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## TABLE OF CONTENTS

<b>“WE ARE MAKING ONE STORY, YES?” - THE POETICS OF INTERCONNECTION IN POSTMODERN LITERATURE IN A GLOBAL AGE .....</b>	<b>7</b>
PHD. DR. MIRIAM WALLRAVEN .....	7
<b>HISTORY AND TYPOLOGY OF THE INSTRUMENTAL CASE (BASED ON THE COMPARATIVE STUDY OF THE LITERARY DOCUMENTS IN TURKIC LANGUAGES) .....</b>	<b>16</b>
AYNUR GADIMALIYEVA .....	16
<b>WHICH FOREIGN LANGUAGE SHOULD BE TAUGHT IN THE ALBANIAN EDUCATION SYSTEM?....</b>	<b>22</b>
EVA PAPAMIHALI .....	22
<b>BIBLICAL TEXT ON THE WORK OF "MESHARI" (MISSAL) BY GJON BUZUKU .....</b>	<b>35</b>
SARË GJERGJI, PHD CAND. ....	35
<b>CULTURAL INEQUIVALENCES FROM ALBANIAN INTO ENGLISH IN THE TRANSLATION OF “PALLATI I ËNDRRAVE” BY ISMAIL KADARE.....</b>	<b>41</b>
MORENA BRAÇAJ.....	41
<b>THE DISCIPLINARY ISSUES IN MALAY FIGURATIVE LANGUAGE AND ITS SIMILARITIES WITH MAJAZ CONCEPT OF THE ARABIC RHETORIC .....</b>	<b>47</b>
ABU HASSAN ABDUL, PHD .....	47
WAHIBAH TWAHIR.....	47
H.TAHIR, PHD .....	47
<b>RESULTS OF IMPLEMENTING COMMUNICATIVE LANGUAGE TEACHING METHOD IN ENGLISH LANGUAGE LEARNING IN 9-YEAR ELEMENTARY SCHOOLS. (ALBANIAN CONTEXT).....</b>	<b>56</b>
EVIS KAPURANI.....	56
<b>EQUIVALENT MALAY-ARABIC DATA CORPUS COLLECTION .....</b>	<b>65</b>
TAJ RIJAL MUHAMAD ROMLI .....	65
ABD RAUF HASSAN .....	65

HASNAH MOHAMAD .....	65
<b>IMAGOLOGY OF IRANIANS IN ONE THOUSAND NIGHTS AND ONE NIGHT .....</b>	<b>74</b>
EHSAN GHABOOL.....	74
MINA RAVANSALAR.....	74
<b>INTERACTIONS BETWEEN LEXICAL AND ASPECTUAL MEANINGS IN ALBANIAN .....</b>	<b>81</b>
PROF. DR. GJILDA ALIMHILLI PRENDUSHI .....	81
<b>AFRICANIZING GREEK MYTHOLOGY: FEMI OSOFISAN'S RETELLING OF EURIPIDES' <i>THE TROJAN WOMEN</i> .....</b>	<b>87</b>
PHD. INGY ABOELAZM.....	87
<b>THE GENTLEMAN OF BIRTH: OLIVER TWIST.....</b>	<b>104</b>
PHD. MAHMUT TERCİ .....	104
<b>MAGICAL REALISM AND INTERTEXTUALITY IN SELECTED 20TH CENTURY AMERICAN ETHNIC NOVELS.....</b>	<b>117</b>
PROF.ASSOC. DR. TIDITA ABDURRAHMANI .....	117
<b>TRANSLATING LITERARINESS: ALLEN GINSBERG'S "<i>HOWL</i>" VS UKË ZENEL BUÇPAPAJ'S "<i>KUJË</i>" .....</b>	<b>128</b>
PHD. ILDA POSHI.....	128
PHD. ILIRJANA KACELI .....	128
<b>THE RECIPROCAL EFFECTS OF BOTH RESPONSIBILITY AND MOTIVATION IN FOREIGN LANGUAGE LEARNING PROCESS: A COMPARATIVE STUDY .....</b>	<b>138</b>
PHD. LOKMAN COŞKUN.....	138
<b>EXISTENCE OR NON-EXISTENCE OF A THERAPIST IN GROUP COUNSELING AND STAGES OF THE GROUP DEVELOPMENT WITH VARIANT CHARACTERISTICS OCCURRING THROUGHOUT THE "<i>BREAKFAST CLUB</i>" .....</b>	<b>144</b>
PHD. CAND. MEHMET ASLAN .....	144
<b>THE ALBANIAN ADAPTATION OF THE SCIENCE MOTIVATION.....</b>	<b>149</b>
AHMED FATİH ERSOY.....	149
YLLJET ALIÇKA .....	149
<b>LITERATURE IN ENGLISH LANGUAGE TEACHING.....</b>	<b>157</b>
MUSTAFA ERDEM .....	157

## “We Are Making One Story, Yes?” - The Poetics of Interconnection in Postmodern Literature in a Global Age

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### Abstract

During the last decades, theories of interconnection and linking have been in the centre of many academic discourses: what goes back to the ancient hermetic worldview that regards everything as connected has been taken up in studies on our globalised world, for example as relationality in the form of cosmopolitanism. Thus, society has been regarded as linked in areas as different as social networks or globalised markets. In this paper, it is shown how such interconnections are created by storytelling. For this purpose, three metafictional novels with a multiplot structure are analysed. In Jonathan Safran Foer's novel *Everything is Illuminated* (2002), storytelling helps two very different characters to search for their identity and a traumatic family past influenced by the Holocaust. In the novel, three textual levels and several narrators make it visible that the search for identity and the past is only possible by interlinked stories and a process of co-authorship. The intricate structure of Catherynne M. Valente's fantastic novel *Palimpsest* (2009) thematises the connection between human beings and their stories which even spans different worlds. Metafictional structures – especially the structure of the palimpsest – illustrate how the whole world consists of stories written on other stories. David Mitchell's novel *Cloud Atlas* (2004) consists of six narratives set in different times and places which are connected by symbols, intertextual links, or intermedial adaptations. Hence, in the novel it is shown that despite wars, violence, and the struggle for power throughout history, human beings are connected across time and space – by their stories. By analysing these literary devices, a postmodern poetics of interconnection becomes visible that shows how human history is created by transglobal storytelling.

**Keywords:** *literature in a global age, cosmopolitanism, interconnection, postmodernism, metafiction*

### 1. "Everything is linked to everything else": Theories of connection and linking for the global age

Our world seems more than ever to be in a state of war, and division and separation become visible in xenophobia, racism, religiously motivated attacks, and civil wars. At the same time, however, theories of interconnection and linking have been in the centre of many different academic discourses in the last years. How do they visualise and discuss interconnection? And why does literature play the central role for highlighting and creating interconnection? In the following, it will be shown that interconnections in a global age are created by storytelling, as many postmodern novels illustrate. For this purpose, three metafictional novels with a multiplot structure are analysed – Jonathan Safran Foer's *Everything is Illuminated* (2002), Catherynne M. Valente's fantastic novel *Palimpsest* (2009), and *Cloud Atlas* (2004) by David Mitchell – where apparently disparate stories are linked by various literary devices that together create a poetics of interconnection.<sup>1</sup>

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<sup>1</sup> Whereas in theoretical approaches to phenomena of linking, the terms of connection and interconnection are often used interchangeably, the term connection mainly refers to the linkage between two elements while interconnection refers to connections among multiple nodes and can assume a more global meaning.

The concept of universal interconnection discussed in many academic fields goes back to the ancient hermetic worldview that regards everything as connected in a web of correspondences. In *Access to Western Esotericism*, Faivre states that "Symbolic and real correspondences [...] are said to exist among all parts of the universe, both seen and unseen. ('As above, so below.')

We find again here the ancient idea of microcosm and macrocosm or, if preferred, the principle of universal interdependence" (1994, p. 10). Far from being antiquated, this world picture has undergone periodical resurgences, for example in postmodernism where this concept "has recently been contributing to the development of a postmodern worldview of environmental and psychic relatedness, a re-enchanted cosmology of meaningful correspondences that would offer itself as a response to what is sometimes called the crisis of modernity" (Ivakhiv 1996, p. 237). This belief in "relatedness" and "a re-enchanted cosmology" is likewise crucial for many approaches to ecology. Spretnak, among others, shows that "Ecological postmodernism recognizes not only that all human beings are structurally related through our cosmological lineage, but also that all beings are internally constituted by relations with others, even at the molecular level" (1991, p. 20). The mechanisms creating such a cosmic connectedness will be analysed in the three postmodern novels.

During the last decades, it has become clear that we live in a "network society" and a "Weblike universe" (Barabasi 2002, p. 5) which is structured by connections in areas as different as social networks or globalised markets. Thus, as Barabasi states, "We have come to see that we live in a small world, where everything is linked to everything else." (2002, p. 7).<sup>1</sup> These theories concerned with connection are in fact connected to and make use of the umbrella term globalisation which is notoriously hard to define: While the dangers of globalisation are widely discussed<sup>2</sup>, the concept of cosmopolitanism has been regarded as a reaction, a resistance strategy, or even a solution to the unequal power relations of globalisation. In this context, Moraru states that "the cosmopolitans read the world in terms of self-other interconnectedness" (2011, p. 6).<sup>3</sup> Thus, on the one hand, we are confronted with the "leveling thrust of globalization" which often triggers the "resurgence of violent factionalisms, 'clashist' views, and crude antinomies such as we/they, the West/the rest, or 'McWorld'/'Jihad'" (Moraru 2011, p. 4). On the other hand, we encounter cosmopolitanism which emphasises our common humanity, a concept which presents a countermodel to egotism, the fear of the "other", and the foregrounding of difference.

## 2. Creating stories – creating interconnections: Postmodern literature

Each culture can be regarded as "a complex social network" (Barabasi 2011, p. 7), but how are those interconnections and links created? By foregrounding storytelling itself, postmodern fiction furnishes an effective vehicle for exploring the mechanisms of interconnection in a global age. For this purpose, three novels are analysed in which the often intricate multiplot structure as well as various techniques of metafiction mirror postmodernist doubts about truth and metaphysical security. In this way, storytelling time and again thematises its own mechanism; therefore, metafiction has been variously described as fiction with self-consciousness, self-knowledge, or self-awareness.<sup>4</sup> In this paper, a poetics of interconnection is traced which is based on various metafictional techniques of storytelling.

### 2.1 *Everything is Illuminated*

In Jonathan Safran Foer's novel *Everything is Illuminated* (2002), storytelling is the vehicle for different characters to search for their identity and a traumatic family past affected by the Holocaust. In a typically postmodern metafictional manner, the author of the novel writes himself as a character into the story, a young American Jew journeying to the Ukraine to search for a woman called Augustine who had saved his grandfather's life during the Nazi liquidation of Trachimbrod, his family shtetl. He only has an old photograph showing Augustine and his grandfather and has contacted the Ukrainian Alex Perchov who becomes Jonathan's translator, although his English skills are very limited so that he has to invent new words and phrases. Alex' grandfather drives the car.

<sup>1</sup> See Easley and Kleinberg 2010 who approach such links by focusing on graph theory, game theory and strategic market interactions in networks as well as on the structures of information networks.

<sup>2</sup> These debates are summarised and commented on for example by Schoene 2010, 1-34.

<sup>3</sup> See D'haen 2013 for an utilisation of Moraru's cosmopolitanism for an analysis of the novels *Omega Minor* and *Cloud Atlas*.

<sup>4</sup> Compare Stonehill 1988 and Currie 1995.



During the journey, the three characters meet a woman who is the last survivor of the lost shtetl. She keeps the memories in labelled boxes in her house – one of the scenes that illustrates Foer's use of magical realist writing techniques especially in order to represent traumatic experiences. When the characters meet her, the story turns out not only to be relevant for Jonathan but also for Alex because his grandfather Eli played a major role in this story: When the Nazis came to Trachimbrod, they forced all inhabitants under pain of death to reveal the Jews in the town. In this situation, his grandfather revealed his best friend Herschel who was then immediately shot by the Nazis. By being confronted with the last survivor of Trachimbrod, the grandfather also recovers his memories and has to face the trauma he had never talked about.

The journey for recovering the past becomes the focal point for the multiplot structure of the novel which is at the same time full of metafictional reflections<sup>1</sup> on how to narrate the past and how to connect the stories. First, there is the account of Jonathan's journey to search for Augustine, the woman in the photo, and thus for his family history. This story is written down by Alex and is sent to Jonathan who corrects it. Second, Alex' letters form one strand of the plot; in those, he reflects on the writing process of the journey story and he comments on the third layer, the story of Jonathan's ancestors written by Jonathan himself. In fact, like the other plot strands, the letters are connected with the two other narratives: They are answers to Jonathan's letters to Alex (which are not presented in the novel) and they contain comments on Jonathan's text.

Thus, every text is dialogical and only comes into existence in the process of textual exchange, of reading, commenting, and rewriting. Metafictional devices such as the repetition of "We are writing... We are writing... We are writing..." (Foer 2002, pp. 212-213) repeated for one and a half pages in the novel effectively question and problematise storytelling as such: How can experiences be written down? How are truth and storytelling connected, and how much liberty to modify the story does a narrator have? Telling a story opens up various degrees of truthfulness, which makes the storytelling process one of continual negotiation between truth and fiction: "We are being very nomadic with the truth, yes? The both of us? Do you think that this is acceptable when we are writing about things that occurred?" (Foer 2002, p. 179). Such metafictional reflections constitute a central device for a postmodern poetics of interconnection because they underscore the fact that the stories are not separate but instead connected by a process of co-authorship.

By reading, exchanging, commenting on, influencing, and "correcting" each other's stories, the seemingly separate quests for identity become connected. Writing a story together – although in markedly different voices and styles – leads to the revelation, in fact the "illumination" of the novel's title, that the past and present stories are really connected. This process of co-authorship, of connected storytelling, is shown in many instances in the text. For example, Alex writes: "I undertook to input the things you counseled me to, and I fatigued the thesaurus you presented me, as you counseled me to, when my words appeared too petite, or not befitting. If you are not happy with what I have performed, I command you to return it back to me" (Foer 2002, p. 23). By thus influencing each other and their respective stories, they become friends and connected in a closer way than any of them had thought possible. At times, the traumatic story that connects both of them becomes so painful that it is only possible to tell the story together: "Here it is almost too forbidding to continue. I have written to this point many times, and corrected the parts you would have me correct, and made more funnies, and more inventions, and written as if I were you writing this, but every time I try to persevere, my hand shakes so that I can no longer hold my pen. Do it for me. Please. It is now yours." (Foer 2002, p. 226).

This discovery of a connected past that has to be told by both of them together leads to a connected present, and the ensuing co-authorship not only connects stories in a temporal respect but also on a spatial level. This form of connected storytelling thus creates a transglobal connection: The search for a place – the shtetl Trachimbrod – turns out to be a connected search for the past that brings together different generations, perpetrators and victims as well as different nations. Past and present, it turns out, are connected by this act of storytelling: "Everything is the way it is because everything was the way it was" (Foer 2002, p. 145). Remembering is thus a connected effort, too: "With our writing, we are reminding each other of things. We are making one story, yes?" (p. 144). Confronting the trauma of the Holocaust is only possible together and collectively, because the different stories created in *Everything is Illuminated* indeed make one story.

The connection that is build up throughout the journey and the search for the past initiated by Jonathan also highlights the connection between the three men. As their past is connected, and their identities which they had perceived as very different

<sup>1</sup> For historiographic metafiction see Hutcheon 1995. She utilises Hayden White's theories as point of departure on her reflections on the connection between history and fiction. Also compare Wallraven 2014.

in the beginning merge. Alex writes to Jonathan: "Let us not praise or reproach. Let us not judge at all. We are outside of that already. We are talking now, Jonathan, together, and not apart. We are with each other, working on the same story, and I am certain that you can also feel it. Do you know that I am the Gypsy girl and you are Safran, and that I am Kolker and you are Brod, and that I am your grandmother and you are Grandfather, and that I am Alex and you are you, and that I am you and you are me?" (Foer 2002, p. 214). In the end, all characters realise that there is no separation between victims and perpetrators, between past and present when each character sees that "I am you and you are me." In the novel, the different textual levels and narrators – who reflect on the processes of storytelling and fiction-making – make it visible that the search for identity and the past is only possible by interconnected stories.

## 2.2 *Palimpsest*

Catherynne M. Valente's fantastic novel *Palimpsest* (2009) thematises the connection between human beings and their stories which spans different worlds and thus develops a global dimension. The novel focuses on two women and two men who discover a portal to the fantastic world of Palimpsest. It follows those characters who travel to and explore this mysterious world: Oleg, a New York City locksmith, the beekeeper November who lives in California, Ludovico, an Italian binder of rare books, and a young Japanese woman named Sei. Every character has lost someone or something important – a wife, lover, sister, or their direction in life – and is only left with a story of the past. Each of the characters is portrayed as living a solitary and isolated life and longing for fulfilment, and each of them spends a night with a stranger who has a tattooed map of a section of the city of Palimpsest somewhere on their bodies. When they enter into a sexual connection with the stranger, they travel to Palimpsest where they find a world full of meaning. By sexual connection they travel to the area carried on the skin of their sexual partner. When they awake again in the real world, they too are marked with a map of a different part of Palimpsest which other characters are eager to explore.

In the novel, various symbols are connected to each other: The tattooed mark, the map, writing, and the body become inextricably linked. From the beginning, the tattoos are like maps and create an access to the other world of Palimpsest: "November stroked the inside of Xiaohui's thigh gently, a mark there, terribly stark, like a tattoo: a spidery network of blue-black lines, intersecting each other, intersecting her pores, turning at sharp angles, rounding out into clear and unbroken skin [...] 'It looks like a streetmap'" (Valente 2009, p. 19). This map is created and expanded by a connection that is made physical and thus it becomes clear that this fantastic world is only created and written by interpersonal connections. Sexual connection and travelling to a foreign country are thus explicitly linked: "To touch a person... to sleep with a person... is to become a pioneer," she whispered then, "a frontiersman at the edge of their private world, the strange, incomprehensible world of their interior, filled with customs you could never imitate, a language which sounds like your own but is really totally foreign, knowable only to them. I have been so many times to countries like that" (Valente 2009, p. 26-7).

Crossing the borders to a country such as Palimpsest is only possible by crossing the borders of the individual body, an act which creates a web of interconnections between people. Yumiko tells her lover Sei about the map-tattoo: "It's ... like a ticket. And once you've bought the ticket, and been to the circus, ridden the little red train, then you can sort of see other people who've done it, too. They... walk a certain way. Smell a certain way. Their whole body becomes like an accent. And you always recognize your own accent. I recognized you" (Valente 2009, p. 43). Each character with access to Palimpsest walks "a certain way" and smells "a certain way." The tattooed map thus connects them, while their "own accent" remains. In this way, individuality and interconnection exist together. The mentioning of an "accent" also brings in the level of language; it hints at the personal stories that constitute the map. Hence, the map is only expanded when there is contact with a new character: "'Why did you bring me here?' [...] 'It's where I've got, Oleg. Only place I could take you. That's how it works. You sort of... lease your skin to this place. This is the part you saw on my chest, so this is where we end up'" (Valente 2009, p. 70). In this way, Palimpsest turns out to be a world made from different layers of stories.

