appropriate level of development and understanding by his students. He knows how to analyze errors of students in speaking and writing skills in order to understand how to plan differentiated instruction. Teacher allows students to express their thoughts in different ways, even including their mother tongue where possible. The teacher makes clear teaching strategies, taking into account various factors in planning and developing the English language teaching (Credentialing, 2013, pp. 7-13).

### **3. Constructive theory and CLT (Communicative Language Teaching) in English Language Learning**

Most authors, stated that learning a foreign language in the past considered as mechanical. They also put emphasis on precision and accuracy of a language. My opinion is that this method makes student highly dependent from the teacher, not giving much opportunities to students to communicate in a relaxed way, among teachers and students, as well as students themselves. The constructive theory with the method of communication has a different point of view compared to some other methods where the student becomes the centre of the class and where the teacher is only a facilitator.

(Richards, 2006) describes learning through Communication as follows:

- Interactivity between language learners and speakers.
- Creating a collaborative (cooperative) meaning.
- Establish a meaningful interactivity through a language.
- Learning through a student participation feedback when they learn or use a language.
- Being carefully about the language they hear (the input) and attempt to incorporate new forms with anyone who develops communicative competences.
- Attempt of using the language and experiment with various forms the language.

The broad aim of CLT is to apply theoretical perspective of communicative approach making communicative competence a purpose of teaching and accepting interconnection of a language and communication (Diane, 2000).

(Richards, 2006) when speaking about his experience in a class where is used CLT, he speaks according to his class observations. Based on these observations he comes out with the following principles:

Whenever possible "authentic language" should be used – a language that is used in a real context.

Being able to convey the goals of speaker and writer, is part of being competent in communication.

English as (target language) is a tool for communication in the classroom, and not just the object of study.

A function may have different linguistic forms. Since the focus of the course is the real use of language, then it is presented along with a wide range of varieties of linguistic forms. We should emphasize the process of communication but not on language forms.

Games are important, as they have clear features, shared with real communicative events.

Also, the speaker takes immediate/instant feedback by the listener, no matter if he / she have made a successful communication.

As activity as a goal has the fluency of a language, the teacher does not correct the student but takes notes for the student's mistakes and later discusses with the class.

The essence of CLT is the engagement of learners in communication in order to allow them to develop their communicative competence. The elaboration of what we know as CLT can be traced to concurrent 20th-century developments in linguistic theory and language learning curriculum design both in Europe and in North America. (Savignon, 2006). According to the Framework of Kosovo curriculum, a good curriculum is a system highly dependent on the environment. It may consist of completely different elements, such as teacher training, qualification standards, political expectations and traditions (Ministry of Education, 2011). Kosovo curriculum strongly emphasizes the CLT. This relates to the *(laissez-faire)* curriculum, where the student is independent to communicate and to optimize the topic or situation to talk about, but at the same time it has a relationship with critical curriculum where specific emphasis is on learning the language with the sole purpose of using it in situations outside school, such as airports, restaurants, shops, streets.

Competencies include an integrated and coherent system of knowledge, skills and attitudes applicable and transferable, which will help students to face the challenges of the digital era, the free market economy and based on knowledge, in a world of interdependent relationships. Competences provided by the Curriculum Framework are derived from the overall goals of undergraduate education and define key learning outcomes, which should be reached by students in a progressive and sustained during undergraduate education system. (Ministry of Education, 2011)

Speaking about CLT characteristics (Richards, 2006), emphasis that people learn one language when they use it to do things, rather than by studying its functions. According to this, we can say that the students' motivation to learn a specific language was because of the need.

According to scholars of CLT, it is important to speak a language but not to tell me how language works. English of twenty-first century should be the English of communication, where people want to be able to communicate among themselves and therefore researchers of English language when speaking about English language pronunciation and terminology, use different names for their English language speaking, such as: American English, British English, Chinese English, Albanian English, Russian English, (Richards, 2006).

#### **4. Research Methodology**

In our research, we used the qualitative method by observing the English language teachers and their uses of the English teaching methods.

We conducted experiments in public schools across urban and rural regions in Kosovo. By employing the CLT method, which we developed in a teaching syllabus, we were able to observe changes in student performance that related to the CLT methods used and which contrasted with other methods such as ESA.

A sample of 150 students participated in the experiment. The study was conducted in the school "Hivzi Sylejmani" localized in an urbanized locale of Fushë Kosovo, "Luarasi" school localized in Prishtina and "Ulpijana" school in the rural periphery of Gadime-Lypjan.

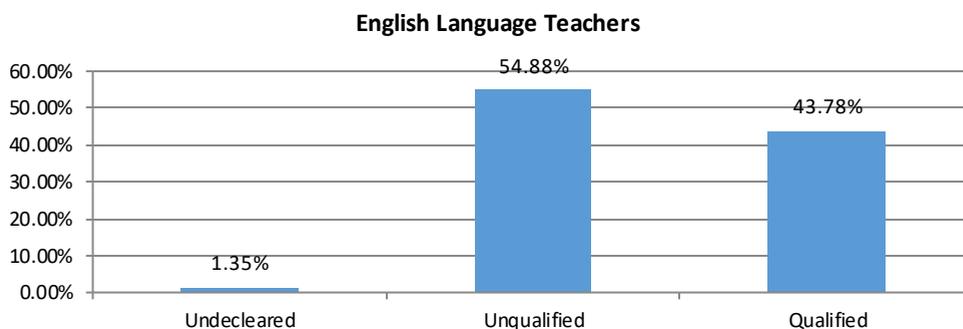
At the beginning of the school year, tenth-year students are commonly tested with KET (Key English Test). Tenth grade can be considered as a transitory class where Kosovo students progress lower middle school proficiency to upper middle school qualities. The test measures student performance of students prior to the application of CLT. This testing measures whether tenth-graders possess the necessary knowledge required from this age group according to Kosovo curriculum. At the end of the school year, student knowledge is re-assessed by means of PET (Preliminary English Test). In contrast to

KET, this test evaluates student performance once CLT has been applied. It is additionally an ideal means to compare the performances vis-a-vis experimental and control groups.

## 5. Results

Regarding the low performance of students of the control groups, was that teachers in rural areas even urban locations were unqualified as teachers of English language. Through the observation of the tenth grade we came to the conclusion that three out of four teachers of the English language course were unqualified for the English language. To prove this fact we referred the statistics by (Makolli, English Language Teachers according to Kosovo Municipalities, 2014) which states that out of 2892 teachers 39 did not declare about their qualification, 1587 were unqualified and only 1266 were qualified as English language teachers.

Figure 1. Statistics about English language teachers in Republic of Kosovo.



### Some characteristics of English teachers through the observation method

**Grammatical instructions:** Instructions and presented grammatical patterns relatively good. Correction of grammatical errors is in an immediate way.

**Syllabus:** Content standards defined in the educational syllabus poor, defined content standards for each activity relatively good and related to the content presented. However, there were no clear objectives where students can demonstrate their achievements as indicators of performance. Also there was no documentation notes collected for presentation of learning and student achievement.

**The methods applied in the preparation of lesson/teaching:** Language presentation methods are not identifiable in the syllabus and in the presentation. However, it is obvious the use of the ESA method (Engage - Study - Activate) as a method of use being applicable method in the syllabus of the course books 'Headway Pre-intermediate', which are used by all teachers of the tenth grade as MEST directive.

**Basic techniques used in the classroom:** The teacher starts the class in time, gets absences of students, and begins giving instructions, there is not an eased / comfort prepared material except course books. The teacher does not listen students' responses with attention; there is not a satisfactory teacher - student relationship. However, it has a satisfactory performance throughout the lesson. There is not a boom in the classroom and also neither a summary at the beginning of class. There is a lack of colorful / variety of classroom activities. Lack of the overhead projectors and CD player to develop audio-visual exercises, so students can not develop listening and speaking skills. The only developed skill is reading and subsequent exercises dealing with this skill and a grammar exercises as well. Furthermore, there is a lack of writing, creativity, speaking and negotiation. The use of the table / black boards is done in an appropriate / proper way.

**English language teachers and professionalism:** The level of English satisfactory for the Pre-intermediate level of students, with some shortcomings in terms of grammar accuracy during teaching. Pronunciation and intonation of the teacher satisfying and appropriate for the English teaching level of students. The teacher speaks clearly and audibly for the

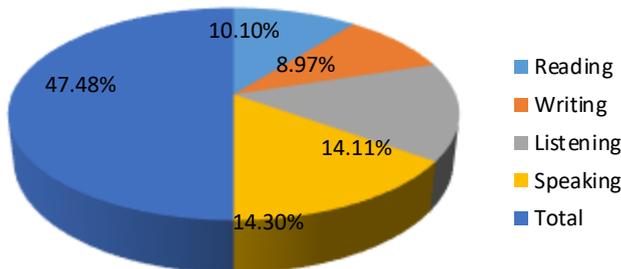
entire class. He is also a well organized with time at the beginning as well as at the end of the class. Teacher's appearance, ways of teacher's behavior, confidence, authority and professional distance is excellent with the exception for the respect of students which is not at the right level.

**Teacher-student interaction and student-student:** The teacher does not encourage student- student and teacher-student interaction and between students there is no use of the target language, in our case English language. Also there are no student-centered activities, but there is a frontal lecturing where the teacher talks and the students listen, which more resembles to direct method of teaching and the behavior theory. Contextualization and personification of the material is not possible and the teacher does not have a strategy to improve the students' errors. Appropriate student-teacher and student-student relationship is not at the required level and there is not an encouragement of students to participate actively. On the other hand the teacher's enthusiasm, eye contact, humor, body language and the competence to students' respond is not missing. However, the teacher fails to understand the lack of understanding of learners/students and does not help them with student-student interaction.

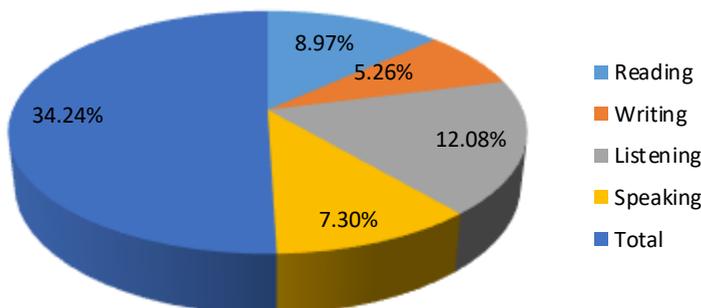
### The performance of students using KET and PET testing

In Graph 1 and 2 we can see the statistics by using the KET (Key English Test) and as seen the performance of students in English language was better in urban location than rural one. This is due to the teachers experience and education as the teachers in urban locations are statistically more educated that in rural area.

Graph. 1. Values of basic statistical parameters for variables under investigation KET Urban Testing

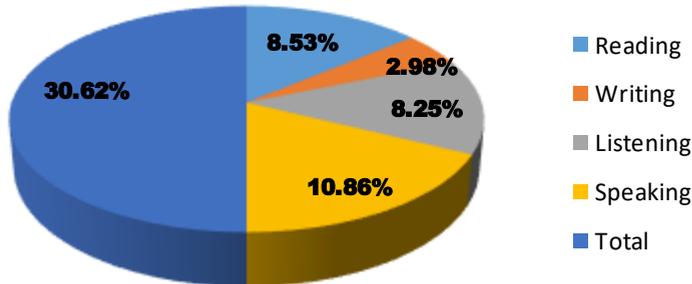


Graph. 2. Values of basic statistical parameters for variables under investigation KET Rural Testing

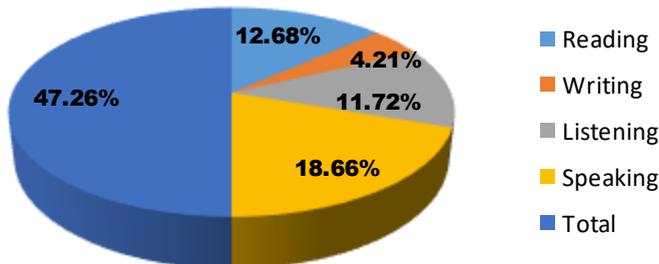


According to the Statistics of Graph.3.and 4. We can see that after the implementation of CLT Syllabus we gained a much better result with the experimental groups. This is due to the training of the teachers that we did of how to implement the CLT Method. So, even in rural area we gained a highly satisfying result as teachers knew how to implement the CLT Syllabus.

Graph. 3. - PET Controller Groups



Graph..4.PETExperimental Groups



## 6. Discussions and Conclusions

We can conclude that students' performance in English Language was highly successful in urban area due to the teachers performance and teachers education and on the other hand, in rural area we concluded that teachers where we did the research did not have adequate education as English teachers. As a result we came to the conclusion that the students' performance in rural area was not satisfying.

Another fact is that after the implementation of CLT Syllabus and training of the teachers with the CLT Syllabus we had a totally different situation with the rural area. So, the experimental groups have a highly better result compared to the control groups.

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## Open Source Corpus as a Tool for Translation Training

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### Abstract

*Building a sentence into Arabic is rather difficult for amateur translators. Similarly, it is the case for Malay students who particularly learn how to build sentences in writing. Usage of dictionaries also is not enough to convey the translation, especially in translating phrases and sentences from the Malay language into Arabic. Students are incapable of building sentences in Arabic because of lack of exposure to the structure of Arabic sentences. This weakness is discovered by most schools and universities in their writing exercises (Rosni, 2012). Ab. Halim Mohamad (2009). Che Radiah (2009). Generally, the dictionary is very suitable to be used in the search for meaning in the words but not the meaning of the sentence. This paper proposes a method of comparing comparable text of both languages through comparable corpora of both. It can also be called as a tool for translators. In addition to using the dictionary, students are aided to understand the structure of the original Arabic sentences with the comparative method, then apply it in the form of a writing exercise. In this process, teachers, students and amateur translators need to use the computer as a tool and open access data corpus in websites as the ingredient. Translated texts or guide texts for writing exercises are based on Aker and colleagues (2012) method of selection. Text is filtered using Webcorp open corpus engine <http://www.webcorp.org.uk/live/> and also through Google open database <https://www.google.com>. Through this method, the search for similarities between the first and the second language can be exploited. Any text that is identified as having the closest comparable will be used in the classroom. It helps students and translators to build sentences into Arabic by comparison and evaluation of the original text in the corpus. At the same time, students are also able to understand and recognize indirectly the structure of the original Arabic sentences. Hopefully, this method will help amateur translators and students improve their quality of translation and writing in Arabic.*

**Keywords:** corpus, comparable, databases

### Introduction

This method was introduced since the widespread use of bilingual corpus. It is not a method of translation, but it is a method for finding comparable texts between two languages. The aim was to find meaning equivalence that can be a model translation that is near to original level of language usage. Mona Baker's theory of translation is used as measurement in determining comparability between the two texts. It is expected to be used as a method of learning in class for translation courses and also as a plan and structure to a software translation tool that is complemented with Malay and Arabic corpus data. The software will display examples of comparable Malay-Arab sentences as a guide to students studying correct Arabic sentence structures.

## Background

One of the problems in schools and universities that need solution is the students' weakness in mastering the Arabic language, especially in writing and translation skills. Arabic language students experienced this problem since the school years and weakness was further brought to the university level. The problem becomes more apparent when focused on the weaknesses in the building of phrases and sentences which is the main mean for effective communication as found by studies such as Rosni (2012), Ab. Halim Mohamad (2009), Che Radiah (2009), Noor Anida binti Awang, Norhayati Binti Che Hat and Nurazan binti Mohamad Rouyan (2014) and Ghazali Yusri and Ahmad Bin Salleh (2006).

Based on the studies above, among the factors that lead to this weakness is due to the fact that the students are affected by the structure of their mother tongue. Other reasons are low mastery of Arabic vocabulary, negligency and no high motivation in learning. This weakness can be seen through significant mistakes in their writing and also in their translation texts from Malay into Arabic language. The usage of dictionary is not enough help to convey the translation's meaning, because the dictionary only translate words and phrases. The example given is also limited. Even if the students were able to find the meaning of each word but they still have trouble in structuring sentences into Arabic.

This method is as a proposal to the development of a software which displays example sentences in both languages. The texts selected are appropriate to the needs of their essay. Students only need to search the sentences needed on the topic of their essay by keyword root word or phrase. Based on the limited ability of the dictionary, thus this process is intended to help students get to know and understand the Arabic sentence structure more easily through studying and comparing with the sentences they construct.

## Objectives

This paper aims to introduce the method of comparing text meaning through comparable corpora of two languages, Malay and Arabic. The results are expected to be used as a tool in teaching and learning translation classes and as the basis for the construction of Malay - Arabic dictionary of sentences.

## Research Significance

Through this method, it can be used to search for comparabilities in texts and sentences between the first language and the second. Each text identified as having immediate comparability will be used as teaching and learning tool in the classroom. It helps students to Arabic translators in structuring new sentences into Arabic by comparing and evaluating the original texts in the corpus. At the same time students are able to understand and recognize indirectly the structure of the original Arabic sentences. This method is expected to help the amateur translators and students to improve their translation and writing in Arabic. Among the advantages of this method, it offers greater data links rather than using manual methods and is expected to form the basis for constructing a data software with a collection of selected Malay and Arabic texts, placed at par.

## Literature Review

According to Zanettin (1998), Rusli and Norhafizah (2001), and Kruger (2004), there are two types of corpus that can be used as study tools to replace the dictionaries. First, known as parallel corpus (parallel corpora), a corpus which compares the original text with the translated text. The second, known as comparable bilingual corpus (comparable corpora), the corpus that compares the text in two different languages, but share the same topic. For example, some topics or newspaper headlines of the world reporting an important event in multiple languages (Li Shao and Tou Hwee Ng, 2004).

According to Rusli Abdul Ghani and Nurhafizah Mohamed Husin (2001), the DBP has made an effort to build a database of phrases in Malay whether idiomatic or not based on actual use of the phrases in their translation texts. This database

includes common phrases and regular expressions in the source language (English) with its equivalent in the target language (Malay). Phrases and regular expression with its matches, are all derived from parallel and comparable corpora.

In Europe, comparable corpus studies began in the 1990s. Many studies concerning corpus were carried out. Comparable corpus as has been described is an unparallel bilingual texts but related and deliver a lot of overlap data in the web such as news in various languages released by news agencies such as CNN and BBC. Among the studies that utilize comparable corpus are studies by Munteano and Marcu (2005) and Munteano (2006).

Various techniques have been introduced by researchers such as Rapp (1995), have made the assumption that comparable words that can be translated appear in the same context, even in unrelated text. Rapp took 100 words and their translations representing the context as vector of similar incident (co-occurrence vector). The result is the matrix of the same events become more common when the composition of words in the matrix is the same in both languages.

Aker et. al (2012) in collaboration with Google has shown a simple technique to collect comparable corpus from the web. This is because the techniques introduced by the researchers before, such as Rapp (1999), Munteanu and Marcu (2002), Resnik (1999), Huang et.al. (2010), Talvensaari (2008), and others were time-consuming and requires substantial resources. The objective of his research is to reduce the amount of time and resources. Previously, researchers have to go through three steps to gather and build a comparable corpus, namely:

First: by downloading the document from the list of titles of the two languages. The process of downloading the document takes a long time and have to go through many obstacles.

Second: is the process of matching with comparable data and the third is to extract them. However, with the proposed technique, the first and second steps become easy. This study used English, Greek and Germany corpus. The methodology is by making a search of news articles through webs and RSS feeds without having to download the entire document. Topics headlines that are beneficial to the study from various categories of the selected languages are taken and at the same time, the time and date of the newscast, URL articles and cluster URL Google News are all recorded. From the topic search and URL cluster, a total of 30 articles with headlines are collected and downloaded forming monolingual Google News search. This process is performed in a specified time period, ie within a period of one week so that only the latest news are taken.

Third, is to divide the title into several entities in the source language and named after people, places or organizations. It is then translated via Google translate to the target language. The next phase is the process of aligning the document to compare the titles of the articles from the collected corpora. If it is comparable, then the actual article is being downloaded to obtain the equivalent corpus.

According to Aker et. al (2012), to measure the equivalence of corpus, two titles were tested with various heuristic techniques. The best 'heuristic' technique is TS (similar title), HS (time difference), and TLD (title-length difference), when used in combination TS-HS-TLD. It was then assessed according to 'Kendall's rank order' and also through human judgment based on Braschler's comparison (1998), ie five categories: same story, related story, same aspect, similar terms or unrelated. The hypothesis is that when the two articles contain the same story.

Some of the findings resulting from this comparison showed that parallel and comparable corpus can be used to build a database of phrases. However, due to the small size of the corpus leads only to few findings. From parallel corpus, some examples of phrases and expressions have been quoted, while from the comparable corpus only terms are available with no results of idiomatic phrase. Comparable phrases from different texts (and different translator) gives an indication that there is a consensus that assures that it is the most suitable match. In case of only having one phrase source with multi-matching, researchers can make their own choices based on compatibility.

## Methodology

This study will collect comparable data in Malay and Arabic. Data search and collection is through open corpus online using Webcorp search engine corpus <http://www.webcorp.org.uk/live/> and Google <https://www.google.com> database. The scope of this study is focused on general materials which are appropriate to the writing skills course beginning from level two of primary schools, all levels of secondary schools and Arabic writing skills courses in local university.

The selected topics are topics that dominate the debate of every major world newspaper which will open up a wider debate, as explained by Maia (2003), thus triggering the stages of new language usages and arising many terms related to this topic.

Data samples taken for this method is from sports genre under the topic of the World Cup Championship. This topic was chosen because of the importance of these topics covering the headlines, front and back pages of the newspapers. The probability score to achieve comparable text is greater. Topics for important matches especially the final always received wide coverage as it relates to the world's biggest hit in sports favoured by many.

Related data, evaluated by Aker's 'heuristic' technique (2012) is TS (title similarity), HS (time difference), and TLD (title-length difference) when used in combination TS-HS-TLD and Braschler and Schäuble (1998) category which is same story, related story and same aspect. Each category is then measured of its strong comparability of three levels, as recommended by Guidere (2002) i.e. strong, medium and weak comparability.

Figure 1 shows an overview of the whole methodology of the study:

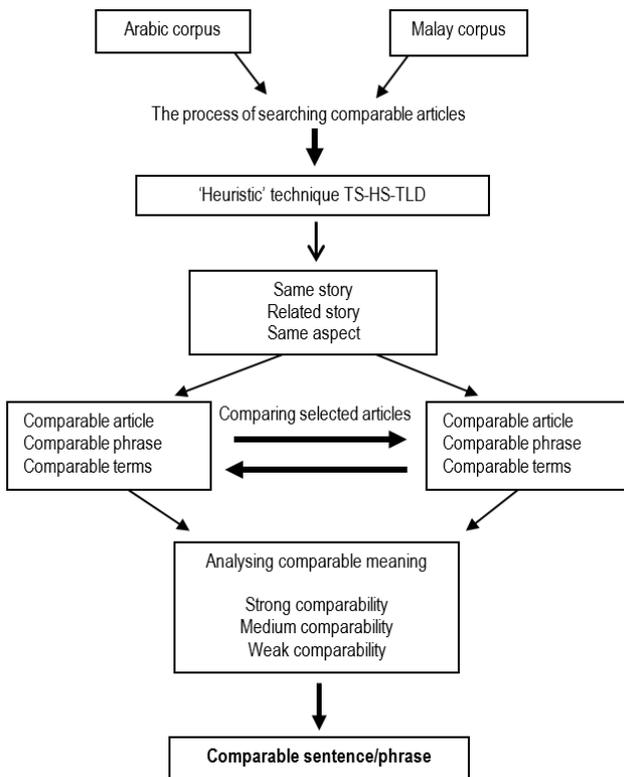


Figure 1

## RESEARCH METHOD

More specific title in the 2010 World Cup Championship event have been selected for large probability of comparative findings between the texts.

Examples of topics are:

1. The 2010 World Cup Final
2. Matches between world big teams or well-known teams .
3. Final World Cup 2010

Search method in Webcorp search engine and Google is almost the same. But Google has the advantage of making easier option at the beginning of the search. Google engine offers the 'Any Country' and 'Any time' keys so that the search can be limited to time and place.

Advantage of Webcorp is that it has a filter engine 'Word Filter'. It is able to filter out the requested words and remove unnecessary words by placing minus symbol (-) before the word. Filter of time given for six to seven days until results come out.

Based on first time general search for the three general topics as mentioned above. More specific headlines were made keywords for searching comparable texts. The topics are extracted from the general title as follows:

1. General Title: The Final World Cup 2010  
Specific topic: *The 2010 World Cup Final between the Netherlands and Spain*
2. General Title: Match between big team or leading team.  
Specific topic: *Round 16 Match of the 2010 World Cup Championship (German vs England).*
3. General Title: The Final World Cup 2010  
Specific topic: *The Final World Cup 2014 between Argentina and Germany*

## Results

Table 1 below provides an example of the analysis and the conclusion of a number of comparable text taken from the first title of the 2010 World Cup Final match between Netherlands and Spain after rejecting the difference of phrase and word's levels in both texts. The following result can be concluded as comparable sentences.

Table 1

| Arabic Data   | Malay Data  |
|---|---|
| DS1<br>)AA1-1) بعدما كسر مصيدة التسلل<br>(AA1-3) ضرب مصيدة التسلل الذي<br>DS2<br>(AA1-1) اثر عرضية متقنة من فابريغاس<br>(AA1-2) عقب نشاط متمر من فابريغاس<br>(AA1-4) زميله فابريغاس من قاتلة بينية تمريرة تلقى<br>(AA1-4) ومرر فابريغاس كرة هدف المجد لانيستا أمام المرمى | (MA1-1) Beliau yang tidak berada dalam posisi 'offside'<br><br>(MA1-1) hasil daripada umpanan Cesc Fabregas.<br>(MA1-2) mendapat lambungan bola ke dalam kotak penalty<br>(MA1-4) bola dihantar Cesc Fabregas<br>(MA1-7) mengutip hantaran pemain gantian Cesc Fabregas |

|  |   |
|--|---|
| <p>الهولندي</p> <p>DS3</p> <p>عندما هز انبيستا الشباك الهولندية (AA1-1)</p> <p>ان يسدد الكرة في الزاوية اليمنى للمرمى الهولندي (AA1-1)</p> <p>عندما أسكن انبيستا الكرة في شباك هولندا (AA1-2)</p> <p>وسدد كرة قوية في مرمى الحارس الهولندي في الدقيقة 116 (AA1-3)</p> <p>هولندا شباك في وسدها (AA1-4)</p> <p>ليسددوا بيميناه في المرمى الهولندي (AA1-5)</p> <p>لم يتوانى الأخير في تسديدها في الشباك في الوقت القاتل مع (AA1-6)</p> <p>الدقيقة 116</p> <p>في انبيستا أندريس اللاعب عبر الثمين الفوز هدف وسجل (AA1-7)</p> <p>الدقيقة 116.</p> <p>DS4</p> <p>وكان هذا الهدف كافيا لمنح بلاده المجد (AA1-1)</p> <p>ليتوج المنتخب الإسباني بطلا للعالم للمرة الأولى في تاريخها. (AA1-2)</p> <p>أحرز المنتخب الإسباني كأس العالم في كرة القدم للمرة (AA1-8)</p> <p>الأولى في تاريخه</p> <p>DS5</p> <p>أي قبل نحو أربع دقائق من الاحتكام إلى ضربات الترجيح (AA1-3)</p> <p>أي قبل دقائق قليلة من انتهاء الوقت الإضافي الذي يسبق (AA1-8)</p> <p>اللجوء إلى ضربات الجزاء الترجيحية.</p> <p>DS6</p> <p>(و جاءت أول فرصة في اللقاء لصالح المنتخب الإسباني AA2-1)</p> <p>(وحصلوا على فرصة لافتتاح التسجيل AA2-2)</p> <p>(وكاد المدافع سيرجيو راموس أن يفتتح باب التسجيل في AA2-3)</p> <p>الدقيقة الثالثة</p> <p>DS7</p> <p>( اثر ضربة حرة لعبها تشافي هيرنانديز في الدقيقة الخامسة AA2-1)</p> <p>وقابلها سيرخيو راموس.</p> <p>( عندما انبرى تشافي لكرة حرة من الجهة اليمنى وصلت الى AA2-2)</p> <p>سيرجيو راموس.</p> <p>( المتخصص تشافي الذي نفذها بدقة على رأس راموس AA2-3)</p> <p>DS8</p> <p>(وقابلها سيرخيو راموس بضربة رأس قوية AA2-1)</p> <p>(وصلت الى سيرجيو راموس الذي سددها من مسافة قريبة AA2-2)</p> <p>(بضربة رأسية AA2-3)</p> <p>( نفذها بدقة على رأس راموس ليحولها برأسه قوية AA2-4)</p> <p>DS9</p> <p>(لكن الحارس الهولندي مارتن ستينكنبرج تصدى لها ببراعة AA2-1)</p> <p>فانقذته ثم شنتها الدفاع قبل جيرارد بيكيه المتحفز.</p> <p>(...صدها الحارس ستينكنبورغ AA2-3)</p> <p>( أنقذها الحارس الهولندي مارتن ببراعة AA2-4)</p> <p>DS10</p> <p>(محاولاته الهجومية بتسديدة قوية أطلقها ديرك كاوت من AA3-1)</p> <p>مسافة بعيدة في الدقيقة الثامنة.</p> <p>(وسدد كاوت كرة ضعيفة كان لها كاسياس AA3-2)</p> | <p>(MA1-2) merembat bola tersebut pada menit ke-116.</p> <p>(MA1-4) Iniesta menyempumakan bola dihantar Cesc Fabregas untuk menewaskan penjaga gol Maarten Stekelenburg</p> <p>(MA1-7) merembat bola melewati penjaga gol Maarten Stekelenburg.</p> <p>(MA1-3) Kemenangan ini mengurniakan gelaran Piala Dunia pertama buat Sepanyol.</p> <p>(MA1-5) SEPANYOL muncul Juara Piala Dunia pertama di bumi Afrika</p> <p>(MA1-3) Tatkala kedua-dua pasukan dilihat bakal berdepan penentuan penalti selepas tanpa jaringan dalam permainan 90 minit dalam perlawanan</p> <p>(MA2-1) Sepanyol bagaimanapun terlebih dahulu berpeluang.</p> <p>(MA2-1)...sepakan sudut dihadiahkan kepada Sepanyol diambil oleh Xavi.</p> <p>(MA2-1)...menerusi tandukan Ramos</p> <p>(MA2-2)...yang kemudiannya ditanduk oleh Sergio Ramos.</p> <p>(MA2-1)...menguji Maarten Stekelenburg menerusi tandukan Ramos namun sempat ditepis oleh penjaga gol itu pada menit ke-5</p> <p>(MA3-1) Dirk Kuyt, pada menit ke-7 berjaya melepaskan satu sepakan kencang dari jarak 25 meter.</p> <p>(MA3-2) Mujur cubaan jauh Dirk Kuyt...</p> |
|--|---|

AA3-2) ورد الهولنديون بتسديدة بعيدة لدير كوت (

The results of the comparison of the text in all comparable data (DS) as above. The number one and two data (DS1 and DS2) may be summarized as follows:

#### DS1

| Arabic  | Comparability   | Malay   |
|---|---|---|
| AA1-1) بعدما كسر مصيدة التسلل (AA1-3) ضرب مصيدة التسلل الذي ( | Medium comparability (MC)<br><br>Both data share the same meaning, that is - not offside position. The difference is in the use of term and sentence structure. | (MA1-1) Beliau yang tidak berada dalam posisi 'offside' |

Text level in comparable data 1 (DS1), are all medium-class of comparability (MC). Textual level means the same thing that it is not in an 'offside' position.

#### DS2

| Arabic   | Comparability  | Malay  |
|--|--|--|
| AA1-1) اثر عرضية متقنة من فابريغاس               | Strong Comparability (SC)<br><br>Additional adjectives in AA1-1 <i>Mutqinah</i> does not affect the purpose of delivering the meaning                          | (MA1-1) hasil daripada umpanan Cesc Fabregas.          |
| AA1-2) عقب نشاط متمر من فابريغاس                 | Medium comparability (MC)<br><br>Although Fabregas name is mentioned in AA1-2 but not in 1-2 it still means the passing of ball from Fabregas.                 | (MA1-2) mendapat lambungan bola ke dalam kotak penalty |
| AA1-4) من قاتله بينية تمريرة تلقى زميله فابريغاس | Medium comparability (MC)<br><br>The difference is in AA1-4 as there is an adjective <i>Qatilah</i> which means deadly passing while in MA1-4 is not mentioned | (MA1-4) bola dihantar Cesc Fabregas                    |

Text level in comparable data 2 (DS2). Data AA1-1 has strong comparability (SC). AA1-2 data and AA1-4 medium comparability (MC). The overall data means the same thing that is ball passing done by Fabregas.

#### Conclusion

This methodology is expected to produce a result of analysis that can be used as proof of for searching comparable meaning by using comparable corpus. In addition it can also be used as a specific method for learning aided by corpus using a specially designed software online in the hope of helping to develop a method of translation in teaching and learning translation and as translation tools.

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## Female Authors under the Mask of a Male Pseudonym - Some Approaches to Revealing Authors' Gender

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### Abstract

*A patriarchal society has very clear and rigid norms. Its frame does not allow one to move out of it, and a mode of behaviour which attempts any change is severely punished. This kind of society has strict written and unwritten rules, and it seems that the second kind are more harmful and painful for the individual than the first. In 19<sup>th</sup> century, European society was strongly patriarchal, and a phenomenon which confirms this is the fact that many female writers published their works under a male pseudonym. A patriarchal system attempts to prevent women from any artistic and scientific form and expression, as they are labelled as less intellectually able or talented, but by choosing a male pseudonym they found a way to reach their goal. An author writes about what he knows, what surrounds him and/or what he notices, feels and thinks. Considering that a patriarchal society system is highly defined, female and male points of view, their angles of reflection and aims are obviously different. In novels, choice of character and situation and the description of such, can easily reveal an author's gender. These approaches will be illustrated by analysing the work of Vincenza Speraz, who lived in North Italy between the 19<sup>th</sup> and 20<sup>th</sup> centuries, and published her works under the pseudonym Bruno Sperani.*

**Key words:** pseudonym, female writers, analysis, an author's gender, literature

### Introduction

The city of Milan between the 19<sup>th</sup> and 20<sup>th</sup> centuries was a national cultural centre, even if bounded by the rules of European patriarchal society (Duby, Perrot, 2009). This period is described as one marked by a progressive bourgeoisie, a culture opening itself to positivism, socialism and emancipation (Zancan, 1998). It was presumed necessary that women have a part in cultural and social life, and some female writers and journalists had their share of popularity through writing about the conditions of women at the time – difficult employment, hard physical work, subordination in society and family, prostitution, rape (Ciopponi, 2006). It seems that the impact intended was not so successful because some of them, as Vincenza Speraz, alias Bruno Sperani, choose to write and publish under a male pseudonym (Ciopponi, 2006).

The primary reason is that patriarchal censorship applied to supposed female values and qualities denied *a priori*. It was Sperani's desire to publish her works without the scissors of censorship, to have as large an impact on the public as possible and to transform a mute scream into an authoritative voice. This ambiguity begins before the act of writing itself: by choosing to give a voice to what is untold by using a writing style typical of male writers. A reversed image and the procedure of counterpoint provide the necessary distance from the primary issue, as they reveal an entire horrific reality and the necessary absence of emotions in relational evaluation. Yet the choice of theme and description, the directions of analysis of the arguments on display cannot conceal the author's gender.<sup>1</sup> The writing style of the time in which Sperani was active was descriptive; it does not avoid detail and offers ample introspection, which make it easier to explain the approaches which reveals the author's gender. Sperani's novel *Macchia d'oro* (*The Gold Stain*) is the one selected for analysis, first published in a periodical as a popular serial<sup>2</sup> and in 1901 as an integrated novel: it was then to be received in silence and consigned to oblivion due to its inconvenient and inappropriate ideas.

Due to the argument presented in this paper, reporting and quoting relevant parts of the plot was unavoidable.

## 1. Choice and description of character

The writing style of Sperani has all the characteristics of her time, but it is necessary to take into consideration that she was also a journalist and translated Zola and Andersen which were definitely an influence on her (Fonda, 2000). The main characters form a triangle: Corrado, the husband, Elena, his wife and Luciano, friend to Corrado and Elena's lover. Two secondary characters compliment these relations: Giulia as Elena's best and only friend, and Stella, the daughter Elena had with Luciano. The relation of forces between the characters is typical for the time but the way in which they are depicted offers the key to understanding the author's gender. Elena is the focal point, and the descriptions of other protagonists are offered exclusively through a female perception.

Corrado's character is represented as a typical male force, led by the needs social rules allow. He had lost his money gambling, did not marry Elena out of love but for the money she has, accepted his friend's daughter into the home only because Luciano provided money for her, and is set to continue gambling. "Corrado Montese apparteneva a quella categoria di uomini che disprezzano in fondo tutte le donne, accordando una sorta di rispetto alle rigide perché le giudicano insensibili e quindi impeccabili" (Sperani, 1900b, p. 300). "Corrado Montese belonged to that category of men who in the end despise all women, having a sort of respect for those who are rigid, as they can be judged as insensible and therefore impeccable". He is also unfaithful to his wife as his society allows male infidelity. The description of his "female politics" reveals the author's gender, because it offers a female point of view collocated under a male's name. Sperani wrote (Sperani, 1900b, p. 300):

Modello di figlia, mi ha sposato per obbedienza; e modello di donna nella famiglia; ma incapace di amare, incapace di dare l'ebbrezza della passione a un uomo di sentimento. Trascurava la moglie, la tradiva con donne indegne, senza il più piccolo rimorso, stimandosi nel proprio diritto e al sicuro d'ogni rappresaglia.

A model daughter, she married me for obedience; and she is a model woman in the family; but unable to love, unable to provide the thrill of passion to an emotional man. He neglected his wife, he cheated on her with ignoble women, without a single regret, congratulating himself on his right and secure from any revenge.

Luciano, Corrado's friend and Elena's lover, is a rich and famous opera singer, in love with the fame and luxury he can afford, and tender enough with Elena to make their relationship seem like love. In crucial moments he reveals a sense of the practical, but the author here condemns his acts as egoistic. He combines the utilitarian and profitable in all: gives his natural daughter Stella to Corrado and the money for her upbringing yet conceals the fact that Elena is her natural mother as he fears how knowledge of this might affect his career. While absent for several months, he sends letters and money, but when he discovers the misery his daughter lives in, he takes her away without regret. This kind of character is represented from a very concrete point of view, who, as revealed by a female pen, is judged as insensible and egoistic; the letters he sent during the period of absence are further evidence: "Qualche altra parola affettuosa e di rimpianto era sparsa, qua e là nella lettera, come una elemosina, in mezzo all'espansione grandiose dell'egoismo soddisfatto" (Sperani, 1900b, p.304). "Some tender word and some of regret were scattered here and there in the letter, as charity, in the midst of a great expanse of satisfied egoism".