Metafictional reflections and structures in the novel – especially the structure of the palimpsest – illustrate how life and indeed the whole world consist of stories written on other stories. In this sense, a palimpsest is a parchment which has been written upon twice or even more times, while each time the original writing has been erased in order to make place for another layer of writing. Since the writing has often been erased imperfectly, the traces of the underlying story are still present: "The palimpsest is an involuted phenomenon where otherwise unrelated texts are involved and entangled, intricately interwoven, interrupting and inhabiting each other" (Dillon 2005, 245). In *Palimpsest*, "otherwise unrelated" characters are suddenly brought in relation to each other because their stories become "entangled" and "intricately

interwoven." In the novel, the interconnection of various stories in the past and the present are reflected on as palimpsestuous layers: "Do you know what a palimpsest is, Ululiro? It's vellum, parchment that has been written upon and then scraped clean, so that someone else can write on it. Can't you hear us? The sound of us scraping?" (Valente 2009, p. 311). In this view, a palimpsest consists of stories of the past and the present and can also be written on again in the future. This temporal aspect will also be prominent in *Cloud Atlas*.

Access to Palimpsest does not only require bodily sexual contact with a stranger but in order to enter the world, four characters are connected to each other and from this point onwards their stories and emotions remain inextricably interconnected. The frog-woman Orlande welcomes the travellers to Palimpsest: "Thus it is that four strangers sit in the red chairs, strip off their socks, plunge their feet into the ink-baths, and hold hands under an amphibian stare. This is the first act of anyone entering Palimpsest: Orlande will take your coats, sit you down, and make you family. She will fold you four together like Quartos. [...] Wherever you go in Palimpsest, you are bound to these strangers who happened onto Orlande's salon just when you did, and you will go nowhere, eat no capon or dormouse, drink no oversweet port that they do not also taste, and they will visit no whore that you do not also feel beneath you, and until that ink washes from your feet [...] you cannot breathe but that they breathe also" (Valente 2009, p. 5). In this passage, two symbols link writing with creating a world and with interconnection: When the characters have to place their feet in an ink-bath, they quite literally become the creators of new maps and new stories. Second, the name "Quarto" for the four people who become interconnected when entering the world refers to the book format. In this way, people become books: they are written und folded. Apart from that, they remain connected in both worlds, since "What happens here happens there" (Valente 2009, p. 199). Thus, they feel everything one of them experiences, which illustrate their bodily and emotional connection by the maps and the stories.

Finally, in order to be able to stay permanently in Palimpsest, the four people have to find each other in the real world. Only when the interconnected people are linked in the real world, can the worlds be connected and the bridge be crossed. Ironically, in the "real" world, they cannot even talk to each other since they all speak different languages. What seems to separate them, however, is no issue in Palimpsest where they all speak the same language. It appears to be the special characteristic of the world of Palimpsest that human connections are made visible and palpable.

Essentially, Palimpsest is a world made up from stories that can only be created by interconnection to others, hence the travellers turn out to be co-dependent if they want to enter and even stay permanently in Palimpsest. On a more general level, the novel hints at the fact that worldmaking is a communal event dependent on interconnecting stories. The whole world only exists in connection to others and new stories only come into existence in connection to previous stories, as the concept of the palimpsest suggest. The world of *Palimpsest* turns out to be a network based on a community which is created by all the individuals together who meet, connect, travel. It signifies the all-encompassing interconnection created by stories and bodily contact of seemingly isolated individuals.

### 2.3 *Cloud Atlas*

David Mitchell's novel *Cloud Atlas* (2004) consists of six nested narratives<sup>1</sup> set in different time periods and characterised by various generic features (such as traveller's diary, crime novel, dystopia) while being interlinked by intertextual references and symbols.<sup>2</sup> Each of these six tales is read, seen, or heard by the main character in the next. The first five stories are each interrupted at a pivotal moment. After the sixth story, which is told as a whole, the other stories are closed in reverse chronological order.

The first story and outer layer is "The Pacific Journal of Adam Ewing", a diary written in the middle of the nineteenth century by a Californian notary on his way home from the Chatham Islands. Before he is almost poisoned by a "doctor" who is after his money, he is saved by an escaped slave. Ewing's diary plays a role in the second story, the "Letters from Zedelghem", which is set in Belgium in the 1930s where Robert Frobisher offers himself as a muse to the famous composer Vyvyan Ayrs. During this time, he writes letters home to his lover Rufus Sixsmith in London and finds "The Pacific Journal of Adam Ewing." The third section of *Cloud Atlas* is the detective story entitled "Half-Lives: The First Luisa Rey Mystery" set in

<sup>1</sup> This structure has been analysed as "Chinese Box", or "Russian Doll"; compare O'Donnell 2015, 74 and Schoene 2010, 113.

<sup>2</sup> O'Donnell justly states that the stories in *Cloud Atlas* are "all intertextual in a triple sense: they bear multiple references to previous literary texts, to Mitchell's other novels, and to each other" (2015, 71).

California in 1975. The reader meets the now much older Rufus Sixsmith, a retired atomic engineer with a company whose dangerous plans are investigated by the young journalist Luisa Rey. Luisa meets Sixsmith and is given secret material about the criminal schemes of the company and also comes into the possession of Frobisher's letters to Sixsmith which connect these stories. The fourth part in the novel is constituted by the comic story "The Ghastly Ordeal of Timothy Cavendish" set in Great Britain in the present day. Cavendish is a 65-year-old vanity press publisher and has to escape from his gangster clients. Cavendish's brother, fed up with Timothy's endless pleas for financial support, tricks him and books him into a nursing home from which Timothy cannot escape. There, he reads the manuscript of "Half-Lives: The First Luisa Rey Mystery." The fifth text, "An Orison of Sonmi-451," is set in the future in the dystopian state Nea So Copros (Korea). The story consists of an interview with Sonmi-451 who is a genetically engineered clone ("a fabricant") designed as a worker in a fast-food restaurant. In this totalitarian society, fabricants are created as slaves who are exploited by the "purebloods." Sonmi's story is connected to "The Ghastly Ordeal of Timothy Cavendish" which has been made into a film which Sonmi watches. "Sloosha's Crossin' an' Ev'rythin' After" occupies the central position in the novel. In it, the protagonist Zachry lives in a post-apocalyptic society in the future on Hawaii. The people he belongs to are peaceful farmers without any technological equipment, and they are often raided by another tribe. The connection to the previous story is central for the lives of the people, because they worship Sonmi as a Goddess. The island is regularly visited and studied by a technologically sophisticated people known as the Prescients. When Zachry becomes suspicious of one of the visiting women and he sneaks into her room, he finds an "orison," an egg-shaped device for recording and videoconferencing. In the orison, Zachry sees Sonmi's interview.

All these texts are linked, since characters in other places and different times read or watch the previous stories. Robert Frobisher, for example, finds a part of Ewing's journal: "I came across a curious dismembered volume, and I want you to track down a complete copy for me. It begins in the 99th page, its covers are gone, its binding unstitched. [...] To my great annoyance, the pages cease, mid-sentence, some forty pages later, where the binding is worn through" (Mitchell 2004, p. 64). For the whole novel, this image of the story that survives even if it is incomplete, "dismembered", and "unstitched" is crucial because it turns out that all stories are interconnected. Frobisher is desperately searching for the missing parts of Ewing's story. Although he is not consciously aware of it, other people's stories take on a great significance due to the connection between them. Sonmi, for example, watches the first part of the film "The Ghastly Ordeal of Timothy Cavendish" (p. 243), whereas Ayrs dreams of the future and of Sonmi's world: "'I dreamt of a ... nightmarish café, brilliantly lit, but underground, with no way out. I'd been dead a long, long, time. The waitresses had all the same face'" (Mitchell 2004, p. 80). These unexplainable connections already have a temporal aspect ("I'd been dead a long, long, time") but are not conscious but intuitive brought about by dreams and strange feelings. In the central story, Zachry finds Meronym's "orison" in which he watches Sonmi. Although he does not understand her, he feels strongly drawn towards her: "But I cudn't forget that ghost-girl neither, nay, she haunted my dreams wakin' and sleepin'" (Mitchell 2004, p. 278). The name "ghost-girl" draws attention to the connections that exist without the characters' awareness and "haunt" them.

Apart from the explicit reading or viewing of the other stories, the interconnections in the novel are created by subtle signs that the characters are unable to decode. First, there is the sense of déjà-vu, the feeling of "knowing" as well as the symbol of the comet-shaped birthmark that connects most of them. When Luisa reads Frobisher's letters, she reflects on the unfathomable feeling of connection she experiences: "the dizzying vividness of the images of places and people that the letters have unlocked. Images so vivid she can only call them memories. [...] Robert Frobisher mentions a comet-shaped birthmark between his shoulder-blade and collar-bone. *I just don't believe in this crap. I just don't believe it. I don't!*" (Mitchell 2004, p. 121-2). The fact that Luisa has the same birthmark is explained by her as coincidence: however, she has "memories" of another story being mysteriously linked to her life. Essentially, the connection of many of the characters by a "birthmark" evokes the idea of a blood connection over different times and places.<sup>1</sup> When Cavendish reads the manuscript of "Half-lives", he ridicules the idea of reincarnation that is behind the symbol of the birthmark: "One or two things will have to go: the insinuation that Luisa Rey is this Robert Frobisher chap reincarnated, for example. Far too hippie-druggy-new age. (I, too, have a birthmark, below my left armpit, but no lover ever compared it to a comet...)" (Mitchell 2004, p. 373). While ridiculing it, however, he at the same time reaffirms its existence.

<sup>1</sup> In the 2012 film adaptation, the same actors play multiple roles, which reinforces the notion of rebirth and interconnection of human souls transcending time and space. Compare O'Donnell 2015, 100.

The second device for creating interconnection in *Cloud Atlas* is the image of the clouds itself which evokes the idea of the transmigration of souls. The cloud atlas in the title is a map that is ever changing and can be compared to the constantly changing tattoo map in *Palimpsest* which each character expands and changes with his or her story. Clouds and souls are connected in an intricate way; hence, soul travel is connected with the cloud atlas, a connection that Zachry reflects on: "I watched clouds awobly from the floor o'that kayak. Souls cross ages like clouds cross skies, an' tho' a cloud's shape nor hue nor size don't stay the same it's still a cloud an' so is a soul. Who can say where the cloud's blowed from or who the soul'll be 'morrow?" (Mitchell 2004, 324).

This symbol is directly connected to the main topic in the novel, the reflections on history and civilisation, and the Social Darwinist "Eat or be eaten" (Mitchell 2004, p. 509). Instead of defining the "nature" of humanity, it is people's belief system which shapes humanity, as Ewing argues who becomes an abolitionist in the end: "If we *believe* that humanity may transcend tooth & claw, of we *believe* divers races & creeds can share this world as peaceably as the orphans share their candlenut tree, if we *believe* leaders must be just, violence muzzled, power accountable & the riches of the Earth & the Oceans shared equitably, such a world will come to pass" (Mitchell 2004, p. 528). The interconnection of human beings is crucial to his reflections: "He who would do battle with the many-headed hydra of human nature must pay a world of pain & and his family must pay it along with him! & only as you gasp your dying breath shall you understand, your life amounted to no more than one drop in a limitless ocean! Yet what is any ocean but a multitude of drops?" (Mitchell 2004, p. 529). In this way, the motif of the drops in the ocean is linked to the symbol of the clouds both signifying the universal interconnection of humanity. Hence, on the one hand, the history of humanity is characterised by the exploitation of other human beings, conquests, enslavement, genocide, colonisation, and oppression. On the other hand, however, the interconnections also counterbalance these tendencies because human beings love and support each other and fight for freedom and equality, as all the interlinked stories show. These two opposing forces are thematised in all of the six stories in *Cloud Atlas*.

The interconnections – symbolised by the comet, the cloud, and the ocean – across temporal and spatial domains become quintessentially global. Since they appear random and unorganized, and on the whole more virtual, elusive, unfathomable than in the other two novels, it is drawn attention to the fact that connections exist naturally and just have to be noticed. Mostly people, however, are not aware of these connections of humanity as a whole and of the subtle signs that indicate their existence. Whereas in the novel they are not made conscious for the characters, the readers are able to decode them.

Finally, *Cloud Atlas* pursues the idea that while every story appears as new, it is nevertheless dependent on and connected with stories that came before and stories that will come after. Again, this evokes the concept of the palimpsest where old stories are always visible on the parchment and can be glimpsed through the new stories and at the same time form the foundation on which new stories are written. Hence, in *Cloud Atlas* it is shown that despite wars, violence, and the struggle for power throughout history, human beings are connected across time and space – by their stories.

### 3. Interconnection, Storytelling, and the Global World

In the last decades, society has been understood as a dynamic cluster, network, or web of narratives. In fact, storytelling has a crucial significance for the self-reflection and meaning production processes of societies in functioning as a cultural pattern of understanding as well as for critically questioning dominant cultural formations. Hence, it is a cultural force that enables human beings to make sense of a world that would otherwise be unstructured and is therefore an anthropological universal, as Roland Barthes states: "narrative is present in every age, in every place, in every society; it begins with the very history of mankind and there nowhere is nor has been a people without narrative. All classes, all human groups have their narratives, enjoyment of which is very often shared by men, with different, even opposing, cultural backgrounds. Caring nothing for the division between good and bad literature, narrative is international, transhistorical, transcultural: it is simply there, like life itself" (1977, p. 79).

The three novels discussed not only stress the connection of stories in and for a culture but the transcultural interconnection that is created by storytelling, and together they create a postmodern poetics of interconnection: Whereas in *Everything is Illuminated*, the connection is created in a conscious process of co-authorship, in *Palimpsest* it is much more complex and convoluted. Here, multiple connections link all the stories in *Palimpsest*, which is essentially a world made up by all the past and present stories. In *Cloud Atlas*, the interconnections are more unfathomable still so that the characters and the

readers have to actively search for these interconnections in the forms of stories that are passed on and symbols that link humanity in a web of temporal and global interconnections.

As Schoene argues, "In the twenty-first century the task is to venture beyond our nationally demarcated horizons into the world at large and understand the domestic and global as weaving one mutually pervasive pattern of contemporary human circumstance and experience, containing both dark and light" (2010, pp. 15-6). His argument can be read as a call for thinking in a more interlinked way which signifies the opposite of a perception of human beings as singular, isolated, separate, and ultimately different. When Moraru states that "the cosmoderns read the world in terms of self-other interconnectedness" (2011, p. 6), interconnection is not only about *writing* interconnected stories but it is actually also the reader's task to search for it, to *read* for what connects all human beings – in life and in literature.

The three novels reflect on the topical issue of interconnections and thematise how they are created in a globalised world: The act of storytelling does not only connect human beings throughout history but with that also places, identities, and different worlds. Hence, with their meta-reflections on narration and their structure of multiple connected plots, these novels create a postmodern poetics of interconnection that proposes an antidote to wars, violence, the struggle for power that leads to fragmentation, a fear of difference, and a fear of the "other." In *Everything is Illuminated*, Alex asks Jonathan: "We are making one story, yes?" (Foer 2002, p. 144). If we are able to read these interconnections in a global world, we can see that the whole of humanity actually makes "one story."

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## History and Typology of the Instrumental Case (Based on the Comparative Study of the Literary Documents in Turkic Languages)

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### Abstract

*This article touches upon the research, which employing comparative historical approach has been carried on about the instrument-togetherness (instrumental) case – the seventh case of noun, which is used in most of the Turkic languages, but has been removed from grammar books after becoming archaic in the Azerbaijani literary language. This case, having kept its place in the history of development of the Azerbaijani language is still evident in stabilised state within some lexical units through the suffixes –in, in, which are the morphological indicators of the instrumental case. As postpositions birlə, bilə, ilə, -la, -lə denote togetherness, this has caused the expulsion of the instrumental case from among the case paradigm. This article uses the samples selected from the XV century literary works, analyzes the morphological indicators of this ancient case, and compares them to the sources in other Turkic languages.*

**Keywords:** Azerbaijani-Turkic language, noun, instrument-togetherness (instrumental) case

### Introduction

The case category of noun has been stabilised after going through a certain path of historical development. As such, as the grammatical structure of the language became stabilised, the case system has also evolved and the process of attachment of the case indicators to individual cases has gained momentum. This process is characteristic not only for the Azerbaijani language, but for all the other languages as well.

It has been established that the case category, having specific morphologic indicators serves to establish grammatical connections between words within a sentence. Taking into account the important role of the case suffixes in the formation of a sentence, M. Huseynzade notes that "... case is an issue within grammar pertaining both morphology and syntax... Therefore, when speaking about the case category of noun, in addition to the morphological features it is essential to also touch upon some of their syntactic characteristics as well" (1983, p. 50). In Turkic languages, including the Azerbaijani language, the grammatical case has always been in the structural model of *root of word + case suffix*.

According to Y. Seyidov, "The current case system of the Azerbaijani language was already formed in the XIV century Azerbaijani-Turkic language. Even though at later periods there has happened certain refinements and stabilisations in the grammatical meanings of the cases, the system itself has remained basically unaltered" (2000, p. 233). However, varying explanations can be found in Azerbaijani linguistics in regards to the names, number and ordering of the cases. M. Huseynzade provides us with information that until 1934, the cases were defined according to the suffixes added to the noun, and consequently, eight cases of noun were proposed (in addition to the current six cases, two more cases were intended – those that would be formed with the postpositions -üçün, -çin, -çün and ilə, -la, -lə). That same year, the names of cases were established in Azerbaijani for the first time, their number became seven, including the instrumental case that was later removed from the grammar books. In 1939, instrumental and genitive cases were dropped out, but in 1944 the number of cases was finally fixed at six, after restoring the genitive case (Asker, 2003, p. 192).

We can observe a similar scene in Turkic literature in regards to the number of cases. A. von Gabain writes that there are nine cases of noun (1998, p. 39). Studying the the language of the ancient Turkic monuments A. Shukurlu also talks about the existence of 9 cases of noun. (1993, p. 91). While Majdut Mansuroglu writes that there exists 9 cases of noun in the Garakhanli Turkic dialect (1998, pp. 151-155), A. Dilaçar stresses that in many such numberings the nominative case has not been taken into account, and consequently, there would be 10 cases including the nominative case (1995, pp. 60-65). In the works of A. Rajabli, M. Novruzov, Y. Mammadov it is noted that there exists 8 cases of noun (Rajabli, 2002, p. 91; Novruzov, 1987, p. 27; Mammadov, 1979, p. 36). A. M. Sherbak on the other hand, talks about 7 cases of noun in the X-XIII century texts from East Turkestan (ЩепѢак, 1961, pp. 76-92). R. Asker, extensively touching upon these classifications



that were proposed before himself, stresses that the names of cases are partially concurring in the works of these authors, and thus he sees it fit to bring the number of cases to 7 by adding the instrumental case (2003, pp. 194-197).

Such diversity of opinions and confusion has led some Turkologist researchers to wrongly propose the argument that current contents of the case paradigm in the Turkic languages, including the Azerbaijan language has been initially formulated based upon the cases in the Russian and European languages. A. Alizade, expressing an opinion on this position, also argues that "in all the grammar books written in the nineteenth century, such as I. Giganov's "Грамматика татарского языка" (1801), M. Ivanov's "Татарская грамматика" (Казань, 1842), M. Kazim-bek's "Общая грамматика турецко-татарского языка" (Казань, 1846), A. Troyanski's "Краткая татарская грамматика" (Москва, 1860) the case paradigm can be seen to be in the case system of the Russian and European languages. It is true that those same grammar books mention the already archaic instrumental-togetherness case of the noun under various terms. However, this has not achieved a stable position within the case system" (Alizade, 2006, p. 3).

After taking into consideration the arguments already furthered on the issue of the case category, some of which I have sought to reflect as much as possible, we can come to a conclusion that in addition to the existing 6 (nominative, genitive, dative, accusative, locative, ablative) cases it would be appropriate to talk about the seventh case of noun with the addition of the archaic instrumental-togetherness case found, albeit not extensively, when exploring the language of the XV century literary documents.

Being referred to under various terminology in the Turkologist literature, the instrumental case possesses complex characteristics, and may denote togetherness, instrumental, and meditative meanings. The ancient morphological indicator of this case, which creates a grammatical link in sentence between the noun and verb had been the suffix *-in*, *-in*. A. M. Sherbak proposes that the instrumental case denoted with *-in*, *-in* affixes in the texts from East Turkestan has evolved into a group under adverb in the XI-XIII, and was replaced by *bilə*, *birdə* postpositions. In later periods, instrumental case that was formed with *-la*, *-lə* affixes had become widespread (Щербак, 1961, pp. 88-89). Y. Mammadov, confirming this fact notes that the instrumental case is used more frequently in Orkhon-Yenisey texts than Uighur texts and "Qutadgu Bilig" (1979, p. 74).

Studying the literary documents of the XV century, we find that the use of the instrumental case formed with *-in*, *-in* suffixes is still very rare. This in turn, leads us to observe that in the preceding centuries *-in*, *-in* suffixes had already lost their usage in the language by becoming archaic, and the only remaining vestiges were those that became crystallised and left in the structure of some words. In samples where it is found, the instrumental case mainly denotes one of the following: tools or means that perform an action, the process that would occur in certain time units or seasons, the manner and style of execution of an action. For example:

*Oxun sözi əgərçi ötər başü canuma* (Pashali, 2011, p. 375);

*Qürabi-şəb çü düzdü pərrü balın,*

*Qəfayə saldı hər məşriq cibalin,*

*Qanat bükdivü qıldı göz qarasin,*

*Həvadən gözlədi məğrib yuvasın* (Nagisoylu, 2011, p. 161);

*İnayət qılıcın çünkim quşana* (Kishvari, 1984, p. 163);

*Qışın saqlamasa sirrini gər yer,*

*Yazın olmaz idi xoş səbzəyi-tər* (Musayeva, 2003, p. 166);

*Yarın yer edünürsən duzəxi sən* (Kishvari, 1984, p. 180);

*Əvvəlin bir danə dikdi, axərin ol danədən,*

*Həm dirəxtü şaxü bix, həm gülü xar eylədi* (Nagisoylu, 2011, p. 196);

*Gül üsnə sağın sünbüli-xoşbu düşünübdür* (Pashali, 2011, p. 304);

*Otur övrət kibi sağ evdə sağın* (Nagisoylu, 2011, p. 183);

Yüz sürüb andan döğübən *dizin* (Musayeva, 2003, p. 247);  
Musəyi sən sanma, *saqın* tizü tünd (Kishvari, 1984, p. 244);  
*Sənsizin* boldi mana kuyi-ədəm aramgah,  
Necə çəksün bir kişi peyvəstə biaramlıq (ibid, p. 34);  
*Sənsizin*, ey gül, keçər mundaq qışü yazım mənüm (ibid, p. 54);  
İrib atasına *ansızın* oğlan (Musayeva, 2003, p. 211), and etc.

Most of the examples given above have become to fulfill the function of adverb in the contemporary literary language. A. Shukurov expresses his opinion on the “adverbized” words in the instrumental case as following: “It is known that the instrumental case was preserved in the ancient Turkic language until the X century. Presumably, this suffix became gradually archaic after the X century. Additionally, *ilə* postposition has played an important role in the process of the instrumental case becoming archaic. Therefore, many words that can be found in the literary documents in the form of instrumental case should be treated as “adverbised” words” (Shukurov, 1981, p. 19).

In the ancient Turkic sources instrumental case, although not widespread, does indeed exist. In M. Kashgarli’s “Divanu Lûgat-it-Turk” one can find examples such as, “kuş *kanatın*, ər *atın*” (Kashgarli, 1985, pp. 34-35); in Yusif Khas Hajib’s “Qutadğu Bilig”:

*okın urdu ödlək,*

*kinqəşin itər ol kişi öz işi*

*künün yemədi, kör, tünün yatmadı* (Askar, 2003, p. 213)

We can see further examples in Dada Gorgut: Xan *tezin* Qazan üzərinə gəldi (Kitabi-Dede Gorgut, 1988, p. 18); *dizin* çəkdi, aydır (Kitabi-Dede Gorgut, 1988, p. 58); and in “Qisseyi-Yusif”: fəsih *tilin*, səhih *sözün* söylər imdi (Mammadov, 1979, p. 74).

Even though the instrumental case has lost currency in modern literary language, morphological indicator of this case can often be seen in the structure of some the expressions in a crystallised form. For example; it has preserved its existence in expressions such as, *için-için ağlamaq*, *dizin-bizin sürünmək*, *oğrun-oğrun baxmaq*, *xisin-xisin gülmək*, as well as in words like *arxayın*, *ilkin*.

Eventually, *birlə*, *bilə* postpositions came to be used in place of the instrumental case after replacing, and then completely supplanting the *-in/-in*, *-la/-lə* suffixes. These postpositions themselves have also undergone modifications and have assumed various shapes as a result of further historical developments of the language. Even their parallel usage can be observed in some literary documents: *birlə<bilə<bilən<ilə<la<lə<nan<nən*. For example;

Xaki-payın *birlə* istərmən urum göz rövzənin (Kishvari, 1984, p. 18).

Göçgək ləbindən gər qılır yüzün *bilə* dəvi günəş (ibid, p. 24).

*Birlən*, *birlə*, *bilə* postpositions are formed from two components; that is from the combination of the word *bir*, which denotes number, and *-lə* suffix which forms verb, with the addition of the ancient verbal linkage unit *n*. “*Birlən* once meant together, in union. However, at the later stages it developed and transformed from independent word to auxiliary, acquired the characteristics of postposition, and started carrying a second meaning in addition to the previous one. In other words, *birlən*, *birlə*, *bilə* postpositions denotes taking two items together, or execution or accompaniment of some work, action with some item. In the second situation, it would fall in the case of noun named “instrumental case” (Mirzazade, 1990, p. 208).

Instrumental case formed with *-lan*, *-lən* suffixes can be seen more often in the literary documents:

Ol gün ki, *səninlən* içmədən badeyi-gülgün,

Məhşər kimi sərməd bolisi dövlətim ol gün (Kishvari 2010, p. 46),

*Mənimlən* ta yaman oldun, məni öldürdü qayğular (Kishvari, 1984, p. 25),

*Oxılən* neçə gün, ey dil, arada gər iraxlıqdır (Pashali, 2011, p. 294),

Bir *öpüşlən*, ey gözüm, ağzımnı şirin et, digəc (ibid, p. 285),

Zülf *yüzünlən* müqabil olsa, döndər kim, deyər,

Gecə *gündüzlən* müqabil oluncax novruz olur (ibid, p. 288), etc.

Sometimes, suffixes *-dan/-dən*, *-dın/-din* which in the XV century literary language was the suffix of ablative case, can denote instrumental case depending on the usage. For example:

Göz *qanındın* yazmışam mənşüri-hüsnün hər yana (Kishvari, 2010, p. 39),

Adəm ol *topraqdın* sərmayeyi-can bağladı (ibid, p. 43),

*Həstətindən* həmçinin kim, var idim, varəm hənuz (ibid, p. 26),

Mən *söğüşündən* sənin ögməğini fərqlətməzəm,

Tanrı sözünü ədəbsizlikdir etmək intixab (Pashali, 2011, p. 281),

Nə *yüzdən* hüsnünü vəsf edə vəsif,

Pəri nisbət qü Vəsifdən nihansən (Musayeva, 2012, p. 617), etc.

Nouns used as *göz qanındın*, *topraqdın*, *həstətindən*, *söğüşündən*, *yüzdən* in the samples do not show the point of departure, but signifies instrumental, meditative meaning.

The evidence of the usage of *-dan*, *-dən* suffixes found in the ancient literary documents by Academic M. Shiraliyev reaffirms that the instrumental case had been historically a conventional category of Azerbaijani language (Alizade, 2006, p. 6).

*-dan*, *-dən* as a suffix of instrumental case has attracted the attention of Mirza Kazim-bek too, and he cites the following as the examples of the instrumental case in Turkic languages:

Bu hünər *bəndən* düzəlməz,

*Dənizdən* ya *qurudan* gəldiniz? (Казым-Бек, 1846, p. 53)

We can also show the same situation in the contemporary Turkmen language, in regards to the *-dan*, *-dən* suffix: *sebet üzümünden* dolu (Туркменско-русский словарь, 1968, p. 278).

Unlike the Azerbaijani language, in some modern Turkic languages the instrumental case, taking its areal of usage into consideration, has been included in the case paradigm. For example, according to K. Musayev in Karaim language instrumental case, formed by *-ba*, *-bə* suffixes, is counted as the 7th case of noun. It is relatively younger as a case and has been derived from *bila* postposition, which is rarely used. According to the author, this new case has also new features: *-ba*, *-bə* case suffix is added to personal and indicative pronouns after the genitive case. Within a sentence, it is more associated with *bol-*, *kıl-* verbs, and semantically it is close to the semantics of the Russian-language *tvoritelnny* (ablative) case (Мусаев, 1961, p. 158).

In the case of Shor language, 7 cases of noun are counted, taking into account both the ancient and modern usage of the instrumental case, and the 7th case is named *tvoritelniy-instrumentalniy-orudniy* and is formed with *bıla, bile, mıla, mile* postpositions and *-ba, -be, -pe, -ma, -me* suffixes (Дыренкова, 1941, p. 45). In Khakas language the 8th case of noun – instrumental-togetherness case is used widely with *bulan, menen, blan* postpositions and their *-nan, -nenğ* form, which has evolved into suffix (Донидзе, 1955, p. 145). This case has been added to the case paradigm also in Tofalilar language (Рассадин, 1978, p. 43).

As we can see, in most of the Turkic languages the ancient instrumental case of noun is among the grammatical cases and has preserved its existence in various phonetic versions. Touching upon the grammatical function of this ancient case in the Azerbaijani language, which is of enabling the formation of connection between the words, A. Alizade, considers the restoration of the instrumental case as a necessary category fulfilling the requirement of the grammatical norms of the language as an important issue (2006, p. 10).

Thus, our research on the XV century literary documents in the Azerbaijani-Turkic language makes it clear that even though the ancient instrumental case of noun could preserve its existence in the Azerbaijani literary language during the medieval period, *-m, -in* suffix had become already archaic during that period, possibly even earlier, and consequently could only be preserved in the structure of some lexical units in crystallised form. Such that, in the language of the literary documents from that period we can see stabilised words in the form of single units: *dünün, yarın, sənsizin, ansızın, kışın, yazın, əvəlin, axırın, küzün, saqın*, etc. Instrumental case expressed with *birlə, bilə, ilə* postpositions has already lost its case function and became stabilised in modern Azerbaijani language in the form of *-la, -lə* participation postpositions.

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## Which Foreign Language Should Be Taught in the Albanian Education System?

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### Abstract

*Until the 60s in the XX century, in Europe, foreign languages were a privilege aimed just for the rich, the educated and some other people who had specific crafts. Today in Europe and Albania, the foreign languages are part of the daily activities of lots of people. These languages enable getting and using a variety of information and nowadays this process is becoming easier and easier thanks to the increasing number of people who know one or even more foreign languages. Everybody knows and expresses the fact that foreign languages are a "must". The question which arises immediately after that is which of these languages we should learn. While attempting to answer the first one, there arises the second question, the third one and so on. What is communication like today? What will it be like in the future? Starting from the moment we think and dream about a future, there are still concrete opportunities to be analyzed so as to how we can get there. Along this article, we will reflect on communication today and we will describe the challenges that teaching foreign languages in Albanian schools should face. According to the statistics of the Eurobarometer in Europe (Special Eurobarometer 243. 2006) the biggest part of Europeans (65%) first get in touch with the foreign languages at school. It is school which enables the longest contact with the foreign languages. This fact makes school the most important and the most critical element to be studied compared to the supportive policies of multilingualism in communication.*

**Keywords:** languages, education, multilingualism, communication

### 1. Foreign languages in XXI century

Let's see how communication is represented nowadays.

By analyzing the last decades we notice a rapid growth of contacts with foreign information, of communication and interactivity which surpasses the national boundaries, of linguistics and cultures. Thanks to the media, the information and general technology means development, everybody, by making use of three mouse clicks, can get data from every civilization and every language in the world. We can have a low cost global communication by means of either the telephone, electronic mail or virtual communication. Travelling beyond national boundaries has become quicker, more economical and more ordinary. Spending a weekend in a city which is a thousand kilometers far away seems as normal as a business trip for a couple of days in another continent. More and more private businesses are becoming active internationally. They make business deals with foreign countries, buy and sell, exchange services with lots of countries which speak different languages. Employers have to communicate with foreign customers, to briefly travel to foreign countries with other cultural development and where other languages have been developed. In the meantime, if we analyzed the scientific development, the scientific editions are globally widespread. Nowadays scientists and researchers put up virtual working groups or they work abroad, in international working groups. Eventually the students are the ones who are getting ready for this world, let's call it modern, and we have recently noticed that many of them have increased their requests and aims to attend courses, part or full time studies abroad, even without going to these places, but directly through computers.

This is what we often call 'globalism'. This world process is intensively developing in Europe because of the economic and political unification processes.

#### 4.1 Let's get back to school

The subject of teaching foreign languages belongs to the educational system of every country and this system is responsible for the quality and maintenance of the whole lesson process (Atlan, J. 2000). Regarding this matter, the Albanian system should raise its questions about updating and the results of the actual methods, but their analyses isn't

the aim of this speech. We aim to directly treat the contradiction which the Albanian teaching system faces nowadays, in accordance with the public or social request to follow the thesis 'only English' and the approved policy by the Albanian state which supports 'multilingualism'. To achieve this we should analyze the linguistic environment in our country, the European environment as well as the global one. This requires giving a critical glance to the environment where we live today, where we want to live tomorrow and the chances we have to achieve our aims. The facts reflect that it is this environment which conditions the practicalities of teaching foreign languages. Today we are facing a dilemma: which foreign languages should we teach our pupils, students or children in Albania. Should we follow a neighbor policy or country economic relationship, thus encouraging the teaching of Italian, Greek, Turkish, or should we act in accordance with the orientations imposed by a European or global linguistic policy and which are the contradictions it brings along?

#### **4.2 LET'S STOP ON WHAT WE CALL 'THE LANGUAGES' DYNAMICS'**

It has been scientifically proved that when a group of people who have different native languages meet for an X reason, and they are asked to communicate with one another, there is always a language which tends to collect more communicators and naturally there comes an immediate tendency to preserve that language as a means of communication within the group. If this language preserves the same status in different and numerous groups, then we will have even more people who do not practice this language, becoming more aware to use it. Thus we will have a language with a privileged status getting even more reinforced (Brodin, E. 2007).

Based on this notification which greatly supports the pragmatic and theoretical viewpoints, we conclude that this is what has happened to the English language nowadays. This is the reason why we fully support the theory of English for international communication. With all the official declarations of the European Community in favor of multilingualism, the English language continues to stand on top of the languages pyramid, thus being more easily comprehended. Regarding the other languages' dynamics, all countries, including here even Albania, try to orientate this movement by following some criteria which have been set without making any specific study, that's why I would call it sensing rather than criteria. A really clear indicator of this dynamics is the fact that just a few years ago, in Albanian cities, the schools were separated into 50 % English and 50 % French, whereas today this percentage has varied and the parents choose their children's schools in accordance to the foreign language they teach. A deep avoidance of the French language is noticed and there is a great tendency to substitute it with the English and German languages. We can mention here an example from a secondary school in Elbasan "Sul Harri" where the pupils of the fifth class in 2012 – 2013 studied French as a second language and then in the sixth class in 2013 – 2014 they stopped learning French in order to learn German. Should we accept the fatality of this 'languages dynamics' making it evident that the English language in itself isn't the real matter, but it is the general linguistic hegemony without considering on which languages benefit it is used. If we analyze this question, we should consider all the elements which make up this matter because we can't limit ourselves just on the communication matter and the symbolic aspects it includes, though they are an important part of reality. I think that first of all we should measure the considerable economic size which the linguistic hegemony brings to the countries or places which have a native language set in a hegemonic position. By concretely analyzing the hegemony of the English Language, we can mention some of its consequences.

- Firstly we have the creation of huge monopolies in the translation, interpretation, English texts publishing, English teaching and the production of pedagogical materials to make that possible.
- Secondly, the English gain a great saving of time and money in international communication whereas the others have to attempt, to spend time and money to learn this language, to communicate through it and to profit by the messages it's transmitted.
- The English save time and money even for the fact that they don't have to learn other foreign languages.
- The English have the opportunity to invest what they didn't spend on learning foreign languages in other areas.
- The English have a dominant position in every situation of negotiation, they stand higher than the competitors and profit from the English language to choose the conflicts in their favor (Demaizière, F. & J.-P. Narcy-Combes. 2005).
- The existence of these consequences is often surpassed and up to now we have no detailed studies though the number of Albanian children registered in English courses increases and the methods of teaching English advance, are updated and sold at an incredible speed.

I am convinced that if something like this happened in all other areas of public policies, it would soon be considered as unacceptable. If one day, I hope soon, Albania becomes part of the European community, it will stand in the position of the



loser as most of the other countries which already have this status.

#### **4.3 WHICH ARE THE PROBABLE LINGUISTIC POLICIES?**

Are there any economical linguistic policies? If such policies do exist, what are the measures to be undertaken in order to apply them? Let's analyze two possible scenarios.

The first scenario is the one of the multilingualism. We can define multilingualism as the linguistic regime organized in such a way that it enables inter – European communication in many languages (Narcy-Combes, J.-P. 2006). Obviously this scenario ends the hegemony of the English language.

The second scenario, theoretically, could be the one of finding or developing an artificial language belonging to no one, just like Esperanto, which could be adjusted as an international communication language for everyone.