The author's attention is primarily concentrated on the female protagonist Elena. Through descriptions and by presenting the actions of these characters it is very easy to decipher author's gender. The descriptions of the states of mind and introspection of the female protagonist are particularly helpful. The descriptions of subordination and submission are clearly written by a person who had the occasion to experience them in society. Elena had "una bellezza regolare, casta e semivelata" (Sperani, 1900a, p. 241) "a regular beauty, pure and half veiled". She was a petty bourgeois whose intimate drama no one could ever imagine or discover. The author discovers her gender through a very significant description of Elena's clothes and the way the protagonist senses them, revealing a professional intelligence here as Sperani was also a fashion journalist. At the time clothes were a sign of social rank, and this was highly defined. Due to her husband's "illness" (a gambling addiction) the family is poor, but thanks to the money Luciano sends for their daughter, and an extra but significant amount for clothes both for the child and Elena, the protagonist lived a constant imbalance between what she knew she was, what she could be and what she had to be due to the promise the two men in her life had made. At a certain moment she ceases wearing the clothes which were representative of a rank higher than her own, and begins to dress like a poor petty bourgeois, which is what she feels and knows herself to be. The social factor is not so relevant in this particular

case as the psychological function manifested in this change of clothes signifies hypocrisy first the silent rebellion of the protagonist later. Her insignificant role in the family and her subordination, combined with an absence of understanding, is underlined at the moment she realises that her husband did not understand a thing when she when she began to exclusively wear the clothes appropriate to their financial situation.

Another argument which reveals the author's gender is the choice of the secondary character Giulia, the best and only friend the main protagonist has. The author intentionally inserts an opposite female character, but keeps an open communication between the two. If Elena thought she had real love with Luciano, and if there was only the slightest possibility he would marry her, Giulia suffered for her unfaithful husband, but then became disillusioned. Giulia had the courage to ask for a divorce but became a widow before the legal procedure was complete, on the other hand, Elena never even imagined a similar solution. Giulia decided to never get marry again, and lived in good conditions with her daughter by her own means. On the other hand, Elena dreamed to be the wife of her lover (Sperani, 1900b).

These two images of two different female types reveal the author's "insider" eye of a wider set of psychological and social problems. One character has the intelligence to understand social realities and to find a tolerable solution between personal desires and legal and social boundaries. This is a character who obtained what she wanted through communication and willpower without scandal. All these aspects portray a survivor and a sober mind. The other character displays an impossibility to act, constant and suffered subordination, and, from a certain point of view, the humiliation of not being considered a person. The inability to pronounce, to speak, not even to fight for herself and her position in her family, shows a powerless character: a loser who lost herself. A balance between written and non written social rules, on one side, and the expectations of family, which can or cannot be fulfilled, on the other, was a constant challenge for women in a patriarchal society (Porciani, 2006; Ciopponi, 2006). Through these two characters it is possible to presume that it was more difficult for the women of that time to win and change the expectations that a patriarchal society had for them, than to change written and unwritten laws.

## 2. Choices and description of situations

The main situation and its description are represented by the forces around Stella, the natural daughter. The male characters acts in the harmony of friendship and personal and mutual benefits. Elena, on the other hand, who also benefits from this situation, annihilates herself in a self-destructive and masochistic manner. Yet it is through the description of Elena's feelings and introspective thoughts that the author's gender reveals itself. Elena's first reaction, which was a clear sign of the beginning of her self-destruction, occurred when she faced the gap between the luxury her lover lived in and the misery her family lived in, underlined by the fact that her husband kept losing important amounts of money Luciano regularly sent for the maintenance of his daughter. She left the transfer of shame the situation brought, because "... la vergogna di suo marito ricadeva irrimediabilmente sopra di lei"/ "...the shame of her husband irremediably fell on her" (Sperani, 1900c, p.68). The social subordination the protagonist experiences, and her personal incapacity to speak out her thoughts and feelings, grows by automatically assuming the failures of others.

Elena's fall and psychological breakdown are portrayed through her thoughts on men, love and motherhood, or, better yet, fatherhood. The beginning of her downward spiral was her sudden realisation that what she thought was real love was in fact a misunderstanding which lasted far too long, which completely changed the view she had on a significant part of her life. At this moment she becomes aware of the total absence of her feelings for these two men. Sperani uses this protagonist's introspection for the presentation of her personal-female and revolutionary thoughts about society and about the patriarchal system in general. The author's ideas that reveal her gender can be read in two important passages the protagonist's mode of reasoning is made evident.

The first considers the relationship between women and work. A hundred years ago the idea that many women be allowed to work was a mere dream, as well as the possibility and the choice not to depend on anyone but on herself without "fathers and masters", or as Elena felt and stated "owners" (Porciani, 2006). The lack of work possibilities at the time was directly connected with the dominant patriarchal view on women, as less or not at all talented and less or not at all intelligent (Filippini, Scattigno, 2007). A restrictive ambient, as the one cited here, had, as a collateral effect, very limited learning options and school careers for women, which directly restrained professional possibilities and choices (Porciani, 2006).

... essere sola con i suoi figlioli: lavorare per mantenerli e educarli a modo suo senza intervento d'altre volontà (...) chiamarli col suo casato (Sperani, 1900d, p.159).

... being alone with her children: work to maintain and to educate them, in her way without the intervention of another's will (...) name them with her family name.

Si vedeva in un paese nuovo, in una bella casa, affaccendata a preparare il lavoro alle abili operaie, mentre i suoi figli facevano i conti, riscuotevano i pagamenti, e Stella imparava a lavorare alla scuola (Sperani, 1900d, p.160).

She saw herself in a new country, in a nice house, busy while preparing work for skilful working women, while her sons keep accounts, cash in payments, and Stella learns a profession at school.

The second issue that reveals the author's personal and direct participation in this argument, as well as her gender, is represented by the question of fatherhood. Elena's internal monologue reaches a crescendo in which her reasoning is brought to an extreme conclusion – that fatherhood must be abolished. The rational drama of this female protagonist ends in an irrational and fatal conclusion. The logical function of reasoning is exact in that it follows facts collateral to the effects of a patriarchal society and family system, but the author underlines a typical female emotional reaction to a determined situation. The very beginning of this polemic on fatherhood begins with thoughts on self-sufficiency, money and work, immediately including men as an integral part of the problem. Elena's wish was: "...non vedere mai più quei due uomini e togliere i suoi figlioli alla potestà paterna, fonte di ogni male per essi e per lei" (Sperani, 1900d, p.160) "...not to see those two men ever again and to take away her children from paternal authority, the cause of all misfortune for them and for her". This reasoning shows the anger of a subordinated being, of someone who never felt allowed to be a person, treated as a being of self-sufficient integrity, a being with reason, talent and emotions. Fatherhood in this example is offered as an artificial social convention, not as a part of a natural human course. The fact that the protagonist never felt as a person, makes it a logical course of thinking in which she transfers this personal perception to her children. It seems inevitable that, in this very case, fatherhood is nothing much or less than a restrictive and irrational cage, which brings misery to the rest of the family. The author's thoughts expressed through Elena directly elaborate the relation between motherhood and fatherhood, and the emotional force that arises from these lines shows the author's personal involvement in this question. "I figli sono della madre: sono miei, miei: io ho sofferto per essi: io ho rischiato la mia vita: io sola. Che centrano quei due egoisti?" (Sperani, 1900d, p.160-161) "The children are their mother's: they are mine, mine: I suffered for them: I put my life at risk: only me. What do those two egoists have to do with this?" It is clear from these sentences that the author knows what she is writing about from personal experience. The biological element in this issue proves that the gender of the author can only be female. Sperani herself, at a young age, was forced into marriage and left her children with her husband in Piran, in order to have a life of her own and not be treated as a thing or property. This novel is a sort of autobiography, and this is the reason why, in those the pages in which Elena reasons on herself as a non person and on motherhood, it is clear that behind the male pseudonym there must be a female writer. These pages answer the question why Sperani left her three children and husband. Certain situations in the novel are clearly fictional, but the main course of thought is personal and derives from personal experience. Sperani had no other choice if she wanted to be self-sufficient and to have and take responsibility for her own choices. To survive this existential situation Sperani had to leave her children, and fight her entire life to have the freedom to be master of herself alone. On the other hand, the protagonist of her novel is weak, not even able to pronounce her elementary thoughts and feelings, as many women of the time suffered submission in silence. Female rebellion against the conventions of the time were paid at an inhuman price, and the autobiographical lines of this novel are a proof and an open denunciation of the injustices of a patriarchal society.

The trigger for Elena's breakdown and her significant monologue is represented by the solution Luciano found for their daughter, when he finds out that Stella lives in misery and takes her away with him. As always, even in this situation no one asked Elena for her opinion. It is for this reason that Sperani includes in Elena's discourse the question of law. The two men

... vogliono essere padroni di miei figli?! E la legge riconosce il loro diritto? (...) Dovrebbero vietare a tutti gli uomini indistintamente di riconoscere per loro propri figli delle donne. ... i figli sono delle loro madri e che i padri non dovrebbero avere alcun diritto su loro. (...) Sanno forse quando sono padri se le donne non glielo dicono? (...) Una legge giusta sarebbe quella che abolisce la paternità. (...) Essi vogliono la minore responsabilità possibile con la maggiore autorità (Sperani, 1900d, p. 160-161).

... they want to be masters of my children? And the law recognises their right? (...) They should indiscriminately prohibit all men to recognise a woman's children as their own. ... the children are their mother's and a father should not have any right to them. (...) do they know if they are fathers if a woman does not tell them so? (...) A right law should be one which abolishes paternity. (...) They want less possible responsibility with the more authority.

Sperani explicitly exposes way her views on patriarchal society and law in this passage as rigid and unnatural institutions. The most important thing she mentions is a woman's word on who the father is, but at the time it was the only source of a presumed paternity. This problematic shows the weakness of the patriarchal system, because as the only solutions here were the written and unwritten rules created by to keep women under control.<sup>3</sup> On the other hand the question is: why do women let them to do so, but this can be an argument for another paper.

While Elena was sorting Stella's luggage, and after she saying her goodbye, the fact remains that Stella will never know who her mother was: a paralyzed protagonist. Luciano thought how this woman cold, but Elena's emotional crescendo brought no storm to clear this situation; it brought the implosion of a protagonist who will die in silence. The cause of death will be: Paralisi cerebrale. Ne muoiono tanti, a tutte le età. Sono esseri deboli, o creature dissanguate dai patimenti; basta una piccola scossa a trancare il filo della loro vita" (Sperani, 1900d, p.176) "Cerebral paralysis. Many die of this, at all ages. They are weak beings, or bleed to death by suffering; a little commotion is enough to cut the string of their life". Sperani's protagonist, unlike the author, is weak and this kind of writing procedure is typical for the time. Yet as partially biographical, in this context, the death of the protagonist represents the death of a part of Sperani when she left her children from her first marriage, despite the fact that she was to live life she had always aspired to.

The title of novel *The Gold Stain* is the quintessence of the main problems which marked the female condition in the society of that time. The author wrote from personal experience and was able to identify what was key to this problem. The adjective "gold" has an obvious and direct reference to finance and the material conditions of women a hundred years ago. As financially dependent and unable to choose, their life and eventual rebellion demanded sacrifices. Yet, on the other hand, they were not responsible for this: apparently and only in appearance, they only had to enjoy their condition. The "stain" is the effect which the one-way written and unwritten law had on women. It is not the case that Sperani described her female hero as a person who never had any sense for pecuniary matters, but had to act and to live within boundaries of patriarchal law, unable to change her condition.

## Conclusion

To decipher the gender of an author hidden behind a pseudonym is possible by using a few methodological approaches which assist such an analysis. Firstly, it is necessary to take into consideration the time and space of a literary work. In the example presented in this paper the cited co-ordinates are Italy between the 19<sup>th</sup> and 20<sup>th</sup> centuries. This means southern Europe and a patriarchal society undergoing significant historical changes such as the first ideas of socialism, the rise of the working class and the tangible beginning of the women's battle to obtain equality in cultural, social, legal aspects as well as those of labour; in other words, in all fields that important to a civilisation. The next step is to consider the writing style of this chronological moment and geographical location. In the example presented in this paper, the writing style provided us with rich descriptions and psychological introspection, which allows a clear approach in uncovering the author's gender. A further analysis of the protagonists, how they are depicted and the choices of situations as well, can undoubtedly reveal who is hiding behind a pseudonym. In our example the author chooses a triangle – two men and a woman, and puts the female protagonist at the centre. Through detailed descriptions of the female character, a personal and tangible participation is clearly present, which puts light on the fact that the author can only be a woman. The detailed descriptions of situations and of the interior monologue of the female protagonist, which discuss motherhood, fatherhood, laws, financial conditions and female reality leaves little doubt as to the author's gender. Through this analysis it is possible to individuate this personal experience by arguing the questions and problems offered here, as they are highly emphasised, making them unavoidable.

Every author writes about personal experience through personal perception, and due to the direct emotional and intellectual participation in an issue, it is unavoidable for him or her to reveal his or her true nature and his or her position in society and/or family. No matter the mask of a pseudonym, *if we called a rose by any other name, it would smell just as sweet.*

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## Endnotes

- 1 In 19<sup>th</sup> century the Austrian writer Leopold von Sacher-Masoch published some of his works under a female pseudonym. In *The Divorced Women*, for example, he identifies himself with the protagonist who lives in humiliation and a state of inferiority. The author experienced pleasure in this state of submission and this is the reason why Richard von Krafft-Ebing introduced the term “masochism” for this kind of defined behaviour.
- 2 The negative side of a popular serial was that it was not considered as high or serious literature. But at the other side it was an occasion especially for women writers, who could publish their works and reach a large public of readers.
- 3 At the time, women’s rights were comparable to those of children. In the case of divorce, the (ex) husband had the right to decide on a child’s destiny – if he wanted, no matter the reason –civil law gave him the option of keeping the children. A great many (ex) husbands turned these legal possibilities and options to their own advantage. An example is the case of Frieda von Richthofen, who had to leave her three children after her divorce when she chose D.H. Lawrence as her partner.

## Appendix

### Beatrice Speraz alias Bruno Sperani

The author was born in Solin (Croatia) on 24<sup>th</sup> July 1843, but some sources give the 1839 as the year of her birth. Due to croatisation and italianisation sources disagree as to her real name. Her full name appeared as Vincenza Pleti Rosic Pare-Sperac, also called Beatrice or Bice, and later her surname appeared adapted to the Italian orthographical system as Speraz. Other sources give the Croatian variant Vice Šperac. Her father Marino Pare Speraz was Croatian and had modest origins, and her mother Elena Alessandri was Italian and belonged to the old aristocracy of Piran (Slovenia). These two different worlds deeply marked Beatrice. Her mother fell ill, and as she never got used to life in Solin, after her husband died she decided to return to Piran with her daughter. Beatrice, orphaned at an early age stayed in Piran with her family, and passed her time reading and writing. Her first literary attempts are unavailable because she destroyed everything she wrote at the time. Forced into marriage at the age of eighteen to Giuseppe Vatta, a teacher and poet much older than she, they had three children –Domenico (Dino) (1858), Maria (1860) and Elena (1862). In 1864 she abandoned her husband and children and went to Trieste where she met Giuseppe Levi, a member of an old local family, but they never made their union formal. In Bologna, in 1865, the couple had their first child –Giuseppina (she had some popularity as an author of children’s literature under the pseudonym Ginevra Speraz or Ginevra Pilo, and died in Buenos Aires in 1936). There were to be more children: Noemi, Gilda and Clotilde. Levi died in 1875 and Beatrice earned a living from writing. In 1876 she began collaboration with the journal *Perseveranza*, where she published her first novel as a popular serial. At the beginning of her career as a writer she signed her works under different pseudonyms such as Livia or Donna Isabella, then she definitively opting for Bruno Sperani. She collaborated with different journals like *La Nazione* (Firenze), *Gazzetta Piemontese* (Torino), *Caffaro* (Genova), *Bersagliere* (Roma), *Capitan Fracassa*. She translated *Only a fiddler* by H.C. Andersen (Treves, 1879) and edited translations from German for the publisher. In 1879 her first novel – *Cesare* was published, which already appeared in the journal *Il pungolo* as a popular serial, under the title *Da morte a vita* (*From Death to Life*), and in 1893 the novel was published under a different title *Anime avvelenate. Avvocato Malpieri* (*Poisoned souls. Avvocato Malpieri*), and was translated into French. It is with this novel that Sperani’s popularity began. In 1876 she moved to Milan and wrote about socialism, immigrants, and working class protests. In 1885 she met the painter Vespasiano Bignami (Cremona, 1841 – Milano, 1929), a writer, poet and professor at the Academy of Arts. Despite their passion, and the fact that her husband Vatta passed away in 1889, the two married in 1914. After several years marked by illness, Speraz died on the 2<sup>nd</sup> December 1923. Some sources cite the 4<sup>th</sup> of Decembar 1923 as the date of her death.

(Balić – Nižić, 2005; Grubišić, 2009; The Feminist Encyclopedia of Italian Literature, 1997; Arslan, Romani, 2006; Panizza, Wood, 2000; Wood, 1995; <http://www.letteraturadimenticata.it/biblsign%20SZ.htm>)

### List of Sperani’s works:

#### Short stories:

- [1] *Sempre amore*, Milano, Brigola, 1881
- [2] *Sotto l’incubo*, Milano, Gargano, 1881

[3] *Nella nebbia*, Milano, Civelli, 1889

[4] *Eterno inganno*, Milano, Aliprandi, 1891

*L'inesorabile*, Milano, Aliprandi, 1893

*La commedia dell'amore*, Milano, Aliprandi, 1895

*Nel turbine della vita*, Firenze, Battistelli, 1920

#### Novels:

[1] *Cesare*, Milano, Brigola, 1879

[2] *Nell'ingranaggio*, Milano, Sonzogno, 1885

[3] *Numeri e sogni*, Milano, Galli, 1887

[4] *L'avvocato Malpieri*, Milano, Galli, 1888

[5] *Il romanzo della morte*, Milano, Galli, 1890

[6] *Tre donne*, Milano, Galli, 1891

[7] *Maddalena*, Napoli, Bideri, 1892

[8] *Emma Walder*, Milano, Rechidei, 1893

[9] *Il marito*, Torino, Roux, 1894

[10] *La fabbrica*, Milano, Aliprandi, 1894

[11] *Le vinte*, Milano, Aliprandi, 1896

[12] *Sulle due rive*, Milano, Aliprandi, 1896

[13] *In balia del vento*, Milano, La Poligrafica, 1900

[14] *Macchia d'oro*, Catania, Giannotta, 1901

[15] *Signorine povere*, Milano, Libreria Editrice Lombarda, 1905

[16] *La dama della regina*, Milano, Vallardi, 1910

[17] *Tragedia di una coscienza*, Firenze, Battistelli, 1920

[18] *Teresita della Quercia*, Firenze, Salani, 1923

[19] *Ricordi della mia infanzia in Dalmazia*, Milano, Vallardi, 1915

#### Translations of her works:

*Raffaele*, trad. di Daniele Valin, in *Nouvelles d'Italie: femmes écrivains (1860-1930)*, a cura di Emmanuelle Genevois e Daniele Valin, Paris, Alfil, 1994; *Scorn for Life*, trad. di Gabriella Romani e David Yanoff, in *Writing to Delight: Italian Short Stories by Nineteenth-Century Women Writers*, a cura di Antonia Arslan e Gabriella Romani, Toronto, Toronto University Press, 2006

(<http://www.maldura.unipd.it/italianistica/ALI/speraz.html>)

## Tennessee Williams's Dramatic World

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### Abstract

*Tennessee Williams has been regarded as the greatest Southern dramatist and one of the most distinguished playwrights in the history of American drama. He is undoubtedly the most renowned American dramatist of the second half of the 20<sup>th</sup> Century. This paper addresses and explores some of the main features of his dramatic works. His drama was a lyric or poetic one, and that is why the critic and scholar Frank Durham referred to him as "Tennessee Williams, theater poet in prose". When David Mamet describes William's plays as "the greatest dramatic poetry in the American language", he shares the widely accepted opinion that Williams brought to the language of the American theater a lyricism unequalled before or after. He infuses his dialogue with lyrical qualities so subtle that the reader or hearer, unaware, responds not to realistic speech but, instead, to speech heightened by such poetic effects as alliteration, rhythm, onomatopoeia, and assonance. As a Southern writer, Williams was attuned to the natural rhythm and melody of Southern speech, a melody, he says, heard especially in the voices of women. Characterization is one of Williams's strongest achievements as a dramatist. His people are imaginatively conceived yet so convincing that it is tempting to take them out of context and theorize about their lives before and after the action of the play. In place of realism, which stressed photographic duplication of the actual, a style that had dominated American stage for four decades, Williams insisted on a theater that was "plastic" that combined all the elements of production- dialogue, action, setting, lighting, even properties- in a unified, symbolic expression of a truth.*

**Keywords:** a lyric/poetic drama, a Southern writer, characterization, plastic theater, controversial themes, symbols.

### 1. Introduction

Tennessee Williams, alongside Eugene O'Neill and Arthur Miller is regarded as one of the greatest American playwrights of the 20th century. He became a celebrity thanks to the favorable reception by both theater critics and spectators, and his fame and reputation could be undoubtedly attributed to Williams's two masterpieces- *A Streetcar Named Desire* and *The Glass Menagerie*- as well as to a corpus of works including the Pulitzer Prize winner *Cat on a Hot Tin Roof* and more than 60 plays, among others *The Rose Tattoo*, *Sweet Bird of Youth*, *Orpheus Descending*, *Suddenly Last Summer* and *Night of the Iguana*.

Tennessee's younger brother, Daikin Williams was keen on predicting that two or three centuries later his older sibling would become more renowned than William Shakespeare (Kolin, 2008, p.3). In spite of the inflated fraternal praise, Tennessee Williams is unquestionably, the most influential American playwright after the II World War. Since the mid 1940s he convincingly entered the imagination of American audience and remained an authority figure in theater, film and popular culture as well. Lillian Hellman (Van Antwerp and Johns, 1984, p.255), his fellow American dramatist cast light on the reasons of this popularity:

*With The Glass Menagerie of 1944 and A Streetcar Named Desire of 1947, he brought to the theater the greatest talent of the post-war generation. There are many good writers who do not influence men who came after them...influence is not the only measure of worth- but I think it safe to guess that Williams's influence on the theater will be there a hundred years from now because the mirror he held in his hand announced a new time, almost a new people, and the mirror will remain clear and clean.*

Actually, being a self-making writer, Williams projected himself into his plays. He disclosed his secrets in his works, just as the Bard did in his *Sonnets*. He desperately wanted and needed to be famous. This is why his entire life was spent in a continuous haze of premieres, parties, interviews, controversies and escapes into his subconscious. He was the fugitive dramatist trying hard to be accepted, but ironically enough, when he finally accomplished this, especially after *A Streetcar Named Desire* won every major literary award, Williams turned into a self-critical and self-destructive human being. During his long career, Williams never managed to escape from despair and anxiety- the devils that tormented him all his life. Undoubtedly, he became the target of the most ferocious attacks ever recorded in the American theater and he remained as such until he died in 1983.

But what the critics pointed out as his biggest flaw was in reality the source of his strength. He was fueled by the inner world of his own madness and excesses – from his early masterpieces to his latest highly experimental plays. His art reflected the individuality, desire and sexuality of his characters- in a very open and bold way- in a way no other dramatist ever did before. This is why critic V. W. E. Bigsby (2000, p.64) rightly assumed that the underlying metaphors for Tennessee Williams's life and literary career were "the self as actor, society as a series of coercive fictions." His name and his plays became synonymous with desire, taboo, and the grotesque South.

## 2. A lyric/poetic drama

David Mamet (1983, p.124) described William's plays as "the greatest dramatic poetry in the American language", voicing the widely accepted opinion that Williams brought to the language of the American theater a lyricism radically different from that of other playwrights before or after. Tennessee Williams did not write "poetic plays" in the fashion of Maxwell Anderson, which were not as successful and appealing as the older dramatist had expected. On the contrary, Williams's plays are "dramatic poetry" as Mamet pointed out, being in line with the well-known critic, Frank Durham who referred to Tennessee Williams as the "Theater Poet in Prose". According to Durham (1971, p.4), "Eugene O'Neill was the first of the American playwrights to move thus beyond realism toward a new poetry of the theater, but today its chief figure is Tennessee Williams."

While T.S. Eliot thought that the poetic drama should be written in verse, his concept regarding the effect dramatic verse should produce coincided with how Williams used language in his plays. According to Eliot (1957, p.82), when confronted with a poetic play, which he called verse drama, the spectators

*expect poetry to be in rhythms which have lost touch with colloquial speech. What we have to do is to bring poetry into the world in which the audience lives and to which it returns when it leaves the theater; not to transport the audience into some imaginary world totally unlike its own, an unreal world into which poetry is tolerated. What I should hope might be achieved, by a generation of dramatists having the benefit of our experience, is that the audience should find, at the moment of awareness that it is hearing poetry, that it is saying to itself: "I could talk poetry too!" then we should not be transported into an artificial world; on the contrary, our own sordid, dreary daily world would be suddenly illuminated and transfigured.*

This is exactly what Williams could achieve without using the risky artificial qualities of poetry. He raised the colloquial speech, very frequently the Southern colloquial speech, to the level of poetry, thanks to his sensitivity to verse's rhythms and patterns, its imagery and symbolism. And as Durham (1971, p. 11) highlighted it was "real speech, but real speech intensified and heightened, so that it not only evokes the pleasure of recognition but communicates the inexpressible, the very essence of character, emotion, and situation in a way traditionally associated with poetry."

Tennessee Williams imbued his dialogues with very subtle qualities and the reader or the hearer, subconsciously responds not the real speech but to a speech intensified by such poetic effects as alliteration, rhythm, onomatopoeia, and assonance.

## 3. A Southern writer

Williams's Southern origin is essential to the poetic qualities of his language, as many critics have pointed out. Williams is particularly noted for his long line, which achieves the most surprising effects through a repetition in the fashion of Gertrude Stein (Migid, 1964, p.282), by using archaic words, introducing unexpected "literary bookish words" and ironically elegant

phrase turns, which brings about a stylized representation of the Southern diction, which is more conscious, more vague, but also much more imaginative than the Northern speech.

Being a Southern writer, Tennessee Williams was accustomed to and in full harmony with the natural rhythm and melody of Southern speech, which is heard particularly in the voices of women, as he himself pointed out. Stark Young (1945, p.505), a Southern critic, heard in *The Glass Menagerie* "behind the Southern speech in the mother's part... the echo of great literature, or at least respect for it."

Besides indiscernibly intensifying the dialogue of his characters, Williams uses their speech to emphasize their individual qualities. Amanda in *The Glass Menagerie* is too wordy, she never stops talking; Vee's dialogue in *Orpheus Descending* that symbolizes her sexual frustration is breathtaking; whereas Alma's obsession with the spiritual in the first part of *Summer and Smoke* is reflected in her ethereal speech about the Gulf Wind. Even the most illiterate characters created by Williams are as poetic in their speech as the most educated and cultivated ones. Thus, Stanley Kowalski, the "brutish" character in *A Streetcar Named Desire* has his unique rhythms, characterized by repetitions and inflections; Serafina in *The Rose Tattoo* manages to be very eloquent by using monosyllabic words only; Val in *Orpheus Descending*, talking about a little bird, gives a speech which at the same time is both lyric, heightened and being in line with his character, simple but accompanied by some kind of a strange sensation.

Williams's plays display the majority of the artistic features of the most renowned Southern writers of the modern era and anticipate the postmodern dilemma in a period which started with the integration and expansion of middle class, previously looked down. Almost in every play he wrote, Williams depicted the traditional themes, either elevated or satirized in the literary Works of Southern writers: agricultural versus urban society, Modern South versus Old South, aristocrats versus nouveau riche.

Placing emphasis on the irrational, the desperation of people in a universe where the cosmic laws do not work, as well as on the tragicomic analysis of conflicts between the aristocracy of Southern old values and the brutal force of Northern modern values, Williams's plays could be incorporated in the literary movement the critics call "Southern Gothic". He shares this area with other distinguished representatives of Southern Literature such as Flannery O'Connor, William Faulkner and Thomas Wolfe. Williams considered himself a member of the Southern school, which combined elements of expressionism, impressionism, surrealism, symbolism and naturalism in a special American mixture. The playwright himself stated that the South's frustration, oppression and poverty have made it the most natural and suitable place for the development of American Gothic (Tischler, 1961, p.25).

#### 4. Characterization

Critics agree that characterization is one of the greatest achievements and strengths of Williams as a playwright (Griffin, 1995, p.19). His characters are products of a highly imaginative mind, but at the same time so convincing that one might be tempted to take them out of context and try to develop theories on their lives prior to and following the action of the play. Williams created great characters such as Amanda and Laura, Blanche and Stanley, Alma and John- memorable not only as individuals but also when they are contrasted to each other.

Williams created exceptional, larger than life female characters. They are beautiful, lively, imaginative but simultaneously so fragile and vulnerable as to properly deserve "The Moth Ladies of Tennessee Williams" label. This fragility and vulnerability is caused because sometimes they rely too much on the comfort of men around them, and when the latter in turn fail or ruin them, they ultimately turn to the kindness of strangers, seeking love, affection and compassion. This is what their creator, Tennessee Williams also longed for and sought almost all his life. It is a well-known fact that he identified himself more with his heroines, a fact proven by him stating that "I am Blanche DuBois!"

Williams's women characters live caught up between illusion and reality, sexuality and love. There are two categories of them: female characters who idealize reality and those who face it. The former escape to a world of dreams, such as Amanda in *The Glass Menagerie* or Blanche in *A Streetcar Named Desire*. They behave in a strange way because they cannot accept themselves or the others. The latter- Maggie in *Cat on a Hot Tin Roof* or Hannah in *The Night of Iguana* occupy the first row in Williams's gallery of personages- they are dedicated to the time and place in which they live, and are full of life. Their desire to live might be selfish and related to love and sex. These realistic women characters feel real

compassion for the others and are really sympathetic to them and their problems. Williams called himself an old-fashioned romantic. Based on his plays, by "romantic" he might have meant someone who believes in the power of love and the greatest love of all, as Williams showed through his plays is the affection and compassion you prove when you accept the reality.

Very often, the protagonist in Williams's plays is an alien, an outsider, a foreigner, an outcast, misunderstood and not trusted by the community such as Val Xavier in *Orpheus Descending* or Kilroy in *Camino Real*. Various critics have provided different perspectives on Williams's treatment of his characters and they have come up with several categories. Thus, the strangers appearing in Williams's plays are grouped into foreigners, saints and universal strangers (Wolter, 1995); the outcasts fall into sexual, religious and fugitive categories (Haley, 1999); and finally his female characters are regarded as being extremely alienated and estranged from men, themselves, other women and finally society (Walker, 2005).

Tennessee Williams said just before his death that his major aim was "to contribute an understanding about people". He tried to accomplish this through a more sympathetic characterization of the spiritual strangers, foreigners and outcasts.

## 5. Plastic theater

Instead of realism, which puts emphasis on the photographic representation of real life, a literary current that had dominated American stage for four decades, Tennessee Williams insisted on "plastic theater", combining all the production elements- dialogue, action, setting, and lighting, even costumes- in a unified and symbolic expression of the truth. This approach, no doubt revolutionary and avant-garde for the time, was outlined by the playwright himself in his introduction to *The Glass Menagerie*. Thus, in the "Production Notes" to this play, practically his most experimental one- where he discussed at length "extra-literary" elements such as music and lighting, Williams stated explicitly that he was seriously attempting to write a new kind of poetical drama. Labeling this product a "memory play", and this is why it should be staged "with unusual freedom of convention" he continued:

*Because of its considerable delicate or tenuous material, atmospheric touches and subtleties of direction play a particularly important part. Expressionism and all other unconventional techniques in drama have only one valid aim, and that is a closer approach to truth. When a play employs unconventional techniques, it is not, or certainly shouldn't be, trying to escape its responsibility of dealing with reality, or interpreting experience, but is actually or should be attempting to find a closer approach, a more penetrating and vivid expression of things as they are. The straight realistic play with its genuine Frigidaire and authentic ice-cubes, its characters who speak exactly as its audience speaks, corresponds to the academic landscape and has the same virtue of a photographic likeness. Everyone should know nowadays the unimportance of the photographic in art: that truth, life, or reality is an organic thing which the poetic imagination can represent or suggest, in essence, only through transformation, through changing into other forms than those which were merely present in appearance. These remarks are not meant as a preface only to this particular play. They have to do with the conception of a new, plastic theater which must take the place of the exhausted theater of realistic conventions if the theater is to resume vitality as part of our culture (Williams, 1948, p.vi).*

In this way Williams announced a new era in the American drama, characterized by a unique form, a popular artistic form that incorporated all levels of American culture and life and which was undoubtedly poetic in all its intentions. This search for an expressive concrete form, a form in harmony with the poetic vision became the leitmotiv that runs through all Williams's works.

The most essential elements of the plastic theater employed by Tennessee in *The Glass Menagerie* were: the use of a screen where themes, titles and pictures were shown to the audience at critical moments which represented an attempt to bold symbolism; the use of a recurring musical motive which becomes a leitmotiv; the use of cinematic techniques; the use of lighting that appears unreal to allow for the memory-based format of the play; as well as the use of an unrealistic set and set pieces in a symbolic way that the focus is not on realism but on the truth of the human emotions.

A review of the entire corpus of Williams's plays would reveal that his most significant contribution in terms of the idea of plastic theater was the conception of an American scenic language which was able to create dramatic forms with such powerful poetic qualities as to mesmerize the audience. Williams combined Southern speech, both musical and poetic, with colloquial speech and slang of the mid-20<sup>th</sup> century to create a lyrical dialogue style that held his signature. In his plays,

Williams renounced from the traditional dramatic action to provide the spectators with an engaging insight into the emotionally complex lives of his personages.

## 6. Themes

Although each of Tennessee Williams's plays is unique, it is easy to find a connection between the themes they treat. William's major concern was no doubt the society's impact on the alien, the outcast, the foreigner, but this central theme of his works is closely related to love and romance, desire and sexuality, child-parent relationship and the predicament of the modern family, passing of time and fading of youth and beauty, isolation, guilt, loneliness, mendacity as well as illusion versus reality.

Another important contribution Williams brought to the American and world stage were the controversial themes that previously were considered taboo- his plays deal with the issues of human brutality and sexuality: madness, rape, incest, cannibalism, nymphomania, as well as extreme violent deaths- the majority of which are displayed in his masterpiece *A Streetcar Named Desire*, such a shocking play that made the critics label it as "obscene" and "unacceptable" by the American morals. Williams commented a lot on the extreme violence of his plays, which he viewed as an inherent part of human nature; he was also aware, that the violence described in his plays was too particular for American life and mindset. As they did with the other great American playwright of the 20<sup>th</sup> century- Edward Albee- the critics who pointed out the "excesses" in Williams's works, were just attacking his sexuality. When his plays were written, homosexuality was not an openly discussed subject, but the themes of desire and isolation they treat, show, among others the influence of growing up in a world that instills phobia against homosexuals.

According to Bigsby (2000), Williams's themes are universal and his favorite structure is that of a visit by his protagonist to the microcosm of the world itself. Their fears are common- the tyranny of time and death, which might be overcome only by love and procreation, the loss of youth and beauty, loneliness: "sentenced to solitary confinement in our own skins."

Characteristic of Williams's themes is that they are interwoven with and intensified by symbols. Thus, in *A Streetcar Named Desire*, the streetcars named Desire and Cemetery symbolize the opposition and juxtaposition of desire and death. Other themes also build on contrasts: between responsibility and abandonment/escape in *The Glass Menagerie*, between flesh and spirit in *Summer and Smoke*, between mendacity and truth in *Cat on a Hot Tin Roof*, etc. Very often the theme is symbolized by an ordinary image expressed in the title, as it is the case with *The Rose Tattoo*.

## 7. Conclusion

Playwright, poet and prose writer Tennessee Williams has been very influential in American theater. His plays constitute a wonderful mixture of lyrical intensity, suffocating loneliness and hypnotizing violence. His highly emotional works deal with the endeavors of the sensitive protagonists to survive in a hostile world. He has been regarded as the greatest Southern playwright and one of the most distinguished dramatists in the history of American drama.

The fact that Williams's plays are as fresh and significant today as when they were first staged is a tribute to his genius about which he was truly modest. When the critics accused him of having written about his own life, this is how Williams (1978, p.159) defended his approach: "It is the responsibility of the writer to put his experience as a being into work that refines it and elevates it and that makes of it an essence that a wide audience can somehow manage to feel in themselves: 'This is true.'"

When Williams left this world in 1983, alone in a hotel room, abandoned by all his numerous former friends, dependent on the "kindness of strangers" (Williams, 1951, p.226), he left behind a priceless gift to the American and world-wide audience: his great plays- whose lyricism, humanity and theatrical impact enriched the achievements of the American theater and the hearts of its spectators. As Alice Griffin (1995, p.19) suggests, Williams's comment on Proust's *Remembrance of Things Past* might as well serve as his own epitaph, giving to the plays he wrote "his love, fear, loneliness, disgust, humor, and most important of all, his forgiving perception of the reasons for the tragicomedy of human confusion." (Williams, 1978, p.125)

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## Language Skills among Students in the Field of Engineering

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### Abstract

*The present paper aims to shed light on the importance of language skills perceived by students in the field of engineering. The English course is designed to help students to improve their reading, writing, listening and speaking skills related to the specific topics in engineering, and thus to prepare them for their future career. Students are aware of the fact that in today's globalized and competitive world companies need highly qualified specialists who possess not only professional knowledge and competencies but also adequate language proficiency necessary to succeed in the job market. So, the study examines students' perceptions and attitudes towards the use of language skills for understanding, explaining and doing engineering. The results of the research show a strong interest in taking a career-related course and strengthening knowledge of the English language.*

**Key words:** English course, engineering students, language skills

### 1. Introduction

Today, in the age of international integration and the exchange of knowledge and ideas, the English language has received the status of the global language (Crystal 2003). As English has become "the primary means of communication at workplaces both within and across boundaries" (Purpura & King, 2003), there is an increasing demand for learning English for Specific Purposes (ESP). ESP as a form of English language teaching focuses on teaching a language with a particular aim to empower students to use a language in professional settings. The purpose of ESP is to prepare students (future specialists) to communicate effectively in the professional field and real-life situations. The ultimate goal is to become 'operational' in any learning situation (Živković, 2013).

ESP focuses on the specific linguistic knowledge and communication skills in order to accomplish specific purposes (Orr, 1998) within a specific discipline or profession. Students have the specific language needs (Basturkmen, 2010) for their field of study and work (Lowe, 2009). It means that ESP courses help students develop communicative skills they will need in the future target situation (industry or business settings).