From an economic viewpoint, this second scenario would obviously be the best choice for Albania, as well as for every non – English country. This imaginary language would avoid the consequences we mentioned above, thus making everyone attempt to translate and interpret from native language to the so called international one. This process would be far more economic as it would be spent for the learning of a unique language which would be easier than English or any other languages to acquire.

If we give a brief glance to the scenario of multilingualism, it won't result more economic as we suppose that the learning of every language costs more or less as the learning of English, but if we have to see the glass as half full rather than half empty, we can say that multilingualism gives to every language an equal weight to the demographic weight of the community who speaks it.

So though briefly, we saw that there are other alternatives apart from the thesis 'everything English'.

When we talk about linguistics it is the same as when we talk about ecology because the decisions made in these areas are effective only when they are taken and undertaken in all countries (Toma, A. 2007). If a country legalized and applied multilingualism while the others it cooperates with would all practice the same international language, we would face the fact that this country would see a great deal of attempts and money thrown away because of what we called 'languages' dynamics". Fortunately, the European Union and the states which are its members have acquired the position which is the promotion of the language variety which should then be followed in the policy of language education. Apart from mobility, respective communication and economic development, Europe tends to preserve the European cultural heritage where language variety is an essential component. This is a matter which does not only treat the development and preservation of languages, but it enables the European citizens to develop their language skills. Learning a language should be seen as the development of the specific language skill of each individual and this skill should be developed not just for practical or professional reasons, but even as an education to respect the others' languages and the variety of languages. These arguments fully support the policy for the language education which encourages the increase of abilities to learn some foreign languages for all the citizens throughout their lives. This is the only way for Europeans to become multilingual and intercultural citizens, capable of communicating with other Europeans about all aspects of their lives.

Learning some languages in Europe, obviously does not decrease the economic costs, but adopting a similar policy avoids unequal privileges among countries with great languages. To be concrete, this policy of teaching foreign languages at schools would consist in the obligatory learning of two or three foreign languages among which English could not stand systematically. In this case every country should give priority to the learning of languages which belong to its main partners, which could be reinforced with bilateral agreements.

- By means of gifts in books and didactic materials, financing different activities mainly through the French Alliance, the French government tries to preserve the decreasing reputation of the French language and also to protect the status which French actually has at schools.
- If we read the journey of the German language described in the article of May, 5-th, 2014 read by the head of the German Department at the University of Tirana Prof. Dr. Brikena Kadzadej, we notice that German is present in many schools.



- In December 2012 Albania and Italy signed a cooperation agreement in the framework of the second phase of the 'Iliria' program. The agreement aimed teaching Italian as a first foreign language at elementary schools and high schools in all the Albanian territory.

There have been similar agreements in Albania and I hope there will be even in the future, but when we see the attempts that many countries make to spread their languages in Albania (I should have mentioned here even the attempts which are made to teach Turkish and Greek in schools) there arises the question: does the Albanian state have a clearly specified policy in this regard? I would say no as this is verified by the fact I am going to read now.

In the first instruction, nr 60, and date December 26-Th 2013, for the development of the maturity exams, MAS (Ministry of Education and Science) established that: The test of foreign languages will be made in accordance with the language which is each candidate's favorite. The selection of the student for this exam will be reflected in the respective form. In item 1.3 of this guide it was stated that: "The test of the foreign language, as an obligatory exam, would be developed by the AKP (the National Agency of Exams) and the result would be implemented by the AKP (the National Agency of Exams) itself.

In the second instruction, which dates February 7-Th 2014, the Ministry of Education has reconsidered it and has changed some items of the instruction, by removing the right they had given to the graduates in the first instruction. But in this second instruction it was specified that the graduate would take an obligatory exam, the first language he/she has done at school. And apart from that, it won't be AKP (the National Agency of Exams) to make the implementation as it was defined in December, but it will be done by the respective Education Directory. Also, changes have been made even about the item which defined how the foreign language selection that the graduate prefers to take as a facultative exam would be done. In the first instruction it was stated that: The graduate has the right to select only one foreign language, which is treated as the first foreign language in the school lesson plans, no matter if it has been done at school or not.

These letters show nothing but the fact that there is uncertainty in the way of organizing multilingualism, though the European Union has brought in Albania the translated manual which explains the principles and recommendations of the European Union so as where the educational policies which urge language variety should be based. This article entitled "A guide to the development of language education in Europe", in its executive version in 2007, (Beacco, J- C. & Byram, M. 2007) is the promotion of a critical reflection over the widely protected attitudes regarding the language learning and the established actual attempts which deal with the policy of language education.

#### **4.4 CONCLUSION**

I express my final thought that it is necessary in all this matter to reformulate clear objectives regarding the distribution of foreign languages in schools in Albania, either private or public. The objectives should consider the geopolitical situation of the country: which languages are present in the respective territory, which languages are present in its boundaries, what social and economical ambitions the country has for its future. The vision for the future should be expanded even to China, but this vision should be clear so as every eye can see the coastlines in the horizon.

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## Biblical Text On the Work of "Meshari" (Missal) by Gjon Buzuku

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### Abstract

*Vepra "Meshari" e Gjon Buzukut, me kohë është bërë objekt studimi i studiuesve të ndryshëm, të cilët nisur nga përmbajtja fetare e veprës, nga prania e tekstit biblik në të, veprës, në të shumtën e herëve, i mohojnë vlerat letrare, duke e parë atë vetëm në aspektin gjuhësor. There are still some scholars who doubt or deny the presence of the subject matter in this work. Even when is discerned as the literary work, still continues to be seen with suspicion as such. In this case our interest will not be the language of the literature work aspect of Missal, but to argue by means of facts of its content of literary aspect. Through this work it will prove to be clarified whether the Missal is a literary work or not.*

**Keywords:** Bible literature, book, literary type, psalms, literary work.

### Introduction

The object of our examination is the literary works of John Buzuku, *Missal*, which is published in 1555. The first pages of the book are missing, therefore there is no knowledge of publication place. It is only known as the first works published in Albanian Language.

In the Biblical books intertwined are genres, different kinds of style, from epic and Romanesque, up to those with sentences, dramatic and lyrical. The Bible has continued and continues today to nurture authors with the material for their works of numerous fields of art and knowledge. Since the Buzuku's *Missal* consists of various literary Biblical texts, such a characteristic, anyways, we have encountered it in this act.

As we shall see in continuance, the presence of different kinds of literary works of Buzuku, proves the value of undeniable literary work in question on the one hand, and the contribution of the author as a writer for the inclusion of various types of literature in Albanian literature, on the other hand. Evidencing multiple parts and the highlights that from which biblical books were taken, make it more acceptable the literar dimension of *Missal* for those who refuse literacy of this literary work.

### Promotion for the Establishment of the Literary Work in Albanian Language

In the writing and creation of works, according to today's recognition criteria, we can call them of early Albanian writings and works (XVII-th century), in addition to numerous internal motives, subjective (of their authors), and numerous motives, external, objective, a very important stimulating role, have played principles, advices, lessons, messages and different Biblical ideas, which Illyrian-Albanian ethnoses, as is known, has had early and many contacts for long centuries.

The Biblical literature, in the early days of the albanian language writings, was the main literature, the basic literature of writers and intellectuals and the literature with the major influence of Albanian scripture and creativity. The impact of this literature is very natural by the ancient Albanians writers, when we consider their religious mission they had, who had grounding knowledge of biblical texts, as evidenced by the recognition of ideas, principles, teachings and the Biblical counseling in their writings, and their attempt to provide the Bible in Albanian Language. In this context, should also see John Buzuku as such, the author of *Missal* work (1555). Buzuku, as it proves itself in the afterword of the book, has made the work *out of love for the country and for the language*, and for the lack of the *scriptures in the Albanian language* and that, as required by biblical Enlightenment, through the script in Albanian in order to *enlighten minds to them who would listen*.<sup>1</sup> The work integrates literature, philosophy, religion, politics and the Albanian national ideology. Religious themes of the *Missal* at the same time is a political topic. The idea of creating such a work presents, at the same time, the national

<sup>1</sup> Buzuku, *Meshari*, botim kritik i punuar nga Eqrem Çabej, Universiteti Shtetëror i Tiranës – Instituti i Historisë e i Gjuhësisë, Tiranë, 1968, 292; Buzuku, *Meshari*, botim kritik i punuar nga Eqrem Çabej, Rilindja, Prishtinë, 1988, 387.

idea, since then, as I.Rugova has said that, *religious idea has presented even the national idea*.<sup>1</sup> In this context, Buzuku has classified it as a *sin if an Albanian becomes a Turk*,<sup>2</sup> which means to convert to the belief that was carried by the conqueror, by the Ottoman Empire. Work as such, with the text of the biblical dimension that expresses ideological conflicts, religious and cultural, including political conflict, of ethnic Albanian world with foreign ones, as of the Ottomans.

### Literary Types (Biblical) in *Missal* Work

Must be said that *Missal* is a work consisting of a series of biblical texts, liturgical texts of prayers, litanies and rituals.<sup>3</sup> The texts included in the book are not always translations, but there are adaptations and deliberate avoidances of the original text (Latin),<sup>4</sup> as well as original pieces, *then texts which are drawn by Buzuku in the form of prayer-the blessings, anthem, which by way of expressing of the treated object may approach Psalms, and can be taken as poetry*.<sup>5</sup> Here, we must not forget either the Afterword of the book, with which are provided the first signs of prose in Albanian literature, written in the Biblical style. Buzuku makes the selection of texts in order to fulfill purposes for religious services and also to *educate the believers*. Functioning and experience of the *Missal* as a literary work, scholar Zeqirja Neziri sees it in analogy with the *literature textbooks, literature reading books*.<sup>6</sup> Both are written for institutional practical purposes, but to serve to the literature. In fact, in the Middle Ages all forms of life were intertwined with religiosity. Middle Ages represents one of those historical moments when a *"text to be perceived aesthetically, there should be a function (for example, political, religious) except that of aesthetic"*.<sup>7</sup>

*Missal* known for the diversity of literary creations. Buzuku has included in it creations from various types of Bible books, which differ in form, content, style, figuration, metaphors and literary types and under usual division, are divided into historical books, wisdom books, prophetic books, religious poetry etc.

From the type of historical books, Buzuku in his work has included creation of numerous literary, as the Book of Genesis (Genesis), the Book of Exodus, of Leviticus, from the Book of Numbers, the book of Deuteronomy, the Book of first and second Kings, the second book of Maccabees, from the Gospel of Matthew, Mark, Luke, John and Acts of Apostles.

From the prophetic books, Buzuku has given enough in his literary creations, such as books of: Isaiah, Jeremiah, Daniell, Oziel, Joel, Amos, Jonah, Micah, Zechariah, Malachi and Revelation of John.

In *Missal* we have kinds of literature, such as: religious history, the history of salvation or redemption, the story of the apostles, epistolarin, type of work Esther (advices arising from history), Bible poetry (Psalms), prophesying literature, literature of apocalypse, literature of wisdom, myth, legend, tale, allegory, the story, the kind of didactic teaching creations, diary, polemical writing; different kinds of poetry, as a hymn, prayer, thanksgiving, patriotic poetry, meditative poetry, love poetry, poem, etc.

The Religious history, like the biblical literary genre, is very present in the work of Buzuku. Creations of this literary kind, Buzuku gives out of the Bible books as of: Book of Genesis, Exodus, of Leviticus, from the Book of Numbers, and Deuteronomy, the Book of First and Second Kings, etc., which by literary type is considered as religious history, *that biblical scholars like to call it the history of redemption*.<sup>8</sup> Of particular importance are the letters of the Apostles in the work of Buzuku, especially Paul's letter to the Romans, which *is part of the most remarkable works of world literature and which simultaneously deals with the issue of human faith and the nobility of his*,<sup>9</sup> but also of Paul's letters occupy plenty of space in *Missal*, as well as the First Letter of John, in which, Buzuku has done his work.

<sup>1</sup> Ibrahim Rugova, "Katër urata origjinale të Buzukut", Rilindja, Prishtinë, 24-25 tetor 1987, 12.

<sup>2</sup> Buzuku, *Meshari*, Rilindja, Prishtinë, 1988, XXIII

<sup>3</sup> See: Eqrem Çabej, *Historia e librit dhe lënda e tij*. Hyrje e veprës: Meshari Gjon Buzukut(1555)1, Rilindja, Prishtinë, 1978,9.

<sup>4</sup> See: Selman Riza, *Vepra 4*, Akademia e Shkencave dhe e Arteve e Kosovës, Prishtinë, 2004, 272.

<sup>5</sup> Anton Nikë Berisha, "Meshari"- *vepër e hartuar nga Gjon Buzuku*, Comet Editor Press,Cosenza, 2014, 21.

<sup>6</sup> See: Zeqirja Neziri, *Meshari i Buzukut*, Logos-5, Shkup, 2006, 110-111.

<sup>7</sup> See: Jurij M.Lotman, *Struktura umetnickog teksta*, Nolit, Beograd, 1976, 110-111. And: Anton Berishaj, *Letërsia performative Buzuku*, Prishtinë, 2010, 12-13.

<sup>8</sup> *Bible, Përkthet dhe shtjelloi Dom Simon Filipaj*, Konferenca Ipeshkvore e Shqipërisë, Tiranë, 2011, 16.

<sup>9</sup> Biblija – Stari I Novi Zavjet, Krscanska Sadasnjost, Zagreb, 1974, 119.

Buzuku, also, in his work, has included literary creations from the Book of Wisdom, the Book of Job, the Book of Proverbs, the Book of Siracid, Book Song of Songs and the Book of Psalms.

Buzuku in his poetic creations includes *Book of Isaiah* (35:1-6)<sup>1</sup>, whose creations are regarded as magnificent poetic creations<sup>2</sup> and the most beautiful pages of the Old Testament, from *The Book of Genesis* (27:6-39, in *Missal* pg. XLIX/2), then from *The Book of Ecclesiastes*, where we have personal prayers of Buzuku, always with a pre-biblical text (2:18-21, LXXXV=CV etc.).

In general the work of poetic creations of *Missal*, as examples of love poetry have excerpts from world poetry of masterpiece of love, from work *Song of Songs* (6:10, IX/2; 2:8-14, LXXXVII=LXXXVII, 11 E 10 XII), *Hymn of love* (1 Corinthians 13: 1-13, XL/2), the poetic quality valued as precious as a pearl of world literature, lyrics of parental love and pain (the pain and love of Isaac, Genesis 27: 6-39, XLIX/2) etc..

In *Missal* work are encountered even some other literary creations from the other main type of biblical literature (known especially in the Old Testament) - the literature of apocalypse. Chosen creations of this kind of literary, Buzuku has given from the book *Prophecy of Daniel*, which is also considered the first biblical book of apocalypse<sup>3</sup>, but also from book *The prophecy of Ezekiel* and from the *Revelation of John*.

In *Missal* the myth is also present as literary kind. Buzuku in his works brings myth for creation of the world (Book of Genesis 1: 1-31, LIX / 2); the myth of Noas salvation (Genesis 7: 1-24, 8: 1-21, LX) and other of myths, like that has brought the legends and tales as literary types, but the allegory as a literary kind in the Bible.<sup>4</sup>

Narration as a literary genre, it is also present in the work of Buzuku. He has given a story *Joseph and his brothers* (Genesis 37:6-22, XLVIII), then the didactic story of *Prodigal Son* (The Gospel according to Luke 15:11-32, L) and other stories. Here's an excerpt of the story on *prodigal son*, which shows a rich literary system and the expressive style in Albanian language:

Buzuku: <sup>5</sup> (for comparison, the translation of Dom Simon Filipaj):

Një njeri pat dy bij; e i tha më i riu përindit: Atë, amë pjesënë qish më përket n gjajet. E mbas jo shumë dit, mbëjledhunë qi pat gjithë kafshëtë, biri më i riu vote tue shtektuom ndë dhë të largë, e përaroj të pasunitë e ti, tue ecunë pr udhë të pëglanë. E tue pasunë sosunë gjithë gjënë, u bā u e madhe nd atë dhë, e aj zu me ardhunë ndë të madhe nevojë. E u afëruo njëj bujari së qytetë s ati dheu. E aj e dërgoi ndë katund të ti me kullotunë thitë. E dëshir kish barkëtë e ti me e nginjunë n ledinjet qi thitë kullosjinë; e askush gjā nukë i ep. Ashtu u kujtuo ndë vetëhenë e tha: Sā trima të tim et kanë bukë tepërë, e u vdes uni! Qisht të banj u tash? U nqonem e vete tek em atë, e i thom: Atë, u rāe ndë kat mbë qiellë e përpara faqesë sate; e mā u nukë jam i denjë me u grishunë biri uit; përzemë porsi një n trimashit së tūsh. E si u ngriti, vote tek i ati.

Luke, 15:11-20: "There was a man who had two sons. The younger one said to his father: 'Father, give me my share of the estate. So he divided his property to them. Not long after that, the younger son got together all he had, set off for a distant country and there squandered his wealth in wild living. After he had spent everything, there was a severe famine in that whole country, and he began to be in need. So he went and hired himself out to a citizen of that country, who sent him to his fields to feed pigs. He longed to fill his stomach with the pods that the pigs were eating, but no one gave him anything. When he came to his senses, he said, 'How many of my father's hired servants have food to spare, and here I am starving to death! I will set out and go back to my father and say to him: Father, I have sinnedf against heaven and against you! I am no longer worthy to be called your son; accept me as one of your hired servants!-So he then went to his father.'<sup>6</sup>

<sup>1</sup> Buzuku, cited works., XXXII.

<sup>2</sup> *Historia e letërsisë botërore 1*, Rilindja, Prishtinë, 1987, 71.

<sup>3</sup> *Historia...*, 80.

<sup>4</sup> Nuhi Ismailji, *Vepra e Gjon Buzukut*, Ars Clubi "Beqir Musliu", Gjiilan, 2010, 43.

<sup>5</sup> Buzuku, cited works., L, 149

<sup>6</sup> *Bibla*, Dom Simon Filipaj, ..., 1286.

In the Missal we have texts from the Book of Esther as is text 4:17 (c-17I, XLVII/2), which some historians call it the novel.<sup>1</sup> Scholar Femi Cakolli, sees *Missal* as a liturgical novel, in which are found fragments from the main parts of Bible<sup>2</sup>

Even the proverb as a literary genre is not missing in this work, as we have present the example of poem, through the presentation of text from Job 1:21 and 2:1-10 (LXXXX), and the other texts of the evangelists.

### **Psalms in the *Missal***

In verses of creations of poetic work of *Missal*, we have different kinds of lyric poetry. So then in this work we discern pure poetry – the psalms.

From the Book of Psalms, Buzuku in his work has included enough psalms and psalm passages, among others: a). Psalm prayers – or complaint, or a psalm of mourning as: Psalm 6:2-11, XVI (*Call for help when in trouble*); 32:1-11, XVI/2 (*Who admits sins, God frees them from the sins*); 69:2-6, XIX (*Pleading for help*); 120:1-7, X/2 (*Enemies of peace*); 124:1-8, XI (*Savior of Israel*); 129:1-8, XIII, XVII/2 (*Against the enemies of Sion*); 131:1-3, XIII (*The spirit of childhood*); 138:1-8, XX (*Hymns of thanksgiving*); 143:1-12, XVII/2 (*A prayer of humble*); b). Hymns of glory, psalms: 85:2-14, IX/2 (*Prayer for peace*); 116:1-9, XIX/2, X/2 (*Praises*); 146:2-10, XX/2 (*Hymn to the helping Lord*), as the c). Psalms of thanksgiving: 116:1-2, IX/2 (*Thanksgiving*); 129:1-8, XIII, XVIII; psalm (with prophetic elements) 50:3-21, XVII.

From the examples of meditative poetry in the work are involved and the Psalms: 37:2-23, XVI/2; 119:1-7, XX. Examples of patriotic poetry we have psalms as: 121:1-7 (*The Keepers of Israel*), X/2; 125:1-5 (*God protects his own*), XI; 126:1-6, XI/2, XII (*Repatriation song*); 127:1-6, XI/2 (*Submission of providence*); 128:1-6, XI/2 (*Blessing-gift for the believer*).

Psalm 130 (*Hope in God*), we find it translated in three variants at work of Buzuku and that on pages XIII, XVII, XX. Translation in three variants of this psalm, as the repetition of certain prayers, the author would have made for style issues. According to the researcher Anton Berisha, however, Buzuku with this psalm imposes two essential things:

a) individual repentance for the evil acts done and call for God from the depths of the soul to forgive sins, namely to save lives, and

b) trust of the chosen people, to Israel, in God to help and release from evil. The people of Israel expect God in supplication and more anxious than *night watchman* awaiting the dawn (very rare and semantic comparison).

As such psalm had great and of multiple importance for every Albanian believer, and all the Albanian people, who are suffering under the Ottoman slavery. This deep correlation of the fate of the chosen people to the fate of the Albanian people, was done also by other Albanian authors after Buzuku.<sup>3</sup>

That to the *Missal* of Buzuku, does not lack artistic literary values shows four original poems of Buzuku, which inspire even the literary and aesthetic experiences. They are written with inspiration, imitating the excellent Solomonic style.<sup>4</sup> Here is one of them:

O God of the living and the dead  
savior of all who would not die or sinning,  
make me change for the better and to live, feel me,  
I beg you, take me John Buzuku closer,  
destroy all my said sins  
I you delight, hear my prayer.

<sup>1</sup> *Historia e letërsisë...*, 78.

<sup>2</sup> Femi Cakolli, *Kodi biblik në letërsinë shqiptare*, Tenda, Prishtinë, 2003, 81.

<sup>3</sup> Anton Nikë Berisha, cited works, 59

<sup>4</sup> Moikom Zeqo, *Veptra e Buzukut në rrafshin poetik dhe estetik*, [www. http://letersia.zemrashqiptare.net](http://letersia.zemrashqiptare.net)

Lord for me and for all the people of my blood,  
to my all friends and to my enemies,  
for the living and for the dead. Amen!

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O zot i të gjallëve dhe i të vdekurve  
shpëtues i të gjithëve që s'do vdekjen e mëkatimet,  
më bëj të ndryshoj për mirë e të jetoj, ndjem,  
të lutem ty, afromë mua, Gjon Buzukun,  
m'i prish të shkruarit e tërë mëkateve,  
se unë ty të pëlqej, dëgjo lutjet e mia.  
Zot për mua e për gjithë njerëzit e gjakut tim,  
për miqtë e mi e për armiqtë e mi,  
për të gjallët si dhe për të vdekurit. Amen!<sup>1</sup>

## Conclusion

Works of Buzuku, having in mind the time and circumstances when it was written and published, exceeds the limits of a typical missal, simply for the liturgical needs, as it is considered so far. It is beyond this domain, beyond this context. The texts (fragments) in prose and in poetry texts, which we receive them time to time and in more than one variant and repeated in the book, and explanatory text with afterword or presenting author at the end of the book, take Buzuku as a consciously creative author and a talented poet full of inspiration.<sup>2</sup>

Taking into count the linguistic-stylistic richness of the biblical text, what are the texts of *Missal* and accepting the Bible as a literary text, as *as the Literature over of all Literatures*, where the *Missal* is fed from, this work in the future should be treated and accepted as a literary text.

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<sup>1</sup> Buzuku, cited works, XIX/2.

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## Cultural Inequivalences from Albanian into English in the Translation of “Pallati i Ėndrrave” by Ismail Kadare

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### Abstract

*This article focuses on cultural translation, especially addressing the issue of cultural inequivalences or losses occurring in the translation of “Pallati i Ėndrrave” written by Ismail Kadare. The main aim of this article is to investigate how different cultural aspects of source text are transmitted into the target text, causing cultural losses. As we might know, cultural losses are defined as the losses of cultural norms, social customs, idioms, and proverbial wisdom that are inherited through generations and comprise the identity of the source culture. Such losses occur during the process of correlating the verbal signs of one culture to another different culture and result mainly from misrepresenting the literariness of the source text and its pragmatic forces. Therefore, to present such cases, many examples of cultural losses are given, which are divided based on different type of losses in both version. Thus, in order to illustrate cultural aspects in literature, we analyze figurative language such as culture items, idiomatic expressions, proverbs in two texts: Albanian (the source text) and English (the target text). The analysis of examples have shown that translation of cultural aspects of the source text was communicatively successful, however, it failed to represent the culture-bound words which represent the implicit level of the source text. In this sense, we argue that figurative language and cultural terms of the source text are unfamiliar for target text and they should be looked at from the perspective of a cultural insider.*

**Keywords:** cultural translation, translation and inequivalence, cultural losses, figurative language, context.

### 1. Introduction

We know that there exist a strong relation between culture and translation and interest in the mutual relationship between culture and translation has increased in recent years motivated largely by the awareness of the need to develop human communication and the translation of texts across cultural and linguistic boundaries. Different from other types of translation, literary translation can reflect the interrelationship of culture, ideology and communication (Katan 1999/2004; Bassnett and Lefevere 1990). The influence of such translation on communication within a specific cultural and ideological context can also affect target readers' reception of a certain literary work.

We are aware that differences between cultures play an important role in the process of conveying a text from one language into another, particularly when these languages do not have much in common. Therefore, I aim to discuss in this paper the cultural problems of translating Albanian into English and how these issues affect the translator's decisions. Translators should be aware of the smallest detail while conveying a novel from its source culture context into the target culture context as well as of the strategies available to them in order to produce the TT.

This article investigates ‘cultural losses’ occurring in the translation of “Pallati i Ėndrrave” written by Ismail Kadare. Before we present the examples of cultural losses, we discuss the reasons which led to these cultural losses. First, cultural losses or inequivalences result mostly from figurativeness of the source text. Omitting or altering the figurativeness (cultural metaphors, idiomatic expressions, and proverbs) of the source text is particularly sensitive in literary translation and will result in a translation that is unfair to the source text, the source culture and the target audience. Second, we argue that cultural losses are losses on the deep symbolic level of the source language; hence, they require an effort on the part of the translator to retain these symbolic levels and capture the cultural implications meant by the source author.

Accordingly, the translation product would be culturally more suitable if the translator assumes the function of a cultural insider. Finally, cultural losses are context-sensitive; they are, by and large, losses of the unfamiliar and so are marked to the target readers. In this article, we first introduce a general review of literature on figurative language and then, we proceed with an analysis and discussion of cultural losses. Thus, culture-oriented problems can be divided into two categories: extralinguistic and intralinguistic (Leppihalme 1997: 2). Extralinguistic phenomena range from natural (winds, flora and fauna, etc.) to man-made phenomena (social institutions, buildings, markets, etc.). Whereas intralinguistic culture-oriented

problems include metaphors, allusions, idioms, proverbs and ways of addressing a person, complimenting her/him or apologizing.

The process of translating idioms and fixed expressions from one language into another is a fine work which obliges a translator to have a good knowledge of both languages and cultures being shared or transferred as well as being able to identify and cope with the contingent problems in the process of finding an efficient equivalent for the inter-lingual idiomatic pairs. People of different languages use completely different expressions to convey a similar meaning, in a way that while an expression might be completely tangible and easy-to-understand for the interlocutors of a specific language, the same set of words and expressions may seem fully vague and dim and even in some cases nonsense to the speakers of the other. This originates in the fact that each language has got some culture-specific items that are completely different from the corresponding items in another language. Besides, there are some differences in such factors as religion, geographical locations, different ideologies, and social classes of languages and societies that harden the process of understanding and translating idiomatic pairs from one language into another. Hence, there are two main problems in this case: 1) How to understand the meaning of idioms and fixed expressions of a specific language; and 2) How to recreate the same sets of idioms and fixed expressions of one language in another language in a way that they might convey exactly the same ideas of the original language.

For the purposes of this article, cultural losses are broadly defined as the losses of cultural norms, religious beliefs, social customs, and proverbial wisdom that are inherited through generations and comprise the identity of the source culture. Cultural losses could be explicit (causing a loss of the cultural meaning of the source text both on the surface and deep levels), implicit (causing a loss on the deep level/ concealed cultural information), modified (altering the realities of the source text, as experienced by the source readers), or complete (deleting cultural characteristics that are unique to the source language). Before we present the cases of cultural losses from the source and target text, we will shortly discuss the figurative language, explaining their meaning and how a translator can deal with such cultural elements.

## 2. Figurative Language (idioms expressions, proverbs)

### Idioms

Idioms are treated as figures of speech, which are defined in the Collins English Dictionary (2006) as “*an expression such as a simile, in which words do not have their literal meaning, but are categorized as multi-word expressions that act in the text as units*”. Longman Idioms Dictionary (1998) defines them as “*a sequence of words which has a different meaning as a group from the meaning it would have if you understand each word separately*”. Accordingly, idioms should not be broken up into their elements because they are sometimes referred to as a fixed expression (Cowie and Mackin, 1975, viii cited in Balfaqeeh, 2009).

Therefore, they are generally viewed in the literature as a special category of lexical items which are not only determined through their structure, but also show a specific type of behavior in language use (Strässler 1982: 11). An idiom is traditionally defined as “an expression whose meaning cannot be worked out from the meanings of its constituent words” (Trask 1999: 119). Strässler (1982) points out that there are few studies dealing with idiomaticity—a general term referring to the syntactic and semantic properties of idioms—although it is not a new subject in linguistics. He mentions that most of the works on idioms are collections that do not comprise a unified theory of idioms. Strässler comments “the general lack of idiomatic theories might certainly be a reason, for it is extremely difficult to incorporate an ill-defined phenomenon into a new concept” (26). Weinreich (1969: 42) refers to the idiom as “A phraseological unit that involves two polysemous constituents, and in which there is a reciprocal contextual selection of subsenses.” Makkai (1972) in Strässler (1982: 43) describes idioms as “unitary in meaning, 12 Translation and Cultural Equivalence: A Study of Translation Losses unpredictable as to syntax, and complex, hence misleading in expression”.

According to Baker (1992: 63), idioms are frozen patterns of language which allow little or no variation in form and often carry meanings which cannot be deduced from their individual components. Baker (1992: 65) explains that the main problems that idiomatic expressions create in translation relate to two main areas: the ability to recognize and interpret an idiom correctly and the difficulties involved in rendering the various aspects of meaning that an idiom conveys into the TL. Baker (1992: 71-8) suggests different procedures for the translation of idioms such as:

- *Using an idiom of similar meaning and form.* Baker (1992: 72) argues that this strategy entails using a TL idiom which communicates the meaning of the SL idiom and at the same time includes similar lexical items. The point to be mentioned here is that the more two cultures are identical to each other the more cases of such equivalents

are possible. Contrarily, if the two cultures are not similar and the cultural differences are clearly remarkable between them, then the possibility of making such equivalents for the idiomatic expressions is decreased to its lowest degree. So it can be said that when the SL and TL cultures are identical in some cases there is an "Automatic" process of domestication" proposed by Venuti (1995), i.e., in some cases the idioms in the SL are domesticated in the TL without any considerable difficulty or idiosyncrasy for both of the languages have got exactly the same idioms and ideologies resulting in an automatic domestication.

- *Using an idiom of similar meaning but dissimilar form.* Baker (1992: 74) states that it is often possible to find a TL idiom which has similar meaning to the SL one but with different lexical items. This means that the lexical items of the SL idioms are not kept in the TL; instead a semantic equivalent is given in the TL.
- *Paraphrasing the idiom.* Baker (1992: 74) explains that this is the most common strategy when an idiomatic match cannot be found in the TL.
- *"Translation by omission"* (Baker, 1992, p. 77). This means that an idiom is entirely deleted in the TL because "it has no close match in the target language, its meaning cannot be easily paraphrased, or for stylistic reasons".
- This strategy is done mostly in the sentence or paragraph level. The reason for this phenomenon is that when an idiomatic expression is omitted, nearly always there is a "loss" in the meaning. To "compensate" the resulting loss, one is obliged to mention some supplementary words in some parts of the sentence or paragraph where an omission has been done.

## Proverbs

The definition of a proverb according to the Concise Oxford English Dictionary is "a short pithy saying in general use, stating a general truth or piece of advice" (Soanes and Stevenson 2008: 1156). A saying, Ridout and Witting (1967: 8-9) argue, needs to be assimilated by the common people to become a proverb, and a proverb to become popular must be wise, and to remain popular must contain 'enduring wisdom'. For example, make hay while the sun shines is a saying originated in farm work where every farm worker would have felt the truth of this thought. But after a great many people had expressed the thought in their many different ways, it had at last found its memorable form; it was that form that lived as a proverb. Ridout and Witting (1967: 9-19) mention different origins of proverbs such as the Bible and literary works and they suggest that proverbial expressions should be distinguished from proverbs. Proverbial expressions such as cry for the moon, according to Ridout and Witting (1967: 14), do not offer advice or warning and are sometimes considered idiomatic phrases, however, they can very easily be turned into proverbs by incorporating them in the form of advice, e.g. only fools cry for the moon. Baker (1992: 64) explains that proverbs are like idioms in that they allow little or no variation in form. However, unlike idioms, proverbs often have fairly recognizable meanings. Proverbs may be culture-specific and as a result may not have equivalents in the TL. Let's consider the following examples: "A cat may look at a king" or "There is a reason in roasting eggs". In these two cases, we can adjust the meaning but not giving their equivalents in the Albanian culture.

Whereas, Brown et al (1998: 525) generally define proverbs as "the short, generally known, sentences of the folk that contain wisdom, truths, morals and traditional views and which are handed down orally from generation to generation". Bakalla (1984: 248) adds to this definition that a proverb is "*often used colloquially and set forth in the guise of a metaphor and in the form of a rhyme, and is sometimes alliterative.*" Accordingly, proverbs can be looked at as illustrations of contexts, not a representation of a particular one. In other words, they are not limited to one context in the source language, rather they are used over and over, and are extended to many variable contexts because of the morals they teach, or their "folk wisdom," as anthropologists prefer to describe them.

## 3. Analysis of Cultural Losses based on their types

### Explicit Losses:

'Explicit losses' refer to any loss of cultural information both on the surface level (the verbal signs and structures), and on the deep level (the hidden information that are culture-specific) of the source text. It was observed that such losses result mainly from literal translation, whereby linguistic equivalence is achieved on the expense of cultural equivalence, thus posing major difficulties in the decoding of the meaning intended in the source message. In these losses, translation adheres to the "*principle of adequacy*" (Toury 1986: 1123), but violates the "*equivalence effect principle*" (cf. Farghal, 1995b: 54). These 'linguistic gaps', as Farghal (1995a: 198) calls them, are purely linguistic as they are present in the experiential world of the culture in question.

Për çudi, i zoti i ëndrrës nuk ishte muzikant, por shitës lulelakrash, nga kryeqyteti. <i>Ç'më polli tha me vete Mark-Alemi</i> , pa i hequr sytë nga fleta. Të dilte një perimtar i mallkuar dhe të ngatërronte mendjen. (P.Ë, f.76).	Strangely enough he wasn't a musician- he was a street trader who had a market stall in the capital. <i>Lord!</i> Said Mark-Alem to himself, unable to take his eyes off his information. (P.D,p.45)
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The above example shows that cultural expressions cause difficulties in understanding them and consequently, during the translation process there is cultural losses. In this case, the meaning of the context where this expression "*ç'më polli*" is used, is crucial because it plays an important pragmatic role in understanding the source expression. In Albanian language "*pjell*" (produce/give birth) is a word used especially for animals, meaning the process of giving birth. However, in our case, this phrase is used in an idiomatic meaning, signifying that a person has a problem, a concern, or restlessness related to something that might have happened to him/her. Thus, the abovementioned phrase is transmitted in English version with a word only. The translator has chosen to give the word "*Lord*" as the equivalent in the target text, which does not give the intended meaning as it is in the original. Another important thing seen from linguistic perspective is that, by using this word, the translator has not taken into consideration the formal equivalence and substitutes it with one word as "*Lord*" and the usage of this word is a religious term which might be related to different situations. Whereas from cultural perspective, translation causes explicit loss of cultural values in expressing the phrase of source language. Therefore, in this example, we have both linguistic and cultural loss.

### Implicit Losses

'Implicit losses' refer to the loss of cultural information implicitly present in the source text. They are losses of the source-culture spirit, as echoed in its literary heritage. It should be pointed out that this type of losses is challenging because its understanding requires, what Bailey (1996: 152) calls, "reading between the lines". That is, target readers are expected to "search for some special possibility of hidden and certainly situation-specific interpretations". In contrast to explicit losses, where translation causes a loss both to the 'outside' and 'inside' of the source language, implicit losses are losses to the 'inside' of the source culture, and so, they are culturally-oriented.

Po s'kam ç'tu bëj, <i>më ka zënë rrota bishtin</i> . (P.Ë,f.146)	But there's nothing I can do – <i>I have no choice</i> . (P.D,p.110)
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In the above example, we can say that from functional and communicative perspective the translation has transmitted the meaning of the source expression and the idea is understandable, but, however, this does not mean that we don't have cultural losses. This translation has led to cultural and social implication. The above expression "*më ka zënë rrota bishtin*" is transmitted with the equivalence as "*I have no choice*". In this case, in Albanian culture, the abovementioned phrase a wide range of usage among people and it expresses to describe a situation where a person is worried or upset because he/she can't do anything about a particular thing. In English version, what we notice is that the expression is conveyed with the same feeling and intensity as in the original one, and moreover, it is given with a normal sentence and not with an idiomatic phrase as an equivalence, in order to transmit the same sensation as in the source culture.

### Modified Losses

'Modified losses' refer to losses resulting from the replacement of cultural expressions in the source text by culturally equivalent expressions in the target text. Losses of this kind have a mild effect on the source text. In a sense, they are similar to implicit losses in not seriously affecting the theme of the message conveyed. However, they differ in that they achieve more cultural equivalence than implicit losses. Modified losses are indicators of how the two cultures in question reflect realities, and how people of one culture denote the world from their own perspectives.