Therefore, ESP is specialty-oriented which means it refers to specific needs of the students (Hutchinson and Waters, 1987). This can be achieved with a content-based curriculum, where students learn the language by focusing on the subject matter with the help of authentic materials. This points to the rise of the ESP approach which has reshaped the English language curriculum to meet students' specialized communication needs. At this point, it should be noted that ESP is "goal directed" (Robinson, 1991) as "language does not exist for its own sake, but because people do things with it. In other words, language can be looked at from the point of view of function" (Hutchinson and Waters, 1987).

In order to be successful in the workplace and to follow the developments in time, students need to have not only the knowledge of engineering science, but a good command of language skills. Accordingly, in order to provide adequate preparation for future work, the ESP teacher should teach the following: a) reading (e.g. scanning, skimming, extensive reading, critical thinking); b) writing (e.g. academic discourse, genres, grammar); c) listening/speaking (e.g. lectures, oral presentation)" (Howard and Brown, 1997). Having a high level in listening, reading, writing and speaking helps students to communicate effectively and to become expert members of their professional and discourse communities (Basturkmen, 2010).

## 2. ESP for engineering students

ESP courses are designed to teach language and communication skills that students need or will need in their disciplines or professions (Basturkmen, 2010). Engineering students are taught the skills of listening, speaking, reading and writing. In addition, they need to acquire basic grammar and expand specialized vocabulary in order to improve language proficiency. "This fourfold categorization of language proficiency has been adopted as the organizing principle behind the series because it continues to occupy a central role in the activities of examination boards and other language test providers" (Taylor, 2011).

The importance of teaching vocabulary in ESP to succeed in the academic studies Carner (2009) is widely accepted for "a successful achievement of a specific communicative purpose" (Swales, 1990). The emphasis on technical vocabulary development is crucial for the engineering students in the process of language learning. There are four distinct types of vocabulary (Cummins, 1999, cited in Herrel, 2004):

Reading vocabulary – words students are able to identify when reading a text,

Listening vocabulary - words students are able to understand when listening to speech,

Writing vocabulary - words students are able to use in writing,

Speaking vocabulary - words students are able to use in speech.

The important thing is to provide students with practical knowledge that they will be able to apply after completing the course. It means, to be familiar with technical terminology and practice using the domain-specific vocabulary words they need for future work.

To sum up, engineering students require an ever-increasing range of skills to maintain relevance with the global environment of the new millennium. "It is no longer sufficient for a new graduate to have knowledge of an academic subject; increasingly, it is necessary for students to gain those skills which will enhance their prospects of employment" (Fallows & Steven, 2000). Employers want a number of new competencies, with an emphasis on an increased ability to communicate, as well as good foreign language skills (Jensen, 2000).

### 1. Goals and objectives of the course

"People are generally motivated to pursue specific goals; the use of goals in teaching improves the effectiveness of teaching and learning; and a program will be effective to the extent that its goals are sound and clearly described" (Richards, 2001).

Student-centered learning requires students to set their own goals for learning, and determine resources and activities that will help them meet those goals (Jonassen, 2000). It is said that the way you organize your course depends on a number of factors which include: "The course content, your goals and objectives, your past experience, your students' needs, your beliefs and understandings, the method or text and the context" (Graves, 2000).

The ESP course for engineering students is designed to meet students' needs (Hutchinson and Waters, 1987; Dudley-Evans and St. John, 1998; Munby, 1978; Nunan, 1988; Strevens, 1988). Any vocationally-oriented course must be based on the fundamental issue of "what learners need to do with English" (Dudley-Evans, 1997). It offers the opportunity to study English with a focus on technical terminology required in the particular field. The course concentrates on achieving an effective balance of linguistic skills (listening, reading, speaking and writing) and oral communication in the engineering setting.

The objectives of the ESP course in the engineering classroom are:

- to develop all four language skills (listening, speaking, reading, writing);
- to enhance the ability in listening comprehension;
- to provide practice in realizing the meaning of a text;

- to understand the general features of a text;
- to make students become familiar with different reading strategies;
- to make notes of the main points of a reading text;
- to write reports, business memos, emails;
- to understand and improve technical vocabulary;
- to enable students to use words appropriately in the engineering context;
- to enhance students' ability to communicate effectively in English in their professional field;
- to provide students the opportunity to speak in public (e.g. presentations) and take part in discussions, seminars, conferences;
- to discuss, ask and answer questions related to engineering topics;
- to develop proficiency in the language use in job-related situations.

"Stating your goals helps to bring into focus your visions and priorities for the course" (Graves, 2000).

### 3. METHODOLOGY

The ESP course for the engineering students focuses on the development of oral and written communication skills which are required in the globalized world community.

The study describes the implementation of four basic language skills into the engineering course. It has been examined students' attitudes towards basic language skills and how students perceive the use of the skills in the engineering classroom.

#### 3.1. Research questions

The following research questions were used to guide the pilot study:

- What are students' attitudes towards basic language skills?
- How do students perceive the use of the skills in the engineering classroom?

#### 3.2. Sample and data collection

The investigation was performed at the Faculty of Civil Engineering and Architecture in Niš, based on the sample of 95 undergraduate students. Data collection was done in winter semester, 2014. For the purpose of the study, a questionnaire method on students' attitudes (opinions and reactions) towards the significance of written and oral communication in the engineering classroom has been developed. Data analysis was carried out through qualitative analysis technique. It has produced insightful results into students' perceptions of the basic language skills in the engineering classroom as constructivist oriented.

### 4. Findings

#### 4.1. Students' perceptions of the importance of language skills

The findings on students' attitudes towards basic language skills indicate that students support learning these skills, and in that way they increase knowledge and abilities. Taking this into consideration, results can be summarized as the following:

## 4.2. Students discussion

### Listening skills

- Listening is useful since it enables us to understand specific information.
- Listening helps us to comprehend the main points of engineering.
- Listening is a good way of increasing technical vocabulary.
- Listening activities enable us to interact in oral communication.
- Listening helps us to be successful in communicating with our colleagues.
- Listening enables us to speak clearly to other colleagues about relevant topics.
- Listening is an important skill which helps us understand specific details in the field of expertise.
- We listen to each other when presenting and discussing different projects.
- We are used to hearing a variety of different accents.
- We are able to follow instructions given in class activities.
- We listen to intonation patterns and pronunciation.
- Listening helps us to pronounce words properly.
- We can understand telephone messages.
- We are capable of finding the main idea of a related text.
- We are able to comprehend a short presentation about the field of engineering.
- Listening helps us to discuss, give opinions and ask questions in class.

### Speaking skills

- We can communicate effectively with our colleagues about expertise topics.
- We can ask and answer questions related to engineering topics.
- We are able to use vocabulary appropriately.
- We are able to use the correct forms of words.
- We can communicate in job interviews.
- We can organize presentations and present them in front of a large group of colleagues.
- Oral presentations help us learn English better and practice our speaking skills.
- We are able to carry on a conversation on a related topic.
- Speaking helps us to participate in seminars and conferences.
- We can share information and ideas with other colleagues.
- We discuss the content of the text in order to develop thinking skills.
- We gain ability to manage the various communication situations outside the classroom.
- Speaking helps us to practice pronunciation.

- We are able to use grammar structures accurately.

#### Reading skills

- Reading helps us to get the main point from authentic texts.
- Reading stimulates our interest in different topics.
- We can read a range of technical-related topics.
- We receive practice in reading for different purposes, such as finding main ideas, or discovering the author's point of view.
- We are able to identify key words from the text.
- We are able to scan a passage to find specific information.
- Reading helps us to understand texts in areas related to our research.
- We can distinguish the main idea from supporting details.
- Reading helps us to improve vocabulary skills.

#### Writing skills

- We learn how to write a CV which leads to a job interview.
- We are able to write clear and concise professional emails.
- We are able to summarize material which has been read.
- We can write summaries which include the topics in the engineering area.
- We learn how to take notes on lectures quite satisfactorily by taking engineering into consideration.
- We can write the English language correctly taking into account sentence construction.
- We are able to write short paragraphs about engineering topics.

### **5. Discussion**

The ESP course for engineering students is focused on four basic skills: listening, speaking, reading, and writing. By doing these activities, students increase technical vocabulary by knowing terms which helps to communicate effectively in English in their professional field. "No matter how well the student learns grammar, no matter how successfully the sounds are mastered, without words to express wider range of meanings, communication cannot happen in any meaningful way" (McCarthy, 1990).

All four language skills are needed in the ESP context according to the needs of particular group of learners in the specialized area. One of these skills is sometimes more emphasized than the others. This depends on the objectives of language course, methods of teaching and needs of learners (Derradji, 1995). A linear acquisition sequence of skills of listening, speaking, reading and writing has led curriculum designers and language educators to introduce these four types of language (Celce-Murcia, 1991). Through reviewing these four skills of English, the last skill as well as the most complicated skill, writing could be constructed. Writing expertise can be accomplished in a more effectual and well-organized system if a lecturer can follow sequence of linear acquisition (Celce-Murcia, 1991).

Everson (2009) emphasizes that "listening is vital skill of language in the sense that it enables one to be able to understand what other people are saying or communicating". Listening is necessary in the sense that it also enables individuals to be able to pay attention to others in order to understand what is being delivered or communicated to them (Littlewood, 1995).

"The reading purpose is to find answers to the questions (e.g. the main idea of a section)" (Jordan, 1997). The skill of reading enables individuals to develop ways of seeing through written texts, the descriptions of cultures and worlds, and how the text try to position or influence the reader to be part of the cultures and worlds. Reading texts is therefore always necessarily a "complex conjoining of "word" and "world", "text" and "context" (Cobb, 2008). It enables the reader to become aware of how reading skills could be used to read purposefully, actively and critically.

Students "must possess strong listening and reading abilities in order to succeed in university courses" (Murphy, 1996).

As far as speaking is concerned, Ostler (1980) lists oral tasks to highlight the order of importance: asking questions, discussing issues, giving talks, participating in panel discussions and receiving interviews. "The university students' needs for improved academic speaking abilities are considered more important than other skills" (Ostler, 1980). According to Krashen (1987) "speaking and listening are two essential language skills in the sense that without the speaker and an understander there can be no language at all".

As for writing, concise and clear writing is an extremely important aspect of an engineer's education. Engineering is certainly one field where proficiency in written communication is valued. 'Knowledge of genre is a key element in all communication and especially significant in writing academic or professional texts' (Dudley-Evans et al. 1998). "We may well find that writing helps us to come to terms with our experience and understand it better" (Brookes & Grundy, 1990).

## 6. Conclusion

To sum up, the research study presents a clear conception of what students perceive to be the quality of learning in the classroom. The study creates the opportunity for student voice "to express their opinions and make decisions regarding the planning, implementation, and evaluation of their learning experiences" (Rogers, 2005).

The course trains students in both theoretical knowledge and practical skills essential to transformative pedagogy (Giroux 1997; Benesch, 1993) in contemporary society.

The purpose of ESP is to prepare students to use a language to effectively communicate in real-life situations and cooperate with partners in professional fields. More specifically, the focus is on the practical experience and direct activity of students. Student-centered learning requires students to set their own goals for learning, and determine resources and activities that will help them meet those goals (Jonassen, 2000).

Course activities are designed to introduce teamwork skills, to encourage students in their learning, and to use processes to solve a problem and continue improving them (self-regulation). More specifically, students are encouraged to search for solutions to real-world problems, and thus, they are engaged in transformative learning, leading to critical and analytical thinking which is essential for success in the *21st century*.

ESP courses allow students to interact with learning materials, and to explore and construct vocabulary and meanings. The ultimate goal of today's ESP students is to acquire the ability to successfully communicate with others (professionals) in a meaningful and appropriate way. As stated earlier, ESP courses prepare students to use a language to communicate effectively in real-life situations and cooperate with colleagues in professional fields.

The teacher as a course developer (Graves, 1996) should encourage communication through dialogue interaction aimed at mutual development and enrichment. As previously noted, the Socratic method, as a form of dialogic discussion, can be really efficient in ESP constructivist settings, as it can empower and support group learning based on either individual or a social constructivist approach. It highlights students' engagement in the discussion with a specific topic as a central focus. Consequently, students learn to think critically by examining one another's ideas and questions in an attempt to create a better understanding and "to have their voices heard and build on their previous experiences and interests to plan for their continuing growth" (Dewey, 1938).

Students are encouraged to search for solutions to real-world problems, and thus, they are engaged in transformative learning, leading to critical and analytical thinking which is essential for success in the *21st century*.

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## Synonymy Relationships between the Subjunctive and the New Infinitive in the Syntactic Aspect

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### Abstract

*The object of this study is the relationship between the subjunctive mood and infinitive in the Albanian language. Subjunctive is one of the inherited moods in Albanian. Apart from the indicative, subjunctive is also widely used, because it expresses a variety of modal meanings. The frequency of subjunctive mood usage, mainly in the south dialect, is related to its use as a synonym to the infinitive. The subjunctive mood coincides with the non-finite forms, especially the infinitive. This coincidence is evident on the syntactic aspect and its functional point of view, as well. The synonymy of infinitive to the subjunctive is observed in the present standard Albanian language. In most of the infinitive uses, we can easily replace them with the subjunctive, without causing any changes in the modality or relationship with other syntactic units. This substitution is not always possible. This occurs in the category of subordinate or main clauses and simple sentences in the function of the simple predicate. Nevertheless, nowadays, we notice synonymy relationships between the subjunctive and infinitive, especially with the grammatical constructions that denote meanings of purpose. In the relative clauses, this synonymy is much more limited. Substitution of the infinitive with the subjunctive in such constructions can bring slight changes of meaning. Anyway, we should emphasize that despite the value of the infinitive, the subjunctive mood is widely used in the national literary language.*

**Keywords:** synonymy relationship, subjunctive, infinitive, syntactic aspect, albanian language

### Introduction

Subjunctive is one of the inherited moods in Albanian language. Apart from the indicative, subjunctive is widely used, because it expresses a variety of modal meanings. This grammatical mood is contrasted with other moods in the aspect of construction (with the use of the preceding *particle të*), (Sh., Demiraj, 1977:103), as well as its special modal meaning (its core meaning is that of *possibility*). The frequency of this mood (particularly in the south dialect), is connected with its use as a synonym of the infinitive.

Centuries before the publication of the first Albanian book, known today, the Gheg dialect (northern dialect) has created a nonfinite form of the type *me ba* (to do) (Sh., Demiraj, 1973:422), which has the value of the infinitive. During a later period, in all Albanian dialects, there is distinguished a nonfinite form of the type *për të bëjë / për të ba* (to do) with the value of infinitive (*paskajore*) and limited syntactic functions.

In order to present the relationship between these categories, thus subjunctive mood and infinitive, in some synonymy constructions, as well as the tendencies of language development, we are going to confine our attention to the approaches various linguists have provided at different periods.

In the grammars of Albanian language before 50-ies, these relationships have been regarded as a very close synonymy. According to Cipo (K., Cipo, 1949: 115): "*Coniunctivi is sometimes characterized by other functions that allow its independent use. These functions include: a. To replace the infinitive that the Tosk dialect lacks. E.g. Po shkoj të marr ushqimin = me marrë ushqimin (I'm going to take the food = to take the food). b. Fill in the category of person the imperative lacks...*" Sheperi (I., D., Sheperi, 2001:90), has thoroughly treated the syntactic problems of this period. He states: "*Instead of the infinitive Tosk dialect uses: a. subjunctive mood e.g. me shkruë = të shkruaj, të shkruash (to write) etc. b. neutral type of participle adjective with the preposition pwr, e.g., "me shkruë = për të shkruar" (to write).*

In later years, Demiraj (Sh., Demiraj, 1973: 425) writes: "*In Greek and Bulgarian language, the substitution of the infinitive by subjunctive remains a general linguistic fact, whereas in Albanian language during the latest centuries, it is observed an*

opposite tendency. This is related to the tendency to create non-finite forms that appear as synonyms for the subjunctive and have been much more used compared to subjunctive”.

For the linguist J. Mita (J., Mita, 2006:172), “*Subjunctive does not have a time reference, but it is much more similar with the infinitive*”. Çeliku, (M. Çeliku, 2000: 55) has an important contribution to non-finite forms, especially for the relationships of infinitive with subjunctive. He emphasizes that some uses of infinitive of the type *për të bërë (to do)* under the circumstances of literary Albanian language existence are controversial from the normative aspect. Statistics show that, in the standard Albanian language, the subjunctive is used in most cases in the function of the subject.

The subjunctive in such cases is much more used compared to the infinitive, but it can hardly be regarded as a normative construction and able to compete with the subjunctive. Also, in the journalistic genre, where cases of the infinitive functioning as subject are present, the subjunctive predominates after constructions as *jam + emër (to be + noun)*, *jam + mbiemër (to be + adjective)*, after verbs *dua (want)*, *dëshiroj (desire)*, *mendoj (think)*, *them (say)* etc.

The coincidence of the subjunctive mood with the non-finite forms, especially with the infinitive and the type *me ba (to do)* and *për të bërë (to do)*, is proved in the syntactic aspect from the functional point of view.

The synonymy of the subjunctive with the infinitive should be taken into consideration only within the Albanian language system, but not on the comparative aspect. We highlight this idea, because in those subordinate clauses in which the subjunctive functions as the infinitive of the northern dialect or as an infinitive of literary language, it will not be possible to distinguish the main modality of this mood. In such uses, it would not be possible to contrast this finite form with the indicative form based on the modality truthfulness – falsehood. E.g. *Po shkoj në bibliotekë (që) të lexoj (I'm going to the library to read.)*; and *Tjetër herë s'dua të bisedoj (Next time I don't want to talk.)*. This synonymy is impossible in those languages where the infinitive is not used independently.

It is known that the substitution of the subjunctive is a Balkan phenomenon. As far as this phenomenon is concerned, linguists have had different approaches that are not the object of this study.

In the Albanian standard language the synonymy of infinitive with the subjunctive can clearly be distinguished in both the old form of *me* and the new form of the infinitive *për të*. In this study we will give special attention to the relationship of the subjunctive and the new type of infinitive *për të bërë (to do)*. Sh. Demiraj, highlights: “*At later periods in all dialects of Albanian language, a new non-finite form of the type për të bërë (to do) has been created, similar to an infinitive with limited syntactic functions. The non-finite form of the type me ba (to do) is synonymous with the subjunctive mood either followed or not with subordinate conjunctions in most of its functions. Also, the non-finite form of the type për të bërë (to do) is synonymous with the subjunctive mood in some of its uses*”, (Sh., Demiraj, 1973: 423).

This substitution is a complete one. We can speak in terms of an absolute synonymy in the use of both forms interchangeably. In most uses, the infinitive can be substituted with the subjunctive without any change in its modality and connection with other syntactic units. These substitutions can be made also in subordinate clauses. The subjunctive mood and infinitive can be mainly used in some sentence constructions that modify or explain the main clause as well as in other constructions with adverbial nuances.

Even in these types of sentences, where the nuances of coincidences are evident, there are cases of incongruity, due to the fact that the infinitive is an abstract verb form (S. Mansaku, 1982: 140). This assigns a general action without grammatical elements (that indicate the grammatical categories) and it expresses its grammatical meanings through the context where the infinitive is placed. E.g.: *Të ardhurit e vendosur në prona të tjetërkujt, do të dilnin të protestonin kundër një vendimi të qeverisë për t'i shkullur prej andej, qoftë edhe duke u shembur shtëpitë, po të mosbindeshin me të mire...Prandaj tani më vjen për të qarë* (F. Kongoli, 2005: 118). (The ones settled in other people's land, would go out to protest against the decision of the government to send them away, even to pull down the houses, in cases of disobedience).

The subjunctive mood cannot always be replaced by the infinitive as well as the infinitive cannot always be used instead of the subjunctive. The subjunctive displays a wide and irreplaceable usage in some categories of subordinate clauses, in main clauses or in independent sentences functioning as a simple predicate. We think that this comes as a result of a totality of grammatical, semantic and structural features as well as the modality of this mood. E.g.: *Ikë e bjerë, atë të bëç që të viç në vehte dhe mos ri akoma në këmbë, pa punët i bëj unë. Ta k'anda në shtëpi, të ka duk dhe puna, ke kohë të uleç në shesh, të hedhësh nja di gjëlpëra si ka dhënë zoti*. (M., Kokalari, 1939: 35). (Go and have a sleep, this should you

do to pull yourself together, don't stand here, I will do the house works. It is pleasing to be home, you work considerably, have time to relax, to mend clothes as you are blessed to this).

1. The subjunctive mood is a conjugated verb form (Akademia e Shkencave, 2002: 293), which has formal means in order to express this grammatical category. E.g.: *Ç'prisnit të dëgjonit nga shpirtrat.* (What did you expect to hear from the souls); *Kam nevojë të shkoj në...* (I need to go to ...); *Të ngriheshin e të ikinin.* (To get up and go).
2. The subjunctive mood expresses also the modality of falsity (F., Agalliu, 1988: 18), thus the attitude of the speaker towards an action existing in his mind, but obviously appears not to be performed, have been performed or to be performed in reality. The infinitive marks an action, but not tending to react about the truth of its realization. It simply denotes the action. E.g.: *Ndofta kanë ardhur të qahen* (Perhaps they have come to complain); *Ishte më i përshatshëm për të të gërcur, ashtu siç qe më i përshatshëm për të dhënë krenarinë e saj si vajzë udhëheqësi.* (I., Kadare, 2003). (She was the right person to annoy, as well as the best to share her pride as the daughter of a leader).
3. The subjunctive mood has the category of tense. It is a mood that has the present, past, present perfect and past perfect tense.
4. The subjunctive mood has the category of person and number. It has three persons and two numbers. The infinitive, not only in Albanian language, but almost in all languages that have this form, is characterized as *impersonal* verb form (S. Mansaku, 1982: 149).
5. The subjunctive has the grammatical category of diathesis. Verb forms of the passive conjugation of this mood are constructed by some linguistic means. This grammatical category is characteristic even for the infinitive, which is built by the particle *u* or through the use of the auxiliary verb *jam*. Diathesis is the single grammatical category of the infinitive easily distinguishable, which is expressed formally the same as other person verb forms. Not only in Albanian language, but the most part of languages that have the infinitive, distinguish an active and a passive infinitive (S. Mansaku, 1982: 144).  
E.g. *...Se ishte vonë dhe ishte e pamundur për t'u kthyer, për të mos na gëlltitur terrin, secili kishte filluar të jepte copa të vetvetes. Kjo s'është për t'u gëzuar, por për të vënë kujën.* (I., Kadare, 2003: 51, 54). (Because it was too late to return, not be swallowed up by the dusk, everybody had begun to give from themselves. This is not to be delighted, but to weep).
6. The subjunctive mood can be used even in one-member sentences with undefined or generalized person, giving imaginative states or actions (Akademia e Shkencave, 2002: 382-383). E.g. *Si mund ta kuptoje se ç'donte të thoshte? Më mirë të dish se sa të kesh.* (How could you understand what she wanted to say? Better known than have it).
7. During the historical evolution the subjunctive mood has received additional meanings despite its fundamental modal one. This is noticed in the present tense of the subjunctive, a tense which can also express the modality of desirability in the form of a wish or curse, in the form of an order or request (Sh., Demiraj, 1977: 105). E.g.: *Të marrtë zoti mendtë! Më ke ngrënë jetën, të hëngërt mortja!*

Due to this status of the subjunctive mood, even in some subordinate clauses can be used the subjunctive and not the infinitive. Most of the subordinate clauses where the subjunctive is used are: some time clauses expressing simultaneous activities or after time activities, some conditional clauses, clauses of result, manner, and concession or in object clauses type. Indefinite pronouns, different adverbs of indefinite meaning, conjunction phrases relative pronoun *që* (that) (T., Kelmendi, 2006: 13), etc., serve as linking means for the expression for the abovementioned syntactic relationships. E.g.: *Kur të takohemi do të flasim përsëri.* (When we meet, we'll talk again). *Sapo çupa u mundua të ikte, beu e arriti.* (As soon as the girl attempted to leave, the pardon reached her). *Sado guxim të keni, nuk e vërtetoni dot atë që thashë unë.* (Despite the bravery you have, you cannot provide proof for what I said). *Nuk do t'i ndodhte ndoshta kjo, sikur ajo të mos ishte aktore, dhe jo vetëm kaq, por aktorja që lozte "pulëbardhën".* (This perhaps would not have happened to her, if she had not been an actress, and what's more, the actress who played the innocent part).

This attitude is fully reinforced in the book *Dialektologjia e gjuhës shqipe* (1974: 393). In the dialect of Hot and other northern dialects, it can be noticed the frequent use of the infinitive of the type *me punue*, used to express those relationships denoted by the subjunctive mood in the literary language. Anyhow, there are some conjunctions, conjunction phrases or verb forms which appear as set elements, originate from subjunctive forms. Such forms include: *kur* (when), *pasi* (after), *deri ç'* (till), *n'dasht* (if it wishes), *kur t'vish* (when you come), *kur t'niset* (when it goes), *pasi t'marrsh* (after you take), *pasi t'hash ata merr tjetrën* (after you eat that take the other), *deri ç'i t'des s'e harroj at gas* (till I'm dead I want forget that

amusement), *n'dashtmo:n'dasht t'shkoj elle aj me ta*“(if he wishes, let him go with them). Different linguists have noticed that the subjunctive mood has a higher frequency in the southern dialect than in the northern one. This can be explained by the lack of infinitive in the Tosk dialect.

In all the cases where the subjunctive is used instead of the true infinitive, the modality of this mood equals zero. This phenomenon is clear in the use of the subjunctive following the semi-auxiliary verbs *mund* (can) and *duhet* (have to) or verbs and syntagm that state the will of the speaker. Some examples of the verbs are: *dua* (want), *uroj* (wish), *lejoj* (allow), *preferoj* (prefer), *ndaloj* (prevent), *kundërshtoj* (contradict), *dyshoj* (doubt), *pres* (expect), *dëshiroj* (desire), *porosit* (order) etc.

Even nowadays in many constructions there are distinguished synonymy relationships between the subjunctive and the infinitive form *për të* (to) + *participle*. Both forms are widely used in cases of purpose constructions. Eg.: *Pas rënies së trishtë, Qerosi bëri çmos për të gjetur udhën (që të gjente udhën) dhe mënyrat që të ngjitej (për t'u ngjitur) prapë në botën e sipërme. Doja të jepja përshtypjen, se lëvizja për të gjetur (të gjeja) një vend të përshtatshëm për të qëndruar (të qëndroja), ashtu siç bënin të porsambërriturit.* (After the gloomy fall, the baldheaded tried hard to find the way (to find the way) and means to climb to the upper world again. I wanted to give the impression that I moved to find (to find) an appropriate place to stay (to stay), as the ones who had just arrived did).

In the relative constructions the synonymy relationships are rather limited and their substitution can bring changes of meaning. In our opinion this comes from the origin of the formants *me* and *për* of the infinitive. These formants have once been prepositions (S., Mansaku, 1982:139) and have played certain syntactic functions. Today, they have lost every marker as a preposition and have been transformed in infinitive indicators, the same as has occurred with other formants of Albanian language. In these cases of use, the infinitive appears as defining the noun. Generally, the noun that is qualified by the infinitive is a noun with the meaning of desire, possibility, impossibility, will etc.: *Përprjekja për të futur kompjuterin (të fuste kompjuterin) mund të quhej e dështuar.* (The attempt to make use of the computer could be called a failure). *Mua më mungonte vullneti për të vepruar (të veproja), por jo dëshira.* (I missed the will to act, but not the desire.) *Do të thoshje se, po t'i jepje mundësia për të bërë sqarimin (të bënte sqarimin), ishte gati të merte në telefon instancat përkatëse.* (You wanted to say that once he had the possibility to give the explanation, he was ready to call the relevant institutions). We think that in these cases the use of infinitive is very common.

The infinitive is widely used even in sentences where the agent is not expressed. The verb form in these sentences has clearly defining functions of the noun and it reinforces the action. In these cases the substitution with the subjunctive is possible and can generate any change of meaning. Eg.: *Duhej të ishte aty, mu në sytë e të gjithëve, që të zgjohesh një grimë nga dremitja për ta dalluar (që ta dalloje).* (You should have been there, to wake up and recognize). (I., Kadare, 2003: 76), ...*Pra, spektakël klasik për t'i hedhur (që t'i hidhte) hi syve të turmës.* (Hence, a classic spectacle to deceive the crowd). (I., Kadare, 2003: 82). The use of the infinitive instead of the subjunctive in subordinate predicate clause after the verbs *mbetem* (remain) and *lë* (let) has a high frequency and is of a special significance. E.g.: *Në një farë kohe më që dukur se ajo kishte mbetur, për të buçitur prapë më fort* (I., Kadare, 2003) (For a while it appeared as if she had remained to scream louder). *Ai e kishte lënë të lirë për të gjetur rrugën e daljes* (I., Kadare, 1996). (He had set her free to find the exit). In the literary works the subjunctive is mostly preferred by the authors.

For centuries, the Albanian language has created the non-finite form of the type *për të bërë*, which has gradually come into use in some typical functions of the infinitive. Since the pre-literary period, the Albanian language has always developed the type *me të ardhur, një të ardhur*, that belong to a relatively later period. They are also synonymous with the subjunctive preceded by any subordinate conjunctions in some of their uses (Sh., Demiraj, 1973: 425). It is observed that phrases such as *me + të ardhur* and *një + të ardhur* are built by means of neutral verbal nouns, which like the respective verbs denote physical or psychic-physiological actions. Each one is used to express a fast action immediately followed an action presented by the verb of the head clause.

Also, these phrases of verbal value appear with a higher frequency in the southern dialect and narrative style.

*U nis pa lindur dielli - (para se të lindte dielli) etj.* (He left before the sun rose), (before the sunrise) etc.

*Me të nisur, ose një të nisur - (porsa të nisesh),* (as soon as she left)

Finally, we have to once more emphasize the fact that nowadays, the subjunctive mood is much more used in the standard language, in spite of the value of the infinitive and some constructions with the non-finite forms. It can be seen in all its syntactic functions, thanks to the linguistic characteristics of this mood.

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## Advantages of Using Technology to Teach English Language in Multicultural Classrooms. (Albanian Case)

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### Abstract

*In recent years technology has had a huge impact on all aspects of life. As such the education would not be an exception. Albania like the rest of European countries has tried to keep in touch with the introduction of new technologies in education. The Albanian government has been very ambitious to implement the new technologies in all its public schools and universities across the country. The intended success was not a simple task to be achieved due to several factors. As a result in some public educational institutions there is still a lack of technology. In many others, especially in private institutions lecturers and teachers make full use of technology. This research is focused on the advantages that such technology has brought in teaching English language in multicultural classrooms in Albania. Results from different point of views will be discussed in the study. There was also conducted a survey in some Albanian universities to measure the impact and the role that the new technology has played since its introduction. There were 15 questions in the questionnaire that was conducted in private and public universities. The answers will be evaluated and analyzed accordingly in order to consider the advantages that this process has brought in our country. The study is important as it will try to find out not only the level of success but also the difficulties that must be very carefully dealt and analyzed in order to find the better ways to improve the situation.*

**Keywords:** *Internet, Computer, Technology, E-mail, Multicultural classroom, English teaching, Education.*

### Introduction

Teaching and learning English language is becoming a worldwide trend and necessity. According to Cook, G. (2003, P. 25) in addition to its four hundred millions of first language speaker, and over a billion people who live in a country where it is an official language, English is now taught as the main foreign language in almost every country, and used for business, education, and access to information by the majority of the world's population. Albania is one of the countries where English is the main foreign language. Children start to take English courses at school since the third class. In order to graduate from high school, students should pass an English test which is one of the three obligatory state Matura exams. The other two are math and literature. Furthermore master and PhD students should take one of the internationally recognized English tests in order to get their diploma.

So English is on the focus of the Albanian education system starting from primary school until PhD level. In this study there are considered techniques and devices being used to achieve good results and meet the required criteria for the language aquirement at university level. The technology being used to support it is also taken into consideration. Along with English language there are serious attempts to introduce a modern technology in universities. In her visit in a public university, published on the ministry of education website (4<sup>th</sup> April, 2014), the Albanian minister of Education Lindita Nikolla declared that *"In order for us to become part of global market and in order to compete with their requirement. we should move fast forward and should invest a lot in technology of information and communication, not only in infrastructure but also in human resources."*

Furthermore prime minister of Albania, Edi Rama introduced a new project which will be first implemented in high school (Shqiptaria.com 7<sup>th</sup> April, 2015). Through this project in 60 high schools the education process will be facilitated with the help of tablets.

Technology and English language education are related to each other (Singhal, 1997). A few decades ago language had only a human aspect. Nowadays things are changing and computers are being used to process language. There is a subfield of linguistics called Computational linguistics that is concerned with the interactions of human language and computers and includes the analysis of written texts and spoken discourse, the translation of text and speech from one language into another, the use of human (not computer) languages for communication between computers and people, and the modeling and testing of linguistic theories. (Fromkin, V., Hyams, N, Rodman R. 2011, P 391).

Zekaj (2011, P. 14) underlines that for an effective learning we should understand clearly and in depth the environment that we are in but also the outside environment, including the whole world. Actually by using technology in teaching someone reduce to a minimum level the cultural and ethnic differences in class. The only means to communicate in real time with the rest of the world is undoubtedly the technology. Through communication we can better understand other cultures and ethnicities. So by using technology in teaching someone reduces the cultural and ethnic differences not only in class but also outside it. Furthermore Zekaj (2011 P. 43) suggests that nowadays teaching is based on students characteristics and that influences the learning process. So, in order to have an effective teaching those differences should be analyzed and taken into consideration. As Kuri & Zekaj advise in order draw or improve new programs one should know his audience (2011, P. 108). The same opinion is supported by Capella-Santana (2003, P. 188) claiming that multicultural attitudes and knowledge can be changed positively during a teacher preparation program

There are several factors that emphasize the importance of multicultural communication between students in education. Some of these factors include;

1. The open nature of communication
2. The increasing trend of emigration
3. Protecting other cultures diaspora
4. Taking into consideration the specific of children coming from ethnically mixed families.
5. The facts of the existence of cultural and linguistic discrimination

(Zekaj, Xh. Hodaj, M. Vrapic, E, 2014, P. 158).

## Method

This research was conducted in two universities, in a public and a private university. The reason for that was to see this issue from two different points of view. Having the opportunity to teach in both "BEDER" (private) and "Aleksander Xhuvani" (public) universities gave me the possibility to conduct such a survey. A questionnaire composed of 15 questions was prepared and distributed to the first and second year students of the English language and literature and education department. There were asked similar questions in both universities including open ended and closed ended questions. They varied from question requiring information about the sort of technology in the class, whether this technology is being used and the opinions and suggestions of the students in order to improve the teaching and learning process. The ethnic and language background of the students was also required even though the questionnaire was anonymous. Also there were asked questions about the advantages of using technology in multicultural classrooms. First there are analyzed the specifics of both universities where the research was conducted.

Beder is a heterogeneous university located in Tirana. There are students coming from at least 16 different countries. Furthermore its academic staff comes from eight different countries giving the university a clear international aspect. It is almost impossible to find a homogenous class at Beder. This means that teaching English in such an environment is a real challenge. It is a new university and compared to Albanian standards it is considered a modern university.

On the other hand "Aleksander Xhuvani" is almost entirely a homogeneous university. English language and literature is an exception there as it sometimes attracts foreign students who mainly work or live in Albania. It is one of those universities where Albanian government has invested a lot in recent years to improve the infrastructure and technology. All the faculties have reconstructed their premises and the university is supported with new technology.

So comparison of two universities with different characteristics would be very interesting to analyze. It gives us the possibility to contrast the technology used in public and private universities and the effects of technology in teaching English in multicultural classrooms.

## Results

When asked about the sort of technology present in the class 80% of students at Beder were satisfied and all of them mentioned many devices such as smart board, projectors, tablets, computers, mobile phones, internet, emails etc. Students at "Aleksander Xhuvani" university also mentioned some devices such as computers and projectors even though their level of satisfaction was lower, around 60%. Another difference is the quantity, location and access to devices. In private university they can find and use them in each single class whereas in public university they are very limited and access to them is also very limited.

An interesting finding was the frequency of using the technological devices while teaching English. Nearly 90% of students at Beder answered always or very often to that question whereas students at the public university did the opposite. The vast majority of them, 80% said that either they never use them or use them very rarely.

There were no surprises about the ethnic and language background of the students. Nearly 40% of Students at Beder who filled the questionnaires were foreigners coming from seven different countries. At "Aleksander Xhuvani" only a couple of students were of different ethnic origin.

When asked about the advantages of using technology in multicultural classes many students from both universities considered it as a tool for equality in the class. It erases possible cultural and ethnic differences and helps students who are not part of the dominant culture. So all students can see the same visuals or listen to the same accent of English language. The foreign students at private university were the ones who were asking for a greater use of technology in the class. Some of them claim that technology can easily integrate them with the rest of the class. Albanian students of public university also required a greater access to technology. They regard English as the language of technology so they should use technology to learn English and vice versa. By so doing they can close the cultural gap within the class or anywhere else in this globalized world.

## Discussion

As we saw from the results of the questionnaire students value as important the use of technology in teaching English in multicultural classes. They see it as a tool that gives equal access to English studying despite the ethnic and language background of the students. Albania has made a great progress in installing a new technology and especially computers and internet in all its universities. This can make students of different ethnic background feel equal and secured in the class. It guarantees that Albanian language does not influence the English language teaching classes. Private universities seem to be a step ahead in this regard as their technological infrastructure is developing at the same pace as other European universities. That is seen as an advantage by foreign students who are now choosing to study in several private universities in Albania.

Public universities also have access to technology but they still have various difficulties. The number of computers and other technological devices are limited and are difficult to access. Usually they are kept in a room or two that most of the time are inaccessible by students or academic staff. Such devices should be distributed in a way that everyone can access them. Even in classes where there found computers they are very rarely used. They are either neglected or the staff is not properly trained how to use them. Students in the public university consider English as the language of technology. In this regard learning English through technology is an advantageous situation as they can better learn the language and at the same time improve their computer skills. Even though they might have few students of different ethnic origin in the class they see technology as the best means to eradicate those differences. Moreover they do not see the class as a concept of a room. In a larger globalized world the technology can help them to communicate in English with the rest of the world.

## Conclusion

Technology development has brought significant innovations in English language teaching. Albania has tried to keep in touch with such a trend. The increasing number of foreign students studying in Albanian universities is demanding more technological devices. There have been large investments on public universities to improve the situation. On the other hand private universities have already built a comfortable and modern infrastructure. It has had a positive impact in English teaching and students' satisfaction. In multicultural classrooms the teaching and learning process is greatly influenced by digitalization of universities and the introduction of a modern technology. Even though there are still many difficulties encountered mainly at public universities. The number of technological devices should keep increasing and they should be accessible to anyone seeking to use them.

Since those technologies have only recently been introduced in Albanian universities there is a lack of knowledge how to operate and use them. The Albanian government simultaneously with the process of digitalization should also introduce and encourage training programs for lecturers and students. The universities should stay up to date with recent developments in technology and multicultural classes. Multicultural programs should be designed and they should be implemented in the class through the new technology.

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## Environmental Conditions for English Language Learning in Malaysia

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### Abstract

*The importance of environment in students' language learning process should not be undervalued. This research, underpinned by the Sociocultural Theory by Vygotsky that centres on the tenet of mediation, looks at how the environmental conditions assist and hamper the English learning of a group of international students. The research questions that guide this study are (1) What are the elements in the environment that assist/hamper the English language learning of international students learning English in an institution in Malaysia? (2) How do the conditions in one of these elements assist and hamper the English language learning of international students learning English in an institution in Malaysia? The participants for this study were nine international students studying English in an institution in Malaysia. Data were gathered through observations, interviews and document analysis. Data were analysed thematically and managed by ATLAS.ti. The data revealed that firstly, there were three themes emerging from the data – situations, people, and things/media. Secondly, further deliberation presents two sides of a coin to the 'situations' - where on one side, there are, for example, situations that promote English, while on the other side, there are situations which do not. All in all, the findings further enhanced the importance of conducive environment to promote learning.*

**Keywords:** English language learning, international students, Malaysia, mixed-setting language environment, sociocultural theory

### Introduction

Deliberations on learning environment usually debate on dichotomy of the nature of the environment. The examples are natural – classroom learning (Spolsky, 1989), spontaneous (untutored) – guided (tutored) language learning (Klein, 1986), and instructed – uninstructed (as cited in Spolsky 1989).

Spolsky (1989) lists 74 conditions that should be met in enabling second language learning. These conditions are coalesced into a proposed general theory of second language learning. The importance of learning environment is acknowledged in the list with 10 conditions dedicated to either natural or classroom learning. Natural learning provides an environment "surrounded by fluent speakers of the target language", it is a "real outside world, open and stimulating", with "language that is free and normal", and "the attention is on the meaning of the communication" (Spolsky, 1989, p. 171). Classroom learning is undoubtedly opposite of the descriptions for natural learning.

Klein (1986) distinguishes spontaneous (untutored) and guided (tutored). The former denotes learning through daily communication in a natural setting. This further suggests that the focus is on the communicative language and little attention on the correct language. This could have backfired but drawing the attention to 'communication/communicative', Klein (1986, p.17) writes "being concerned with effective communication rather than 'proper language', the spontaneous learner takes a different attitude to the means of verbal communication than is customary in a language teaching setting". In other words, their affective state might be very positive in using the language to pass the message across. On the other hand, guided (tutored) is attached to among others, "learning that is open to systematic and intentional influence" (1986, p.18), that is to say English language classroom. Thus, in spelling out learning environment, it can be surmised that learning environment embodies the people in it, the things or the artefacts found in it, and the activities that take place in the environment.

Learning and the environment for learning in this research are underpinned by Sociocultural Theory (SCT) by Vygotsky. SCT propounds mediation in language learning (Mamour, 2008; Lantolf, 2000) which delineates that there are elements in the environment that help learners to expedite their language learning.

Bringing this deliberation to the issue of Language Learning Strategies, there is a vast difference in the strategies used. In class, learners can strategise to sit near the teacher, to ask question, to take down notes and many more. There are undoubtedly overlaps between the two environments but since this research deals with strategies employed out of the classroom environment, it leans its core on natural learning (Spolsky, 1989) or informal context (Ellis, 1994). However, not all of the characteristics discuss above are reflected at the actual research site. The obvious one is regarding natural environment having fluent speakers of the target language. This is unlike the nature of the natural learning environment in this research as the research site does not provide an environment full with fluent English speakers, instead it is a mixed-setting language environment.

### **Main Issue**

Although it has been 'said' in literature on English in Malaysia that English is a second language (ESL) in Malaysia (Thirusanku & Melor 2011, p.2); other examples are Foo & Richards, 2004; Murugesan, 2003), the reality is not very straightforward such that not everyone is able to converse in English and not every place is English-friendly. English is learnt and used instrumentally (Lee Su Kim et al. 2010, Mohamed Amin 2000) for example to excel in exams and land a good-paying job. Thus, the natural environment in Malaysia provides conditions that may assist or otherwise, hamper the English language learning.

### **Aim and Research Questions**

This paper aims to delineate the conditions in the environment for the English language learning of a group of international students studying English in an institution in Malaysia. In achieving the aim, two research questions are generated:

1. What are the elements in the environment that assist/hamper the English language learning of international students learning English in an institution in Malaysia?
2. How do the conditions in one of these elements assist and hamper the English language learning of international students learning English in an institution in Malaysia?

### **Methodology**

Based on the nature of the research questions, this research is under the qualitative paradigm where the methods of data collection include document analysis, observation and interview. The documents involved are the online postings submitted by the participants and photos taken by them around the places that they like to frequent. For 10 weeks, the participants posted a weekly reflection on their English language learning experiences and a response to a topic on Google+ stream. On the other hand, the observations were done on the activities run by the institution which involved the international students. As for the interview, it consists of two rounds of face-to-face or email interviews with them – at the beginning and at the end of the semester. The data were analysed thematically and managed by ATLAS.ti version 7.

The participants comprise nine international students who were undergoing an English Language Proficiency Class (EPC) as to fulfil the language requirement set by the institution. Six of them were males while three were females. Five were doing their doctorate studies whereas the others were pursuing their master's degrees. Almost all of them were from the Middle Eastern region while one was from Indonesia. All of them, except an Iranian, could speak Arabic. They are addressed using pseudonyms in this paper.

### **Research Site**

The institution where the participants were studying is one of the five research universities in Malaysia. The main language for teaching instructions for undergraduate classes is Bahasa Malaysia while for postgraduate classes, the medium of instruction 'varies depending on the programmes' (General frequently asked questions [www.ukm.my/isc](http://www.ukm.my/isc)). Further, lecturers are encouraged to use English when the student population in the class includes international students. The institution hosts 2,333 (data of new postgraduate students in 2010 from [www.ukm.my/pps](http://www.ukm.my/pps)) postgraduate international students from various countries. All international students are required to have IELTS Band 6 or TOEFL 550 to enrol. If they do not fulfil the requirement or do not reach the stipulated score, they have to go for an English placement test. If they only manage to get Bands 1 or 2 from the 6 bands, it is necessary for them to go for English Proficiency Class (EPC). Besides that, all international students are required to undergo Bahasa Malaysia class for two semesters.

## Findings and Discussion

The findings are reported according to the research questions. The extracts from the online postings and interviews are in italics. For the interview extracts, the interviewer's parts are in bold. Each extract is followed by the pseudonym and the type of data, for example (Fatimalkik, op\_top3). It means that the extract is from Fatimalkik (pseudonym) and taken from her online posting for topic number 3. Others are 'op\_ref' for online posting for weekly reflection, 'int\_2' for the second interview, and 'obs' for observation. Each research question is followed by a discussion on one aspect of the prominent findings.

### Research Question 1 - What are the elements in the environment that assist/hampers the English language learning of international students learning English in an institution in Malaysia?

The data revealed that there are three elements that provide the conditions in the environment that assist/hampers the English language learning of these students. They are the situations, people and things/media as seen in Figure 1.

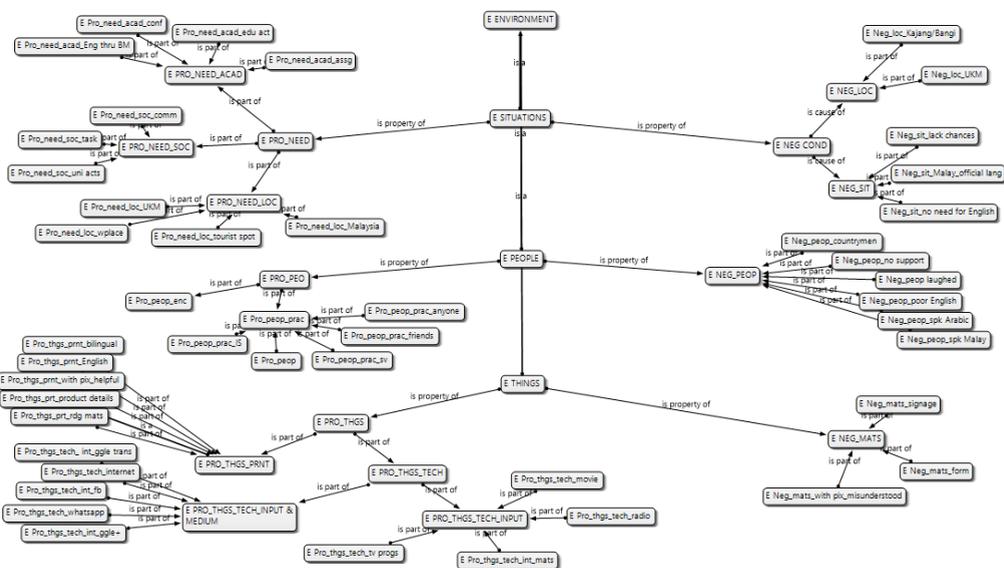


Figure 1: Elements in the environment for English language learning – A network view from ATLAS.ti

Figure 1 is an output from ATLAS.ti. It is a network view which gives a visualisation of the themes discovered from the collected data. There are three main themes with the positive and negative conditions. Each condition has a few subthemes. Further, there are also sub-subthemes which give more details to the findings.

The first theme is the situations. The participants reported that they experienced situations where they needed to use English and also situations where English was not needed. English was used in social and academic activities where they

communicated with other students – local and international; during activities at the institutions, and educational activities like conferences in and out of the institution. Furthermore, being in Malaysia – a foreign country for these international students, and especially in tourist spots like Kuala Lumpur and Langkawi; required them to use the English language.

The second theme or the element that assists/hampers these international students' English language learning is the people around them. They reported of people who encouraged them to be better at using the language. People like their family members, supervisors, and friends also indirectly encouraged them by becoming the people whom they could practise speaking the language with. On the other hand, their own countrymen have become the element that hampers their advancement in English language learning. This is because when there were gatherings of people from the same country or those who share the same mother-tongue, all would not be using the English language, instead they would be speaking the language that they were comfortable in. Moreover, there were also incidents where they met locals or other nationalities who were interested to learn and practise Arabic language. So, they used Arabic with these people.

The data revealed that the third element which assists/hampers the English language learning of the international students is the things or media around the institution, the participants' residential areas and also places that they frequent. They reported that printed materials and technological gadgets around them have boosted their English language learning. The technological gadgets can be divided further into two categories – passive and active media. The former which refers to one-way interaction media includes television and radio programmes, movies and articles on the internet. Whereas the latter comprises Facebook (Fb), Google+, Whatsapp and Google Translate. Thus, active media refers to two-way interactions where the users get feedback, for example via Fb on the internet and Whatsapp on smartphones. They used these media to interact with people in English.

All in all, there are more conditions that assist English language learning among international students than conditions that hamper them from doing so. In fact, based on all the extracts under all the three themes, there are triple reported cases of positive environmental conditions compared to the negative conditions. 390 reported cases for positive environmental conditions and only 93 for its opponent as seen in the output from ATLAS.ti (Appendix).

### Discussion for RQ 1

The answers for RQ1 are the three elements – situations, people and things/media which assist/hampers the English language learning of international students studying English in a Malaysian institute. Two of the themes manifest the tenet of mediation from the Sociocultural Theory (SCT) by Vygotsky (1978). Lantolf (2000) spells out mediation to cover symbolic and physical tools. The former refers to language, arts, music and numbers, whereas the latter can be anything including hammer. He also adds that 'someone else and cultural artefacts' (p.17) as mediators. With the regards to the findings of this research, the international students reported engaging people like their supervisors, other international students, or even anyone to have a conversation with. Furthermore, these participants described how they have utilised the things/media around them. They used television, radio, smartphone and internet to learn and practise English. Hence, the people and the things/media have become the mediators between the participants and the end result – that is to practise the English language.

### Research Question 2 - How do the conditions in one of these elements assist and hamper the English language learning of international students learning English in an institution in Malaysia?

In tackling the second research question, one of the three themes will be discussed in detail. Among the three themes or elements found to assist/hampers the English language learning of the participants, the first theme is most appropriate. This is in tandem with the earlier mentioned main issue which highlights that Malaysia has a mixed-setting environment in terms of the use of English language in the environment. Table 1 below displays the subthemes and sub-subthemes for 'situations'.

Table 1: Subthemes and sub-subthemes for 'situations' that assist and hamper English language learning

| Environmental conditions that assist and hamper English language learning |                     |
|---|---------------------|
| Theme   | Theme 1- Situations |

|                                   | Assisting – Need English   |  |   | Hampering – Negative situations  |   |
|-----------------------------------|--|--|---|--|---|
| <u>Subthemes</u><br>Sub-subthemes | <u>Social</u><br>communicate, perform social tasks, be involved in activities at the institution | <u>Academic</u><br>attend academic conference, participate in educational activities, complete assignments, learn English through BM | <u>Locations</u><br>Malaysia, the institution, tourist spots, workplace | <u>Unhelpful conditions</u><br>lack chances, no need for English, Malay is the official language | <u>'UnEnglish' locations</u><br>Kajang/Bangi, the institution |

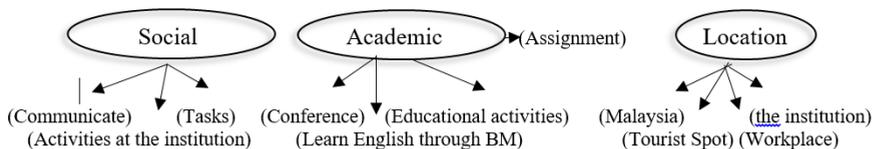
Table 1 clearly displays the delineation of the conditions that assist and hamper English language learning under the first theme. Situations can be seen as two sides of a coin – environmental conditions that assist and those that hamper English language learning. Under each, there are a few subthemes. Situations that boost English language learning include social, academic and being in certain locations. On the other hand, negative situations include conditions that are unhelpful and locations where English was not used thoroughly due to reasons to be discussed under the sub-subthemes. The discussion that follows begins with the elucidation of what 'situations' refer to, then, the situations that assist English language learning. Next is the discussion of the other side of the coin; the situations that hamper English language learning before it ends with a discussion.

## Situations



Being sojourners, these participants face new and different situations every day. When they go about doing their daily routine as students as well as parents/social beings; they go to town, institution and travel around the country. There were situations when they perceived there was a need to use English like to socialise and to be involved in academic activities. Further, they reported that being in certain locations also required them to use English. These situations boosted their English language learning (ELL). On the contrary, there were also situations and places that hampered their English language learning due to certain constraints like lack of chances, there was no need for English as well as during activities where Malay was the official language.

## Assisting ELL – Need English



The data revealed three situations that required the participants to use English. The notion of 'using English' here includes the participants speaking in English, listening, reading and even writing in English. The situations are during socialisation, academic endeavours, and also in certain locations. The discussion in this section follows the order of the mentioned situations.

The first situation concerns the socialisation of the participants. There are three situations which are related to socialisation – situations that require them to communicate, complete tasks and participate in university activities. The participants had to communicate in order to go through their daily routines. Basri, Imran, Faizal, Fatinmalik, Mohsin, and Nabil shared the routines they had to do that needed English as the medium of communication. Specifically, they used English when they

*"went to the market... and to the hospital for treatment"* (Basri, op\_ref2), *went "to the shops"* (Imran, op\_ref2), *"[spoke] English"* to international friends (Mohsin, op\_ref5), and when they went out *"to eat, ...to take taxi or ask how [to] go to the any place"* (Faizal, int\_1).

Besides everyday activities, in socialising, participants were involved in accomplishing tasks; more precisely non-academic tasks like Nabil reported that *"[he needed to use English in settling his problem with the ATM card and filing a report to the police about his friend's stolen laptop]"* (Nabil, op\_ref5). Another task that was prevalent was observed in an activity at the institution involving international students. The task involved giving instructions and the activity was the 4<sup>th</sup> International Food Festival run by General Studies Centre (GSC) and International Student Centre (ISC). It was actually an activity for international students who were undergoing Bahasa Melayu class at GSC. Thus, the language used was Bahasa Melayu. However, it was noticed that when it came to the task of giving instructions to all students, it was done in English. Below are the instructions extracted from the field notes on the observation done on 13 December 2012:

Extract 1: *After announcing the arrival of the dignitaries - the emcee speaks a line of English - "PLEASE STAND UP"*

Extract 2: *The emcees actually announce "ALL BOOTHS SHOULD SERVE THE BEST FOOD TO THE VIPs".*

Extract 3: *11.30 am. Emcees instruct the students who are in front of the stage to leave the place because there is going to be another performance, also by Malaysians. When the announcement is ignored, the emcees repeat the instruction. This time in English - "PLEASE LEAVE THIS STAGE AREA. WE ARE GOING TO DO A PERFORMANCE".*

Extract 4: *Around 1.15 pm. Once again there is an announcement made in English "PLEASE CLEAR THIS AREA".*  
(Obs\_13 Dec 2012)

All of the data extracts above show the instructions (in capital letters) given in English although the activity was supposed to encourage the use of Bahasa Melayu. Undeniably Bahasa Melayu was utilised in the welcoming speeches and other parts, but when it was time to instruct the students to do something like to stand up and clear the area, the announcement had to be made in English. As observed and noted in extract 3, the emcees had to repeat the instruction in English which was initially made in Bahasa Melayu. Hence, interestingly the task of giving instructions to ensure the smooth sailing of a programme had to be done in English as the participants of that programme were mostly international students.

The discussion above leads to the next and last situation that requires participants to use English to socialise. The situation is during the participants' involvement in the activities at the institution. There were two observed activities conducted at the institution – the 4<sup>th</sup> International Food Festival which was partly discussed in the preceding paragraph, and the International Culture Night. Both were organised partly by the ISC and were conducted on 13 and 18 December 2012, respectively. As discussed in the previous paragraph, English was used prevalently during the food festival. Participants like Imran, Basri, Faizal and Fatinmalik reported the use of English during the activity. Imran shared how *"[the international students had to collaborate in making the activity successful]"* (Imran, op\_ref8) and therefore he *"tried to speak in English"* (Imran, int\_2) during the activity. Faizal and Fatinmalik were more specific in their recounts of their participation in the food festival. Faizal talked about the guest of honour who went around the booths to taste the food. He said *"he had to use English"* (Faizal int\_2) in his interaction with the students manning the booth in order to ask about the ingredients of the food and other related matters. Fatinmalik referred to the same issue – the interaction about food, but her focus was on the other students at the festival. She remarked, *"all talking English and when they come to see the food I think all English"* (Fatinmalik, int\_2) because the booths were from various countries represented by the international students in the institution and the students or the visitors were of different nationalities. The issue of prevalent English usage also resonates in the field notes of the observation done on the activity:

*I can hear through the noise the conversation between Ir Dr Othman and the students who are manning the booth. Ir Dr Othman's questions are mainly about the name of the dish, the ingredients, and other general questions. He of course uses English but with some BM words. The students do the same.*  
(Obs\_13 Dec 2012)

All of the participants of this study except for Basri were present during the food festival. Some like Fatinmalik, Shamsulwahab and Faizah were involved actively in preparing and serving the food to the students or visitors to their booths. Although Basri was not present during the activity, he supported activities like the food festival because to him it was also about learning English but it was done in a more fun manner. This is evinced in the exchanges below:

*the activities, students get many benefits because they need to talk so we need when he join means he will share and*

*when he share he will communicate so he needs to use the language and the activities... The activities more better than classes [because] activities no need to sit and listen, it is like enjoy*

### **And learn**

*And refresh and they didn't feel that like he learn English. It is like activity*

*normal yes*

(Basri, int\_2)

In fact, Imran suggested other activities like trips and he even advised students to take part in the activities. He wrote, *"I advise students to...participate in various activities"* (Imran, int\_2).

Besides English being needed as a medium for participants to socialise in their daily interactions and social activities at the institution, it is also used for academic endeavours. This is in line with the discussion of academic tasks accomplished. One of the tasks includes participating in conference as shared by Fatinmalik (op\_ref, int\_2) and Shamsulwahab (int\_2). There are another three situations in the participants' academic endeavours that require them to use English – participating in educational activities, doing their assignments and learning English through Bahasa Melayu.

The educational activities here refer mainly to the participants' involvement in their own course of study. Those who are doing their master's degree like Mohsin, Faizal, Nabil, and Fairus talked about having to read their coursework materials, and listen to lectures which are in English. Mohsin quipped, *"This week I should read 1200 slides for The control project IT course!! :o"* in his reflections and added that he hoped to *"learn some new words"* (Mohsin, op\_ref3). Fairus then talked about *"the lecture changed for me from Arabic lecture to English lecture"* (Fairus, int\_1). Furthermore, Faizal and Nabil mentioned that being in a group that consisted of students from different nationalities had allowed them to converse in English while discussing and solving problems. Faizal said, *"in groups with Malaysian students and another country so we must talk [English]"* (Faizal, int\_2).

As for the participants doing their doctorate degrees, their concerns revolved around thesis and interactions with their supervisors. Fatinmalik reported using English with her supervisor (Fatinmalik, int\_1) while Shamsulwahab said that *"we write thesis in English. Should we write in very good method. Academic writing"* (Shamsulwahab, int\_1). Thus, it is axiomatic that these situations make participants learn English.

It has been specified that educational activities are about the participants' own course of study. However, the next situation is about the assignments that are related to EPC – the English language proficiency class that they were doing when this research was conducted. The assignment that has provided an excellent avenue for the participants to use and in fact improve their command of English in writing is through online postings activity. All of the participants labelled online postings activity as positive. While Fairus, Fatinmalik and Mohsin rated this as only *"good"* (Fairus, op\_top10; Fatinmalik, op\_top10; Mohsin, op\_top10); Basri saw this as *"a major shift"* in his writing experience because writing used to be *"a nightmare"* for him but doing it for every week on different topics for about 10 weeks has made writing *"became easy for us"* (Basri, op\_top10). In fact, Basri and Fairus praised this activity in their reflections, topic 10 on online posting and also interview 2. However, among the many responses towards online postings activity, Mohsin's statement has given a deeper insight into effective ways for students to learn English. He expressed, *"I felt relaxed when I write my posts and I didn't have this feeling when I was in the classes"* (Mohsin, op\_top10). This suggests that providing a stress free environment might encourage learning.

The next and last situation under the subtheme of academic endeavours is 'learning English through Bahasa Melayu'. It is a requirement for postgraduate international students in the institution to attend Bahasa Melayu classes for two semesters. Therefore, at the time of the research, all except Basri were going through the Bahasa Melayu class. Although it was a Bahasa Melayu class; English was inevitably used. This is as expressed by Fatinmalik in the exchanges below;

*In Bahasa when you learn, at the same time you learn English*

### **Really? How?**

*Because some words when the teacher tell us, we don't know what's the meaning in English. So I go translate this word into English and Bahasa. So I learn English and Bahasa in Bahasa class. (laughs)* (Fatinmalik, int\_1)

Mohsin, similar to Fatinmalik's reaction above, laughingly admitted learning English in his Bahasa Melayu class. This is seen in the following data extract

***You use BM [Bahasa Melayu] all the time in class?***

*No! English. Sometimes we use BM for reading or presentation.*

***But to explain the lecturer use...***

*English, yes.*

***So you are learning English also in Bahasa Melayu class***

*(laughs)..for me... (Mohsin, int\_1)*

Instead of just in their Bahasa Melayu class, Fairus also experienced learning English through Bahasa Melayu in casual interactions on the bus. She relayed;

*for example when I in the bus, most of my time I always ask them to learn me about Bahasa.*

***I see***

*But they explain in English. I understand them when they speak English*

***You learn Bahasa through English?***

*Yeah (Fairus, int\_2)*

The first two types of environment that promote the use of English have been discussed. The environment that needed English to be used for socialisation was first to be discussed and it was followed by environment that required English for academic endeavours. The third is the type of location that promotes the use of English. There are some locations that were reported to have conducive surroundings to boost the use of English. The data revealed four locations – Malaysia, the institution, tourist spots and workplace.

Coming from countries where English is not prevalently used, these participants made comparison between the use of English in their home countries and in Malaysia. Definitely they would find more and better English usage here, in Malaysia. Fairus, Fatinmalik, Nabil, Shamsulwahab and Basri openly announced this. Shamsulwahab said, *"before coming to Malaysia, I don't speak in English"* (Shamsulwahab, int\_1). Fatinmalik also made a comparison when she uttered *"I think here is better than my country. Why? Because here you can speak with teacher all English"* (Fatinmalik, int\_1). Along the same line, Basri observed that other international students *"use English when they arrive to Malaysia"* (Basri, op\_top4). The reason for this is that the participants seek opportunities to speak English and they could easily do so in certain areas.

The participants were more specific when they named places in the institution as conducive for using English. Fatinmalik chose the library as she could strike conversation with people there (Fatinmalik, int\_2). Nabil said Za'ba – a residential college in the institution (Nabil, int\_1) as a place to practise his English. He then reiterated this in interview 2. Unlike Nabil, Faizal had a different perception of English usage in Za'ba. He said *"like Za'ba, no. Pusanika, yes"* when asked where he could use English more freely at the institution.

The data revealed the third location where English is commonly used – the tourist spots. Only Faizal discussed this in great length as he mentioned in both interviews 1 and 2. He talked about having no communication difficulty in KL, *"I go to KL like tourist. They know English. When they talk, I understand."* (Faizal, int\_1). In interview 2, there were three mentions on this. In line 303, Faizal again talked about KL, *"But you go to KL, you talk to anybody, in the street, they talk to you because like tourist city"*. Further, he pinpointed specific places in KL (line 457) where he could comfortably speak English – KTM (Keretapi Tanah Melayu), KL Central, KFC (Kentucky Fried Chicken), and McDonald's. The former two are the stations for public transportations whereas the latter two are famous franchise fast food restaurants. The last bit about using English at tourist spots is in line 685 where he mentioned talking to other tourists in Langkawi (Faizal, int\_2).

The last location that requires English is the workplace. Among the participants, Basri was the one who worked during the course of the research. He worked as an Arabic teacher at International School Malaysia (ISM), Gombak. Before that, he was working as an Arabic teacher too at Qiblah school in Bangi. He said, *"in IS[M] everyone talking in English, foreigners,*

students...” (Basri, int\_1). The environment that everybody converses in English became the impetus for him to enhance his command of the language. He echoed this again later: “With teachers I need to speak in English, with students, office, the meeting” (Basri, int\_2).

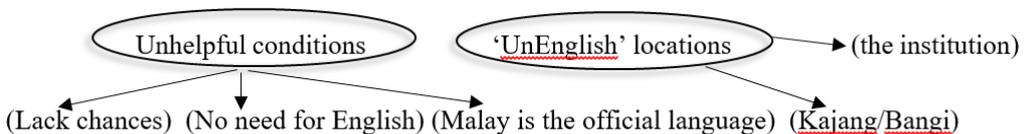
Similar to the earlier location – tourist spots which was only mentioned by Faizal; this location – workplace, was also only experienced by Basri. However, Basri provided a set of evidence of photos that he snapped around the school compound – they are the photos of announcements, reminders, articles, and notices, and they are all in English (pho\_Basri). Basri voiced out that being in such an environment was really conducive for his English learning. He said,

*it is good one for me because you know IS school is an international school. You have office like small country and I spend almost all my time there from I went from I go to school 7 am I come back to 5 sometimes they have meeting 6 pm so it is almost, ok, it is like small country for me. Office, staff room, assembly area, and everything in English. Like a closed world for you.* (Basri, int\_1)

Actually, Basri was the lucky one to get a chance to be ‘in a small country’ where English is widely used. This is because, when a scenario of being given a sum of 1 million USD to be used to improve their English for topic 8 for the online posting on Google+, majority of the participants chose to spend time in English-speaking countries (Faizal, op\_top8; Basri, op\_top8; Fairus, op\_top8; Imran, op\_top8, Mohsin, op\_top8; Nabil, op\_top8; Shamsulwahab, op\_top8). The countries of their choice were the UK, the US, and Canada.

All in all, the needs to socialise, perform in academic endeavours and be in the right location are situations that assist or promote the use of English. However, there is always the other side of the coin where there are situations that do not really help these participants to even use English. This is discussed in the next section.

### Hampering ELL – Negative situations



In contrast to the above, this section focuses on the situations that hamper the English language learning (ELL) of the international students in this research. There are two subthemes to be discussed. One is the unhelpful conditions and the other is the ‘unEnglish’ locations.

The participants shared three unhelpful conditions that deterred them from using or practising and thus learning English. The situations are lack of chances, no need for English, and also when Malay is the official language. Firstly, participants complained about lack of chances to practise English mainly because of time. They used up their time to carry out their ‘own responsibilities’ and be involved in their ‘own course’. These activities left them with ‘no time’. As for the subtheme of ‘no need for English’, it was observed that very little English was used during the International Cultural Night. An extract from the observation of the event is as follows:

*A note on the English usage - out of the two hours, only about 7 minutes of English (as recorded). It is mainly for announcements made by the emcees. No speech is made by any of the guests.* (Obs\_18 Dec 2012)

Somehow, the minimal use of English was unavoidable due to the nature of the event. The purpose of the event was to introduce the culture of one’s country. Hence this included presenting folk songs, performing traditional dances and for authenticity, national language was used. Therefore, English was used only to introduce the countries and read out the itinerary of performances. Thus, it was unsurprising that in the two-hour international event, there was only seven minutes of English used.

The last subtheme which is ‘Malay is the official language’ collects the mentions of Malay being the national language in an event and in the institution and also Malaysia. Mohsin and Faizah rationalised that the use of more Bahasa Melayu (Malay) in the environment of the institution was due to “[the institution] is national university” (Mohsin, int\_1) and thus

*"encourages the use of Bahasa Melayu"* (Faizah, int\_2). Moreover, since the event of the 4<sup>th</sup> International Food Festival was organised jointly by ISC and GSC Bahasa Melayu class, Bahasa Melayu or Malay was the official language. This is evinced in the field notes from the observation. The emcees spoke Malay, the speeches by distinguished guest and the director of the event were in Malay, the tags for the hampers were in Malay and even though the students were observed to use more English, they *"want[ed] to show off their command of Bahasa Melayu"* (Obs\_13 Dec 2012), so they spoke Malay whenever they could.

The other negative condition that impedes the English language learning of these participants is the location that they found less conducive to use English – thus termed as 'unEnglish' locations. The locations are Kajang/Bangi and the institution itself. Among the participants, Basri and Nabil had a lot to say about this, mainly because they both had been to two different places and thus were able to make comparison. Basri was first teaching in and staying around Qiblah school, Bangi before he moved to Gombak to teach at the International School Malaysia there. Nabil, on the other hand, stayed on campus in Za'ba before moving out to Kajang. Basri said there was no need for English because he taught in *"the school is full Malaysians"* and shopped at the *"small shop...[where]everyone is Indonesian"* (Basri, int\_1). As for Nabil, he noticed that his use of English was deteriorating since he moved out from Za'ba to Kajang. He expressed, *"I have moved to Kajang...in fact my use of the English language less [than] the former because of the community does not speak English"* (Nabil, int\_2).

The next location is the institution. Some participants like Nabil and Fatinmalik reported that they thought the institution to be a place for them to practise English, this is as seen in the earlier discussion on the location that requires them to use English. However, there are participants who thought otherwise. Among them, Faizal opined that the institution, especially Za'ba was a location that did not inspire him to use English. He compared buying food in Za'ba to going to a restaurant in Nilai (a town with lots of international students). This is seen in the exchanges below:

*Even the Indian restaurant...the worker know basic English. Like I want something he would understand, I go to shop, he understand me, the security,*

### **Understand you too**

*Yeah yeah. If you want to compare here, if I go to Za'aba, they don't understand*

(Faizal, int\_2)

Faizal justified that the situation was such because there are many international students in Nilai whereas in the institution that all of them are currently studying, the majority of the students are Malaysians. Faizal further compared Za'ba to some places in KL like KTM, KL Central, KFC and McDonald's and he also compared Za'ba to other places in the institution. He said, *"Za'ba no. Pusanika, yes [because] it's centre for students. Everything, library, restaurants, banks, shops"* (Faizal, int\_2).

All in all, it can be surmised that since Malay is the official language of the event, and of the institution, there were times when the participants were deprived of using English.

## **Discussion for RQ2**

The 'situations' in this discussion reflect a few of the 74 conditions expounded by Spolsky (1989). Condition 7 highlights the association between learning English and developing academic language skills. This is evident in the subtheme of academic situations where the participants reported using English during their involvement in conferences, and other educational activities. Conditions 15 and 63 emphasise that learning a second language is associated with communication. The former aims to achieve control of a language for communicative purposes while the latter shows that a second language is chosen and used for communication in a social context. This can be seen in the subthemes of social conditions that make the participants practise the English language.

Looking at the activities reported by the participants, it can be deduced that they were seeking opportunities to practise using the English language and in many ways, the conditions in the environment allow for this to take place. Thus, mapping this onto Spolsky's (1989) list of conditions for second language learning, it matches conditions 62 and 64. Condition 62 is

about how opportunities to use the language can lead to fluency. Along the same line, condition 64 highlights that using the language is equivalent to learning the language.

At an angle, it can be seen rather obvious that the situation or the environment has the power to dictate human behaviour. When the environment allows, the participants are able to practise English like Basri who worked at International School Malaysia. The school provided the English-speaking ambience for him thus he took the opportunity to practise speaking in English with students, parents, and colleagues.

However, looking from another angle, there is also evidence of how the people influence the environment. In the case of 'learning English in Malay (Bahasa Melayu) class'; the environment was supposedly imbued with Malay language as it was a Malay lesson but since there was a need for the students to understand, to interact and to learn; and for the lecturer to make the students understand, to interact and to teach, the environment/situation was changed – English was used instead.

### Summary and conclusion

The aim of RQ1 was to identify the environmental conditions that assist/hamper English language learning (ELL). The data revealed three environmental conditions that both assist and hamper ELL – situations, people and things/media. The subthemes and sub-subthemes in Table 1 show the evidence. The table seems to be lopsided, favouring the conditions that assist English language learning. It does not only show that there are variety of positive conditions, but there are also more reports on positive encounters in the environment as compared to negative. This is as proven by the 390 extracts for positive environmental conditions as compared to 93 discouraging environmental conditions (Appendix). Hence, it can be surmised that the environmental conditions in Malaysia encourage ELL.

RQ2 gives further elucidation of the environmental conditions by discussing the first theme in detail. 'Situations' are two-sided as reported by the participants. Both delineate clear positive and negative aspects of the situations. The former is suitable to assist the participants in their language learning while the latter is not, in fact, it might cause inconvenience. The main reason for these different situations is the mixed-setting language environment that Malaysia has.

All in all, although Malaysia provides a mixed-setting language environment, the evidence of the triple amount of extracts for positive environmental conditions as compared to the negative environmental conditions suggests that the institution in particular and Malaysia in general provide a conducive environment for English language learning.