Në bisedat e pafundme për Tabir Sarajin, ashtu sikurse në bisedën e turbullt të Vezirit, Mark-Alemi kishte kuptuar se, sa më keq t'i kishte punët Pallati i Ëndrrave, aq më mirë ishte për Qyprrillinjë. Pra, rrjedhimisht, sa më e zezë të	In the course of his endless conversations with the Vezier, not to mention their last interview, he'd got the idea that the worse things were for the Palace of Dreams the better they would be for the Quprilis. So the unluckier
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ishte kjo ditë për Tabirin, aq më i gëzuar duhej të ndihej ai. Duhej të ndihej...Megjithatë, s'ishte aspak kështu. <u>Kjo pasiguri përreth s'i jepte asnjë gëzim, përkundrazi, i drithëronte eshtrat.</u> (P.Ë, f.177)	today proved to be for the Tabir, the more reason he himself ought to have to rejoice. But it wasn't like that at all. <u>The uncertainty all around him, far from giving him pleasure, only made him more afraid.</u> (P.D, p.140)
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In the above example, the idiomatic phrase "*Kjo pasiguri përreth s'i jepte asnjë gëzim, përkundrazi, i drithëronte eshtrat*" is given equivalent with the sentence "The uncertainty all around him, far from giving him pleasure, only *only made him more afraid*", which does not give to the target readers the same feeling and meaning as in the original one. The translator has not expresses the idiomatic expression of the source culture with the same heaviness and emotion as in the original. In Albanian culture, "*i drithëronte eshtrat*" is used to show that a person is experiencing a bad situation and everything around him/her arouse fear in all the body. In our case, the main character, Mark-Alem, is having an uncertainty in his life, which causes fear and low spirit **till the bones**. Thus, we can say that, although the meaning of the phrase is conveyed, the target reader can not feel the same feeling and get the same emotions as the original phrase transmits to the source readers.

### Complete Losses

As the term suggests, 'complete losses' are the result of a complete ignorance of the linguistic codes of the source text. Complete losses are purely culture-bound and unique to the source text, and so have no equivalents what so ever in the target culture. To put it differently, complete losses are losses of figurative verbal signs that may only be of prime pertinence to the Albanians (cf. Farghal 1995a: 201).

O Zot! – ia bënte herë pas here nëna e Mark-Alemit. <u>Ç'ne gjithë kjo gjëmë!</u> (P.Ë, f.198)	Mark-Alem's mother groaned from time to time. <u>"My God- what was that ghastly business?"</u>
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In the above example, the phrase "*Ç'ne gjithë kjo gjëmë!*", is uttered by Mark-Alem's mother, after a grave situation created in Quprilis family. In source language, the word "*gjëmë*", indicates a negative meaning, showing a disaster or a catastrophe that might have happened or is about to happen. In English version, the translator has chosen to translate the phrase as "My God- what was that ghastly business?" in order to convey the source author idea. However, we can say that in this case there is semantic and cultural loss at the same time, since the chosen word does not transmit the same cultural notion as in the source text. The phrase "ghastly business" refers to the business field and its usage can be proper to be used in this field rather than referring to the meaning of "*gjëmë*". Therefore, in this case there is cultural loss while translating the sentence from the source text into target text.

### Conclusion

In conclusion, this article has focused on cultural losses occurring in the translation from Albanian into English of the novel "*Pallati i Ëndrrave*". These losses were losses of the cultural information that are inherent on the deep level of the source text. Even when linguistic equivalence is achieved, which means that the intended meaning of the source text is given, there is cultural loss in that the information and the transmission of these cultural items are not transmitted properly and with the same emotion and feeling to the target readers.

Moreover, the cases which seem to cause cultural losses are the idiomatic expressions, proverbs and cultural elements, which are specific to the source language and it is rather difficult to find the right one.

Then four strategies were mentioned to solve the problems that idiomatic expressions may cause: 1) using an idiom of similar meaning and form; 2) Using an idiom of similar meaning but dissimilar form; 3) Translation by paraphrase; and 4) Translation by omission

However, it was shown that there is no predefined way to cope with idiomatic expressions, but it is the situation which decides which strategy to be taken. The important roles of socio-linguistic and cultural aspects were illustrated by a number of examples proving the fact that the more two cultures and languages are identical to each other, the more easily the

process of translating idiomatic expressions becomes. Since Albanian and English culture do not share many of proverbs or idioms, there is a big gap while dealing with these expressions in the translation process. As a result, it is very important that translator must have a deep knowledge on both SL and TL so as to understand the connotative meanings of idioms and fixed expressions of the SL and then to find their exact equivalences in the TL.

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## The Disciplinary Issues in Malay Figurative Language and Its Similarities with Majaz Concept of the Arabic Rhetoric

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### Abstract

The article discusses main issues in Malay figurative language and its potential in developing into a new discipline. One of the main issues, the concept of Malay rhetoric knowledge or discipline is not systematically and accurately organized for hundred years. There is a major misunderstanding in the knowledge and overlapping concepts in terms of stylistic, semiotic, esthetic, discourse and poetic. The Malay rhetoric knowledge seems small and lifeless in modern Malay linguistics and literature study because it lacks innovation which enables in enriching its concepts and structures within the perspective of Malay world and its sociocultural view. This research attempts to enlighten the figurative language values from rhetorical view and to figure out the similarities between Malay figurative languages with the concept of *majaz* in Arabic rhetoric. This uniqueness points out the potential of figurative language to be strengthened and combined with other branches of knowledge in Malay rhetoric arts. The success of strengthening the figurative language can act as a starting point to a more holistic innovation of the discipline towards the great unity of Malay rhetoric knowledge, which is influential and stronger in carrying meaning in understanding Malay thinking pattern and their socio cultural in communicating through multiple language genres.

**Keywords:** rhetoric, Arabic rhetoric, Malay figurative language, *majaz*.

### 1. Introduction

Malay rhetoric knowledge has not been discussed seriously for a very long time. In many seminars related to Malay Language and Literature in Asian region, researchers do not pay attention to Malay rhetoric issues as if it does not exist in Malay epistemology. Almost no effort has been made to uphold this knowledge and to make sure that Malay rhetoric can be learned systematically, and to benefit from it throughout the World as well as Arabic rhetoric knowledge. This article focuses on one form of Malay rhetoric knowledge, namely the figurative language and its similarities with the art of *majaz* in Arabic rhetoric, with the hope that it will be a starting point to a more research and discussion to put this discipline in a higher position in par with other linguistic disciplines, and to raise the scope of Malay language discipline in the world. This Malay knowledge treasure needed to be studied and strengthened because of its potentials to become one of the main pillars in Malay study in the future.



## 2. Issue and Problems

Malay scholar, U.U. Hamedy (1998, p 20) mentions that Malays tend to think in symbolic and figurative manner as they express their thinking using metaphoric concepts. This is strongly related to the shyness of Malays as well as their emotional traits or nature, which is to avoid dispute. The Malay language is a reflection of this a behavior and moral. This is the reason for the poetic richness and beautiful saying among Malays. It is known as proverb, imagery, simile and *pantun* (Malay poetic form). This thinking pattern is similar to the Arabic rhetoric concept as interpreted in *tasybih*, *kinayah*, *isti'arah* and *majaz*. But the element of *majaz* has more influences upon Malay thinking and speaking arts since classical time until today.

*Majaz* is a word borrowed from the Arabic rhetoric knowledge, which can be defined as an art that prioritize the beauty of language in many forms. Its language usage does not restrict to linguistic aspect only but also in other characters in a systematic and arranged meaning, esthetically and logical. (Abdul Kadir Hussain, 1997, p 60). Meanwhile *balaghah* has always been translated as rhetoric in Malay, although it has broader meaning than rhetorical knowledge such as poetic and stylistic.

Before the spread of western rhetoric in South East Asia, Malay scholars were influenced by Arabic *balaghah* pattern which can be seen in writing of Jawi books as reflected in many Jawi texts that are similar to Arabic language style. For example *Tuhfat Al-Nafis*, *Aqa'id al-Nasafi* or *Bustanul Katibin*. Although Arabic *balaghah* strongly influenced the writing of Jawi books in that period, it did not encourage South East Asia scholars to write or compile a specific book in Malay rhetoric knowledge based on their wisdom on Arabic rhetoric knowledge. Ironically, as rhetoric knowledge has been developing for hundreds years in the Middle East, and was known at West as rhetoric, its development at Malay world really in disappointing situation. *Balaghah* only dominated the Arabic language study at the *pondok*, *pesantren* and religious schools but did not influence the language system and Malay literature in South East Asia.

After the western imperialism period, history shows that most of Malay language disciplines were influenced by linguistic theory and Western literature, whether from modern trend or post-modern. There are no serious efforts to absorb Arabic rhetoric concepts into Malay language system in order to strengthen Malay language abilities and make it more dynamic. The Malay rhetoric's potential and prospect has only been researched in minor scale to widen the Malay study field. The comprehension, scope and knowledge definition in this discipline is still in its old structure and lacking in serious effort to rejuvenate this discipline.

This problem which is over-dependent on the concept, theory, knowledge classification and western rhetoric dichotomy, and the Malay linguistic scholars' weakness in mastering advance Arabic language results in small number of cross-field research related to the connection between Arabic rhetoric and Malay rhetoric. Previous Malay language experts such as Za'ba<sup>1</sup> and Raja Ali Haji were very fluent in the advanced Arabic language and these have been reflected in their books, for example, *Bustan al-Arifin* and *Kitab Pengetahuan Bahasa* which discussed about Malay language and Arabic language approach and issues.

This weakness results in great impact in the context of rhetoric definition in modern Malay study which only discusses secularisms and understanding of old discussions on alliteration, dissonance, hyperbole, personification, allusion and anadiplosis and others. The truth is that the vocabulary borrowed from the Greek are not recognized in the Malay philosophy and rhetoric. This is because the over-dependent on rhetoric epistemology from other civilization makes the esthetically rich Malay rhetoric seemed small and lifeless in contemporary Malay study.

Historical research proved that Malay oral literature strength which was rich with rhetorical characteristic was underestimated by Winstedt, a person who researched many classical Malay language and literature. Winstedt and Wilkinson's narrow opinions and other European researchers towards this oral literature was influenced by western opinion in imperialism period that only recognize written literature of Malay literature as canon thus did not recognize oral literature as an important Malay civilization heritage although the civilization and literature history in Malay World were really different from the knowledge and development in Europe. In other words, the wide and esthetic Malay literature tradition could not

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<sup>1</sup> The first Malay scholar who compiled and organized Malay grammar.



be comprehended by European researchers in the imperialism period. The problem as recognized by Arnd Graf (2002, p xvi-xvii) in one of his writings:

*...In Malay world, verbal tradition is a sacrifice to narrow minded as many Malay tradition aspect gain no appreciation and recognition. Most of the important Malay tradition genres are speech, correspondence, tongue fight (debate) and the isolated Malay language and literature during imperialism period are idioms, language style and others.*

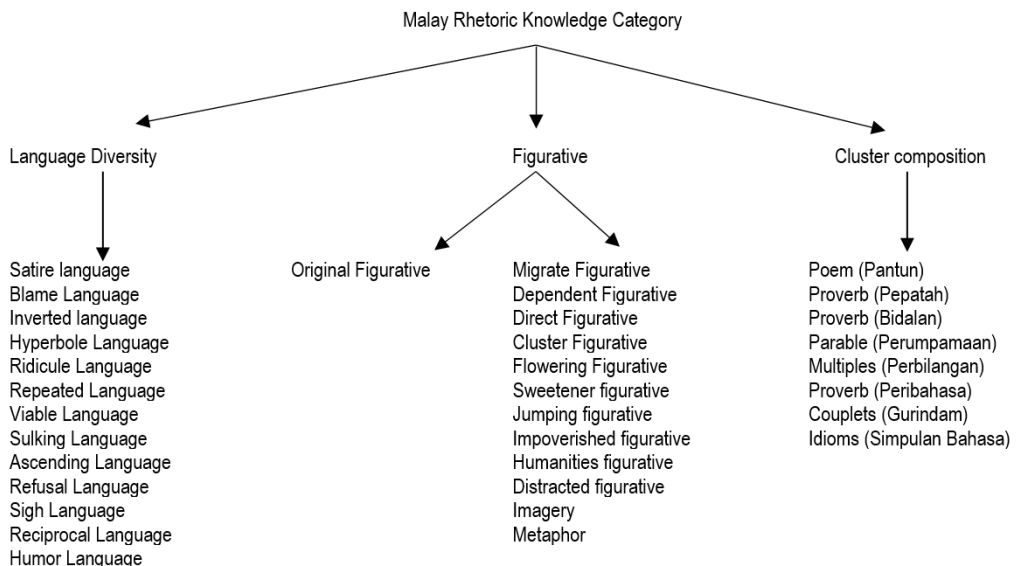
This problem continued until Za'ba who wrote *Ilmu Mengarang Melayu* (1934) elaborated Malay composition concept. Za'ba presents sentences, sayings and phrase that contain rhetoric characteristic. Researchers prefer to evaluate this book from composition side, semantic and pragmatic, although Za'ba opinions from the book carried wider ideas of knowledge from that issue. Only in 1995, Hashim Awang (1995, p 487) and Asmah (2014, p 157) acknowledged Za'ba book *Ilmu Mengarang Melayu* as a reflection of Malay rhetoric concept.

Za'ba uses "kiasan/figurative", a term in a long list of figurative language as flowering figurative, sweetener figurative, jumping figurative, migrated figurative, poetic figurative, distracted figurative, other than express the language diversity, which are satire language, blame language, inverted language, hyperbole language, and more (Za'ba, 2002, p 206). Although the rhetoric entry has existed in English dictionary, but he did not use this terms in his books. In contrast, he used terms which are synonyms with classic Malay's thinking pattern which is "kiasan" or figurative language.

Why didn't Za'ba use the "rhetoric" term in the book? We assume that Za'ba might think the terms do not precisely substitute the figurative as there are differences in the characteristic of semantic field. The second possibility is that the rhetoric term is a negative connotation which opposes the figurative concept in Malay language that reflected positive meaning. Furthermore, rhetoric in modern meaning can be defined as word games or word usage that only influences the audience minds.

This negative connotation concludes that the rhetoric term is not suitable to substitute figurative term that reflects positive meanings in Malay speaking art. But, as rhetoric term has been assimilated with balaghah entry in most of dual language dictionary, and at the same time Malay language scholars have yet to find new word which carry the true meaning of balaghah, therefore the usage word "rhetoric" which is borrowed from English is still needed till today. In one word, Malay rhetoric knowledge discipline can be categorized into three categories as shown in Figure 1:

Figure 1. Malay rhetoric knowledge category based on Za'ba.



One of the reasons for the lack of interest on rhetoric among modern Malay linguistic scholars is because; Malay rhetoric characteristics was known in multiple names such as language style, proverb, metaphor, allusion language, fine language, figurative language, language beauty, courtesy language. Secondly, all of these characteristics are unarranged and in one established knowledge discipline. Third, the absence of specific name that represents the entire beauty concept in Malay language. Last but not least, Malay language is beautifully seen separately from classic rhetoric views, stylistic, semantic, semiotic, esthetic and poetic though these fields are only branches of bigger knowledge source, which is the Malay rhetoric knowledge. All of the issues and problems do not clearly explain the beauty concept in Malay language and in need of a complete and systematic knowledge mapping before the process of Malay rhetoric discipline can be a reality.

### 3. Research Objective

Describe issues around Malay figurative language and its potential to progress into a new discipline knowledge.

Discuss similarities between Malay allusion and *majaz* concept of the Arabic rhetoric.

### 4. Scope and Research Limitation

*Majaz* is one of *ilmu bayan* in Arabic rhetoric. Besides, in Malay language it derives from term 'Bayan' that is mentioned in *Kamus Dewan* (2014) which means clear and obvious. However, *ilmu bayan* is defined as a knowledge that explains the meaning of words in al-Quran (Noresah Baharom, *et al.* 2007, p 141). In Malay language, there is no long vocal as used in Arabic language, however, the term 'bayan' in *Kamus Dewan* does not encompass all aspects of *ilmu bayan* as same as that has been discussed in Arabic language. The reason is *ilmu bayan* has a vast and large scope of discussion which completes the aspect of *tashbih* (similarity based figures of speech in Arabic), *isti'arah* (metaphor proper), *kinayah* (symbolic similarity) and *majaz* (metaphor). Contrarily, in Arabic language, the direct meaning is called as a real meaning and figurative meaning or metaphor which is named as *majazi*. After identifying the scope of discussion of *ilmu bayan* in Arabic language, we can say that the concept of *ilmu bayan* in Malay language is closer to figurative language. The researcher has used the written book named *Jawahir Balaghah* and its author is Ahmad al-Hashimi (2008) as main reference and source instead of the written book by Za'ba which is called *Ilmu Mengarang Melayu* (2002).

### 5. The Similarity of *Majaz* in Malay Language and Arabic Language

In Malay language, art of *majaz* or figurative language has several purposes such as: i) Caring others feeling and heart. ii) Preserve the tradition and ethic in communication especially whenever interacting with the elders such as parents, teachers, leaders, and religious scholars. iii) Ensuring that the used words while communicating is more suitable and beautiful, attractive and, warmly pleasant, easier to be understood, and affecting those who are listening to it.

There are two types of *majaz* in Arabic language: Figure of language (linguistic metaphor) or called metonymy (*majaz mursal*) and figure of reason and intellect called conceptual metaphor (*majaz 'aqli*) (Ahmad al-Hashimi, 2008). In spite of this, both *majazs* in Malay language according to Za'ba's classing are categorized to 'figuration or metaphor'. On the other hand, not all classifications in *majaz mursal* and *majaz 'aqli* which are discussed in Arabic rhetoric are available within Za'ba explanation. These both *majazs* are categorized by Za'ba (2002, p 197-207) to be in moving figuration (*kiasan berpindah*) which includes jumping figuration (*kiasan melompat*), humanizing figuration (*kiasan permanusiaan*), mix figuration (*kiasan berkacau*), assimilating, likening, representing, figurative comparison and figurative representation.

### 6. Linguistic Metaphor (Figure of language)

Metonymy (*Majaz Mursal*)

Metonymy means using any words which is not the real meaning of it. And there is a relation which is not seemed to be like *tamshil* (representing). Yet, there is a *qarinah* (circumstantial indicator) that shows it cannot be used for real meaning (Ahmad al-Hashimi, 2008 p 320). This *majaz* is included in *majaz lughawi* (linguistic metaphor) which refers to any words that do not indicate the real meaning. However, if there is an element of similarity (*tashbih*), it will be put in category of metaphor proper (*isti'arah*).

In Malay language, the correct meaning for similarity or isti'arah is called "metafora". Meanwhile some examples of *majaz mursal* in Malay language is more closer to 'alusi' (allusion); indirect reference and 'personaifikasi' (personification); projection of character of humans. In accordance with types of metaphorical meaning (*makna majazi*) of relation (*alaqah*); *alaqah* is a relation that exists between its real or literal and the current metaphorical meaning; in a speech, a listener may be able to guess what was meant by a speaker with his speech. The related meaning that has been always seen is found in linguistic metaphor (*majaz lughawi*) or metonymy (*majaz mursal*) as shown in Table 1:

Table 1: Majaz with word classification.

Relation of being the part	Relation of being the effect
Relation of being the whole	Relation of being the one occupying the place
Relation of considering what will be	Relation of generality
Relation of considering what was	Relation of being the place that is occupied
Relation of being the cause	Relation of tool

### a. Relation of Being the Part (*Alaqah Juziyyah*)

This type of *majaz* happens when it mentions whole aspect of something, but what was meant is only a part of it. For example in al-Quran, Allah says: "The fornicatress and the fornicator flog each of them (by giving) hundred stripes..." (an-Nur, verse 2). The meaning of flogging in this verse does not mean to flog or whip a whole body of the adulterer, but only flogs certain part of the body. So, in this verse, it seems to flog the body wholly. In spite of that, what was meant is only certain part of it. For example of this *majaz* in Malay language such as: "Budak-budak itu minum air Sungai Kelang" (The boys drink the water from Kelang River). The meaning that was basically meant from this sentence does not comprise whole water, but on the contrary it means just a little bit of drank water of Kelang River. Another example of this *majaz* in commanding sentence: "Ali, pergi ikat kambing itu!" (Ali, tie the goat!). The literal meaning of this sentence seems to ask or command Ali to tie the whole body of the goat, but in fact, it actually means to tie only the part of its neck.

### b. Relation of Being the Whole (*Alaqah Kulliyyah*)

*Majaz* of this relation happens when the relation is only mentioned partly, but the meaning of it needs the whole relation. For example in al-Quran, Allah says: "...and bow and down with those who bow down..." (al-Baqarah, verse 43). In this verse, the action of bow (*rukuk*) that was mentioned here is one of the pillars of prayer (*solat*). In contrast, the literal and real meaning of the verse is referred to whole pillar of the prayer. Nevertheless, the phrase "never aim at or never face toward" means never perform *solat* because the action of turning the whole body towards the direction (*kiblat*) which is located at Mecca is one of the pillars of prayer.

Another example from Malay language, such as: "Saya bercadang memberi sepatah dua kata dalam majlis itu" (I would like to deliver one or two words in that event). The meaning of this sentence is to deliver a speech that consists of many words, but the sentence only mentions 'one or two words' which is clearly in form of *majazi* or metaphorical. Likewise, this sentence in Malay language: "Sudah begitu lama kami tidak nampak batang hidung Ahmad" (It has been quite a while since we last saw Ahmad's nose). The actual meaning of this sentence is not referred to the sense of Ahmad's nose; however it refers to the whole body of him.

### c. Relation of Considering What Will Be (*Alaqah Iktibar Ma Yakun*)

This type of *majaz* is formed when something was mentioned does not exist yet. However, it was expected to exist later on. For example in al-Quran as Allah says: "So if he divorces her (after second divorce), she shall not be lawful to him afterwards until she marries another husband..." (al-Baqarah, verse 230). The meaning of another husband that has been stated in this verse means a man who is married with a woman. The use of word 'husband' shows anything that will happen after getting married which makes the woman legally married with a husband.

In Malay language, Za'ba named this type of *majaz* as a jumping figuration. For example: "Dia sedang masak nasi" (He is cooking the rice). The word 'rice' that has been mentioned basically still not exist yet. It is because the thing that had been

cooked was rice grain, however the rice are expected to be exist after completing the process of cooking the rice grain is done. Another example is like the phrase "menoreh getah" (rubber tapping). It actually means tapping a trunk of rubber tree purposely to get its latex.

Besides, the phrase "menjahit baju" (sewing dress). Logically it means to sew some fabrics in order to produce a dress. Another example is like the phrase "menggali perigi" (digging a well). It actually means to dig a land to make a well. Furthermore the phrase "membakar lemang" (burning lemang/bamboo rice). It definitely means to burn bamboos with fire which are fully stuffed with rice to make lemang (bamboo rice). Then the phrase "membalut ketupat" (wrapping ketupat). It means to wrap or weave leaves of 'palas' with glutinous rice to be 'ketupat'. And lastly the phrase "memanjat langsung" (climbing langsung). It clearly means to climb the tree to get langsung fruit.

#### **d. Relation of Considering What Was (*Alaqah Iktibar Ma Kana*)**

This type of *majaz* (metaphor) occurs when something that has been mentioned is something that shows about what has happened. For example from al-Quran, Allah says: "Whoever comes to his Lord (being) guilty for his is surely hell; he shall not die there in, nor shall he live..." (Ta Ha, verse 74). In this verse, the term 'guilty' is a character of someone who was involved when he or she was in earth during the living time whereby in the Day of Judgement no one can do guilt and sins anymore. Therefore, the word 'guilt' in that verse is purposely used because it is to refer to the guilt that had been committed when the guilty one was still in the earth. In Malay language, for example someone who is an adult calls somebody who had ever taught him a long time ago whenever he was at school by calling him or her as a 'cikgu/teacher'. On the other hand, even though the teacher is already retired for such a certain period of time, he or she is still called as a 'teacher' in which refers to his previous title a long time ago.

#### **e. Relation of Being the Cause (*Alaqah Sababiyyah*)**

The relation of being the cause or *sababiyyah* is formed when a mentioned phrase indicates to a cause or a factor of something without giving any effect or result of it. For example in al-Quran, Allah says: "And the recompense of evil is an evil like thereof..." (ash-Syura, verse 40). Here, the phrase 'an evil like thereof' means punishment that has been charged although the word 'evil' is mentioned as a punishment for evil action which was conducted and becomes a cause of the punishment. For example in Malay language: "Mereka menjamu selera di restoran Nasi Kandar" (They are eating taste at Nasi Kandar restaurant). Originally, it means they are eating foods not tasting it. The reason is the taste only becomes a cause for making someone to eat. Thereby, the used word 'selera' or 'taste' in this sentence is being in the form of *alaqah sababiyyah* (relation of being the cause).

#### **f. Relation of Being the Effect (*Alaqah Musabbabiyyah*)**

This *majaz* happened when the mentioned phrase becomes an effect or a result that come out from any causes or factors. For example in al-Quran, Allah says: "And He who sends down sustenance from the sky..." (al-Mu'minun, verse 18). At first, the thing that was sent down from sky is rain. Meanwhile, the 'sustenance' or '*rezeki*' in the verse means the effect of the falling rain from the sky. In another word, the rain is a factor that causes the growth of the trees which become sources and supplies of foods for all human beings in earth. The growth of these trees is the result or effect of the falling rain.

#### **g. Relation of Being the One Occupying the Place (*Alaqah Haliyyah*)**

This *majaz* is formed when a word that at first is used to refer to certain thing only, but after some changes of moving times the word was affected and become big and extended within its meaning until it encompasses another thing that has been in same category. For example in al-Quran, Allah says: "O Prophet, be careful of Allah and do not comply with (the wishes of) the unbelievers and the hypocrites!" (al-Ahzab, verse 1). Even though the command in this verse is actually pointed to Prophet Muhammad PBUH, however the real meaning of it generally points to whole ummah of Islam.

Meanwhile, the example in Malay language is when someone says: "Saya mahu membeli *pampers* untuk anak saya" (I want to buy pampers for my baby). Actually what was meant with 'pampers' in the sentence is not the branded-baby diaper which is called 'Pampers', but it means all types of baby diapers generally. The word 'pampers' is usually taken because the brand is vastly used and very famous among Malaysians. Similarly, the word 'tupperware' is originally a name of a

branded container that has been created from plastic to keep food and drink. Eventually it becomes popular in Malaysia until all food containers that are made from plastic are called 'tupperware'.

#### **h. Relation of Generality (*Alaqah Umumiyyah*)**

This *majaz* occurs when something is mentioned, it is in general form, but what was meant from it is a specific form. For example in al-Quran Allah says: "or do they envy the people for what Allah has given them of His grace?" (an-Nisa', verse 54). The word 'people' that has been stated in this verse shows the general form, but what it really needs is a specific one which referred to Prophet Muhammad PBUH.

#### **i. Relation of Being the Place that is Occupied (*Alaqah Mahalliyyah/Makaniyyah*)**

It happens whenever there is a connection between a meaning and a place, a location or a premise either in small scale or big scale. For example in al-Quran Allah says: "And ask the town in which we have been" (Yusuf, verse 82). The word 'town' in this verse refers to a place and it relates to its citizen. So, the word actually refers to 'citizen' in that town.

The same concept appears in Malay language such as "cukur kepala" (shaving head). What was meant by the phrase is shaving hair on a head is not totally to shave whole part of head. Besides, same thing happens to all these phrases, for examples: i) Lengan baju (sleeve) which means a part of dress that covers the area of arm. ii) Kaki seluar (pants leg) which means a part of pants that cover and hide the legs area. iii) Kepala paip (pipe head) which means a part of water pipe where the water comes out.

#### **j. Relation of Tool (*Alaqah Aliyah*)**

This *majaz* occurs when there is a connection between a meaning and a tool. For example in al-Quran, Allah says: "Then bring him before the eyes of the people..." (al-Anbiya', verse 61). This verse tells us about the story of Prophet Ibrahim who was brought to people to be investigated regarding to who has destroyed the idols of his people. The word 'eyes' was mentioned here because it is a sense of seeing for those who witness the session of the investigation. Similarly, in Malay language, for example: "daripada buaian hingga ke liang lahad" (from cradle to grave). The phrase means from birth till death. A cradle that becomes a place for a baby to sleep is a symbol of childhood, meanwhile the grave that becomes a place to bury and lay rest the dead body is a symbol of death. Likewise, in some phrases in Malay language, such as: "baju hujan" (rain dress), "lidah pendita" (priest tounge), "kalam lebih tajam daripada mata pedang" (words are sharper than edge of sword) and "bercebok" (washing hands and feet by using a vessel called "cebok"). If we look through Malay conversation, we will absolutely recognize that there are so many related meanings in which all the used words are indirectly from type of this *majaz*.

### **7. Feature Similarities and Differences**

This discussion explains that if the concept of Arab rhetoric is used as a basis for examining the figurative language of the Malay, many interesting figurative language will be highlighted and probably never been thought by the researchers of the Malay language. These shapes can actually be expanded to explore all the treasures of the language, literature and Malay culture that are included in the dialects in the country. There are many similarities of the figurative art in Malay and Arabic language. It is concluded that the concept of Malay rhetoric is closer to the rhetoric in Arab's culture, compared to the rhetorical concept in Western culture. It turned out that the concept of transferring the Western rhetoric art (especially in language and literature) into Malay language and applied in the Malay language education curriculum should be reviewed.

This is because after decades, this approach fails to empower the Malay art of rhetoric, in reality it shows that it has been marginalized in the mainstream education, either at school or at public universities in Malaysia. We recognize the advantages of the figurative in Arabic as it is pinned by strong fundamentals, namely, al-Quran and al-Hadith, or even a debate about it has started since the second century of Hijra. However, this should not be an impediment to the researchers because of the lack of this can be addressed by adapting and modifying the art of language in the Malay archipelago and the Malay World like the art of speaking diasporic Malay language in Saudi Arabia, South Africa, Thailand, Singapore, Brunei, Indonesia, Cambodia, Sri Lanka, New Zealand and Australia. Malay rhetoric art actually have not been studied thoroughly and holistically, but still partly hidden in various genres of language, literature and culture.

Featured arts equation rhetoric Arabic to Malay/Indonesia is also evidenced in the study of Yayan Nurbayan (2010) from Indonesia related to the science of al Bayan, one of the branches of Arab Rhetoric. In the study, Yayan proves that there are many similarities with Malay/ Indonesian, i.e. *tashbih mursal*, *tashbih muakkad*, *tashbih mufassal*, *tashbih mujmal*, *tamsili*, *tashbih baligh*, *tashbih dhimni*, *majaz isti'arah tasrihiyyah*, *majaz mursal* with variation, *the relation*, *majaz aqli*, *kinayah sifat* and *kinayah nisbah*. Aspects of the science of al-Bayan which differ in Malay/Indonesian is *tashbih maqlub*, *majaz isti'arah makniyyah*, *isti'arah asliyyah*, *isti'arah tabaiyyah*, *isti'arah murashshahah*, *isti'arah mujarrodah*, *isti'arah muthlaqah* and *kinayah mausuf*.

Review by Yayan Nurbayan (2010) solidifying this author's view that efforts to uplift the status of the Malay rhetoric should return to the tradition of the Malay civilization which is superior, namely Islamic scholarship, which language and Arabic literature will be always taken into account. Malay rhetoric gives the importance of new innovations from concept, design and theory by emphasizing the values of Arab-Islamic tradition of the science of rhetoric, as has been raised by the German scholar, Arndt Graf (2008, p xvii) by saying that one of the important aspects is the question of the original concept or theory in the Malay rhetoric. The concept of rhetoric is drawn from the European tradition, including the concept of poetic, stylistic concept and others. Through his Rhetorical Malay Annotated Bibliography published by DBP (Malaysia) in 2008, Graf hopes its various branches collect bibliographic Malay rhetoric article which can help one to find more information in the question of how the Arab tradition as eloquence of the Malay rhetorical sense very influential in Malaya. The mindset of the Malays with the Arab tradition clearly reflected from the similarity of their expressions that is often attributed to the nature, flora and fauna. Thinking patterns like this is in accordance with Islamic religion and culture that they embrace that which in the Quran is so rich with symbols and metaphors which aims to enable people to read, to think, to understand and appreciate the various metaphors and symbolic expression.

## 8. Conclusion

The effort to empower the science of Malay rhetoric which includes the figurative aspects should be intensified because this knowledge can link between linguistic discipline with Malay literature in the context of Malaysian education which is often seen in separate ways and to some extent it generates differences in concept, philosophy and objectives of learning those fields. Another contributing issue to this confusion is the weakness in terms of the education that focuses of the importance of learning grammar and rhetoric language. Emphasizing on grammar education can breach the beauty of language arts education, while learning the intricacies of grammar and learn to use the language with good and beautiful language is two different things.

This phenomenon leads to the birth of Malay graduates who are too concerned with grammar accuracy than the aesthetic aspects of the language. Grammar can only be measured by the correct sentence on the basis of external meaning. It cannot be used for the paragraph that is allegorical, but not the grammatical knowledge. The generation of the new knowledge can measure the characteristics of the beauty of the Malay language clearly and systematically. Strictly speaking, the disciplinary of the Malay rhetoric science can clarify the focus on the education of the Malay language and literature, which gives the images and new innovation as well as reducing friction about the direction of the two fields.

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## Results of Implementing Communicative Language Teaching Method in English Language Learning in 9-Year Elementary Schools. (Albanian Context)

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### Abstract

Theoretically Communicative Language Teaching Method (CLT) claims to be one of the best available foreign language teaching methods in teaching and learning foreign language in communication because it improves effectively not only communicative competence of students but also their language acquisition and its use in Albanian schools is an innovation. The purpose of this study is to analyze the results that the use of a contemporary interactive student-centered method has when it is used in learning a foreign language compared with traditional methods. This is an empirical study which includes control groups where traditional methods are used and experimental groups where CLT method is used based on a comparison between these methods for a period of 6 months. It is mainly focused on the implementation of CLT in Albanian 9-year elementary schools in learning English as a foreign language through communication and interaction compared with other traditional methods used. The study analyzes the impact, results and advantages of the use in practice of CLT method in Albanian 9-year elementary schools on sixth, seventh, eighth and ninth grades, its efficacy in learning, in foreign language acquisition and students performance in four language skills. It contains an analysis of theory versus practice use of CLT as a foreign language teaching method. The data about the implementation of CLT method in practice are collected from teachers and students in Albanian 9-year elementary schools through classroom observation and tests. Classroom observations are focused on finding how the teacher develops the lessons and if it is based on CLT principles on experimental groups and how students react during the lesson in comparison with control groups. Tests are used to compare students' results on learning based on their grades in both groups. All results are converted into percentages. Findings are analyzed based on theoretical issues. The results show that using CLT is a successful method in both learning and teaching compared with other traditional methods.

**Keywords:** Foreign Language Teaching and Learning, Interactive Student-Centered Methods, Communicative Language Teaching Method, Traditional Methods, Effectiveness, Comparison

### Introduction

In different countries nowadays foreign language teaching is done using contemporary interactive student-center methods. It allows students to participate in a variety of activities, often in pairs or small groups, where they can learn from each other and can also discuss and share their ideas. The role of the teacher when the student is at the center is very important, he is a partner in communication and class interaction, reduces the level of stress and workload during the activities by teaching them to help each other in tasks, gives advice for activities that will develop, promotes student-student interaction, recognizes student feedback, enables the student to be free to ask questions, exercises students for an independent assessment of their achievements in the activities. Knowledge of teaching methods makes the teacher aware of different teaching strategies related to learning objectives. Well planned teaching and motivation may reduce classroom management problems, preservation and creation of a comfortable climate in the classroom leads to effective learning. Care that needs to be done to motivate students in learning is an essential feature of teaching skills. Motivation is everything that drives people to do what they want. Strategies and methods that rely on student motivation contain selected topics that are of interest to the students, especially if they are related to students' own experience. The use of contemporary interactive student-center methods with their specific principles and techniques bring to an effective learning.



The purpose of this study is to demonstrate the theory in practice, that the use of a contemporary student-center method in foreign language teaching is more effective compared to traditional methods. Because it is learnt not only grammar or vocabulary but also communication in a foreign language, accuracy and fluency, it has an impact on the socialization and motivation of the students, the role of teachers in the classroom, in the relationship teacher-student and student-student and therefore teaching, learning and students performance in four language skills improve. This study aims to highlight that the more involved the student, the greater will be the result in learning. Interactive teaching methods such as Communicative Language Teaching (CLT) are very important they motivate the students to learn more to achieve effective learning. Learning in collaboration enhances students' social skills, improves interpersonal relationships, creates models of social behavior and engages students in the learning process and aims to improve critical thinking skills.

## **Literature Review**

### **Foreign Language Teaching**

Throughout the history of language teaching methods, linguists have been focused on changes based on learners need in learning a foreign language focusing on oral proficiency rather than on overall language comprehension. Before the 19<sup>th</sup> century language teaching methods used textbooks which consisted of grammar rules, vocabulary and translation. Grammatical system of the language was on focus and not the real use of language on communication and speaking. Innovations in foreign language teaching began in the 19<sup>th</sup> century and became common in the 20<sup>th</sup> century. This led to a large number of different methods, trying to be an improvement of previous ones. Old methods such as Grammar Translation Method or Audio-lingual Method were rejected because of the new methods and approaches introduced as the only solution and problem solving failure in foreign language learning. Richards, Rodgers (2001).

### **Communicative Competence**

Some methodologists have argued that the communicative competence cannot be reached in a formal instruction. Harmer (1983), for example, argued that a more realistic aim for the classroom was "communicative efficiency". Activities such as information-gap tasks, games, role-plays, and interviews, are usually done orally. In the accuracy/fluency polarity of Brumfit (1984), such activities are usually employed for the development of fluency. Success is measured by how accurately information has been conveyed, or how well a problem has been solved. Communicative language teaching relies heavily on activities that convey information and meaning. Communicative efficiency, or how much and how accurately a message has been conveyed, is often used for evaluating performance on a communicative task.