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## Appendix

### ENVIRONMENTAL CONDITIONS

| CODES-PRIMARY-DOCUMENTS-TABLE |                            |    |    |    |    |    |    |    |    |    |     |  |  |
|-------------------------------|----------------------------|----|----|----|----|----|----|----|----|----|-----|--|--|
| A                             | B                          | C  | D  | E  | F  | G  | H  | I  | J  | K  | L   |  |  |
| 21                            | EPro_need_loc_others       | 1  | 0  | 2  | 2  | 0  | 0  | 0  | 0  | 0  | 5   |  |  |
| 22                            | EPro_need_loc_tourist spc  | 0  | 0  | 0  | 4  | 0  | 0  | 0  | 0  | 0  | 4   |  |  |
| 23                            | EPro_need_loc_UKM          | 0  | 0  | 0  | 1  | 1  | 0  | 2  | 2  | 0  | 6   |  |  |
| 24                            | EPro_need_loc_wplace       | 5  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 5   |  |  |
| 25                            | EPRO_NEED_SOC              | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0   |  |  |
| 26                            | EPro_need_soc_comm         | 10 | 0  | 0  | 7  | 3  | 5  | 2  | 2  | 0  | 29  |  |  |
| 27                            | EPro_need_soc_task         | 0  | 1  | 0  | 0  | 0  | 0  | 0  | 2  | 0  | 3   |  |  |
| 28                            | EPro_need_soc_uni acts     | 1  | 0  | 0  | 1  | 1  | 5  | 0  | 0  | 0  | 8   |  |  |
| 29                            | EPRO_NEED_PED              | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0   |  |  |
| 30                            | EPro_peop                  | 0  | 0  | 0  | 1  | 1  | 0  | 0  | 0  | 0  | 2   |  |  |
| 31                            | EPro_peop_eno              | 2  | 1  | 0  | 2  | 0  | 1  | 2  | 0  | 0  | 8   |  |  |
| 32                            | EPro_peop_prac             | 1  | 4  | 2  | 9  | 5  | 6  | 1  | 11 | 2  | 41  |  |  |
| 33                            | EPro_peop_prac_anjone      | 0  | 3  | 1  | 8  | 4  | 2  | 1  | 8  | 1  | 28  |  |  |
| 34                            | EPro_peop_prac_eff         | 1  | 1  | 1  | 0  | 0  | 1  | 0  | 1  | 0  | 5   |  |  |
| 35                            | EPro_peop_prac_friends     | 0  | 1  | 1  | 0  | 0  | 3  | 0  | 2  | 2  | 9   |  |  |
| 36                            | EPro_peop_prac_IS          | 1  | 1  | 1  | 1  | 0  | 1  | 4  | 6  | 3  | 18  |  |  |
| 37                            | EPro_peop_prac_IS_eff      | 0  | 1  | 1  | 0  | 0  | 0  | 1  | 0  | 1  | 4   |  |  |
| 38                            | EPro_peop_prac_sv          | 0  | 0  | 0  | 0  | 2  | 0  | 0  | 0  | 1  | 3   |  |  |
| 39                            | EPRO_THGS                  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0   |  |  |
| 40                            | EPRO_THGS_PPINT            | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0   |  |  |
| 41                            | EPro_thgs_prnt_bilingual   | 0  | 1  | 0  | 1  | 0  | 3  | 0  | 0  | 1  | 6   |  |  |
| 42                            | EPro_thgs_prnt_English     | 18 | 3  | 1  | 0  | 2  | 2  | 4  | 1  | 3  | 34  |  |  |
| 43                            | EPro_thgs_prnt_with pix_hw | 0  | 0  | 0  | 0  | 0  | 1  | 3  | 2  | 0  | 6   |  |  |
| 44                            | EPro_thgs_prnt_product def | 0  | 0  | 0  | 0  | 1  | 1  | 0  | 3  | 0  | 5   |  |  |
| 45                            | EPro_thgs_prnt_rdg mats    | 1  | 0  | 1  | 1  | 0  | 1  | 3  | 2  | 0  | 9   |  |  |
| 46                            | EPRO_THGS_TECH             | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0   |  |  |
| 47                            | EPro_thgs_tech_int_ggle t  | 3  | 2  | 2  | 1  | 4  | 0  | 0  | 0  | 1  | 13  |  |  |
| 48                            | EPRO_THGS_TECH_INPI        | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0   |  |  |
| 49                            | EPRO_THGS_TECH_INPI        | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0   |  |  |
| 50                            | EPro_thgs_tech_int_fb      | 0  | 2  | 0  | 0  | 0  | 0  | 1  | 1  | 0  | 4   |  |  |
| 51                            | EPro_thgs_tech_int_ggle+   | 2  | 3  | 1  | 1  | 2  | 1  | 1  | 2  | 1  | 14  |  |  |
| 52                            | EPro_thgs_tech_int_mats    | 4  | 2  | 5  | 0  | 2  | 0  | 0  | 3  | 2  | 18  |  |  |
| 53                            | EPro_thgs_tech_internet    | 0  | 0  | 2  | 0  | 0  | 1  | 0  | 0  | 0  | 3   |  |  |
| 54                            | EPro_thgs_tech_movie       | 0  | 1  | 1  | 0  | 0  | 0  | 3  | 5  | 0  | 10  |  |  |
| 55                            | EPro_thgs_tech_radio       | 0  | 0  | 0  | 0  | 0  | 1  | 0  | 0  | 0  | 1   |  |  |
| 56                            | EPro_thgs_tech_tv progs    | 0  | 1  | 0  | 0  | 3  | 1  | 1  | 1  | 0  | 7   |  |  |
| 57                            | EPro_thgs_tech_whatsapp    | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 3  | 0  | 3   |  |  |
| 58                            | TOTALS:                    | 56 | 39 | 25 | 48 | 45 | 40 | 38 | 68 | 31 | 390 |  |  |
| 59                            |                            |    |    |    |    |    |    |    |    |    |     |  |  |
| 60                            |                            |    |    |    |    |    |    |    |    |    |     |  |  |

5.4 affordances

### Environmental conditions that promote English language learning reported – 390 cases

|                           | ss BASRI | ss FAIRUS | ss FAIZAH | ss FAIZAL | ss FATINW | ss IMRAN | ss MOHSI | ss NABIL | ss SAMSU | TOTALS: |
|---------------------------|----------|-----------|-----------|-----------|-----------|----------|----------|----------|----------|---------|
| E Neg_attitude            | 1        | 0         | 0         | 0         | 0         | 0        | 0        | 0        | 0        | 1       |
| E NEG_LOC                 | 0        | 0         | 0         | 0         | 0         | 0        | 0        | 0        | 0        | 0       |
| E Neg_loc_Kajang/Bangi    | 3        | 0         | 0         | 1         | 0         | 0        | 0        | 2        | 1        | 6       |
| E Neg_loc_UKM             | 1        | 0         | 1         | 6         | 0         | 0        | 1        | 0        | 0        | 9       |
| E NEG_MATS                | 0        | 0         | 0         | 0         | 0         | 0        | 0        | 0        | 0        | 0       |
| E Neg_mats_form           | 0        | 0         | 0         | 1         | 0         | 0        | 0        | 0        | 0        | 1       |
| E Neg_mats_signage        | 0        | 0         | 3         | 0         | 1         | 9        | 0        | 5        | 1        | 19      |
| E Neg_mats_with pix_mis   | 0        | 2         | 0         | 0         | 3         | 0        | 0        | 0        | 1        | 6       |
| E NEG_PEOP                | 0        | 0         | 0         | 0         | 0         | 0        | 0        | 0        | 0        | 0       |
| E Neg_peop laughed        | 0        | 0         | 1         | 2         | 0         | 0        | 0        | 0        | 0        | 3       |
| E Neg_peop_countrymen     | 0        | 0         | 1         | 1         | 1         | 0        | 3        | 0        | 1        | 7       |
| E Neg_peop_no support     | 0        | 0         | 0         | 0         | 1         | 0        | 0        | 0        | 1        | 2       |
| E Neg_peop_poor English   | 0        | 1         | 0         | 3         | 0         | 0        | 0        | 0        | 1        | 5       |
| E Neg_peop_spk Arabic     | 0        | 3         | 3         | 1         | 0         | 0        | 0        | 0        | 0        | 7       |
| E Neg_peop_spk Malay      | 2        | 2         | 1         | 3         | 1         | 1        | 0        | 0        | 0        | 10      |
| E NEG_SIT                 | 0        | 0         | 0         | 0         | 0         | 0        | 0        | 0        | 0        | 0       |
| E Neg_sit_lack chances    | 0        | 0         | 2         | 0         | 0         | 1        | 0        | 0        | 0        | 3       |
| E Neg_sit_Malay           | 2        | 0         | 1         | 1         | 0         | 0        | 0        | 0        | 0        | 4       |
| E Neg_sit_Malay_official  | 0        | 0         | 1         | 0         | 0         | 0        | 1        | 0        | 0        | 2       |
| E Neg_sit_no need for Eng | 2        | 0         | 1         | 3         | 0         | 0        | 0        | 2        | 0        | 8       |
|                           | 11       | 8         | 15        | 22        | 7         | 11       | 5        | 9        | 5        | 93      |

### Environmental conditions that hinder English language learning reported - 93 cases

## Maritime English Language – General Features

Dr. Sanela Kovačević Pejaković

### Abstract

*The aim of this paper is to point out at the real role of English for specific purposes and its importance for the development of modern society (where English for specific purposes is accepted as the international language) and that the essential characteristics of English of maritime profession - as simultaneously creative and limited professional language are clearly and accurately defined. Under the linguistic creativity is primarily implied the ability of any natural language to create from a limited resource of linguistic units an unlimited number of linguistic units at all levels- the phonetic, phonological, morphological, lexical, syntactic and semantic level. Thus, limitation of linguistic units accompanied by linguistic unlimited creativity allows linguistic functionality, respectively the ability of language to respond to all challenges of civilization, man and society. With its creativity language transcends all boundaries and is ready to respond to any new accomplishment, invention or appearance of the modern age.*

**Keywords:** register, lingua franca, interference, general language, specific purpose.

### 1. INTRODUCTION

Conversation is the widest field of social action, it is the system of the richest articulation, an inexhaustible potential and the widest opportunities. It is superior to the other (restrictive and narrowing) systems of discourse exchange; it is their origin and always alive source. The distinction between spontaneous and imposed creativity can be observed in the examples from the media and everyday conversation. Instead of connecting, which is the primary and natural function of one's language, the language can also separate and form the artificial boundary. In order to conclude this segment with the positive example in linguistic terms - diametrically different cultures, mentalities and people in the United States officially communicate in one language. The *Linguistic relativity hypothesis* purports about the limits of language based on which every man's view of the world is affected by the specific structure of the mother tongue at least in some aspects, therefore, European, Chinese, Arab and Indian, from that very reason do not live in quite the same world. This assumption, very inspiring though unproven and probably not verifiable has long historical roots but is particularly associated with the American anthropological linguists Edward Sapir and Benjamin Lee Whorf, during the half of this century. Around the same time, similar views induced a philosopher Ludwig Wittgenstein to concise but deep conclusion that the limits of one's language are simultaneously the limits of his world.

In philosophy, psychology and other sciences has been written a lot about the existence of the "real world" (as it is) and the "projected world" (the world as we experience and see). For example, in the framework of linguistics this distinction is systematically applied by Jackendoff to the semantics of natural language. Thereby, he also enters in the field of cognitive psychology and observes linguistic structure as a product of the mind in which mental processes occur automatically and unconsciously. Contemporary researches in human and animal psychology support the statement of our inborn ability to create projected world and to understand each other (Jackendoff, 1983: 30).

### 2. ENGLISH LANGUAGE AS THE GLOBAL LINGUA FRANCA

The only real option for overcoming the language barrier is the usage of a natural language, which serves as the global *lingua franca*. The English language has already become a world language, thanks to political and economic progress made over the last 200 years by the people who speak English. English is used in more than 60 countries as the official language and it takes a prominent place in more than 20 others. It either domineers or has a secure position on all six continents. English is the main language of publishing, journalism, international business and academic conferences, science, technology, medicine, sports, international competitions, pop music and advertising. More than two-thirds of the

world's scientists write in English. From the total amount of information stored in the memories of English systems, 80% is in English. Radio-programs in English have been received by more than 150 million listeners in 120 countries. More than 50 million children have been learning English as an additional language at primary level; over 80 million students have been learning it in high schools (these numbers do not include China). It would not be difficult to fill in the next few pages with similar statistical data.

The number of native speakers of English now reaches around 300 million; another 300 million use English as a second language; and also 100 million speak it fluently as a foreign language. Some more radical assessments, which also take into account the speakers at a lower level of language fluency and knowledge show that the total number of speakers nowadays exceeds one billion.

## 2.1. Maritime English basic features

Although English has already been recognized as an international language both on land and at sea, it is necessary to be followed by clear rules in order to reduce the possibility of ambiguity and vagueness while sending and receiving messages. In contrast to the everyday communication, i.e. the conversation in which one statement performs a lot of different functions depending on the context, seafarer's English is precise and far more limited than everyday language. This linguistic limitation, respectively adjustedness is the key presumption for effective communication in the maritime profession.

For successful transmission of messages and communication in the maritime until nowadays have appeared several variants of maritime English, in linguistics known as *restricted languages*. British linguist (J.R.Firth) (1890-1960) introduced this term as a label for strictly reduced linguistic system that is used for a particular activity. This language is so contextually closed, that only a little linguistic variation is allowed. Such "languages" may be oral and written, and they can be found not only in specialized but also in everyday contexts. They usually consist of routinely-used formulaic structures, with conventionalized prosody or typographical layout, as well as the restricted vocabulary. Such languages are called "special languages" by Škiljan under the explanation "And within the society which overally uses one linguistic system, different forms of social and economic determinants encourage the emergence of particular, for the other participants of society at least partly incomprehensible "subsystems" - which are commonly referred to as *special languages*. Although the causes of their occurrence are quite diverse, they can probably be divided into three main groups: special languages emerged out of the need to be communicated a specific sub-set of non-linguistic universe, which is interesting as an object of traffic only for a particular group of speakers, or they have grown out of desire and intent that other speakers do not understand what is communicated about, or finally they are the result of the tendency of a social group to be identified by the linguistic labels within itself and distinguished from other groups."

Basil Bernstein, who originally developed the term, during the 60-ies of the last century (which we must admit, given the course of linguistic thought is by now ancient history) the restricted speech or code defined as a speech with short, grammatically simple, often incomplete sentences, simplicity and repetition of the same conjunctions, limited use of adjectives and adverbs (Bernstein, 1979: 19-22), so all in all speech that is incomplete, grammatically incorrect and with poor vocabulary. Bernstein attempted to prove that children from lower social classes use **exclusively** restricted speech as opposed to children from middle and upper social classes. Also in Bernstein's works is being observed the fact that even these so called limited speakers can be extremely knowledgeable in a particular area or when it comes to a particular area they are more skilled, more familiar, and even more educated from the so-called elaborated code. The farmer will be taken as an example, a man who spent his lifetime in the countryside cultivating the land and being surrounded by parents or friends who are illiterate. Neither he nor his parents went to school, so maybe he did not have anyone to teach him about chemistry, physics or mathematics. If you ask him what is a resonance, interference or sinuous, very likely he will not know what it represents. However, if you ask him what is a mulcher very likely he will laugh at you and might even say: "It is impossible that you do not know!" He will explain to you not only what it is, but also how it works, what effect is achieved, of which is better than, etc. Does this mean that he comes under restricted speakers and therefore less intelligent people? Whether such man can demonstrate his overall knowledge in an artificial atmosphere of testing and in a situation where he is required to respond to just certain questions? A doctor of engineering science talking with a doctor of philology will also be taken as an example. The latter, in some kind of context might mention the ellipse, referring to the elliptical sentence that lacks a part of the sentence, and the first might think that it is a closed oval curve line and asked oneself what this has to do with what is discussed. Maybe on a given topic they will not have much to say but instead they will be silent and listen,

does that mean that he comes from a lower social class, perhaps he is less educated, etc.? Who would agree with this? Some of the world's greatest experts are only experts when it comes to their specialty, beyond it or some other areas outside their interest they may know a lot less, be less knowledgeable, use poor vocabulary, etc.

### 3. ENGLISH LANGUAGE AS A LIFE-SAVER

The needs and profile of our seafarers who are now sailing around the world have changed as well as the overall structure of the maritime industry. When it comes to teaching English, the easiest way is to stick to the old-fashioned methods because they are "most effective" for teachers who feel secure in familiar territory and do not want to change anything in their work with future seafarers. Maybe their classes are under control and predictable but a completely different atmosphere prevails on the open sea, i.e. aboard. There are people, without their families, left to the sea and to their knowledge of "the trade". They go to work every morning without abandoning the ship.

Any error is paid dearly – from technical to language ones. In methodology can be distinguished two types of errors in foreign language learning: *mistake* and *error*. This distinction can be also applied to errors in maritime communication depending on the weight and consequences of failures. The consequence is too mild word for what can follow an error or a mistake in the communication between ship-to-ship, ship-to-shore or the navigational bridge -engine room. Material loss is not worth mentioning in comparison to a human life. Multinationality of ship's crews requires one common internationally recognized language, which is followed by certain rules of communication. English became the world, and thus the maritime language number one, not because of its linguistic qualities, but of the economic and military superiority of the United Kingdom. The race for that position was long lost for Spanish and Italian even for German language.

As it has already been mentioned, maritime English should be precise, and it can never be overdone in emphasizing of the *accuracy* in the register of maritime profession. Thus, the limitation of maritime English is just as important, if not, even more important characteristic of professional language - precisely that adjustedness, respectively standardization is essential for communication between ship-to-ship and ship-to-shore. It can even be concluded that safety of lives at sea primarily depends on that limitation, respectively standardization. In other words, successful communication in the field of maritime transport is impossible without the use of standardized marine communication phrases, which were introduced by the IMO organization in 2001. Communication in maritime and air transport is unthinkable without standardization of these registers.

#### 3.1. Registers and sub-registers

In achieving its primary task - and that is communication in such a complex phenomenon as the society is - no language, regardless of its standardization, is homogeneous but complex, composed of numerous differences. It is not realized as a single entity, but with non-linguistic influences is *stratified* into linguistic layers, respectively speech variations, which despite their peculiarities, are difficult to separate - as the transitions are continuous. Speech variations are sociolinguistic forms that show functioning of non-linguistic impacts on language and their connection. Thus, all speech variations are the layers of unique system - *language*. That the language is not homogeneous and that is very creative, the proof lies in every individual who in his speaking knowledge has a number of speech variations that are often used unconsciously, depending on non-linguistic impacts, i.e. situations in which language is realized as a means of communication. There is a sociolinguistic term for this substitution of speech variations - *change of the code*, and the English term *code switching*. There are several classifications of language layers, and some of them have inconsistent names. We can meet terms such as *style*, *variant*, *type*, *dialect*, *sociolect*, *idiolect* and *jargon*. Idiolect represents a linguistic style of the individual. It reflects individuality and characteristics of speech representative (education, professional and social affiliation).

In contrast to the territorial stratification of language which creates variants of standardized language and dialects, *functional layers* occur by functional stratification, respectively speech variations characterized by specific choice of linguistic resources, their frequency, and they are determined by situation as non-linguistic category. The situation in which the language is realized, includes the function, the type and the domain of activity, place and time, the theme and participants in communication.

Sociolinguistic forms are the result of the usage, and depend on the use of certain groups of people who share common interests, professional orientation and activities. There are several terms in our language for this linguistic layer, namely: *professional language, language of the vocation, special language and scientific language*. In English, this linguistic layer has these terms: *special languages, technical languages and languages for specific purposes*.

Despite their linguistic characteristics, professional languages do not separate their users from other members of the speech communities, unlike sociolect (register of certain social class) or, for example, a secret language (the language of thieves, soldiers, students). On the contrary! Professional languages strive to provide an easier and more economical use of language. Linguistic limitation, in this sense, is another key aspect of professional language.

On the other hand, by their professional orientation, and from the standpoint of linguistic creativity, professional languages can be economic, maritime, medical, technical, business - in every professional field there is a specific language of that field, i.e. the profession. At the linguistic macro level, language has branches like a tree in our illustration.

Regarding that the professional language is used for special areas and special purposes, it may be considered as the sublanguage of the language as a whole, or the type of language in which can be seen multiple registers. By its structure, professional languages are not homogeneous, they are also multi-layered structure, which again points to linguistic creativity. In different situations, there is a further stratification of sublanguage, i.e. a type of language and creating sub-layers, i.e. *registers* further narrowing in *sub-registers*, covering smaller areas.

Therefore, keeping in mind the usage and outspread, the language can be divided into:

- general language used by all members of a speaking community;
- language for specific purpose

Modern approach to the study of language is interdisciplinary. In studies of language, which is observed in its use, just knowledge which is directly related to language is not sufficient. When attention is focused on the language of a certain profession/science, knowledge of linguistics and applied linguistics cannot be bypassed, as well as knowledge belonging to the fields of sociolinguistics, cultural linguistics, psycholinguistics and other disciplines related to language. However, a good knowledge of the methods and contents of certain professional/scientific field is also necessary. Language is the most expressive instrument that allows communication between people. Both experts and scientists from around the world, who belong to a certain profession/science communicate through language, but that language has its own peculiarities and differs from everyday conversation - general language. As it has already been pointed out, English is now the most represented language in professional and scientific communication in most discourse communities which are formed in order to satisfy the need of communication. The question is raised about the rules that apply in English which is used by members of such discourse community, if English is their mother tongue or a second, respectively foreign language. Keeping in mind today's role of English in the world of different professions and sciences, knowledge of the rules, respectively conventions of shaping and usage of this language should be applied in everyday practice of professionals and scientists who use English as their language of communication.

When it comes to the methodology of this paper, analysis of the functional segmentation is based on the sub-registers of maritime English, which will be taken into account when necessary. Some of the components and levels of English language, which is used for this purpose, can be elucidated primarily using synchronous studies. If more levels are included in the testing and various forms of analysis are applied, there is a possibility that the language is comprehensively perceived. If this approach is consistently applied, i.e. constantly bearing in mind the objectives of the research, results revealing the function of individual components and the structure of the analyzed language levels, their connection and completeness of language can be obtained. It then provides a picture of the way the language is actually manifested in reality.

The peculiarity of professional language is its vocabulary, which depends on the usage of people who rely on it. In addition to the terminology, it contains parts of the general lexicon. Vocabulary is the most powerful communicative barrier for the layman, who recognizes professional language by a large number of unknown words.

It is important to emphasize that the lexicon of general and professional language has been mutually enriching, because there is a mutual activity of general and professional language, which is reflected in the presence of parts of general lexis in professional language and penetration of professional words in the general language.

Taking into account this internal differentiation, we can extract the registers used only by certain group of people, using specific terminology. This limited communication can be further narrowed in the sub-registers that have already been mentioned, and which include more specific areas of scientific disciplines, as shown in the following illustration.

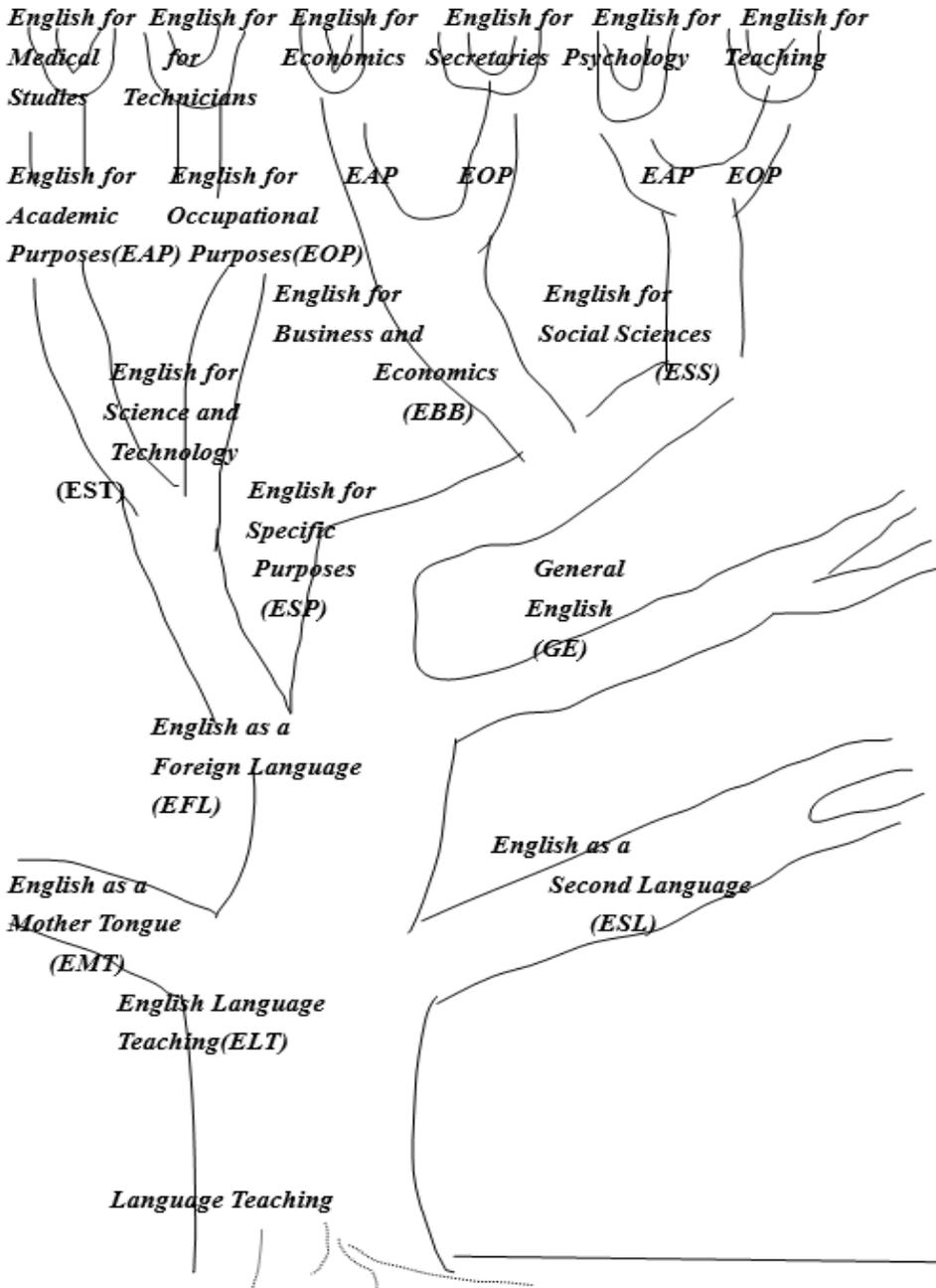


Figure1: The tree of English language registers

### 3. CONCLUSION

Nowadays in maritime of the world English is widely accepted as a means of communication, and is exclusively used in most of the world's ports and countries. Only in Latin American countries Spanish is used in maritime and, partially, Portuguese. English for seafarers is an instrument of communication which they use not only for the performance of professional activities, but also in everyday contacts. It has a long-term goal for its users. Among other maritime languages (Spanish, Italian, French and Russian), it is a means of international communication at sea, considering the spread of its use. It has developed on a large scale, as an instrument of communication - from everyday communication, written and oral information, documentation, to scientific presentations. Write a short review about work and research done in paper and indicate paper highlights.

Unlike English, our maritime language has no role in the global maritime communication. Its function is limited to local area use. Due to its specific development, our maritime language is the subject of study both linguists and maritime experts. The characteristic of our maritime language is borrowing from other languages (in earlier centuries, especially from Italian, and more recently from maritime English) and fighting for local expressions. In addition to that, present language of our seafarers is based on lexical heritage of the whole our Adriatic coast, which gives it a diversity, semantic and stylistic abundance and flexibility of use. This is contributed by numerous maritime school, where unjustifiably little attention is paid to our maritime language. Each seafarer requires a good knowledge of the mother tongue, as well as the knowledge of other vocational subjects, but the written culture of our seafarers has not been satisfactory yet.

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## An Approach to Study of Tasavvuf in Albanian Literature: From Conception to the Tasavvuf Attendance

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### Abstract

*Hafiz Ali Korça had singled Islamic mysticism and its poetics, the tasavvuf, Oriental Sufi literature of Omar Khayyam. Nezim Berati, author of the Divan, the names mutesavvif. The form and manner of spiritual cleansing, uplifting, lighting internal and external, in order to obtain the agreement of God and eternal bliss, has singled out the Eqrem Çabej to Naim Frashëri poetic beginnings. Religious feelings helped him strengthen ethnic sense. The Divan, in complex form of oriental supplied popular culture, written text spoken text (sung text). Paid the debt that had to Albanian oral literary culture. The study will argue that the Albanian literature is added value. Our history of the spiritual culture of literary monuments go 4. The Divan first Albanian has pure literary discourse. It is a way of being self-sufficient. The truth of gazellas, his kasidas possible. Marked what could happen. The event provided the writers figured through the process of story, description or image. Real size of fables not lose, time and space are not fantasy. Therefore this is not fantasy literature, but the tassavvuf. Its hero acts in the domain of spirituality. As a combination of spiritual requirements for completing their dream. It is poetry as a separate value and beauty. Austrian researcher Han author make antonymization Anakreont of Albania. The Divan in Albanian literature was a unified stylistic formation, which served the Islamic aesthetic purpose. Her literary theoretical codification is tasavvuf. Is more universal than the national poet, despite the trend towards national.*

**Keywords:** mystical, poetic, text, Divan, tesavvuf, ethnic, universal

### Introduction

*Conception and performance of Albanian literature in Arabic script*

Czech historian theory Miroslav Hroch (Hroch, 1985) on the formation and expansion of the national movements of small nations under foreign rule applies in the history of several such people. Nationalist movements, according to him, from

formation to the spread of national consciousness among the people, go through three stages. "Awakening" is the cultural phases A, during which some intellectuals begin to collect and study popular culture. Phase B is related to political activism and phase C becomes massification of movement. Consequently it starts and divided into ideological factions. Efforts to implement the Hroch scheme for National Revival, have not stopped. Interest, separately for periodicity, has smart work of French researcher Natalie Clayer. (Clayer, 2009)

ABC Hroch scheme relates to the situation in Central and Eastern Europe in the nineteenth century, when foreign elites rule over the ethnic groups within the imperial dynasties. Dominated ethnic groups had a compact territory, but had its own ruling class, political unit or continuous literary tradition. These "lack" national movements in countries where there was an official elite, aiming to meet by developing the national language and its use in social life, providing civil and political rights by achieving autonomy and the independence of the nation, creating a complete social structure of the ethnic group that would consist of the following layers: elites, civil, entrepreneurial classes, free peasantry and workers.

I think Hroch scheme in terms of Albania, especially for the first stage, there is no possibility to apply. A part of Albania's ethnic elite, as well as Hungary, have integrated with dignity within the Ottoman Empire's elite. The rest of the local rulers, land owners and the free peasantry are other layers that form the social structure of the ethnic group. The structure is complete with the working class, which to us was poor, represented mainly by landless peasants, servants at large families, apprentices or journeyman close trades, mainly in cities and less in the countryside.

According to Czech researchers, where there existed a native language alphabet, begin efforts to have one and to lay the foundations of education. This phase calls Croch stage a national movement. Wanting to implement the above scheme, the French author, book early Albanian nationalism, early Albanian nation decides early nineteenth century, at the same time the emergence and spread of national perceptions of the Balkan peoples, but that greater weight gain in the second half of the same century. As the start date for Phase A she sets in 1860 when was published periodical *Pelasgos* in Greece, which debated the origin, language and culture of the Albanians.

By some researchers that date is considered "arbitrary date", although the author admits that even before we have it what she calls "the period of conception". After this period, cultural and scientific research begin to Albanians, awakens the interest of Western Philology, launches affirmation identity of *arbereshs* (Albanians) in Italy, conceived and Protestant missionary awakening of nations, Romanian, Serbian and Greek. No line was removed, the author gives the *Ëvetar* publication in Albanian in 1844 and insists on its distribution in the hinterland Korca, although it was addressed to "all Albanian Orthodox rich and educated". Naum Veqilharxhi in 1845 republished part primer and filled with reading and reply to his nephew in Vienna. These facts indicate that 1845 should be taken as a first attempt to "wake" the Albanian cultural, through the creation of a network of learning Albanian alphabet. Between the two dates, 1845 and 1860, support group of researchers who receive more weight as the first, not of the long, but "because the script has a great symbolic weight". The fact that initiative of Naum Veqilharxhi to establish a network of readers became Albanian territories, unlike *Pelasgos* published in Greece, is the reinforcement of my stay.

In his letter to his nephew, Mr. Cali, Renaissance ideologist, recalls that Albanians were a nation with national, as he says:

*"Created at the same time with other nations,  
that occupies a particular place on earth,  
that has special features to the language,  
the social mores and customs "*

[Letter to the nephew. Translated by Rahim Ombashi]

therefore necessarily have:

*"Mythological his centuries,*

*heroic,*

*policy,*

*and religious* "(Islami, 1987)

[**Letter to the nephew.** Translated by Rahim Ombashi]

Unlike our Philo-Biblical, whose native language exists only as a communication tool easier to believers, for Naum Veqilharxhi language will be one of the first places the Renaissance program, which he formulates in the *Encyclical letter to all having and learning Albanian Orthodox*.

Klejer argument that newspapers *Pelasgos* served as "first rostrum of the debate over the relationship between Albanianism and Greeceism" is not convincing. Earlier this date, the Greek newspaper *Pandora*, published in Athens, Thimi Mitko had published historical fiction *Some notes about Korca*. Meanwhile he had started collecting folk spiritual treasure of its people. 1874 was the first complete compilation of Albanian folk literature *Bëleta Shqypëtare*, who manages to publish in 1878 in Alexandria, Egypt.

Our opinion is that "the period of conception" should come earlier, at least until 1731, when starts first Divan written in Albanian from Nezim Berati.

### **The overall performance of Albanian literature in Arabic script**

For the first time this poet mentioned by Hahn with name Nezimi.

Dr. Johann Georg von Hahn lived in the Balkans, Turkish and Greek recognized. In the 1847 he entered the diplomatic service of Austria-Hungary as vice consul in Ioannina. There he set about mastering and Albanian language study. As teachers had Tosk dialect Apostol Meksi and Gheg dialect Konstantin Kristofordhi. For its cultural antiquity put in contact with Albanian literature in Arabic script. His major works of *Albanian Studies* (Albanesische Studien), Jena, Nezim Berati labels as *Anakreont of Albania*. The top rating of deep connoisseur and scholar documented only eight manuscripts of the Albanian Divan, who were not transcribed. Furthermore awakening memories of the author and his work separately poetry, this edition also conveyed inaccuracies that created problems for those who were referred to later. (Abazi-Egro, 2010)

Nezim Berati simultaneously regains such an assessment, but this time the subject, the philosopher Dhimitër Kamarda, arberesh of Italy (1821-1882): "In the event that his poems would not be crippled with foreign words, Arab, Turkish, Persian, Nezimi, could be considered as *Anacreontic Albanians*".

The period since 1735, when he ended the his Albanian Divan, until in 1847, is actually the development of this literature as well as the disappearance of the originals. Apparently, the poet alhamiado has take her manuscripts in his last trip to Istanbul. Copies of it will have come from there and later spread to Albanian environments. State Archives are two copies of the Albanian language Divan. Complete copy of the 94 poems is that of Ferit Vokopola. "On the first page before the text of Divan have a couple of jingles from gentleman Xhemil Efendi der Hakki Efendi:

*I am poor, I am honest,*

*Lord knows my medicine.*

*I'm low, I am deeply,*

*Lord knows my medicine.*

[**No title.** Translated by Rahim Ombashi]

These verses make us think, that Xhemil Efendi would have been the owner of this copy of Nezim work, and perhaps even its copyist". (Hamiti, 2008)

A copy of the above, it's Berat, poetry *Divan in verses Nezim Ibrahim Beg, God bless him*, is published in the journal of the Albanian Muslim Community of pointing *Zani i Naltë*, no. 1, Tirana, 1938, transcribed and translated from Persian by Abdullah Ferati.

The second copy, copy of Tepelena with 74 poems, is transcribed in today's alphabet Albanian language by Abdullah Ferati. Some such poems are transcribed published eight issues of the *Zani i Naltë* magazine during 1938.

The second copy of a Greek alphabet transcription. The simplest thought that comes to mind is that this transcription can be loved Hahn to access a copy of Tepelena. Greek alphabet transcription and the fact that the summary of Sami Frashëri, conceived as an anthology of 25 poems and 12 popular songs from the Divan, only seven are reproduced image, while the rest were given fragments, open discussion. Year 1847 (1263 AH) makes us ponder. Hahn, "this man equipped with high mental culture of broad" and found eight poems in Elbasan, is the original manuscript or a copy of the complete Divan and when contacted? He used the original or a copy made by Dervis Salih Ashiku same year, copies of the gene and transcribe later Abdullah Ferati? Why are there only eight poems convey?

Hahn edition sparked interest Frashëri brothers Naim and Sami. Naim Frashëri order Nezim Berati as the second great poet of Albania, after Hasan Zyko Kamberi. It seems Naim Frashëri has read the original manuscript of the Divan of Nezim Berati that manages to keep two assessment poets stand. "Sami Frashëri makes the trial of a first edition of the Albanian language Divan cut but remained in manuscript, deposited in the State Archives of Albania in Tirana with the note: "Shemsettin Sami Frashëri, *Meeting of old and new Albanian songs old*, in Constantinople, on 4 June 1882". (Hamiti, 2008)

Again displayed a period of silence for the poet, while Hafiz Ali Korca performs the translation and publication of the book *Squares of Umar Khayyam*, in 1930. Trigger, as he himself says, takes out irregularities Fan Noli translation, published in 1927 in Brussels: "For this reason, most find conscience tighten *Rubaiyat* of Omar Khayyam and to translate that therefore the new generation to understand the beautiful Albanian famous husband, the Khayyam, which is". The poet feels, as a translator, critic and researcher as publishing needs clarification and preparing the second edition of the translation. It seems the first translation of 1930 had not been properly popularized. The new edition has the top two ratings, by Rauf Fico and Ferit Vokopola. Their ranks after entering his argument that the headline: "The reason the translation". Book of 1942 associated with the full study: *How Islam came to Persia*. The central object is the origin of tesavvuf paper, which then spread rapidly taking shape where he served as the poetic language. During argues that Khayyam was not as they had read literally Albanian youth. It was deep and had heard his word. In the paper are adding a letter in Persian as well as an article on modern madrassas. The last article returns to the problem of translation of Khayyam in Albanian. Writing demonstrates deep knowledge terrike for this discipline not only language, recognizing that poetry can not be translated "word for word".

Trying to give the development and progress of this belief, Hafiz Ali Korca shows historical development of tesavvuf, which received special forms in our literature but also in the spiritual life. Hafiz Ali Korça is convinced that other exoteric sciences constitute the body of this belief, while tesavvuf ezoterne discipline constitutes the soul of Islam. Being the essence and spirit of Islam "In principle the tesavvuf aims to provide general spiritual tradition of Muslim society, whose duty is to protect the assets of eternal metaphysics of the Islamic faith from any partial use in everyday human life". (Izeti, 2004) With the publication of his theory lay the foundations of this science in Albanian, and through some poetic analysis model analysis showed it.

Tries to argue that the Khayyam it was mystical (*mutesavvif*) and not just as was followed by Bilbil Gramshi, literary pseudonym of Fan Noli. The literal translation of Khayyam's poems had created problems for the Albanian reader. Khayyam's poetry can not be understood and not be enjoyed, if you do not have the knowledge to the tesavvuf. It should be understood mystical philosophy which says that the body is a prison for the soul. "One of the best, if not from this prison escapes, finds it difficult to meets *Hakkun* (truth). For this reason, they are not afraid of death, but rather when approaching death and rejoice when they see their signs because it will converge (meet) with *Hakkun* and will not ever die. This kind of the tesavvuf (mysticism) is true. Others are *Hajali* = dreamed dreams". (Korça, 2006)

To be more convincing argument gives a quotation taken from Sami Frashëri by *Kamusu-I-Alam*, volume 3, page 2071: "Khayyami is one of the most famous poets of one of the scientists, philosophers and sufis world's largest Muslim. He was born in Nishapur. The Khayyam had a great skill in long hand and in mental knowledge in natural knowledge, in philosophy and in *tesavvuf* (mysticism). The *rubaiyyat* who has written many things involving money and their deep understanding of man leads many away. His words are signs of spiritual intelligence that briefly show more detail".

Hafiz Ali Korça had singled Islamic mysticism, the *tesavvuf*, Oriental Sufi literature of Omar Khayyam, and Nezim Berati, therefore names the author of *Divan mutesavvif*. The form and manner of spiritual cleansing, uplifting, lighting internal and external, in order to obtain the agreement of God and eternal bliss, Eqrem Çabej separates the poetic beginnings of Naim Frashëri. For him, religious feelings of the poet helped strengthen ethnic sense. *Divan*, in complex form of oriental supplied popular culture, written text spoken text washing debt that had Albanian oral literary culture. New literary forms in Albanian literature emerged as a unified stylistic formation, which served the purpose of Islamic aesthetic and poetry served as support in the future. Her literary theoretical codification is the *tesavvuf*. The study will argue that the Albanian literature is added value. Our history of the spiritual culture of literary monuments go 4. The first Albanian *Divan* has pure literary discourse. It is a way of being self-sufficient. The truth of *gazelle*, his *kaside* possible. Marked what could happen. The event provided the writers figured through the process of story, description or poetic image. Real size of fables not lose, time and space are not fantasy literature therefore is not fantasy, but the *tesavvuf*. Its hero acts in the domain of spirituality as a combination of heart with the requirements for completing their dream. Poetic works prove value and beauty in itself. Austrian researcher Han stirred memories for the author of *Divan* with selected name *Anakreont of Albania*, which accepted more universal than the national poet, despite the trend towards national.

Should be doing more for publication, discussion, analysis and evaluation of the literature written in Arabic script. Fan Noli do not know who have responded to criticism of Hafiz Ali Korça. And when there is no dialogue drama deepens. Even intellectuals like Mati Logoreci encouraged to act impulsively and without thinking. He holds strong stand against attempts to revive this poet. The poet prejudice so much as calling "a certain Nezim from Berat" and his poems for "dylbers and ashiks" pervasive that "great misfortune of villainy and shame and the dirty habit among the vices against nature".

Director of *Zani i Naltë* magazine Haki Sharofi in 1938 wrote an article for the Albanian *Divan* by Nezim Berati.

In 1939 the first official magazine of the Muslim Community of Albania score of *Zani i Naltë* publication, which will resume in December 2012.

During the years 1938-1939 Eqrem Çabej writes paper *For the genesis of Albanian literature*. Speaking of literary production as a spiritual function, gives the definition: "Beside the spirit and character of the energy resolution is the lack of propensity for mystical and speculative thought. For the spirit of the Albanian people is quite realistic and worldly". In the paper some years later: *Romanticism in eastern and southeastern Europe and in Albanian literature*, which ended in 1945, but was only published in 1994, writes: "The Naim as all romantics is religious nature. His love for Islam's mystical enthusiasm that resembles the West had romantics Catholicism. As is known, the poet was a member of the Bektashi sect of Islam. This doctrine, which in itself brings its Hellenistic mysticism of ancient Oriental mysticism of Islam, had become filled to the poet's soul". To the Naim worldview of Western Europe merged with Oriental worldview, but without pressing his Albanian nature. Orient for Naim's land from his poetic powers suck. In *Karbala* foundation was laid Islamic doctrine. Reading her allegorical character strengthened the spirit of the Albanian people, "to which ethnic feeling has always been stronger than religious feeling. Naim watching from this side and shown us simple offspring of his nation. He is the spirit of our spirit and blood of our blood". (Çabej, 1994)

After closing *Zani i Naltë* magazine, the Albanian Muslim Community during 1939-1944 published magazine *Islamic Culture*. Ferit Vokopola this magazine, but the magazine itself separately *Man*, 1942-1944, turned to the tribunes of *tesavvuf*. (Derehlioglu, 2012)

This literature in publications made before the end of World War II in Albania or in the diaspora were mentioned surface. Works on are informative and documentary. Support this judgment because it turns out we have no genuine issue on or disbursed author of this literature. However it kept interest documented within yourself to.

An article published in Italy think that interest is awakened echoes of this literature until the end of World War II: E. Rossi, *Notizia su di un manoscritto del canzoniere Nezim (secolo XVII-XVIII) in the caratteri arabi e lingua albanese*, Rivista degli *Studi Orientali*, volume XXI, fasc. II-III-IV (1946).

Italian language was mentioned earlier themes of our literature in Arabic script by Gaetano Pettrota, *Popolo, lingua e letteratura albanese*, Palermo: Pontificia printer, 1931.

After the end of World War II, the Albanian language textbooks in Arabic script continues to show interest Osman Myderrizi: *Nezim Frakulla*, Journal of Social Sciences, 4, Tirana, 1954, p. 56-75; *Albanian literature in Arabic letters*, Bulletin of Social Sciences (BSS), No. 2. Tirana 1955. Consistent scholar publishes to Bulletin of Social Sciences, Tirana, 1959; *Old Albanian manuscripts unknown to Gjirokastra*, but later titled *War of Gjirokastra with Ali Pasha* and having anonymity author of Gjirokastra. If the Social Sciences Bulletin he publishes a poem by Nasibeja of Gjirokastra, titled *Gjyftei Nesibe*, by Abdulhamid from Gjirokastra titled *kaside*, was the no. 2. BSS, 1959., by Hoxhë Dobi, *Gjyftei Hoxh Dob*. Producing his last conference was held in the *First Conference of Albanological Study*, 1962, Tirana, 1965: *Old texts in Arabic letters*.

We think that the article *Nezim Frakulla* 20 pages and the study presented at the *First Conference of Albanological Studies* the author aimed at analyzing the art of poetry deliverer initiator, without proving their interest in poetry. In certain passages decrease in the level of analysis aiming at clarifying comment poetry.

Hasan Kaleshi in Bosnia in 1956; 1970, in Pristina in 1976 has published articles on this kind of literature. Dh. S. Shuteriqi to *The anthology of Albanian literature*, Tirana, in 1958, publishes poetry by Albanian authors who writes in Arabic script, and later published: *Albanian writings in the years 1332-1850*, Tirana, 1976.

In 1959, the official publication of the Tirana State University (TSU), Institute of History and Linguistics: *History of Albanian literature*, in the second part titled *Literature of Old Albanian*, Albanian literature written in Arabic script. Nezim Berati, Hasan Zyko Kamberi, Muhamed Kyçyku, Shahin and Dalip Frashëri, teachers of Naim Frashëri, have separate chapters.

If this year goes publication in Italy by G. Schirò, *Storia della letteratura albanese*, Milan 1959.

Ernest Koliqi 1962 by Matti Logoreci thinks otherwise. He qualifies Nezim Berati "talented poet" with a mentality "floppy and without prejudice", at a time that, according to Koliqi, was "full of bigotry."

Even the definitions of ratings given in the following years wandering from one extreme to another glorifying or minimize initial poet. Even going so because researchers can also be grouped into two extreme groups, the cognitive work full Nezim cognitive Portland and a limited number of poems transcribed and published sporadically in print or in anthologies, coupled with introduction and commentary. Lack of publication integral Portland Nezim work has brought a floppy and use pangulitur poet's own name.

Furthermore the authors listed above, there is also interest in literature for researchers in Macedonia and Kosovo. Ahmet Qirezi published the magazine *Echoes* in 1966 (Skopje, 1978, reprinted 2007) works *Erveheja* motivated by the same poem by Muhamet Kyçyku beautifully adapted for the stage.

After the official announcement of the Albanian state as an atheist, works and publications in Albania in the field were frozen. Producing more serious sees the light of day by Baba Rajab who publishes the book in the U.S. in 1970 and *Bektashism Islamic Mysticism*. In this study he writes deep and Dalip Frashëri, the author of the poem *Hadikaja* (1842), 65.000 verses. a free translation the homonymous work of Fuzuli. Scholar of Islamic mvstics drew the attention of the scientific environment around. In his work adds that teacher of the Naim had written many poems in Albanian and publishes one of them: *For riza of the hak* (To avenge towels).

In 1975 Dhimitër Shuteriqi publishes in Pristina *History of Albanian Literature I-II*. Of this academic text published an excerpt from *The Jusuf and Zeliha* and poetry *Gurbetlité* (Immigrants).

Idriz Aieti under the title *Lanauaæ research*, Rilindia, Pristina, 1978, republished Iona didactic poem *Emni Vehbiie* (1835), by the Tahir Efendi Boshnjaku, that transcribed from Ismail Haji Tahir Giakova was published in Sofia in 1907. Poem with verses 540 is with a column. rhymed match. Its content moralizing based on Islamic teachings. but the author has given social direction. Verse's in the title means Gift of God, that means that you are his creature, marked by him and

do not forget that you are temporary. Poetic morality followed requires a little bit lower desire for enrichment at any cost the Albanian resident of time. There are beautiful sentence, but the lack of fables and jade reader.

The author Tahir Efendi Boshniaku tries to explain the nature of the world in relation to earthly death as a necessity. Its goal is to explain the nature of human beings in general and in particular Albanians. Albanian approach to concrete reality. He asks the reader ideas such as: What man makes himself, he does not even another; Man himself as the caresses, and other hurts worse; Above everything that is evil, cruelty is worse. This is the nature of the reality of the time. But there is a God and the poet explains what features she owns? Role (place) of man in the universe is the role to be played by me. The universe was created as known as created by God and man. If modern man does not distinguish between spirit and matter. Creation is soul, because it is his only profession. To possess an immortal soul man, should know not less. He asks if there can be a desire for free, knowing the end.

Attention during the 1979-1980 editions of the Muhamet Pirraku of magazine of Pristina Albanological Institute *Albanology Research*.

Without claiming that the general appearance is exhaustive, we have aimed to be more accurate.

After 90 years the interest in Albanian literature in Arabic script starts growing. Topics on to become the subject of international scientific conference held in Tirana, Pristina and elsewhere. The opening of Albania created the possibility of specialization overseas students and Albanian scientists in this field. In the study of Jorao Bulo *Tvornost of Ivricism by Naim Frashëri*, Tirana, 1999, Chapter *Sufi Mysticism and cosmic motifs* noted the difficulty of understanding the summary written in Persian *Dreams* by Naim Frashëri. "With a poetic code completely different from that of the Albanian language, with an airtight figuration due to ambiguity, which is an attribute of the Persian, because the stylistic variations and traditional symbols, in other words, because of the magic and mystery of this poetry". (Bulo, 1999)

The period of interest by Mahmud Hysa publications, as *Albanian Alamiada*, Skopje, 1997 and by Metin Izezi, which will deepen in the trenches, especially with the necessary translations and original works by over tesavvufin. (Izezi, 2004)

Studies for the Nezim Berati in particular but for Albanian literature in Arabic letters have not stopped. They are informative and have gone back to proper attention towards studies, some of which are very fine, as is a comparative paper administrative titles and those given by the poet to Velabishti family.

Should work to semantics, semiotics and aesthetics of this work already published. Great interest the author presents syncretic discourse, poetic vocabulary and so on.

Genciana Abazi - Egro follows not only publish such literature, but also to see problems within its specified with a view to scientific truths. In her work the previous diskriptivizmi avoided, which in many cases followed the same mistake, because the reference was taken from the same publication with inaccuracies. A part of them are avoided by arguing with scientific papers.

Analytical and critical attitude it should keep for works that are the result of the formation of the opinions intellectual and personal, but unsupported scientific evidence.

Working on the Albanian Divan in the by Nezim Berati and for the *Ervehe* by Muhamet Kycyku presented at national and international scientific conferences and has published in scientific journals at home and abroad humble author of this paper.

Attention of scientific opinion rather argumentative paper retracted the Klara Kodra: *The signifier of Muhamet Kycyku in treating "nomadic subject" "Yusuf and Zeliha"*.

This not small base has created the conditions to carry out work on the report kaside: gazelle to Divan by Nezim Berati, for euloq of this manuscript, poetic language, the vocabulary used. Also being investigated works by Hasan Zyko Kamberi, by Muhamet Kycyku, Tahir Efendi Boshnjaku etc..

An investigation of the epic poem *Karbala* by Naim Frashëri, who proves to echo alhamiada literature.

Albanian letters are displayed in critical articles on works for Nezim Berati work. Such is a critical view, as the author Nuhi Ismajli entitles: *Some remarks about a work worth*: "In his writings so far, especially with the work Nezim Frakulla and his

Albanian Divan, without doubt, the researcher Abdullah Hamiti ranked in order of most prominent scholars of poetry by bejtexhinj (from Turkish: *beyte* meaning "poem").

There is increasing rapidly bibliography used by the authors but also translated into foreign languages. Albanian researcher now at Muahmmed Nakib works of Sayyid Al-Attas, Ajvazoglu Beshir, Mahmut Erol Kiliç, Ahmed Tamindari: *History of Persian Literature*, "Naimi", Tirana, 2008 etc..

With this strong base, without claiming that works for this literature are exhaustive, the time has come for this monograph literature and why not for authors in her voice.

### Albanian literature conception of saray

Literature written in Arabic script connects to tekkes or palaces where it initially started. Origins of Nezim Berati comes from the feudal aristocracy of the time. Even his mecen, son Velabishti family, costing some eulogy, is from this layer. For this reason the literature gave the title the literature of sarays, as recited in Albanian inhabited buildings higher strata of society of the time. Abdullah Hamiti intuition led her to find the next dimension, except time, which was known. He decided this literature in environments cities of saray near Albanian tekkes Albanian-speaking. As asserts itself: "Even though researchers are well taken alhamiado Albanian poetry, it is only partially published study, with more informative articles, but does not have special editions for any poet of Albanian alhamiado period, ...". (Hamiti, 2008) With the integral publication *Nezim Frakulla and his Albanian Divan*, the author, who has scored three capitals symbolically as his place of publication: Skopje-Pristina-Tirana, has witnessed major allegation of this literature. Book with 481 pages is a study of 135 pages in the beginning. The paper begins with an introduction, followed by nine chapters and ends with a conclusion. In the end it is also a fairly complete bibliography is fully exploited.

Since he claims to top its ties with the cultures of the Orient, Islamic philosophy, but gave a new dimension to literary culture. The author is convinced that Nezim Frakulla (Berati) biography is known. Researcher, after speaking to his elite education for the time, immediately on starting arguments put his poetry work in Albanian language. Until the year 1731 are extended poems by Albanian authors, even couches, but in Turkish, Persian, Arabic. The author proved serious and critical since the introduction of the paper. Berat Nezim wrote four divans. One of them was in Albanian. Researcher or autograph manuscript shows that the author has not reached us, but recognized 4 copy.

The poet embarked the Divan in the name of God and the love of His

*In the name of God I started the divan*

*With your love my Lord,*

*On Muhammad Mustafa*

*Heart goes my Lord*

[Translated by Rahim Ombashi]

Aware of the difficulty and labor of the work started, the Lord requires:

*The Nezim not be entertaining,*

*Give the suffering my Lord.*

[Translated by Rahim Ombashi]

In two main copies included two poems in Turkish and Persian language. Divan structure is defined in content and form. The author is not strict ones. Distinguished spirit of mysticism and allegorical expression of the trend. It was connected with our folk poetry forms. Interleave has brought freshness to the work and strong links with the local environment. The researcher believes that Nezim Berati was closer new Persian poetic school, which sought the removal conventionalism of that tradition. The researcher believes that the author of Divan deepened the issue of transcendence of God, exceeding that Islam forbade source of deep thinking about the issue.

Study long and includes a beautiful full glossary at the end, 80 pages, explaining terminology oriental / mystical. The path was opened but not always manages to walk evolution towards new discoveries and achievements.

In 2010, UEGEN, Tirana, publishes poetry by bejtexhinj summary, coupled with a long preface of poetry titled *Time Albanian Arabic script*. The author of the paper to the chapter *The Alevi character of faith* writes: "The common feature that extends across all religious thought of the poem, is Alevi her character. It appears obvious from the beginning, when we know that, with rare exceptions, all the authors who wrote this poem, was one of twelve members of the Alevi tarikat Islamic faith, or at the latest, the best cognitive theoretical thought alevism and mysticism". Without being subject to our paper analyzes the above article, remember that there is another opinion of Kristo Frashëri: "From the knowledge we have to date, first poet from the city of Berat has written in Albanian language appears to have been Nezim Frakulla, and right after it reads was Sulejman Naibi. Both were hurufis". (Frashëri, 2012/2) We do not know the source of this documentary researcher. Also fail to explain why the term bejtexhi reactivated when the first sentence of the book Nezim Frakulla and his Albanian Divan has completely avoid it, "the greatest representative of Albanian poetry written in Arabic script Nezim Frakulla obviously considered that Albanian poetry gave first divan...".

At least from 2000 onwards term the bejtexhinj on any exception, was overcome. 445 pages of this publication show that there is a problem with this literature evaluation since his title. In about 320 pages of poetry book presented 37 bejtexhinj authors, but do not understand why Ibrahim Nezimi (Nezim Frakulla or Nezim Berati), Sulejman Naibi have 7 pages, while Hasan Zyko Kamberi 20 pages. Also Sheikh Jonuzi (1848-1909) has 42, Sheikh Mala (1865-1928) 45, Sheikh Ahmad 20 pages. At this edition of Muhamet Kyçyku *Erveheja* is published in full.

Expected to be released soon an integral edition of a work Hasan Zyko Kamberi by Genciana Abazi - Egro, this edition adds other possibilities for successful studies.

### The tesavvuf as poetics of Albanian literature of divan

To a range separated by a Ottoman divan said: *Hearts of poets are crates of God*. Verse leads us where poetry is created, the heart, the heart that it is submitted to the Lord. Even the Albanian Divan of Nezim Berati is basically this crate. When you read it, but especially when listening to words within the text, tears flowing from the eyes. Nezim Berati had made his heart ark of truth (God). His verse is understood only by the hearts of the followers of truth, because its meaning is the soul within. Islamic aesthetics does not accept that literature is a genuine creation. According to Rumi based arts Mimesis can not establish truth. Ottoman literature is based on Sufi religious thought, not just religious. This religious philosophy was renamed as Sufism or tesavvuf. Sufi Islam has major role in Islamic human modification, and adorns the tesavvuf mosaic of Islamic society. Sufi language is a beyond language that contains keys meaning literature of tesavvuf. Then it spread to the Ottoman population whose language has phrases and idioms with this platform. It turns out that the resulting divan poetry tesavvufin has its own spirit, while the body itself remains. Sufi worldview came not only in the literature of the sofa, in the literature of Tekke or Saray, but also in popular literature. They unite the same platform. The uniting spirit, language, rhymes, harmony. Sufi mentality system, mbështetur in tesavvufit opinion, is anthropocentric. Not deprive the Lord of all the powers. The truth of who knows himself has known the Lord leads to the perfect man, who is the person who knows himself. "They were hand, foot, eye and ear of God on the earth." (Kiliç, 2012) Being philosophy of tesavvuf, the perfect man, becomes the core of Ottoman poetry. True man finds the truth. He learns not only from books but also from his model. The poet's mood but also recognizes the profession of the poet. He is the master. He will learn this craft must first accept to be an apprentice craftsman. Kneel before him. This principle of Ottoman poetry presses every poet to have her master in his own poetic journey.

Tesavvuf great masters are three: Ibn Arabi, Mevlana and Yunus Emre.

First, Ibn Arabi (d. 1240) is focused on the ontology of poetry, which is a measure of generalized located opposite the details and explanations. It is expressed through symbols. For Ibn Arabee poetry is the art of expressing short / concise, full of metaphors, symbols, allegories and riddle. Production of general awareness, general and essential is. For this reason it is said in the Qur'an: "We have not taught you poetry. It should not be." Poetry is the opposite of the Qur'an describing the details. Poetry is a special form of communication. The issue discussed in poetry dedicated eyes and inner ears and intended meaning of divine reflections. Meanings of Ibn Arabee early down in the imagination and then in the sensory world. Imagination as the world stands between the physical and metaphysical dimension. Thus the imaginary world and are poetic meditation on tight. There involve any wisdom that has come as a result of inspiration. Arifs (connoisseurs) can not convey these feelings to others, except through symbols and allegories. As religious, artist and poet Sufi secrets experienced in his journey towards truth aims to show love through human emotions.

According to R. A. Nicholson "And to the beautiful sites represent coverage girlfriend's divine identity. Her long hair representing the first hidden in the plural. When he says that to be cleared by Uni drinking wine, is meant the abandonment of personal being in awe and transit within the divine path. Such examples abound. The symbolism of love and longing is not only tesavvufit Islamic poetry. But this wealth, this transcendence and beauty can not be found anywhere else". (Nicholson, 2003) it follows that the Sufi Ibn Arabi as through poetic symbolism is supposed to represent the divine reality: God and nothing else. In a poem he himself says:

*Every word that came out of his mouth,*

*He and only he was.*

[Translated by Rahim Ombashi]

His influence is the early Ottoman poets.

Mevlana Jalaluddin Rumi also (died in 1273) has made its contribution to the creation of intellectual and poetic Ottoman worldview. In the early years he had hated poetry. As settled in Konya, fell in love with God. This made love poet. The meaning of love then descended into the world of imagination, and took his mind and raised in *sema* (sky, mystical oratorio). Slowly add love of ashik. Unable to express their feelings and emotions. Starting writes without rhyme because it's Sufi poetry secondhand. As time begins to prefer silence, which helps communication differently:

*No, do not talk*

*I will confess to the silent*

*It does not fit the story.*

*By silent talk*

*O my friend, do not despair, look at my pages*

*If she finds out, then the signs of love*

*My face would of read.*

[Translated by Rahim Ombashi]

Was saint (*evliya*) and then a poet. His poems or melodies, to resemble the form of poetry, but basically are saying in another dimension. This should be seen in their poetry and not another that is fraud. As spiritual leader of overtaking poetry, but to take him with them. His influence, especially *Mesnevi* and *The Great Divan*, Ottoman literature was quite large.

The third in the rankings, but not to the values accepted Yunus Emre (d. 1321), who was dubbed *The seals of the Turkish language*. He introduced for the first time in Turkish Sufi understandings. The defined poetry as breathing (*nefes*). The term is related to the term Sufi *nefes rahmani* (Gracious breath). When it comes spirit to cast it comes to labor. It evokes the spirit of the dead and not dead saw burned. Poetry thus emerges as a trust, heart to heart, because there is always a way, passing from hand to hand and from soul to soul.

Having models like the works of these masters, also relying on endless studies and *tesavvufin* Ottoman poetic worldview, we realize the opportunities missed tests on our literature of this kind.

For the Nezim Berati, Suleiman Naibi, Hassan Zyko Kamberi, Muhamet Kyçyku, Tahir Efendi Bosnjaku any other, should start from the entrances of their works. In their absence, can look carefully beyte last two poems. Such as:

*Year one thousand one hundred and forty-four*

*Remember the teferiç strongly,*

*Not have his fame death*

*I remember all over.*

[**Teferiç in Bilçë 1.** Translated by Rahim Ombashi]

*As before you friend*

*Hey Nezim enemy fled,*

*Vents, because he knows your love*

*Look it was hidden<sup>1</sup>*

[**No title 23.** Translated by Rahim Ombashi]

*Hey Nezim enemy fled,*

*Vents, because he knows your love*

*Look it was hidden*

[**No title.** Translated by Rahim Ombashi]

The Nezim Berati express its view on the concept of *mestur* word that means covered, hidden, (woman) covered, honest. His point goes to the essence of knowledge (ability) in the universe divine nobody has achieved as its perception, including the Prophets. Without hesitation to enter their philosophical source.

In these poems shutdown, given the author's opinion directly addressing motive.

Both of them can ask the author about poetry mentality. Report poet with. In a poem of her own the Nezim Berati says:

*If kaside or gazel,*

---

<sup>1</sup> The last verse of the above verse might be: *As before you friend*

*if it comes from the word,  
Even as the sun in the sky  
over the whole world.*

[**No title.** Translated by Rahim Ombashi]

Move on after finding, classification of symbols and metaphors realized in the respective poems. Caution should be done with their poetic analysis. On this basis can be found that the author was poetic schools lies closer. Interest presents personalities who taught that poetry has had on the heart. At the conclusion of this work should be drawn multidisciplinary research concepts used in their poems. From here to switch to their school of thought, which can be done conceptual analysis. From all this analytical procedure, the harder it will be to author research outlook of the poetic concepts created. While they will come zhbiruar inner meanings that comes out between poet poetic verse. Sufi poetic concept has defined poetry platform.

Let's see precisely what poetry can be detected for the curse of one who denies longing. In her late Nezim Berati curse someone who loves God. Without love you just the devil, he emphasizes, not the mercy of God belongs to the grandiose. This is the poet's attitude to the concept of charity:

*What you will endure o gracious  
In square foul devil  
Cries of woe Nezim says,  
Do not kill the wicked.*

[**For the curse of one who denies longing.** Translated by Rahim Ombashi]

For this conviction itself but it does not stop anyone who denies offends charity, without which there live. Metaphors used in sofa with mystical meaning as Rabb: Lord, Rahman, Rahim, jamal, world, ass, greyhound, pig, Kimje (balm), Rajeem, hassle (variance, backwards, etc.) assist in the creation of poetic reality. Symbols as rumuz, (sign, symbol, word mystical sense); saki, poet, locks, teferic, ashk, sevda, cypress, ashik, water, time, cremation, singles, rose, burst rosary, taverns, hardall, memory, heart, dog, awliya, villain, kafir, ecstasy, fervor, nobleness (noble profession, which gives not for themselves, but because they have not forgiven little.), dushman etc., also speak within their mystical symbolism. The main symbol of the divan is one of love.

For school of poetry that has followed have also asked patiently. An orientation has given by Abdullah Hamiti: "... a connoisseur of classical Persian Sadi, Hafiz, Attar, Rumi, Khayyam, but even those Turks". (Hamiti, 2008) And we have given some milestones which help to resolve this cloud of his life. Which was great poets closest to Nezim Berati, must also sought.

Besides poetry, divan poetry should be seen as an artistic configuration. Some trials would bring more full flow, as if they had committed the offense had broken poetics. Style string is leaning in favor of poetic style, as ellipses, invert (inversions), empty logic and irregular syntax. Literary traits coincide with sexual genders, according to which poetry is male, female prose.

Divan is a literary masterpiece, a work of comparable, mutatis mutandis (varies as to say), with three of our literary monuments. Manuscript has rhapsodic composition is written with style and should be read elliptic double register, direct and allegorical. The geographical environment is one of the Berat to the late Middle Ages. Tosk dialect is archaic by many oriental borrowings, a portion of which are part of our modern vocabulary.

The first work of poetry in Arabic script, because it was cultivated early Albanian literature Philo-Biblical Latin alphabet, has resolved to the personal relationship between literature and social connectivity reader writer. Are merged into one. The original is in the messages it conveys: it modesty, humility in terms of human honesty, dereliction of naturalistic ethics, exoteric getaway features, dereliction of lustful and selfish temptations, tilt toward metaphysical values and wisdom of ancient disciplines, while remaining Poetics of përfunduarës faithful, characteristic of poetry disbursed.

Theoretical value of the poetic solution for the Nezim Berati is founding. Has eroded in to antropocentrism, although Sufi mentality constitutes system that supports the tesavvuf opinion, which is antropocentric. So ethics of gazelle is anti-heroic, because some kaside are eulogy. Cultural weight of the first Albanian divan become even greater than it is received to date.

## Discussion

Full paper cover to cover of Hafiz Ali Korca. incoming poetic translation of Omar Khayyam work aims of the tesavvuf argument underlying Persian poet poetry. No less important for the interpreter's verse form. "Nezimi has been a mutesavvif (one who deals with mysticism) with fame and died in Istanbul. Until two hundred years ago Elbasan in Albania has been the center of the *ulema* (Muslim scholars). There wrote poems of every kind as well as rubai in Arabic, Persian, Turkish and Albanian. Of great fame and buja that there was widespread Manchester, came visiting from Arabia, Persia and Turkey". (Korca, 2006)

Following interpreter emphasizes that writing and reading this kind of poetry was it had become very popular. Artistic reality of the time of writing had decided literary relationship between oral and written, that followed afterwards. Hafiz Ali Korca not forget to emphasize that writing rubai the poet should be very knowledgeable and deep thought. Just what kind of poetry that reveals the details between them which ordinary eye can not grab, pull the heart of the reader.

For this reason our alhamiade poetry was not forgotten in the authors' manuscripts. After those periods of sleep in her arousal. They had entered the most successful in the nation and had probably lost authorship. There were few who know how to read the Arabic alphabet, but all take pleasure in hearing. In many serious articles is accepted that the *Erveheja* by Muhamet Kycyky became the most widespread in the Renaissance period, and read and read with delight and now.

Immediately after World War II, Albanian literature Arabic letters came to be seen as the stepmother. Because it was not her level of artistic or incomprehensible language, as usually charged by the respective institutions. This was an ideological pretext. A scientific argument to find an article from 1953. Regarding publications in Albania, Hasan Kaleshi, scholar of literature alhamiade. shows his concern through an article published in the daily newspaper of that time in Kosovo, the *Rilindja* newsletter of Pristina, August 9, 1953, entitled: "Russianism of publications in Albania". At that time and until 1964 *Rilindja* newspaper published twice this year and after done daily. In the cited article the author provides numerous facts about what was happening in Albania with the book in particular and culture in general.

"- Publishing activity in Albania is only a single aspects Russianism of the Albanian culture. But this is so pronounced that it can be seen clearly understands what the Soviet Union and Soviet leaders with the words "national culture form and socialist in content", and Albanian leaders mean what they talk about "cultural renaissance of the Albanian people".

The young man who would emerge with political propaganda and propaganda arts, would solve the mystery rather absurd philosophical, ethical and artistic poetry imply alhamiade inside. The new company did caution that weaken the Albanian human connections with the past. Proletcult mentality would make denial of the past, before you begin the destruction of heritage. In other areas these connections will be cut, as was that of religion. Rank, the character, the approach metaphysical truths presenting Sufi Sufi, who had underlying existence of Absolute Reality (*Hakikat-i Mutlak*). "Knowledge of the Absolute Reality is the idea and are not identical with templets empirical and rational. Even last principle of dialectical materialist violated formation of the "new man". The general concept of God can be captured with the common eye of reason and heart.

The second principle aims to recognize and feel the Lord as we know and feel other facilities. To the heart was the center of universal knowledge. The third principle belonged mystical knowledge and experience as a uniting vision. Mystical experiences differ in that they are indirect and are not identical with templets empirical and rational. Even last principle of dialectical materialist violated formation of the "new man". The general concept of God can be captured with the common eye of reason and heart.

The above arguments convince the Albanian literature in Arabic script is excluded for reasons beyond literature. Communist propaganda was about to go to the absurd declaration of a state mënxyrshëm between Albania's declaration of 1967 as the only atheist in the world.

The opposite is true. Everything is a mystery. Mystery man gives him a sense of awe, which is the lump of poetry, of art, but also the science and research of life. Lies in space and in time. Moment is mystical, minutes of our lives go, what we live or what we expect are an infinite mystery. Mysteries to be solved discovered add a human interest to live. Puzzle is the birth, life, love and death are such well.

There were trials that the Divan by Nezim Berati be read as philosophy or as oral literature. Failed to bias. Then taste and understanding of the poem has its own evolutionary process. It starts with the recognition of Islamic philosophy continues to decode tessavufin as Islamic poetry. Mystic, giving special knowledge of items and being taken directly from God, has saved from damage. Experience the mystical makers fell in safe hands mystic readers, who felt deeply. The fascination, by E. Shtajger, emotional state is typical for a lyrical work, but this work does mysticism deepest and most felt

The tesavvuf has worn Albanian poetic vocabulary with coloration nuances. It aims to provide spiritual tradition of the Muslim society, which has the duty of protecting the property of the Islamic faith eternal metaphysical uses part of everyday life. Denudation being named as the heart of human relationships, naturalistic ethics tries to leave, forsake qualities exoteric, lustful and selfish temptations. Tesavvuf aims metaphysical qualities and wisdom of the ancient disciplines of perennial philosophy. How to cheer this poetic structure with professionalism and patience, we will discover poetry as palimpsest.

## Conclusions: Proposals

### *Tasavvuf and palimpsest*

Numerous overlaps that Albanian literature of divan with Ottoman tesavvuf can be found with patience considering that the tesavvuf is mystique. First thus will work to discover what the invisible esoteric depth of ideas, beliefs and feelings caused by him, but understood by connoisseurs of this mystical. It is entirely personal. For assistance may also receive numerous works devoted to Islamic mystics.

Man comes into this world alone, grows and enters into social life and in her single fall again just leave. Comes as a need and desire remain a memory. Two primary emerging existential extremes, birth and death. Among them breathes life of the individual and social it starts with the moment of stuttering in infancy, followed by childhood, adolescence, maturity, education in general and vocational education in particular, the creation of the couple, followed by parenting so hard and accomplished all those getting ready to leave just as it came. Although this life lasts, again is transience. As a created being can not proceed further. Desire ancient as man himself not to be carried away were not given the money nor human. The desire to return from thence from no one could come or not realized myths also. That proves to be made and left until row. Of particular interest to us realizing:

*Our fathers in secret called the sparks  
Of the fire spirit, and their own footprints  
Sculpted in stone Dranguë or Saint.*

...

*Our fathers, with the true word "sign",  
Only the stars in the sky, because they were distant.*

**Martin CAMAJ**

[*The naming of things*, PALIMPSEST. Translated from the Albanian by Leonard Fox]

In only one was conducted in English and the Nezim Divani Portland. It started in the mansions of the time. I probably first read tekkes and madrassas in Albanian cities. Sheets, within which lies hidden mystical text for about three centuries, were read, probably tasted or was understood by some very few. Entire time so little remembered but not forgotten. There was a period of political dictates when attacked officially, with the intention of underestimating excluded from the history of Albanian literature. Ignorance or obscured from view of ideological hate it there remained hidden deep in handwritten sheets. By Divani Portland Nezim have only copies. With proper care professional found the original manuscript of *Erveheja* by Muhamet Kyçyky. One example is we and not less. By Jani Vreto combing the words incomprehensible to the first edition of its alfabetin Istanbul, made poetic text more readable and manageable. The helped it become popular. Let's hope to be as with *Erveheja*, while Tepelena copy of 1847 is worth and opportunity for in-depth studies:

*And I replied:*

*"In this palimpsest I discovered the shadow*

*Of the word in unseen depth".*

*"Then, they said, "You're doing magic!*

*Don't delve so deeply for us,*

*The surface text is enough for us".*

**Martin CAMAJ**

[*The magic of the text*, PALIMPSEST. Translated from the Albanian by Leonard Fox]

In the language used in this literature has many orientalisms as Persian and Arabic loans taken between Turkish or directly, but also Turkishness. Are mostly in terms of time certain areas, mainly the mystique. Prevailing terminology of Islamic mystics but also that of the Islamic faith. Some of them have been replaced with Albanian words, but not least, are part of the vocabulary of today's Albanian language. Ottoman language, according Lindita Latif, at the time of the Ottoman Empire was not "lingua fatica (second language)" for Albanians. Neither the "lingua franca (common language)", because it was the language of culture time (Latifi. ..). In Dictionary of Current Albanian Language, Tirana, 1980, has about 1400 words from Turkish origin. Study fo Tahir Dizdari on Orientalism in Albanian, Tirana, 2005, 4406 contains direct borrowings from Turkish.

Power of speech in poetry of Nezim Berati lies not in the literal meaning of their lexical, but in those relationships to associative or emotional aura that gives them the context in which used. (Lotman, 1972) Poet tormented life was not satiate never love. Will be removed from this world as judged Dede Reshat Bardhi: "The man unfed hungry die hungry". Left so much to remember and honor. Nations are built on a belief, on a moral, on a vision, says a Turkish researcher. (Çelebioğlu, 1998) Philo-Biblical Literature reinforced this belief and moral lapidary works. Alhamiado this literature-based vision that sparked the light was transmitted to generations as fulminated with Naim Frashëri.

Nezim Berati is the original poet. Ethnicity, multifaceted intellectual training, meditation, influenced in particular. In poetry, as in life itself remained, closely associated with the truth.

Our literature written in Arabic script, which is located in the state, resemble floral touch not. That was not affected, except that created the problems, there is also its best. Within the original poetic verses sleep case. By decrypt the tesavvuf, wakes the palimpsest sleeper on his lethargy centuries. Will emerge roots of our national literature, but will also become more distinct literatures cultural circles of irrigated for sprouted and not sprinkled on dried. Eagle was proved that the water of life. Consistency will help them was to understand the performance of our literature. From Nezim Berati to

Muhamet Kycyku, author of the work hearing more and more popular heard during the renaissance, *Erveheja*, to brothers Dalip and Shahin Frashëri. Without these people we would not have had Naim and not only. *Tahayylat* Persian language Naim wrote during the years 1873-1883, just as it was written decades of *Erveheja* by Muhamet Kycyku. In this forward National Renaissance the Divan of Nezim Berati appears as a literary monument added to the *Heroic Epic, Canon and History of Skanderbeg* by Barletius. The Islamic tesavvuf formed and strengthened poetic Albanian language monument to sleep and all this literature in Arabic script.

The Albanian Divan by Nezim Berati is written in Albanian, by an Albanian in Berat city.

Behind him were written other divans, but also other literary genres successfully. Slang Albanian registered to sleep in Arabic script. Our literature alhamiada, over time woke Istanbul alphabet. So it was with the *Erveheja* that later transliterated and published with Alphabet of Manastir. The number of authors who wrote voice is beautiful Arabic script complete. The time period of about two centuries of this product and function of Albanian life evidenced not only a poetic personality. Being such it survived, became the basis for qualitative growth of Albanian folklore, taking both of his dume, gave no little to support artists that would come later. There was never that literature vjetërua virtual wearer not ever know. Supporting gave the tesavvuf literature had finally consolidated. Orient to Nezim Berati, as well the Naim Frashëri later became absorbed by the soil of his poetic powers. The similarity between the two is great: "He is the tribe with the world; he lives in, is it. More about Islam Bektashism, in which he takes part, the early extension of the Persian which taught that boy, long years ago in Turkey: these all Naim became a student of the Persian poetry, the character of which the contemplating seems to have drawn". (Çabej, 1994)

In the first stage of the Renaissance period she walked with literature. In the final stage of our national literature increased contacts with the literature of the West. In our literature of this period, generally, "worldview of Western Europe and Oriental worldview relates to both these worlds merge and melt with each other, but without pressing his Albanian nature", as happened with nature of Naim Frashëri. Experiences gained between contacts with geographical directions helped his performance. So between East and West continues to be even now. Monumental wealth and national memory of a nation that is in addition to (local) in their ancient lands. Having full featured, studying with patience and professionalism from the first Divan to the last author who wrote this script, will really understand, will enjoy more powerful and more to appreciate. Naturally will not fall even less prejudice that unfairly burdened above.

With the delay, but the task to be performed. We have begun, are on track, but should not stop. Scientific inertia produced by an ideology is fading daily. This national securities he left us and those who attended without benefiting anything for himself. This fact will not cause envy, Albanian skeptical and nihilism.

Islamic cultures do not develop through hops, which necessarily mark the boundaries of literary and artistic periods well distinguished from each other. (Bulo, 1999) Even in the Albanian tradition are the values produced by this way. We passed tough situations. Centripetal storm destroyed not less in this quarter century. Was violated by the feeling of national identity. About half the population of Albania migrated. They oscillate, but we could have stayed for the week. Our national identity is marked by literary monuments. Integration is more secure without having any escape from himself, but standing as such.

Literature, especially poetry, is a vital part of the culture of the nation, part of its history, in this case part of the history of the Albanian people, who from the beginning has been "unit of its national, stemming from geographical unit".

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## Scales towards Adulthood – Scales through Life

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### Abstract

*Adolescence is defined as the period between childhood and adulthood, characterized by dynamic physical development and significant changes in cognitive, emotional and social development. In the novel "Skalila" from Kata Misirkova-Rumenova depicting the lives of young adolescents transition to adulthood that transition survive alone because their parents workload without the necessary care and advice of them. In this time, some of them continue on track and some straying from the path and reject the true values in life.*

**Keywords:** the adolescence, street, scale, young adult Macedonian literature.

### 1. INTRODUCTION – WHAT IS "LITERATURE FOR YOUNG PEOPLE"/YOUNG ADULT LITERATURE?

If someone mentions "literature for young people", almost immediately the questions are asked like: what is literature for children and youth literature, is there is a hybrid genre as literature for children and youth, and should be distinguished by some features, which is the difference between them, is there any difference if the name refers to the age difference of the consumers of this literature, then who / what are the limits, etc ...?. The fact is that in the contemporary Macedonian literature for children, there are not many writers who write for these readers. However, lately seeks to break through the names of the authors of the younger and less of the older generation who write about the problems of modern adolescents.

It seems that first we need to determine the age group covered by this literature. Many theorists have written about this, and there seems no consensus on this issue. There are always arguments and counter-arguments. However, most of them, including Strickland disagree about the claim, that in fact, the term "young adult" was coined by the Young Adult Library Services Association during the 1960s to represent the 12-18 age range (Yanders, 2014).

Literature for young people is important, not only because it's fun character or because it is easy to read, but also because it helps young people to find easier way to pass the chaos of adolescence. It reflects their experiences and helps them find their own identity. The establishment of personal identity is the most delicate process of growth period. The early adolescent period is characterized by internal conflicts, insecurity, stress and disorientation, and increased self-awareness. In general, the combination of cognitive, social and psychological problems makes adolescence a critical period for the confrontation of the individual with the changes in his own personality (Opacic, 2011:18).

### 2. YOUTH SHOWN IN THE NOVEL "SKALILA" BY KATA MISIRKOVA RUMENOVA

In the novel "Skalila" from Kata Misirkova-Rumenova depicting the lives of young adolescents transition to adulthood that transition survive alone because their parents workload without the necessary care and advice of them. In this time, some of them continue on track and some straying from the path and reject the true values in life.

The novel "Skalila" ("Stairway") by Kata Misirkova-Rumenova actually represents ladder through which children step towards the world of adults. When children move from childhood to adulthood, they experience many physical and emotional problems and behavioral changes. Those years are abundant with challenges and thrills, and more worries and problems: adolescents are under pressure to succeed at school, to be loved by others, to be popular, to have good relationships with peers and family and make important decisions about their lives. Most of these events are stressful and sometimes inevitably cause concern among parents and adolescents. That is the reason why adolescence is a period that requires a huge adjustment, both for the child and the parent. For these reasons, it is not surprising topic for pre / involvement of parents in today's dynamic life, their preoccupation with some not so important things in life, which unwittingly neglected children who are so necessary: "Among my mum's room and the hall was still standing precipitated beautiful perfume "Charlie", but my mom was not home. In my children's heart I fell upon a hidden sadness that tonight I will be with Stojanka. Still, mama's presence filled me with a differently security. My rooms were filled with special light and my dream attract the guards relaxed in any lasting peace. But when she was gone, I felt emptiness and loneliness because there was no one to tell the great events of the day...(21). That is why Rosenblatt focuses its attention on the adolescent as a reader of this literary genre, linking it to the need for the reader to enter into the experience of others, to feel the beauty and intensity of what the world offers. All that Rosenblatt connects with human need to connect and identify. This is where she sees the positive side of adolescent literature or research experiences of others through literature, can directly help in empowerment and building self-confidence. Linking with similar experiences can help adolescent-reader to feel less lonely or to serve as a guide through his own experiences, and to explore human relationships, issues related to morality or social expectations (Fox, 2010:8).

Instead of parents who are not there for him, answer to their questions and their dilemmas young people look elsewhere. In this case, the twelve year old boy in the novel, in this case Boro-protagonist, finds his companion into their maid Stojanka: "To me, from beginning to end, she was a devoted companion, guardian of my personal secrets, support in woes, loyal guard at the fateful moments ..." (9).

Lack of parents is usually seek on the street: "I do not know why we, the children, we loved the street more than our own homes. Whether it is good or bad, though the street had no hands to caress us, nor mouth to feed us. But selflessly kept us from morning to night like we are her children ..." (9).

Here the author uses the ladder as a transition between two worlds: the street is always full of kids and fun and Boro's home who is always empty and cold. The street for Boro is a special moment in his life: „ Our street was the most beautiful street in the world. I swear. And I would not replace her for any of a jet plane. Not for a gilded boat. If somebody give me and the magical face of the rainbow from the sky, I will not give my street, I swear. Every trees, corners and lawns knew me, and the circular space, not far from our house, which served as airport. Here we fall and get dirty as pigs, in summer and winter. We were hiding behind tall green fences in case of callous chase. We drag the branches of trees to tear the milk fragrant flower..." (10). In his free time, when he was not at school, Boro goes out on the street to play with his friends with interesting nicknames: Mile Falbeto, Branco Snagata, Andrea Clempeto and Efmico Mecaloto.

In one such day, Boro came out on the street with his leather ball that his father bought from Singapore, to play football with his friends. Sport looks like a viable method to overcome the barriers posed by culture and an opportunity to promote greater social purposes (Olushola, Jones, Dixon, Green, 2013: 211-225). Also, sport enables cultural and structural context, suitable for personal development and sport can enhance the values of discipline, respect and teamwork (Hawkins, Mulkey, 2005:62-88). Perhaps because, and sports is the only preoccupation of Boro.

Then an event occurred that changed his life. One of his friends kicked the ball right into the window of a small house on the street and broke the window. All fled and because the ball was Boro's, he had to go and take it.

He knocked on the door and immediately began to apologize to the man who appeared at the door: „A tall, middle-aged man with long, reddish beard, lying in close hallway stacked and carried some black heads of plaster on the floor. I saw his back, hair and beard. He had straightening eyes and nose with some yellowish color spilling down his cheeks. He was unusually dressed. So far I had not seen such a man. Did I scared? No. Since it broke out some indifference. The room was filled with great peace. Everything was quietly around him. I soothe my knees with my hands, then my teeth, as they have differently overlap each other, danced and played, and it was not nice for the man, for me..." (14). The meeting with the man unexpectedly changed the course of events, so instead he yelled at the child for a broken window, cradling him

and dealt with him like a son: „He looked me straight in the eyes with a warm, relaxed look. It seemed like he was thirsty for friendship, or he waited for days and years me to appear, so now, having human warmth, ashamed to hit me off once, but continued to hug me as if I'd lost...“(15). Boro had been amazed by the tiny room where a man lived and his great talent for painting: "Never before, and nothing in the world had drawn me so strongly. I felt like I was born by a second time. Stronger and bigger, like I discovered the magic of power and knowledge..."(18). The wandered ball of the children's play in the house of the old artist Apostol Dimov brings (un) expected metamorphosis in social and emotional world of the little hero Boro. (Kitanov, 2007:7-14).

That meeting changed Boro deep: "Is it the first time I stood between the ladders? Do I undress the shirt of early childhood and chose to young adulthood?...“(17). At that meeting the child who entered through that door came out as older boy with a different view of the world and to himself. Looking in the mirror he noticed physical changes in yourself: hairs on the chin, elongated nose and pimples. Immediately after the problem arose - first love. She was the new girl in class - Sinolicka Peeva, returnee from Australia: „I sat next to her and trembled. Wow, let me touch with her pretty dress; not scattered its long hair; shining like the sun, and to me it ignites the heart..."(36). The events at the school, the new girl, and the events on the street with Tome Shiclar who attacked him and his friends asking for money, although it shook him, not stopped him to think about the meeting with the man, so he went to his door to ask for him, but he did not find him at home. He was strongly excited by that. But later, the disappearance of valuables from his home brought the strong uneasiness in his soul.

The second meeting with the man Apostol of the little house gone particularly enjoyable. Apostle with Boro behaved like a grown man and had not even treated him like a child as all the rest from his home.

At that meeting, the Apostol gave him a paper in which he drew a horse, and on the Apostol's paper he saw the drawn image of Sinolicka which later donate to him. Thus, the author managed to achieve perfect harmony and to merge art and love.

Later the event with the abuser Tome Shiclar repeated. Violator, along with his group again attacked Boro and his clique demanding money and asking their territory – the street. Boro was not brought to beating with children, he was not strong enough to do that, so he and his band on resourceful way escaped brawl. In this way the author opens a very delicate issue in literature are for children and youth, and that is violence and how young people deal with it. Author Michael Cart emphasizes therapeutic influence has this literature for adolescents, because there they read a series of problems which are themselves faced through secondary education, some family conflicts, issues related to their identity, issues related to violence and questions associated with certain mental problems (Cart, 2010: 275).

On the third meeting with Apostol, Boro learned that he was sick of drinking a lot because of the tragic event in the past that killed his wife, daughter, mother and father. Since then, he remained alone and resorted to drinking.

Now it was in the late stages of the disease and was aware that he would die, but the company with Boro was enjoyable to him. Events flowing in the normal manner until the New Year celebration. All Sinolicka friends were invited to her place for celebration.

For Boro it was his first time to celebrate the New Year without his parents and it was new and joyous experience for him. That day everything flowed as agreed and everything was wonderful: the food, the room, the company ... However, a statement by the father of Sinolicka-Bogdan that they would again go to Australia blinded the luck to Boro. He fell into serious mental suffering – will he lose his first love forever?: „I wanted to cry long. To mourning my first love. Although I was not yet acknowledged that I live for her, I eat and dream of her, she still knew..."(91). Since then Boro completely changed, it didn't came out on the street to hang out with friends, do not go on playing the piano, not playing the piano, in the school ordered poor grades in the log... Everything around him became black. Just hanging out with his friend Apostol appealed like healing his soul. As the Apostol understand him with look, compassion with his pain, he aided on his own way. But, all this, that small peace that existed there were taken away from him. One day while Boro and Apostol sat in the room and drew, on the door appeared mother of Boro. She was very angry at Boro and his behavior, so she accused Mr. Apostol. He was hurt by the insults and told her: "You have money, Mrs. Doctor. You have a car, but Boro does not appreciate that, because he is a child. He talks to me like I'm his mate..."(107). She responded by saying: "Boris is a child, you are deceive him!". But here Apostol helped his mother to realize: "Boris is not a child anymore. And the first wake-up suffered as nightmare ... Boris already steps like a man ... When Boris had problems, his father was in Algeria, then traveled

to China, then Singapore...“(108). All those insults from two dearest personalities for Boro, he could not bear, so he rushed through the door and found himself on the street. Apostol ran after him, but fell unconscious in the middle of the street. They took him to the hospital. After a while Boro with his companions went to the hospital to visit sick recluse. He was in a very difficult situation. He was under some tools that have held afloat. After leaving from the hospital, Apostol died with a smile on his face. The death of his closest friend, Boro filed difficult. But accidents for Boro did not end here. Soon his friend - a maid and nanny Stojanka married and went along with it. So he remained alone with their troubles. All these events helped to grow, to mature. However, the end of the novel does not highlight but leaves open the question - do we really leave the dream of childhood and seriously enter into boyhood? (Kitanov, Marjanovic, 2007: 373).

### 3. CONCLUSION

"Stairway" is a youthful novel that reflects the problems of young people and what they care about, problems and dilemmas that plague relations parents-children relations among the youth in and outside school. As such, it can be a very useful book not only for young people who spend the temptations of youth, accompanied by many problems, crises of identity, insecurity, fear of rejection in the surroundings, fear of physical and psychological changes that happen to them, but it can be a very useful book for parents with young people in their everyday life to overcome these problems. This book will help parents to better understand that young people need their fully attention, presence, advices and guidance.

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## Saint Augustine's Invention of the Inner-Man: A Short Journey to The History of the Internality of the West

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### Abstract

*Phrases such as inner-man, inner-self, inner-vision and inner-hearing occupy an important place in the philosophy of Saint Augustine (AD 354-430). Inner-man phrases are dominant to the Augustin's explanations relating to knowledge. Besides function as a means to explain thoughts of Augustine relating to knowledge, these phrases also function as a means to connect his explanations relating to knowledge to other areas of Augustine's philosophy. Before Augustine there was internality also. For example in Jewishness it was thought as conscience which speaks to the individual from his inside. Saint Paul used it as the intelligent part of the soul, but Paul was influenced by Plato. But the person who uses inner-man phrases systematically and who develops an epistemology directed to subject's understanding himself and who in this way starts the tradition of internality of the West is Saint Augustine.*

**Keywords:** Saint Augustine, philosophy of middle age, medieval theology, inner-man, outer-man, history of internality, nosce te ipsum, epistemology of knowing oneself, epistemology of Augustine, inner-vision, inner-speaking, inner-word, problem of other minds.

### Introduction

The metaphors such as inner-man, outer-man, inner-ear, inner-vision and inner-hearing take important place in the philosophy of Saint Augustine. He some times uses these phrases instead of each other. While the use of these metaphors on the one hand is intended for man's knowing himself, on the other hand they are parts of his philosophy of knowledge. It's seemed that the use of these metaphors increases gradually in the works of Augustine. But in the early period of Augustine, these metaphors are applied implicitly. For example, In *Contra Academicos* we read these: "In the human, justly, what can be better than the thing that is dominant to the other things in the human being and all the other things should comply with it as their law maker. But without we do not insist on any other definition, this can be named as reason or mind."<sup>1</sup> But if we state with Bubacz's statements, "Whether used subtly or straightforwardly, the inner-man metaphor dominates Augustine's explication of knowledge."<sup>2</sup>

The question we should ask to ourselves about knowledge is the question "What we know in reality?" But what can we really know about ourselves? "Why, Augustine, then, ask in exasperation, was the mind commanded to know itself? He decides that the admonition to 'know thyself' is to be understood as an admonition not to turn away from oneself but to live according to one's nature under God."<sup>3</sup> Here the processes of knowing oneself, knowing God and knowing external world are expressed via inner-man metaphors totally. But at this point, before concentrating on Augustine's internality more, to give information can be helpful about the situation of internality before Augustine to understand Augustine's internality in question. Because before Augustine "internalization of conscience and looking inward had beaten its signature to the history of Christian solidarity and its concentration rebounded to the a lot of writings from Augustine's *Confessions* to the Saint Theresa's *Autobiography*."<sup>4</sup>

Internality Before Augustine

<sup>1</sup> Augustinus, *Contra Academicos* I, 2, 5.

<sup>2</sup> Bruce Bubacz, *St. Augustine's Theory Of Knowledge A contemporary Analysis*, New York 1981, p. 19.

<sup>3</sup> Gareth B. Matthews s, *Knowledge and Illumination, The Cambridge Companion to Augustine*, Cambridge 2006, p. 177.

<sup>4</sup> Walter J. Ong, *Sözlü ve Yazılı Kültür Sözüün Teknolojileşmesi*, translated by Sema Postacıoğlu Banon, 2003 İstanbul, p. 179.

In the very early periods, especially before Plato, because an understanding of abstract soul which is different from body ontologically had not improved, it's seemed that internality had not been thought an ability which is different from conscience we name today. In the meaning we understand today, the understanding of soul which has a different being ontologically from the body and is independent from the body was developed firstly by Plato. In the same time, because even in the Jewish period before Plato, the understanding of soul which is different from the body had not developed, an understanding of afterlife had not developed at that period. Even the belief of afterlife has developed in Jewish thought after the synthesis of Jewish theology and the philosophy of Plato as it was in Islamic theology after. "The first prophets Elijah and Elyesa have developed an understanding of personal conscience.. It's known that Elijah has said that God speaks to him with a quiet and low voice... It was Hoşea who brought a heart religion which was independent from the space."<sup>1</sup> But in the light of above assertions, it seems that the last statement about Hoşea is controversial, because it's impossible to think that they had the ability to think abstractly as we do today. We witness a parallel understanding in Judaism. "According to the Prophet Yeşeya, in all of us there is quiet and low voice of the conscience and this is distinctive in Judaism. In Judaism there was not a belief of afterlife and so the point they came close mostly to the soul was conscience."<sup>2</sup> We will see that conscience or the voice of conscience inside us we mention here performs the similar functions of Augustine's inner-man we will mention further.

Even this understanding of internality in Judaism resembles to the internality in Plato and Christianity, there are differences which originate from the typical nature of Judaism. "The rational part of the soul is what the Old Testament typically calls 'the hart' which in Hebrew usage clearly means a faculty of understanding and thought as well as feeling. There are of course important differences between ancient Jewish versions of the thinking or rational part of the self and Platonist ones. Perhaps most notable is the fact that the Hebrew Scriptures do not picture the thinking part of the self separately from the body and contain no arguments for its immortality (in this resembling Homer than Plato). We might add that the rationality of the Hebrew 'heart' tends to be connected more with hearing than with seeming, more with understanding what some one says than with observation and examination. Nevertheless, there is plenty of overlap-enough for Hellenistic Jew (who probably had a Greek education) to talk in the New Testament of 'having the eyes of your heart enlightened- a phrase that would sound very Platonist indeed if the word 'mind' were substituted for 'heart'. The meaning of the phrase does not appear to differ greatly from ordinary Greek talk of the mind in many Hellenistic texts. The really drastic difference is the particular purpose of its use in this context: for what the enlightened rational self sees here is not the Platonists' intelligible world or the Stoics' divine Nature, but the richness of God's purpose in Christ."<sup>3</sup>

We run across some clues in Plato that will influence following periods from the point of our topic. "Toward the end of the Republic, Plato sums up his thereabout the parts of three parts of the soul with a striking metaphor. He compares the soul to a 'many-headed-beast', a lion, and 'the man within'. Nothing in the context suggest that Plato means anything like an inner-self: 'the man within' or 'inner-man' is simply a metaphor for the rational part of the soul, as the other two are metaphors for the appetitive and irascible parts of the soul. It is a fine metaphor that seems not to have made its way into the technical vocabulary of ancient philosophy, because we have no record of its appearance in any other text until the New Testament. The impression is probably misleading (for it may well have appeared in philosophical texts that are no longer extant, but from the present state of the documents it looks as if 'the inner man' leaped straight from the dialogues of Plato into the letters of Paul."<sup>4</sup>

The concept of inner-man whose equivalent in Judaism was given as conscience above has not any pioneer usage which is worth of remembering except for the usage of Plato in Republic and the use of Plato was synthesized with Christian elements in Augustine. According to Phillip Carry, "The use of the phrase 'inner man' in the Pauline literature is probably best understood in a similar way. The phrase itself must have been readily recognizable as meaning something like the part of self that has rationality and understanding, and perhaps the more educated members of Paul's audience would recognize Platonic provenance (whether or not Paul himself did is a question would not answer). In any case the distinctive thing about its use in the New Testament is that the nature and destiny of the 'inner-man' is so closely tied to the one man Jesus Christ. The result is a set of passages that are open to Platonist exegesis but do not require it. These would attract the attention of Christian Platonists for centuries to come, along with such texts as 'for the things that are seen are temporal,

<sup>1</sup> Peter Watson, *Fikirler Tarihi Ateşten Freud'a*, translated by Kemal Atakay, Baris Pala, İstanbul 2008, p. 165-66

<sup>2</sup> *Ibid.*, p. 167.

<sup>3</sup> Phillip Carry, *Augustine's Invention of the Inner Self: The Legacy of a Christian Platonist*, New York 2003, p. 47-48

<sup>4</sup> *Ibid.*, p. 47.

but the things that are unseen are eternal. There seems no reason to doubt that these passages are borrowing, directly or indirectly, the language of Platonist tradition-yet non-Platonist readers could also point out that the eternal things they have in view are not a Platonist intelligible world but the eschatological reign of Christ.”<sup>1</sup>

It seems from Augustine's works that the use of the concept of inner man has increased gradually. We will see that the increase of the concept is related to the fact that the construction of religion (Christianity) closely requires internality. We encounter with Origen as the person who forms and generalizes the concept in question in the West Churches. “In later, more systematically Platonist Christians, the language of the inner man gets intertwined with more thoroughly Platonist views of human nature. The most important and formative figure in this development is Origen, the third-century Christian Platonist of Alexandria. Origen, who studied philosophy under the same teacher as Plotinus, established by precept and example the immensely influential Alexandrian school of allegorical or spiritual interpretation Scripture, based on methods that had been developed by Philo of Alexandria, the Jewish exegete and Middle Platonist of the first century AD. In the preface to one of his most important writings, he expatiates on the Pauline metaphor of the inner man, distinguishing the desires, needs, and perceptions of the inner man or soul from those of the outer or body, and indicating that this is the hermeneutical key to an edifying reading of the great love song of the Bible, the Song of Songs, which might otherwise be taken in a very carnal sense. Elsewhere Origen speaks of the five 'senses' of the mind or heart- seeing, hearing, feeling, smelling and tasting that correspond to the bodily sense organs perceive spiritual rather than corporeal objects. From Alexandria this vocabulary of inner or spiritual senses, along with the letter/spirit hermeneutics supports, spread to the more sophisticated circles of the Western church. But Augustine knew nothing of it growing up in Africa, the 'Bible belt' of the Roman Empire, whose great theological hero was the anti-platonist Tertullian, and where those most committed to an 'advanced' and spiritual Christianity were the Manichaean heretics. He encountered it first in Milan, in the sermons of its bishop, Ambrose, where it was part of the exegetical practice and anthropological theory that helped bring him back into the fold of the Catholic Church.”<sup>2</sup>

The uses of the concept in the first periods of Christianity have affects on Augustine. “For our purposes the chief importance of early Christian talk about the senses of the inner man, inner vision, inner hearing and the like is that it must have convinced Augustine that the language of inwardness was part of the very best Catholic tradition. And it could hardly have escaped his notice that the inner man was the subject of concern not only in Ambrose and Paul, but also in Plotinus and Plato. This convergence must have struck him as one of the things true philosophy and true religion have in common. At any rate, Augustine picks up part of this language very early on his writing career, speaking of an inner eye of the soul already at Cassiciacum- and then frequently, indeed incessantly, for the rest of his career.”<sup>3</sup> The fact that Augustine runs across these phrases when he come into Christianity has an explanatory characteristic. Because he looks for the God and these concepts which are directed to man's knowing himself may have helped him about knowing God. With Moran's words, “Self-knowledge is itself a turning from the outer to the inner self, from lower to higher things, as Augustine puts it.”<sup>4</sup> For this reason, it seems that, in Augustine's looking for God the inner man phrases made the functions of understanding himself firstly and turning his thoughts to the more higher and after finding God to explain his relation with Him.

In this process, Plotinus who has effect on Augustine and on the determination of meaning of internality is important for us. Because Plotinus has an important effect on Augustine's removing from scepticism and that faith becomes intelligible in his mind. His acquaintance with the philosophy of Plotinus made him ready to accept Christianity. “Let us consider, then, one last text of Plotinus, which is particularly interesting for the way it relates the inward turn to things outside us, and intellectual vision to faith. In the treatise 'On Intellectual Beauty' Plotinus insists very strongly that turning within means turning away from bodily things. The treatise contains an extended commentary on the myth of contemplation in the Paedrus. In section 10, after expounding the passage about the ascent of souls led by Zeus to the summit of contemplation, Plotinus insists that the soul sees intelligibles by looking within. Souls that are thoroughly permeated by intellectual beauty are not mere spectators. For there is not on the one hand someone outside, and then on the other hand something beheld outside, but rather the sharp-eyed see in themselves what they see.”<sup>5</sup> The phrase of sharp-eyed here must not be understood wrong. To be sharp-eyed here related to contemplation or meditation. With the wonderful words of Carry,

<sup>1</sup> *Ibid.*, p. 48.

<sup>2</sup> *Ibid.*, p.48.

<sup>3</sup> *Ibid.*, p. 48.

<sup>4</sup> Dermont Moran, *The Philosophy Of John Scottus Eriugena*, Cambridge UK 1989, p. 147.

<sup>5</sup> Phillip Carry, *ibid.*, p. 41-42.

"Ultimately, contemplation is not like seeing something outside oneself but rather is a way of being reunified with the ground of one's own being, which is the ground of all being."<sup>1</sup> One of the most important qualities of Plotinus is his demonstration that we can know the outer world via thinking and via contemplation we can know and unite with the God which is the Being exists in the foundation of all being. Here these are put forward that the organ that cause us to see is not our physical eyes, but our mind. Our physical eyes can see only what our mind supplies with them and the person whose faculty of contemplation is not developed will be blind against a lot of things. As if the blind man can not refuse the outer world because he can not see, the person who can not contemplate or do not make his eyes sharp can not refuse being of God because he can not realize contemplation act.

It seems that Augustine christianized Plotinus's thoughts in question and by this way he affected Christianity. Because the relation of God to universe and human in Christianity is very different than Plotinus's approach to the issue and to save the difference, Augustine had to make some changes in the thoughts of Plotinus. "This may be the closest that anyone before Augustine ever came to combining the metaphor of intellectual vision with a conception of the self as an inner space. It is an odd combination, and Plotinus soon backs away from it- or rather transcends it and passes beyond. He is interested not in explaining how it is possible for the soul to turn and look within itself but rather in emphasizing the sense in which contemplation is unlike vision because it unites knower and known. In contrast to mortal vision, intellectual knowledge does not leave us mere spectators of something other than ourselves. Ultimately, contemplation is not like seeing something outside oneself but rather is a way of being reunified with the ground of one's own being, which is the ground of all being. Hence, will say elsewhere, in rising from the divine Mind to The One (which is the ultimate goal of contemplative ascent) we leave behind the last shreds of division and separation, even the duality between knower and known. We do not see the One, nor even know it, but are made one with it. The ultimate contemplation is thus higher than the identity between knower and known, higher even than Aristotle's God thinking the thought of himself-for it is not thinking or knowing at all (which still involves some measure of duality even in the identification of knower and known) but simply being one and itself, as the divine One. The inward turn does not ultimately make sense for Plotinus unless such divinity- the highest divinity of all- is already at the core and center of our being."<sup>2</sup>

It seems that Plotinus's demonstrations about internality increased Augustine's trust on the truths reached at by thinking. As we mentioned before, Plotinus's demonstration on internal knowledge is the most important factor that makes Augustine ready for Christianity. "Thus Plotinus instills not only an inward turn and a search for intellectual vision, but also a reliance on faith. Reading Plotinus would strengthen not only Augustine's belief that we must turn away from external things, but also his conviction that we must begin with faith in order to end up with understanding. Plotinus's philosophy provides Augustine with a great many things: most important, an explanation of the inner connection between God and the soul, but also an account of why we keep failing to recognize this inner connection and how we may eventually come to see it."<sup>3</sup>

### Augustine's Internality

Is internality or turning inward a necessity or is it a corvee which we load on ourself? Internality seems as a very important act that makes us feel our humanity. In my opinion, especially in modern and capitalist period it comes out as a more important issue. Because when people think consistently money and material, they become material and they become so distant from themselves that they cannot aware of the disappearance of the difference between material and themselves. He begin to produce all values from material and in this situation, the values he accept as internal become in reality a rebound of the material. In this condition, both the person himself and his values become changeable momentarily like material and infinite. One of the most important problems of modern people is that their connection with the infinite is broken off. As we will see, Augustine's internality resists against modernism and postmodernism and it continues persistently to be an alternative for the problems modernism and postmodernism bring together.

It seems that, the deficiency of the outer world and our human qualities force us to turn inward or internality. "An inward turn, becomes attractive whenever the word outside seems the wrong place to find the good you're looking for-when the 'external world' comes to look uninviting, dead or meaningless. To some (not all) medieval mystics, alienated from the life

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<sup>1</sup> *Ibid.*, p. 42.

<sup>2</sup> *Ibid.*, p. 42.

<sup>3</sup> *Ibid.*, p. 43.

of this world, it may have seemed inevitable that human flesh, being mortal and perishable, is a thing from which we must be freed; will to some (not all) modern philosophers may seem inevitable that the physical world is lifeless and mechanic, devoid of consciousness and though-not the place to look to find ultimate meaning. In either case, dissatisfaction with the external world can provide a motive for looking inward, and the strange Augustinian metaphor of looking of turning the eyes of the soul inward may appear to be exactly what we need. It is as if both medievals and moderns could stand with Augustine at the beginning of Confessions 7, looking out of the external, spatial, world in which we would ordinarily say we live, shaking their heads and saying to themselves, 'No-whatever it is I want, it can't possibly found here. But where else can I look? At such a moment an inward turn appears inevitable. If the outer world cannot show me the good I seek, where else is there to look but inner one?'<sup>1</sup>

The same situation above is valid also for Augustine but he continuously connects the issue with God. With more exact words, "Augustine's problem is how to locate God within the soul, without affirming the divinity of the soul. He wants (like Plotinus) to find the divine within the self, while affirming (as an orthodox Christian) that the divine is wholly other than the self. He solves this problem by locating God not only within the soul but above it (as its Creator) thus modifying Plotinus' turn 'into the inside' into a movement in *then up*-first entering within the soul and then looking above it. The concept of private inner space arises in *consequence* of this modification, for the place in which we find ourselves when we have entered within (and not yet looked up) is our very own space-an inner world of human memory and thought, not identical with the intelligible world of the divine mind."<sup>2</sup> For Augustine, this turning inward for the issue of finding God is precedes to the Holy Bible. "For Augustine, an understanding of God is not something one finds in a text. After all, he believes we must turn inward to find God, and that means we cannot find a conception of God in the books of the Platonists or any other external thing. A conception of God (if it is true) is a memory of a vision of God, by which one retains what one saw in a moment of insight such as Augustine describes in Confessions 7. Thus Augustine does not think he has a Platonist conception of God, but rather that he has glimpsed the same God the Platonists have. No text can give such a vision, but it can tell us where to look. That indeed is the best that any created thing can do, and it is (according to Augustine's semiotics) the basic function of signs in general-to admonish and remind us where to look to see the truth."<sup>3</sup>

In Confessions, Augustine moves from the same point and transforms the act of turning inward to a project. And this project was preserved throughout the Middle Age by people except modern periods. "The problem is where to find God, more specifically, it is how to conceive of God in non-bodily terms. Where can one turn, where direct one's attention, to find a thing that occupies no space in the bodily world? The answer is Plotinian in inspiration: one must awaken to a different kind of vision, one that has been going all along in the soul without being noticed. Augustine's inward turn is a project of awakening oneself to that vision; it is an epistemology, a pedagogy, and an ethics for the mind that desires to see God."<sup>4</sup>

His work named Confessions, together with *De Civitate Dei* this book is accepted by some authors as one of the most important works of the world book inheritance, will help us much in the point of understanding our issue. "The author of the Confessions is convinced that the way to lead the soul beyond its fascination with the senses is to turn its attention inward to get a reflective grasp of its own incorporeal nature. If the soul could only see itself, it would begin to see what non-bodily things are like. Hence in the Confessions Augustine traces his difficulty with conceiving God back to a lack of self-knowledge. If the soul was only pure enough to see itself and understand what it was already doing, then it would not seem so inevitable that every form of existence must be bodily and spatial. For my heart ranged over the same kind of images as the forms to which my eyes were accustomed-that is to say, over images of corporeal things- and I did not see that the very attention which formed these same images was not such a thing as they were. Turning inward means, to begin with, attending the soul's own attention, which is not a bodily thing and thus closer to God than the bodily things the soul is used to seeing. As with modern versions of the 'turn to the subject' of which Augustine's project is the ancestor, it is not what the soul sees but the soul's seeing that is the great clue for philosophers to follow."<sup>5</sup>

Confessions is important for us not only because it describes Augustine's journey to God but also it explains the act of turning inward elaborately. "From that standpoint, its Plotinian sources are less important than its Augustinian ones. It

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<sup>1</sup> *Ibid.*, p. 142.

<sup>2</sup> *Ibid.*, p. 140.

<sup>3</sup> *Ibid.*, p. 40-41.

<sup>4</sup> *Ibid.*, p. 63-64.

<sup>5</sup> *Ibid.*, p. 64-65.

reads like a summary of an earlier work of Augustine, the second book of the treatise *On Free Choice*, which also proceeds from the senses to the inner sense and up to the intellect and its ability to judge sensible things by the light of Truth, eventually ending with a glimpse of the intelligible Truth itself, which is above the human mind because it is immutable and human mind is not. This elaborate project of inward turn, ascending through an examination of the powers of the soul, is echoed elsewhere in Augustine's early work, including three times in the *Confessions*, and also shapes key elements in his later thinking, especially the grand inquiry into the analogies of the Trinity in the soul in the second half of the treatise *On The Trinity*. The glimpses of God that Augustine reports in *Confessions* 7 are summary statements of that ongoing philosophical project of inward turn-of arriving at an understanding of God through an examination of the cognitive powers of the soul ascending from senses to inner Truth."<sup>1</sup>

*Confessions* of Augustine will have important consequences not only for later works of Augustine but also for the Christian West. These words of Droit "Confessions is a story of a soul which is narrated in a big enthusiasm and an upsetting excitement,"<sup>2</sup> is extremely informative for us from the point of the work's quality and its importance of our issue. Augustine narrated here a voyage he experienced and lived and for this reason his influence on the livings was much. Because he worked up this living, alive and concrete individual into the issue of philosophy, he became a predecessor to the existentialists. "Firstly and generally mentioned as an existentialist, Augustine's existentialism, as we see its most dramatic and distinctive form in his *Confessions*, lies under his power as a psychologist of religion. Augustine has a powerful sensitivity against the 'self from the point of anxieties, tremblings and fragilities in the self's depths and from the point of yearning of surpassing of oneself as an affection. For This reason, in his *Confessions* he presents to us the examples of subjective experiences that even the Hellene literature can not present and will not present to us; then such kind of internalization of an experience was not known by the Greeks and but it was to become a fact via Christians. When Plato and Aristotle had asked 'what is Human?', Saint Augustine has asked 'Who am I?' As exactly unlike, Augustine's question comes from a more uncertain and vital center. So this question originates from a severe feeling of being abandoned in personally... So Augustine opens out a door of different point of view that is different from the one dominating to the Greek thought."<sup>3</sup>

As we pointed out in the paragraph above, Augustine's thoughts concerning to the issue point to a breaking point from the point of Western thought. "In this context, Truth is an internal adventure. Greeks do not know this fact. As Jean Vernant points out, the important thing for Greeks is that how they are viewed by the others. In Greeks the direction of act and thought are turned toward outside. Its direction is not turned toward the discovery of internality and also is not aimed at exactly the clarification of individuality inner-sense and a kind of subjectivity bring together. The phrase 'know yourself (nosce te ipsum) of Delphi soothsayer don't mean that discover your internality. The meaning of this word is that 'know that you are a human, you are mortal and so you are not a God' and not that discover your individuality'. With Augustine the investigation of Truth become the investigation of the 'self... Putting forward of secrets of an individual's soul devoted to God, his Creator. With Augustine the world of subjectivity comes out. The philosophical thought of Europe has been working up this world into a practice which transforms continuously."<sup>4</sup> Those words of Droit also will help us about illuminating the effects of the works of Augustine and especially his *Confessions*: "The philosophical importance of *Confession* is to be looked for in the whole of the work. These show the construction of internality of thought... The people of Antiquity are generally outside of themselves. Socrates (470?-399 BC.), Plato (427 BC. -347 BC.), Aristotle (384-322 BC.) and whole founder fathers of Antique philosophy turned their views to the profound thoughts, not to the spheres and labyrinths of the mind. A new individual is discovered with Augustine, even constructed. This new human has a memory that is full of a mass of internality, inward depths and foldings. Augustine who became Christian in the end discovered subjectivity,"<sup>5</sup> and "the birth of the internality coincides with the death of Antique site."<sup>6</sup>

Carry's explanations are also in the quality that supporting and enlightening the quotations we took from Droit and the thoughts we have been arguing from the beginning of this article. According to him, "Augustine gives the concept of inner self a new beginning. And I think it's safe to say that this Augustinian beginning stands at the head of the Western tradition

<sup>1</sup> *Ibid.*, p. 66.

<sup>2</sup> Roger-Pol Droit, *Kısa Felsefe Tarihi*, trans. İsmail Yerguz, 2003 İstanbul, p. 77.

<sup>3</sup> William Barrett, *İrasyonel İnsan*, trans. Salih Özer, Ankara 2003, p. 100-101.

<sup>4</sup> Roger-Pol Droit, *ibid.*, p. 68.

<sup>5</sup> *Ibid.*, p. 78.

<sup>6</sup> *Ibid.*, p. 79.

of inwardness as it comes down to us. Whatever might be the case with an unknown predecessor, our inwardness originates from Augustine- and for a historian of Western thought, that is the important point. That is the point that I hope will illuminate our interpretations of Western philosophy, theology and psychology and indeed our interpretations of ourselves.”<sup>1</sup>

Augustine's explanations in question what can tell us who are moderns? “We who inherit Augustine's legacy can ask questions about the inner and the outer that would have not occurred to him. We can think of our private inner space as something to escape from. We can worry that the world outside is barren and dead, a mere mechanism devoid of glory and intelligence. And we can think of our inner visions as a matter of faith rather than reason, and worry whether to believe what we see there. Or we can think of the inner world as a matter of experiences beyond or beneath reason, and seek there a divinity that does not shine with clear intelligibility but rather touches us in ways too deep for understanding there at the hidden center of our being. We can, in other words, start with Augustine and reinvent something like Plotinus as some Medieval mystics and nineteenth-century idealists did and as some contemporary American Gnostics are now doing.”<sup>2</sup> These determinations of Carry concerning to Augustine seem very meaningful especially for us. Because Augustine can really be a lighthouse for us who are modern or postmodern and who lose their personality in the material world and as parallel to this whose internal and human values wither away gradually.

### Quality and Functions of Inner-Man

Above all, we should keep in our mind that Augustine utilizes the arts of saying very much and his this attitude is also valid for our issue, inner man metaphors. For instance, when he says in *De Doctrina Christiana* “oblique things are understood more easily via comparison,”<sup>3</sup> in a different place of the same work saying that “be careful about do not take metaphoric statements literally,”<sup>4</sup> he warns the reader against the dangers implied in the use of comparisons.

With the words of Bubacz, above all, “we have the inner-man imposing a structure on the manifold of experience, testing that structure, and modifying it. The resultant structure is reinforced by two further phenomena. The first involves the unified nature of sense reports.”<sup>5</sup> This quotation from Bubacz shows us the effect of Augustine's inner-man metaphors on Immanuel Kant from the point of the relation of subject to the world. Augustine has not any doubt that we have a faculty of inner-man. But to what aim this faculty serves exactly? “As Augustine's epistemology develops, this set of metaphors increases in sophistication and complexity. Augustine makes most extensive use of the inner-man locutions in his account of thought, especially when he discuss *a priori* truth. There are several reasons for his use of these locutions. Augustine may feel comfortable using inner-speech locutions to talk about thought because of the frequency of biblical allusions to thought as being speech-like. For example, when Jesus heals the paralyzed man and forgives him his sins, the scribes “said within themselves” (Matthew 4: 2-4), or the scribes and the pharisees “began to think, saying” (Luke5: 21-22) that Jesus had blasphemed. Such locutions abound in Scripture and Augustine treats the Bible as center to human knowledge. However, I do not believe that Augustine uses inner-speech locutions when writing about thought merely because the Bible uses them. Rather, Augustine uses such locutions because he is a teacher as well as a Christian. He recognized that the mind and mental phenomena in general are difficult matters to discuss because we are not able to point to anything when we talk about them. Thus, when trying to tell someone about mental phenomena we use modes of speech and writing that permit us to appeal to something within the experience of our audience.”<sup>6</sup>

In *In Johannes Evangelium* we come across a clear passage that displays primarily the usages of inner-man phrases to establish a priori knowledge and the other usages of the phrases in question: “Even our own mind, in other words, the inner-man... is said both to see the light, of which it is said ‘that was the true light’; and to hear the word, of which it is said, ‘In the beginning was the word’; and to be susceptible to smell, of which it is said ‘We will run after the smell of your ointments’; and to drink of the fountain, of which it is said, ‘with you is the fountain of life’; and to enjoy the sense of touch,

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<sup>1</sup> Phillip Carry, *ibid.*, p. 140.

<sup>2</sup> *Ibid.*, p. 141.

<sup>3</sup> Augustinus, *De Doctrina Christiana*, II,6,8.

<sup>4</sup> *Ibid.*, III, 5,9.

<sup>5</sup> Bruce Bubacz, *ibid.*, p. 117.

<sup>6</sup> *Ibid.*, p. 205-206.

of which it is said, 'But it is good for me to cleave unto God...'”<sup>1</sup> According to Bubacz's comment, "two things are clear from this passage: The inner-man has senses, and the objects of these senses are not corporeal things; they are spiritual. Before considering the inner-man's senses, the nature of the objects his senses, and how the two are related, an important question must be considered: Does the inner-man have non-material sense organs? The question is important because the notion that the inner-man has diverse and distinct senses (and, thus, diverse and distinct sense organs) is essential to the view that the inner/outer dichotomy is descriptive rather than explanatory. There is some evidence support of the view that the inner-man does have such senses, for example, the passage quoted immediately above. There are other references to inner senses, almost exclusively referring inner-sight and inner-hearing. Augustine supports the view that the hart has ears and eyes through appeal to Scripture. If the inner-man does not have ears, he asks, the way does Luke have the Lord say, 'Who so hath ears to hear let him hear.' And why did Paul say 'The eyes of your heart being enlightened,' if the heart have no eyes? There is a mouth of the heart as well: 'In one sentence he has encompassed the diverse mouths of man, the one bodily, the other of the heart.' And the inner-ear hears this mouth: 'The inner-man has an inner-mouth and an inner ear hears this.'"<sup>2</sup>

Here we should be aware that inner-man phrases are a medium to reach at some kinds of knowledge and we should not ascribe on them overmuch meaning. "The central strength of an analogue model is that it enables us to understand a mystery by drawing analogies between the mystery and something that is commonplace. If we consider the material realm, we see that it is a man's body and material objects and suns and lamps that are commonplace. The mystery is not the inner-man, it is rather, man's (apparent) ability to have certainty about particular facts. The inner-man, then, is a middle man, neither commonplace nor mysterious, and it is this odd status of the inner-man that must be remembered when evaluating him."<sup>3</sup> These statements can help us much about understanding inner-man's quality and functions. With the words of Bubacz, "Augustine's inner-man locutions describe a set of analogies that make a man's body and physical environment an analogue model for the human mind and it's relation to the mind of God. For Augustine, then, the inner-man locutions constitute the calculus that a man's body and it's environment shares with a man's mind and its relation to God's mind."<sup>4</sup> In these quotations, it seems that the uses of the inner-man spread to all areas of epistemology of Augustine and especially serve as a set of analogue model. "When the inner-man locutions are used in what I have called the primary or dominant case, to explain our knowledge of a priori truths and to give some content our relationship(s) to God, I think that the inner-man serves as the set of analogies that make a man's body in a physical environment a representational analogue model. When the inner-man locutions are used to explicate other matters, I'm inclined to think that Augustine uses inner-man talk because it is available and because it permits him to connect his epistemology to his other views."<sup>5</sup> I will detail this issue later on in the chapters named inner-man metaphors and epistemology of knowing oneself.

### Inner Word - Outer Word

When explaining the functions of inner-man, Augustine uses phrases such as inner-speaking, outer-speaking, inner-word, outer-word, and permanently tries to explicate inner-man comparing it with bodily functions because the concepts of internality and knowing oneself or our soul are very cloudy. He uses inner-speaking phrases to explain how we handle the scraps of knowledge and how we achieve to accomplish bodily acts. As a result of his these efforts "Augustine originates medieval and modern semiotics by classifying both words and sacraments as a special signs. His is the first expressionist semiotics, in which signs are understood as outward expressions of what lies within. It is also a Platonist semiotics, in that the most important use of signs is to signify intelligible things... For Augustine we do not learn things from signs, but the other way around-we come to understand the significance of a sign only after we know the thing it signifies."<sup>6</sup>

Inner-man speaks with inner-words, inner-words are not words of any natural language, it is common to all people and prior to all natural languages. With Augustine's own words, "It is not Geek, latin, or any other accent."<sup>7</sup> "It is prior to all the

<sup>1</sup> Augustinus, In Johannes Evangelium, XCIX, 4.

<sup>2</sup> Bruce Bubacz, *ibid.*, p. 25.

<sup>3</sup> *Ibid.*, p. 210-211.

<sup>4</sup> *Ibid.*, p. 214.

<sup>5</sup> *Ibid.*, p. 208.

<sup>6</sup> Phillip Carry, *ibid.*, 143.

<sup>7</sup> De Trinitate XV, 10, 19.

differences of languages.”<sup>1</sup> Before the people who speaks or writes states his thoughts verbally or as written “the issue to be explained exists in the vacuums of the heart plainly and nakedly as inner-words.”<sup>2</sup> Again, the passage which exists in Sermones firms the priority of inner-word to outer-word: “The thing created by voice is the same thing with the thing which is told before in silence.”<sup>3</sup> “Here I already know the thing that I desire to say, I keep it in my heart, I want the mediation of the voice. Before enunciating the expression with my mouth, I keep the word in my heart. So the word comes before my expression and the word in me before and the expression comes after. As much as you can understand, the expression reaches firstly at your ears, so that the word can be introduced to your heart, to you.”<sup>4</sup> These quotations push us to think that the inner-words are prior to the outer-words ontologically. This inference is coherent where the interior is prior to the outer. Also reason is prior to consequence. Here the word which is real is the inner-word. The only reason for the outer-word has a meaning and the only reason for the outer-word is named as a ‘word’ are that it is caused by the inner-word. In the absence of such a relation to inner-word, the outer-word is only a meaningless voice. As a permanence of this thought, inner-speaking is also prior to the outer-speaking not only timely but also logically. For the outer-speaking to be meaningful, there should be inner-words which are related to it. As we saw, this don’t mean that the words we state thoughtlessly and by heart are not meaningful. This means that when the outer-words are not related to the inner-word of anybody, they will be meaningless.

That passage which presents in De Trinitate can help us about understanding the quality of the inner-word. “When we talk about a thing which is true, that is, when we say we know, there is a word which originates from the knowledge itself and is held by the memory in itself and this word is the same kind with the knowledge the word in question originates from. Because the thought which is brought about by the thing we know is the word we speak in our heart.”<sup>5</sup> Namely, when we say we know a thing, an inner-word is brought about by the things known. But we should be careful that Augustine do not talk about knowledge as if it is inner-words which are stored. Instead of this, when he want to explain only the mental act which contains knowledge and when he want to describe how we transfer the thing we know to the other, namely when he gives an analysis of true thoughts, he appeals to the first hand or initial linguistic talk. When we say a true thing, the inner-word which takes the place of the outer-word discloses some specific qualities. But these qualities depend upon the knowledge explained.

Written words are signs of spoken words and spoken words are signs of the things we think. In reality thoughts are real words. “The word which wraps itself in voice is the sign of the word which lights up internally. The later has more powerful claim in point of being named as a word.”<sup>6</sup> Here that is explained: We name a thing that bodily voice pronounces as a word, but it in reality is a voice of a word. Inner-words can not be represented in any medium to represent voices. At the same time, a voice can be connected to an inner-word which exists in deep. It can be connected so deeply and nearly that the person who hears (and knows the conventional relation of inner-word to outer-word) will achieve the possession of the same inner-word the speakers has. In spite of this close relationship, there is a basic distinction between inner-word and outer-word. Augustine himself states this so: “Because when the inner-word is pronounced via voice or via any bodily sign, it is not pronounced as it is in reality, but it is stated in the way that it can be seen or heard by body.”<sup>7</sup>

When we want to express our knowledge or feelings and thoughts to the others, the thing we make is not aside from stating the inner-word by means of the outer-word. As far as we see here, it seems that in fact healthy communication is a fact that actualizes among the inner-mans. But writing is also a kind of communication and Augustine’s explication concerning the issue moves from inner-words. According to him, the letters were invented so that we can communicate also with the peoples who are not exist or are not our around. But as if words are signs of those we think and speak, letters are the signs of the words.”<sup>8</sup>

Augustine’s own writings can be given as an example of this. He firstly thinks what he can say and then going to the Cathedral he explicates to his congregation what he thinks or he writes what he thinks. Inner-word is the thing that Augustine

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<sup>1</sup> Sermones, 187,3.

<sup>2</sup> *Ibid.*, 187, 3.

<sup>3</sup> *Ibid.*, 187, 3, 3.

<sup>4</sup> *Ibid.*, 288, 4.

<sup>5</sup> De Trinitate XV, 10,19.

<sup>6</sup> *Ibid.*, XV, 11,20.

<sup>7</sup> *Ibid.*, XV,11,20.

<sup>8</sup> *Ibid.*, XV, 10,19.

thinks before writing or speaking. He discusses the issue in one of his sermons so: "Here, it is me who talk to you. I thought what I will tell you before I come to you in advance. When I thought what I would tell you, there already was a word in my heart, because without having thought before, I couldn't speak to you. I saw that you were a latin speaker and so I proposed you a latin word. For all that, if you were a Greek speaker, I would have to speak Greek and I would have told you a Greek word. The word which exists in my heart is neither Latin nor Geek. Because the thing which exists in my heart is prior to such languages. I'm searching a voice for it, so to speak I'm searching for a means. I'm searching for a means by which I can convey to you the one in me without it leaves me."<sup>1</sup>

Although the outer-words do not reflect completely the inner-words, we can reach at the thoughts of the people around us by means of outer-words. Talking issue a proof for the thing that the speaker thinks, because the inner-words take the place of private connections with the outer-words. Augustine points to this topic in *De Magistro*: "Even when a person forms a statement, despite we don't articulate any voice, we after all think the words which we speak inside our mind. And so in all talking we only remember. Words are based on memory. We think them and this cause a lot of things (for which the words are signs) come to mind."<sup>2</sup>

If we take into account the considerations above, such an arrangement comes out: When we want to tell any thing, we firstly form the statement we want to say and then memory provides us the outer-word to be used. Thought is prior to its own statement every time. To find true words about explaining thought, we should search for our memory. To investigate our memory, we should know which words of inner-speaking we want to explain. So the sequence from inner-word to outer-word is: Inner-word, the investigation of memory to find the outer-words which correspond to the inner-words; outer-speaking. Here thinking is an inner-speaking. Enunciation of inner-speaking is outer-speaking as well.

We before pointed out that knowledge causes inner-words. To say that knowledge causes inner-words means to explain the connection between knowledge and inner-word in reality. Knowledge is related to inner-word but both are not the same. "In this situation, when we say what we know, a word is nearest to the known."<sup>3</sup> Again, Augustine explicates how this happens in *De Trinitate* so: "As I said, when we come across the thing we know whirling forward and backward it and when we take it in its exact appearance, comes out the true word. Then, by which way any thing is known, by this way they are thought, namely told in heart."<sup>4</sup> Namely, before we come across what we know, we think some kinds of probabilities stored in our memory and this thing we know and stored in our memory brings forth an inner-word. Here again we encounter an Augustinian attitude we acquainted with nearly. This is the idea of finding a trinity in every thing. Here there is a trinity: There is a thing stored in memory. This causes the inner-word and the inner-word comes in view as the outer-word.

The subject of other minds comes into question in the history of thought firstly here. According to Augustine, we communicate with the other in inner-word. The sentence "A word we carry in our minds becomes known by means of bodily signs for bodily senses,"<sup>5</sup> has the quality that supplies a solution the question of communicating with the other minds. Here it is noteworthy that Augustine explicates the real communication moving from inner-word. "As it is in reality, it is knowledge spoken inwardly, The thing which is in knowledge is in inner-word and the thing which is not in knowledge is not in inner-word."<sup>6</sup> Here it is an important act from the point of communicating with the others that the inner-words are put forth as the outer-words, words which are in a medium which is suitable to the senses of the others. The more talking or gestures are suitable to the one which is in inner-word, the more communication will be healthy. Because we don't have the possibility of penetrating to the minds of the others immediately, it is understood that it is necessary for us that we should explain our thoughts in a medium which can make proper our thoughts to the bodies of the others.

Augustine clearly proposes that an useful way of examining knowledge is the way that we deal with it as words we speak inside us and we have. Saying that "Then we observe the form by the view of the mind. We have the true knowledge of the things that are comprehended in this way as they are and as a word inside us,"<sup>7</sup> he enunciates his thought. There is a more well-coordinated passage in *De Trinitate*: "Then all these things which are known by the mind of oneself, known by the

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<sup>1</sup> Sermones, 225,3.

<sup>2</sup> *De Magistro* I, 2.

<sup>3</sup> *De Trinitate* XV, 12, 22.

<sup>4</sup> *Ibid.*, XV, 15, 25.

<sup>5</sup> *Ibid.*, XV, 10, 19.

<sup>6</sup> *Ibid.*, XV, 11, 20.

<sup>7</sup> *Ibid.*, IX, 7,12.

mind by means of the bodily senses and known and obtained by the mind by the testimony of the others are emplaced and preserved in the store of memory. And when we say we know, a word is created which is true, and this word is prior to all voices and prior to the thought of the voice. The one which is most approximate to the known is the moment in which a word is created by the memory. Such a word belongs to the language and it is a true word which is related to a true thing. All the things this word is, can be deduced from the knowledge which generates it. Such a word don't point to the time in which a person who talks about the thing he know learns the thing he know. All of these are true about such a word, only on condition that the word itself is true, namely it originates from knowledge."<sup>1</sup>

Mind sees inner things via its ability of inner-seeing. It sees the ones which are created in spiritual seeing or the ones located in the mind itself as the objects of inner-seeing. When Augustine talks about how we get knowledge, he appeals to the talking about inner-seeing. For all that, when Augustine pays attention to explicate how we say the thing we know to the other, he handles intellectual processes as these processes are inner-speaking. Similarity between his explanations about getting knowledge and declaring the knowledge we obtained to the others is striking. When we see a thing in the material world, an image is formed in spiritual seeing. That image is then offered to the inner-seeing. When we state a thing we know, an inner-word is formed from the one which is stored in the memory. It is subsequently externalized as an outer-word. In *De Trinitate*, warning us concerning that inner-seeing and inner-speaking are not different functions of the inner-man, he explains collectively his thoughts we expressed above: "And at the same time, when we call thoughts as the speakings of the heart, the conclusion that they are also not the act of seeing does not come out here. When they are true, the acts of seeing originate from being seen of the knowledge. Because, when they are actualized externally by means of the body, speaking and seeing are different things. But when we think internally both are the same thing as if seeing and hearing are different from each other mutually in bodily seeing. Seeing and hearing are the same thing in mind and then, despite speaking is not seen but moreover is heard externally, it is said in Holy Bible that inner-speakings, namely thoughts are seen by the God but not heard."<sup>2</sup>

### The Relation of Inner-Man to Outer-Man

It comes out that Augustine separates human being to two aspect: Inner-man and outer-man. As we will explain soon after, he ascribes a lot of duties to the inner-man. But the specific duty ascribed to the inner-man is that it is employed to protect the outer-man. So the physical being of human organism is entrusted to the inner-man. Inner-man appears in front of us as a greeter of all sorts of unseparated and unconstructed experiences provided by bodily senses. "The thing we see is a complexity of things,"<sup>3</sup> he says in *Soliloquies*. In fact, by saying this, he as if lets us know beforehand the categories of Immanuel Kant (1724-1804) and ascribes the functions of Kant's categories to the inner-man. Because it seems that he implies that there are immature data to be processed by the inner-man. He thinks that the senses of the outer-man inform the inner-man and the outer-man is not responsible for knowledge. If the experiences of the outer-man were somehow constructed by the outer-man itself, in this situation, outer-man at least partially would responsible for the knowledge of the external world. Augustine clearly asserts that the situation is not so. Sensation is not knowledge. Then, inner-man is face to face with a complexity of knowledge. The one that makes sensation meaningful and turns it into knowledge is inner-man.

This sentence which takes place in *Epistolae* "the environment is only a quality of material essences which are divided to small parts or extended to big masses, condensed or thinned, narrowed or enlarged,"<sup>4</sup> is extremely explanatory for us. Because it clearly puts forth the function of inner-man we mentioned above. Besides, it exactly confirms the connection with Kant we mentioned above. But as different from Kant, Augustine don't open the way of reducing external world to the categories of mind. According to Augustine, external world exists as an independent existence from us. But in Kant it becomes a construction of the categories of mind, namely without a human mind, there is not a cosmic universe. The one which establishes the rational and harmonious world as it is now is human mind.

But inner-man constructs the external world via outer-man and for this, it should have control over outer-man. Hence the connection between inner-man and outer-man should be a rational connection. When we read this sentence in *De Musica*

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<sup>1</sup> *Ibid.*, XV, 12, 22.

<sup>2</sup> *Ibid.*, XV, 10, 18.

<sup>3</sup> *Soliloquies* II, 6, 11.

<sup>4</sup> *Epistolae* 137, 2, 4.

"when we experience a sensation, we experience inner-man's reaching at the knowledge of a material object,"<sup>1</sup> we can name the exact function of vital attention of inner-man as a 'sensation'. In an other sentence as well, saying that "inner-man has the knowledge of events that take place in body via a kind of vital attention,"<sup>2</sup> he clearly points to the same function of inner-man. He emphasizes the sovereignty of inner-man to outer-man. According to him, "inner-man should be informed about the events that take place in body, because when there is not such an awareness, the body suffers from deformity of function and dies."<sup>3</sup> Here Augustine wants to make dominant the internal to the external. Namely, he wants the spiritual values inside us to be dominant to the external world. He wants to construct a 'subject' who is different from the material world because of his soul, dominant to it and transcendent to it from the point of some aspects.

The statements above are giving us adequate clue to understand and explain what inner-man accomplishes for outer-man. Primarily, the aim is to guarantee the life of the body and then to ensure body's interaction with its environment. Inner-man gets outer-man to eliminate physical dangers in its environment and obstructs it from being extremely ambitious against the objects of sensation and leaving from absolute truths. Because the one who obtains the knowledges of absolute truths is inner-man and because it is dominant to outer-man, it dictates these truths to the outer-man. Spiritual truths and value are belonging to inner-man and to dictate its values and truths to the outer-man, it should be dominant to outer-man.

### Metaphors of Inner-Man and Epistemology of Knowing Oneself

We said before that we use inner-man metaphors as a medium of man's knowing himself, God and external world. What it means to know oneself in reality? Because knowing oneself is very cloudy subject and Augustine tries to construct a method to deal with this issue as if we use a method when we deal with external world. Human being developed some methods to get the science of the material world. By means of these methods he can get the exact science of physical world. But he don't have such powerful methods of knowing oneself. In this situation he can not achieve to understand himself completely. For this reason, Augustine tries to construct an epistemology to explain our inner world and self. When we ask the question 'What can I know in reality about myself?', with the words of Burt, we discover about ourselves the following:

"1- I know myself as a being who exists, who is alive, who thinks, who has perceptions of individual material things that seem to be external to myself... that is, things that are not part of me.

2- I perceive 'objects' of my sensations, the hardness of this desk, the color of the walls of this room, ext.

3- I have memories of past experiences of the material world... past events that go to make up my history. I can also remember purely abstract events... for example, the solution to a geometry problem, a 'definition' of a term in logic.

4- I have imaginings created by combining past experiences of the material world. Thus I can imagine what a 'centaur' looks like by combining images of horse and human. I also have creative imaginings which allow me to discover new ideas and new proofs from previously known ideas and lines of argument.

5- I have an awareness of purely 'abstract' things, for example, ideas of justice, beauty, goodness which I use as absolute norms, ideals against which I measure just actions, beautiful sunsets and people whom I call 'good'.

6- I have an awareness that I make judgements whereby I mentally connect my ideas about the actual world: for example, 'Sarah is the sister of Mary'; 'A human being is a rational animal'. I also makes judgements about purely abstract matters: for example, 'two things equal to the same third thing are equal to each other.' Some of these judgements are not only certainly true; they are necessarily true, that is, they must be true not only in this actual world but also in every possible world."<sup>4</sup>

It seems that Augustine interprets the classical advice of 'know yourself' (*nosce te ipsum*) as an advice directed to the mind concerning knowing itself. While he don't say much about what causes such an investigation, he can not be able to do without asking why the mind remains unsuccessful about knowing itself. Nothing is closer to the mind more than itself. The

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<sup>1</sup> De Musica VI, 5, 9-10.

<sup>2</sup> Epistolae 122, 2.

<sup>3</sup> De Genesi Ad Litteram III, 5, 9-10.

<sup>4</sup> Donald X. Burt, *Augustine's World*, University of America, London, 1996, s. 84.

mind can wonder not only itself but also the other ones. In *De Trinitate* Augustine explicates the question of knowing other minds via a proof named 'a proof depended on similarity with other minds': "For we also recognize, from a likeness to us, the motions of bodies by which we perceive that others besides us live. Just as we move (our) body in living, so, we notice, these bodies are moved. For when a living body is moved there is no way open to our eyes to see the mind (*animus*), a thing which can not be seen by the eyes. But we perceive something present in that mass such as is present in us to move our mass in a similar way; it is life and soul. Nor is such perception something peculiar to, as it were, human prudence and reason. For indeed beasts perceive as living, not only themselves, but also each other and one another, and us as well. Nor do they see our soul, except from the motions of the body, and they do that immediately and very simply by sort of natural agreement. Therefore we know the mind of anyone at all from our own; and from our own case we believe in that mind which we do not know. For not only do we perceive a mind, but we even know what a mind is, by considering our own; for we have a mind."<sup>1</sup>

Despite Augustine gives examples from animals to explain this quality of the mind, he emphasizes the differences between these two creatures. "It is striking that Augustine here attributes what we might call the 'functional equivalent' of the argument from analogy for other minds to non-human animals. He doesn't, of course, suppose that such animals go through a reasoning process that leads them to the conclusion, 'there are other minds'. But he does suppose that they have an ability to perceive our souls and those of other animals by a certain natural harmony or agreement, an agreement between their souls and the other souls they recognize in this way."<sup>2</sup>

Humans can know the other minds, but can they know what is in other minds? "He is characteristically diffident about knowing what is in other minds. In going behind the words others utter, he says we must employ a principle of charity to determine their thoughts. In fact, he adds, his readers cannot know whether what he has written in his *Confessions* is a true account of what he is 'inside. It is only their charity, he says, that leads them to believe him."<sup>3</sup>

Now we can again turn to the inner-man phrases. We saw that Augustine uses these phrases in his different works for different purposes. Why Augustine needs such phrases? As we state before, "The information furnished by the senses does not become knowledge until it is judged by the reason. In tracing the passage from sensation to the reason Augustine recognizes the need for some intermediate step—the process of sense perception is too complicated simply to allow that information from the senses is relayed immediately to reason. To fill this gap Augustine refers to the interior sense, whose function is not completely clear to him. In later writings the gap will be fulfilled by what he calls the memory."<sup>4</sup> It is understood from the passages above that the inner-man phrases have very explanatory power.

The most distinctive and important use of inner-man phrases is that text which is present in *De Beata Vita*: "The holy sun pours its light into our most profound places. All the truth we utter is the truth of it. In despite of the hesitation in our fears, it is necessary to turn bravely to its light and to accept it definitely. Because our eyes which opened newly are not powerful enough. It seems that this light is God."<sup>5</sup> In *Confessions* there is a text which is similar to this text: "However, when I love my God, I love a kind of light, a kind of voice, a sort of smell, a kind of food and a kind of embracing; namely, God is a light, a voice, a smell, a food and an embracing for the inner-man in me."<sup>6</sup>

According to Bubacz, the passage above we took from *De Beata Vita* implies two things: "Augustine speaks of eyes which are not yet strong enough to fully regard something illuminated by an inner sun. He is not writing about bodily eyes but of a kind of inner eye. His discussion of such eyes in this context, which treats God as the source of truth and as the proper guide to life, indicates that even at this early stage he used a kind of inner-man locution to exhort his reader to speak truth. His writing about understanding (or knowledge) in terms of a light shining within is also important. This is an early mention of the doctrine of illumination, and there is reason to believe that Augustine was not aware of the significance of the passage at the time of its writing, for one month later he wrote that eternal truths are drawn from oblivion or dug out by the mind, assuming a view very much like Platonic reminiscence. Later Augustine will deny Platonic reminiscence in favor of illumination, an account of a priori knowledge more consonant with inner lights and inner-eyes. There is one final

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<sup>1</sup> *De Trinitate* VIII, 6,9.

<sup>2</sup> Matthews, *ibid.*, s. 179.

<sup>3</sup> *Ibid.*, p. 179.

<sup>4</sup> Ronald H. Nash, *The Light of Mind, St. Augustines Theory of Knowledge*, Ohio 2003, p. 73.

<sup>5</sup> Augustinus, *De Beata Vita* 4, 35.

<sup>6</sup> Itrafar, p. 222.

significance to the passage from *De Beata Vita*. By locating truth in the mind of God, Augustine sets the stage for his important view that epistemology and morals are closely tied.<sup>1</sup>

When we come to the text above taken from *Confessions*, it seems that Augustine here describes the heart of man. So to say, inner-man in this passage refers to an ability in which God gets in touch with man and contrary to the first text, it seems that Augustine is aware of his use here. We come across a text similar to this in *De Continentia* and *Sermones*: “When you hear a thing which comes up from mouth, understand it by your heart. I’m saying both, but to explain one of them I use the other. Inner-man has an inner-ear and inner-ear hears it.”<sup>2</sup> “When a man makes a compliment by his heart, he makes that compliment by the voice of inner-man.”<sup>3</sup>

A passage that supports our interpretations above takes place in *De Magistro*: “God should be searched for in the secret sections of the soul which is called inner-man.”<sup>4</sup> This book contains a conversation between Augustine and his son Adeodatus. This book is important because of some reasons. Firstly, it puts forth a necessity that the epistemology which is developing should use specific inner functions and inner objects more frequently. Although the other important characteristic of this book is that a priori knowledge is dealt with firstly here. Lastly, Augustine uses here a new concept of inner-man: inner-speaking. Saying “even when we utter a sound, because we think the words, we speak with the mind,”<sup>5</sup> he gives here some clues about the quality of the phrase. The phrase of inner-speaking is important from the point of his inspection about conscious action and communication. This act of speaking inside the mind is also important from the point of the relation of man to God.

Although his usages in his some works show that the metaphor of inner-man points to the mind. That passage which takes place in *De Trinitate* expresses this clearly: “Go down to your own inside, to your secret place, go to your mind.”<sup>6</sup> He again appeals to an inner ability to account how we come to the things which are reached at by the mind. “Reason is the eye of the mind and the mind comprehends truths by it without taking help from body.”<sup>7</sup> Augustine here passes through the concept of inner-seeing and qualifies seeing with mind as inner-seeing. In the same book he says, “Reason is a seeing of the mind of the truths which are comprehended by the mind itself without the assistance of body.”<sup>8</sup> Here images composed by the mind, a priori knowledge and the knowledge of God make up the objects of the inner-seeing. Here it seems that an epistemological duty is ascribed to the mind. A passage that takes place in *De Immortalitate Animae* is important to explain this last situation: “The thing we entitle as reason, the seeing of the mind, sees some things we entitle as knowledge. But even if it condenses its view when the mind don’t see, this unseeing is named as ignorance.”<sup>9</sup>

When Augustine uses all these phrases, he takes into consideration their relations to their objects. For example, in *Retractiones* he asks, “The person who desires to include the science which is comprehended by the mind, not by the bodily senses, how kind a thing should be?”<sup>10</sup> This question is closely related to the concept of ‘the things which exist in mind’ which takes place in that passage: “The things comprehended by means of mind are comprehended as the things which exist in the mind.”<sup>11</sup> Because the objects of inner-seeing is mental things. This inner-seeing is also used to explain man’s having a priori knowledge. For this we can give this passage that takes place in *Soliloquies*: “Reason speaks to you and it promises to allow you to see God, as if the sun is seen by the eye. The exact truths of knowledge are objects suchlike objects which are made apparent by the sun.”<sup>12</sup>

He explains how the mind exists in body from the point of inner-man and mental objects we mentioned above. According to him, “The mind do not exist in the body extensionally. The mind don’t exist in the body as if lung or any other organ exists in the body. It is not a part of the body, as if hand or foot is a part of the body. Mind exists in body as if health or age exists

<sup>1</sup> Bubacz, *ibid.*, p. 13.

<sup>2</sup> Augustinus, *De Continentia* II, 4.

<sup>3</sup> *Sermones* 257, 1.

<sup>4</sup> *De Magistro* I, 2.

<sup>5</sup> *Ibid.*, I, 2.

<sup>6</sup> *De Trinitate* X, 8, 11.

<sup>7</sup> Augustinus, *De Immortalitate Animae* VI, 10.

<sup>8</sup> *Ibid.*, VI, 10.

<sup>9</sup> *De Quantitate Animae* 27, 53.

<sup>10</sup> Augustinus, *Retractiones* I, 41.

<sup>11</sup> *De Immortalitate Animae* VI, 10.

<sup>12</sup> *Soliloquies* I, 6, 12.

in body. Having a mind is true from the point of human bodies. For all that, it is not a part of the body more than health is a part of the body."<sup>1</sup>

When Augustine uses the sentence "The truth lives in inner-man,"<sup>2</sup> he constructs connection between this metaphor and epistemology. But if we say with the words of Nash, "Although inner-man perceives both the objects perceived by the bodily senses and bodily sense, it can not judge the things it perceived according to the rational principles. Because reason judges both senses and inner-man and is superior to both of them."<sup>3</sup>

Saying that "I propose that I don't accept inner-man phrases are taken word for word,"<sup>4</sup> Katz wants to point to uncertainty and multiplicity of usage of inner-man. On the other hand, "It is claimed that phrases such as inner-man, inner-speaking and inner-hearing are an evidence for the metaphysical dualism."<sup>5</sup> "Fifteen centuries ago, in the period when linguistic phenomenalism was discovered and idealism come into view, Augustine thought that the phenomenon which needs an epistemological explanation is internal basically and irreducibly. To be aware of a moment of the time, our knowledge of material objects, memories of the past, our understanding of necessary truths, all of these are intrinsic."<sup>6</sup> If we look at these phrases bearing in mind the effects he took from Platonists, by the words of Bubacz, we can say that, "The ultimate product of Augustine's search is a Christianity that utilizes neo-platonism. His account of the relationship between the spiritual and the corporeal realms is influenced by both St. Paul and such neo-Platonists as Plotinus and Cicero. The two realms are united in human beings, whom Augustine treats as having an inner and outer aspect."<sup>7</sup>

We see that Augustine who takes up seriously dualism and takes a stand in favor of the intrinsic, don't ignore the external in his epistemology. We saw before that by developing the phrase of outer-man contrary to the phrase of inner-man, he tries to make more clear the use of inner-man. The outer-man also has some missions. "It is used by the soul. A human being is a rational soul having (or using) a body. The outer-man has two major uses. He is responsible for the perception of corporeal things, his senses sending messages to the mind, and he provides the means via which one inner-man may communicate something to another."<sup>8</sup>

In *De Trinitate*, Augustine makes more comprehensive and concrete explanations concerning the outer-man. "The outer-man gives life to the body. The outer-man is not only the body, it also includes all the features and abilities human being shares with animals. Outer-man involves the body, the senses of body and all conditions which are to be accomplished to keep the body alive."<sup>9</sup> Nash compares this faculty with an instinct. For Nash, "In one way or another corporeal objects produce an impression on the bodily sense organ. Augustine believes that something more happen. When the color that is perceived affects the sense organ, the 'sense of sight in the eyes' then reports 'to the interior sense'. The interior sense then reports directly to the reason. There is a kind of interior sense to which the ordinary senses refer everything. This sense can be called neither sight nor hearing nor smell nor taste nor touch, but must be some other sense which presides over all the others alike. While we comprehend this (sense) by reason, as I said, still we can not call it reason, since clearly the beast have it too. This interior sense perceives not only the data from the senses but also the senses themselves. It distinguishes which sense and which things belong to senses."<sup>10</sup>

Bubacz, too, thinks that the functions of outer-man expand up to the ability of remembering. According to him, "The outer-man also includes the five bodily senses, which are used for the perception of material objects. When the body's senses something material, a 'message' is sent to the mind where an image is generated. This image is stored in the memory, and when we remember the particular material objects this image is recalled. Such recollection is 'still a thing pertaining to the outer-man.'"<sup>11</sup>

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<sup>1</sup> *De Trinitate* X, 7, 10; *De Trinitate* IX, 3, 3.

<sup>2</sup> *De Vera Religione* XXXIX, 72.

<sup>3</sup> Nash, *ibid.*, p. 73.

<sup>4</sup> Katz, *Memory and Mind, An Introduction to Augustine's Epistemology*, Spring Hill College, p. 9.

<sup>5</sup> Matthews, "The Inner-Man", *American Philosophical Quarterly*, 1967.

<sup>6</sup> Bubacz, *ibid.*, p. 19.

<sup>7</sup> *Ibid.*, p. 19.

<sup>8</sup> *Ibid.*, p. 21.

<sup>9</sup> *De Trinitate* XII, 1, 1.

<sup>10</sup> Nash, *ibid.*, p. 72.

<sup>11</sup> Bubacz, *ibid.*, p. 21.

That example given by Bubacz may help us to concrete inner and outer-man and their relation to the soul: "Imagine a man who is kept alive by various machines which stimulate his organs to keep them functioning; machines that keep his heart beating and his lungs breathing and his kidneys filtering. Suppose that a body, connected to such machinery, registers a flat brain-tracing on EEG read-out. Even in the absence of brain-activity, the body could be kept functioning, at least for a time. To add a bit of science fiction, one can imagine the body as being transplanted to a new brain and coming to function more or less normally. Whatever these machines do to keep a body functioning is an activity performed by the outer-man in the case of a healthy person."<sup>1</sup>

We understand from the quotation above that the outer-man has resemblance to the soul but they are not the same. There are those differences between outer-man and soul from the point of their function on human being: "The soul provides a human being with his vitality; the outer-man provides the body with all that it needs to stay alive. There are various conditions that must be fulfilled in order for a body to function. The outer-man provides these conditions; the inner-man uses the body, directing the application of its various functions and abilities. Since Augustine identifies a man with his soul, the seeming contradiction is erased, the body keeps itself alive, the soul keeps the man alive."<sup>2</sup>

For Augustine, there are also some similarities between inner-man and outer-man. In *De Trinitate* he mentions from the importance of these similarities: "Because if it itself also don't own some similarities to inner-man, the outer-man in no way can not be named as a man."<sup>3</sup> According to Bubacz, "Augustine draws a parallel between the inner-man's imaging God and the outer man's imaging the inner-man. In order to count as the mind of a man the mind must be an image of God. It is not that a mind was created first and was then given the quality of being in God's image. Rather, if the inner-man were not in God's image in the first place, the concatenation of inner and outer-man would not be called 'man'. For that outer-man is not called man for no reason, but because there is in him some similarity to the inner-man. For Augustine it is not a mistake to call the outer-man 'man' because the outer-man is created in the inner-man's image."<sup>4</sup>

There are some consequences of that inner-man and outer-man work together. In *De Trinitate* Augustine investigates the trinity of God and tries to reach at the reflexions of the trinity of God in inner and outer-man. If we look at Nash's comments, "He first discuss what he calls the trinity of the outer-man; i.e., the external object, the act of seeing, the attention of the mind. But Augustine also speaks of visio, which is the sense informed by the external objects. Visio, illustrated by the act of seeing, is the union of sense and external objects. Finally, Augustine mentions intentio. If sense perception is to take place, the will of the mind must direct the sense organ to the object and keep the mind's attention focused on the object. Though all three aspects of the trinity of the outer-man are important, Augustine stresses the significance of intentio. It is possible to have objects that can be perceived as well as perfectly healthy sense organs and still not perceive. The attention of the mind must be fixed on the object. The result of sense perception is an image is explained by what Augustine calls the trinity of the inner-man."<sup>5</sup> There is an equivalent of the trinity of outer-man in inner-man and they are not independent from each other. "The cooperation of the trinity of the outer-man produces the trinity of the inner-man; i.e., the image in the memory, the internal vision and the will. From the cooperation of this trinity comes cogitatio. Since even if the form of the body, which was corporeally perceived, be withdrawn, its likeness remains in the memory, to which the will may again direct its eye, so as to be formed then from within, as the sense was formed from without by the presentation of the sensible body. And so that trinity is produced from memory, from internal vision, and from the will which unites both. And when these three things are combined into one, from that combination itself they are called conception (cogitatio)."<sup>6</sup>

As we said before, when Augustine mentions from inner-man, he mostly appeals to metaphors. Concepts such as inner-seeing and inner-speaking ext. mention from the process of knowing. To say that it has different and independent sense organs as if the body has will be deceptive concerning the inner-man. The concepts of inner and outer-man constitute a part of epistemological process. These concepts are used to explain how we make judgement when we want to explicate some sorts of epistemology and to give knowledge about our judgements. Probably, the most important one of these reasons, with the words of Bubacz, "He uses these locutions for many reasons, but one of the most important is his recognition that coming to know involves the imposition of a conceptual scheme upon the confusion of experience.

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<sup>1</sup> *Ibid.*, p. 21.

<sup>2</sup> *Ibid.*, p. 21.

<sup>3</sup> *De Trinitate* XI, 1, 1; *De Trinitate* XIV, 10, 13.

<sup>4</sup> Bubacz, *ibid.*, p. 23.

<sup>5</sup> Nash, *ibid.*, p. 73-74.

<sup>6</sup> *Ibid.*, p. 74.

Knowledge, then, is a consequence of a process of clarification.”<sup>1</sup> So we understand that “Augustine’s is a creative view of knowledge. Knowledge is not passively obtained from an external, objective reality. Rather, the elements of knowledge are constructed by the mind. Thus, the mind is central to Augustine’s treatment of knowledge.”<sup>2</sup> He was aware of the importance of a powerful epistemology, because “the epistemological task becomes one of relating human beings to material objects.”<sup>3</sup> To construct such a powerful epistemology and for the other aims we explained in this article, he invented inner and outer-man phrases. As if we need a strong epistemology to produce the exact science and technology of the external world, we need a strong epistemology or method to get the knowledge of ourself. So moving from our interior abilities, not from material world, we can produce strong ethical values and behaviors. To construct a strong communication with the material world, we need a strong epistemology and in the same way, to construct a strong communication with ourselves, we need a strong epistemology. And according to me, one of the most important things in modern world is this epistemology.

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<sup>1</sup> Bubacz, *ibid.*, p. 3.

<sup>2</sup> *Ibid.*, p. 4-5.

<sup>3</sup> *Ibid.*, p. 5.

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