### **The Grammar-Translation Method**

Richards, Rodgers (1986) refer to the Grammar Translation Method (GTM) as a traditional method; it was widely used in Europe and foreign language teaching from the 1840s to the 1940s. But its overuse time after time developed the opposition to this method by European linguists in several European countries. This opposition was called the Reform Movement which was the fundamental way for the continuing development of new ways of teaching languages and it raised much opposition which continues even nowadays. There were a lot of factors that brought to the controversy reactions and rejection of the Grammar-Translation Method. The increasing opportunities for communication among Europeans were faced on a demand for communication proficiency and fluency in foreign languages. Educators and linguists become aware about the need for communication proficiency rather than reading comprehension, grammar rules, translation or literary appreciation as the goal for foreign language programs.

### **The Audio lingual Method**

Richards, Rodgers (1986) stated that the theory of language in which the traditional method Audio lingual Method (ALM) was developed was proposed by American linguists in the 1950s - which came to be known as structural linguistics. Structural linguistics had developed in part as a reaction to traditional grammar. Language was viewed as a system of structurally related elements for the encoding of meaning, the elements being phonemes, morphemes, words, structures, and sentence types. On the one hand, the theoretical foundations of Audiolingualism were attacked as being unsound both in terms of language theory and learning theory. On the other, practitioners found that the practical results fell short of expectations. Students were often found to be unable to transfer skills acquired through Audiolingualism to real

communication outside the classroom, and many found the experience of studying through audio lingual procedures to be boring and unsatisfying.

### **Communicative Language Teaching**

The origins of Communicative Language Teaching (CLT) date from the late 1960s when British applied linguists focused to communicative competence in language learning rather than on structured rules. This movement may be considered as a British innovation, but both American and British linguists were involved on this reformation. Richards, Rodgers (1986). The aim of CLT is to make students to communicate in a foreign language using activities such as oral communication activities, communicating with games, problem solving, paintings discussion, story construction, stimulation, role plays, fill in the space exercises, written communication activities, exchanges of letters and messages, dialogue complementation, images, questions etc. Games are a good incentive for motivation and communication which helps in learning a foreign language. The teacher in the classroom aids communication creates situations during activities act as advisory for the students. Because the role of teachers is less dominant than in the other methods the students are at the center. Emphasis is placed on communication processes, instead of language grammar or vocabulary. A variety of materials are used to support the communicative method to language learning. The materials used for this method are seen as a way to influence the quality of interaction in the classroom and in the use of language in communication. Hymes's (1972) theory of communicative competence was a definition of what a speaker needs to know in order to be communicatively competent in a speech community. In Hymes's view, a person who acquires communicative competence acquires both knowledge and ability for language use with respect to:

Whether (and to what degree) something is formally possible;

Whether (and to what degree) something is feasible in virtue of the means of implementation available;

Whether (and to what degree) something is appropriate, adequate, happy, successful) in relation to a context in which it is used and evaluated;

Whether (and to what degree) something is in fact done, actually performed, and what its doing entails.

### **Methodology and Data Collection**

This is an empirical study which includes control groups where traditional methods are used and experimental groups where CLT method is used based on a comparison between these methods for a period of 6 months. It is mainly focused on the implementation of CLT in Albanian 9-year elementary schools in learning English as a foreign language through communication and interaction compared with other traditional methods used. The study analyzes the impact, results and advantages of the use in practice of CLT method in Albanian 9-year elementary schools on sixth, seventh, eighth and ninth grades, its efficacy in learning, in foreign language acquisition, students' performance in four language skills, students socialization and motivation, the role of teachers in the classroom and the relationship teacher-student and student-student. The data about the implementation of CLT method in practice are collected from teachers and students in Albanian 9-year elementary schools through classroom observation and tests. Classroom observations are focused on finding how the teacher develops the lessons and if it is based on CLT principles on experimental groups and how students react during the lesson in comparison with control groups. Observation gives the opportunity to study events and behaviors within their natural and specific context and is characterized by validity and it is structured in order to collect all the necessary data. It is done by the researcher which was not participant on the classroom activities but just listener and observer and it is done using a table based on questions to better record the data. Tests are used to measure students' acquisition and results on language learning in an effective way with real results and are used to compare students' results on learning based on their grades in both groups. They are based on evaluation of student's knowledge based on the material they have worked with during the period of research and are done at the end of the research period; they are designed and conducted by each participant teacher himself.

### **Participants**

5 classes on the 6<sup>th</sup> grade-134 participants -Age 11-12 years old

4 classes CLT method used –Experimental groups

2 classes ALM/GTM method used-Control groups  
4 classes on the 7<sup>th</sup> grade-81 participants -Age 12-13 years old  
1 class CLT method used –Experimental groups  
3 classes ALM/GTM method used-Control groups  
7 classes on the 8<sup>th</sup> grade-136 participants -Age 13-14 years old  
3 classes CLT method used –Experimental groups  
4 classes ALM/GTM method used-Control groups  
1 class on the 9<sup>th</sup> grade-12 participants -Age 14-15 years old  
1 class CLT method used –Experimental groups

### **CLT Techniques Used in Experimental Groups**

-Authentic Materials

Real communication and real context use of language in the classroom

-Scrambled Sentences

Logic, cohesion, coherence learnt

-Language Games

Free communication, free expression of ideas and opinions, motivation enhanced

-Strip Story

Socialization

-Role Play

Interaction

Through this techniques grammar and vocabulary was learned in context, in the classroom was created a social context, errors were not instantly and constantly corrected and teacher acted as a facilitator and counselor.

### **ALM Techniques Used in Control Groups**

-Dialog Memorization

Specific context used

-Backward Build-up Drill

Model imitation

-Repetition Drill

Repetition

-Chain Drill

-Single and multiple slot Substitution

-Transformation Drill

-Question-answer Drill

Given vocabulary, given grammar rules

Through these techniques there was no interaction and no socialization in the classroom, errors were instantly and constantly corrected, teacher acted as leader, controller.

### **GTM Techniques Used in Control Groups**

#### -Translation of a Literary Passage

Specific context used, focused on translation

#### -Reading Comprehension Questions

Focused on reading and writing not on communication

#### -Antonyms/Synonyms/Cognates

Given vocabulary

#### -Deductive Application of Rules

Grammar rules are learnt deductively

#### -Fill in the Blank

Exercises to practice grammar rules

#### -Composition

Focuses on writing

Through these techniques there was no interaction and no socialization in the classroom, errors were instantly and constantly corrected, teacher acted as authority in the classroom.

## Results and Findings

### Tests

After implementing CLT method in experimental groups and ALM, GTM methods in control groups for a period of 6 months with the relevant techniques mentioned above. The tests were used to control student's knowledge and by referring to the tests' results we can make a comparison of the average grade of both involved groups. In the table below the mentioned participant classes above are placed numbered according to their participation in the relevant group and the initials added on each class refer to the participant school in order to be easily to identify them. They are placed on the table based on the class grade and based on the group to each they are compared to.

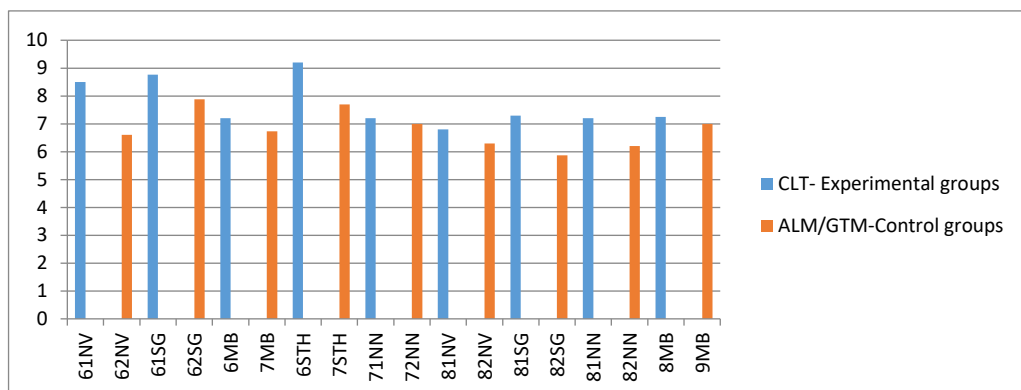
So, class 6<sup>1NV</sup> was part of the experimental group compared with class 6<sup>2NV</sup> which was part of the control group and we can see that there is a difference on the average grade of **1. 9**. Class 6<sup>1SG</sup> was part of the experimental group compared with class 6<sup>2SG</sup> which was part of the control group and we can see that there is a difference on the average grade of **0. 88**. Class 6<sup>MB</sup> was part of the experimental group compared with class 7<sup>MB</sup> which was part of the control group and we can see that there is a difference on the average grade of **0. 47**. Class 6<sup>STH</sup> was part of the experimental group compared with class 7<sup>STH</sup> which was part of the control group and we can see that there is a difference on the average grade of **1. 5**. Class 7<sup>1NN</sup> was part of the experimental group compared with class 7<sup>2NN</sup> which was part of the control group and we can see that there is a difference on the average grade of **0. 2**. Class 8<sup>1NV</sup> was part of the experimental group compared with class 8<sup>2NV</sup> which was part of the control group and we can see that there is a difference on the average grade of **0. 5**. Class 8<sup>1SG</sup> was part of the experimental group compared with class 8<sup>2SG</sup> which was part of the control group and we can see that there is a difference on the average grade of **1. 43**. Class 8<sup>1NN</sup> was part of the experimental group compared with class 8<sup>2NN</sup> which was part of the control group and we can see that there is a difference on the average grade of **1. 00**. Class 8<sup>MB</sup> was part of the experimental group compared with class 9<sup>MB</sup> which was part of the control group and we can see that there is a difference on the average grade of **0. 25**.

**Table 1. Tests results**

Class	CLT- Experimental groups	ALM/GTM-Control groups
6 <sup>1NV</sup>	8. 5	
6 <sup>2NV</sup>		6. 6
6 <sup>1SG</sup>	8. 76	
6 <sup>2SG</sup>		7. 88

6 <sup>MB</sup>	7.2	
7 <sup>MB</sup>		6.73
6 <sup>STH</sup>	9.2	
7 <sup>STH</sup>		7.7
7 <sup>INN</sup>	7.2	
7 <sup>2NN</sup>		7
8 <sup>INV</sup>	6.8	
8 <sup>2NV</sup>		6.3
8 <sup>1SG</sup>	7.3	
8 <sup>2SG</sup>		5.87
8 <sup>1NN</sup>	7.2	
8 <sup>2NN</sup>		6.2
8 <sup>MB</sup>	7.25	
9 <sup>MB</sup>		7

Chart 1. Tests results



As we can clearly see on the table and chart below the average grade in the experimental groups compared with the relevant control groups is relatively higher. It can clearly be seen on the results above that there is a difference between experimental and control groups class participants in the average grade, in some of the classes the difference is bigger in some lower and not very much significant but in the overall it has differences and the overall difference of the average grade is 8.13 higher in experimental groups. This means that CLT usage has been more effective than the other methods and students learning and acquisition is better. Based on theoretical issues about the effectiveness of CLT method and positive issues of learning language in communication it is somehow evidence of theory proved in practice. Thornbury (1999) lists some advantages of the inductive way of learning a language and grammar: -When students self-discover grammar rules it is easier for them to acquire those rules by the existing mental structure than the other rules that are presented in a certain way to them. -In this way students can be more active during learning and not passive and this can bring them more motivation and attention. -And because collaboration is more effective in problem solving this give students the opportunity for more practice. While the deductive way of teaching grammatical rules may be frustrating for students and explanation is based on memorization. CLT that focuses mainly on communication and inductive learning of language and grammar can provide to the learner a better opportunity to communicate than a method based on grammatical rules, repetition and memorization. Students have the opportunity to create real communication and focus on their own learning and can build up their own communicative competence because even their errors are tolerated by the teacher, they can also develop fluency as well as accuracy and expand and develop all language skills. Richards (2006)

## Classroom Observation

During the implementation of these methods there were observation hours included in all the participant classes both experimental and control groups and the researcher kept notes on a designed table with questions that helped discover the frequency of principles implementation of CLT, ALM and GTM methods. For each question all the relevant information on the overall answers collected of all the tables and notes and all the results are shown on the table below. The table indicates the frequency in which each question takes an answer. Just to specify English is the target language while Albanian is the native language.

**Table 2. Classroom Observation Results**

Observation Question	Always		Sometimes		Rarely	
	CLT	ALM/GTM	CLT	ALM/GTM	CLT	ALM/GTM
Does the teacher speak only English during the lesson?	X					X
Do the students speak only English during the lesson?	X					X
Teaching is focused more on grammar and grammatical rules?		X			X	
Teaching is focused more on functional use of language and communication?	X					X
The teacher focuses more on accuracy?		X			X	
The teacher focuses more on fluency?	X					X
The activities used in the classroom include real communication?	X					X
Practice with authentic material is one of the aims of the lesson?	X					X
Activities are mainly developed on group or pair work?	X			X		
Teaching is student-centered?	X					X
Teaching is teacher-centered?		X			X	
The main aim of the lesson is Communicative Competence?	X					X
Error correction is done constantly and continuously?		X			X	
The objective of the lesson is to give students the opportunity to express their opinions and develop their social and creative thinking skills?	X			X		
The teacher creates opportunities for easier communication student-student and teacher-student?	X			X		

During the lessons on experimental groups where CLT method principles were used the teacher spoke **always only English** in the classroom while on the control groups where ALM/GTM methods principles were used the teacher spoke **rarely only English** in the classroom which means that the teacher generally spoke English but also Albanian on the classroom and just rarely spoke only English and not Albanian at all. The same frequency in speaking was even for the students. In CLT teaching was **always** focused **more** on functional use of language and communication and **rarely** on grammar and grammatical rules while on ALM/GTM it was the contrary. In control groups which relatively include ALM/GTM principles the teacher was **always more** focused on accuracy and **rarely** on fluency and error correction was **always** done constantly and continuously while on experimental groups it was the entire contrary. Real communication, practice with authentic material and communicative competence were the main aims of CLT lesson, they were **always** included and teaching was **always** student-centered, these were **rarely** used on ALM/GTM and teaching was **always** teacher-centered. On CLT activities were **always** mainly developed on group or pair work, the objective of the lesson was to give students the opportunity to express their opinions and develop their social and creative thinking skills, and the teacher created opportunities for easier communication student-student and teacher-student, these activities happened only **sometimes**

on ALM/GTM lesson.

Based on these results we can analyze the CLT impact on:

**-Teaching and learning-** the purpose of CLT was communication, free and real use of language and context and authentic materials. In ALM vocabulary and grammar was learned through imitation, memorization and repetition, in GTM grammar was learned through deductive rules, in both these methods there was lack of students' interaction and activities were directed by the teacher. The overall effectiveness of CLT usage can be seen on the average grade of the students' participants on the experimental classes.

**-Motivation-** Motivation helps students to study in the classroom, and is very important in learning a new foreign language. CLT is the method which gives importance to students' motivation through creating a warm climate in the classroom and through activities which enable students to freely communicate and express their ideas in a real context. In ALM and GTM students feelings were not taken into consideration.

**-Socialization-** There was a lot of interaction in CLT because of interactive techniques used, work in groups, games, role plays etc. In ALM and GTM there was lack of interaction and socialization because the techniques were based on exercises, repetition and memorization.

**-Fluency-** In CLT the teacher was focused on communication which directly affects fluency and created situations where real communication was used. In this way students learnt new vocabulary, language functions, and interactive strategies through communication even grammatical competence and rules were learnt inductively through using in communication. In ALM and GTM little importance was given to communication, students were focused in a given context, the focus was in grammatical rules and vocabulary was learnt through memorization and repetition.

**-Teacher and Student role-** In CLT teacher acted as facilitator and counselor, teacher was not dominant and student was in the center and became aware about their own learning management. In ALM and GTM the teacher was a leader or authority in the classroom and controlled students' behavior and language learning, was a director and a model. Students became imitators and memorizer.

Through the above discussion it is shown that the more involved the student, the greater will be the result in learning. Interactive teaching methods such as CLT are very important in learning a foreign language because they make the students active and motivate them to learn more to achieve effective learning and learning in collaboration enhances students' social skill by improving knowledge and social skills, leadership ability of teachers and learning ability of students by increasing their enthusiasm and determination to succeed in learning, it improves interpersonal relationships, creates models of social behavior and engages students in the learning process and aims to improve critical thinking skills. These principles are really useful and effective and if they will be applied in the classroom the teachers need to modify their teaching methodology. In this way the activities that include repetition, memorization, grammatical rules, drills, and multiple choices should be replaced with activities that include communication, interaction, meaning negotiation, tasks and games. The shift to CLT should be viewed as a new strategy to implement contemporary methodology on foreign language teaching and developing teachers' teaching skills and creativity in the classroom including even topics of interest for the students, which will help them be more motivated to develop their own learning strategies and confidence. Jacobs and Farrel (2003) identify some crucial components which help this shift such as: -Focusing more and giving attention on the role of the students in the classroom activities rather than on the external stimuli of the environment. In this way the attention shifts from the teacher to the student and teaching and learning shifts from teacher-centered to student-centered. -More attention should be given to the socialization of students in community and society rather than acting as individuals not considering the social or individual differences. In this way school becomes a more inclusive institution and connects school environment with social context and outside world. - Focusing more on the meaning and functional use of language rather than structural forms. -Viewing learning as a life-long process rather than learning just for a specific time and context and just for the sake of examination.

## Conclusion

Using a contemporary interactive student-center method as CLT in teaching affects the motivation of students to learn English by creating security based on cooperation and interaction with other students or with the teacher while in traditional methods feelings of students are not taken into consideration and socialization of students, they interacted more with each

other due to different involving activities while in traditional methods was a lack of socialization and interaction in activities used. CLT affects accuracy and fluency of language and provide students with vocabulary, language structure and functions as well as strategies to successfully interact and all this happened through communication. Grammatical competence and rules were acquired through communication. In traditional methods students were given the option not to communicate freely but were limited within a given context, in a limited number of sentences, more attention was paid to the teaching of grammar rules and memorizing words and models used. The purpose of the techniques used in ALM and in GTM was to learn new vocabulary words, correct pronunciation of words, and the transformation of sentences and rules of grammar. All these were presented and practiced only in one dialogue or given text. So the students were limited only to act within that framework and context. There was a lot of imitation, memorization and very little interaction student-student. The purpose of the techniques used in CLT was effectiveness, impact and advantages in motivation and socialization of students, in fluency and communication in English, in the role of teachers in the classroom as well as techniques that most affect the acquisition of a foreign language. CLT helped the teacher to assess the accuracy and fluency, linguistic structures and vocabulary while students communicated. All this implementation was reflected on the tests results which show higher average grades on experimental groups. The findings in this study are limited to the setting, number and context of participants, but it contributes as scientific evidence in the Albanian context and it shows the need for other extended researches. This paper is just a part of the study which is still continuing to analyze other data and results that will be presented on other following papers.

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## Equivalent Malay-Arabic Data Corpus Collection

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### **Abstract**

This paper aims to introduce a search strategy and collecting comparable sentences of Arab-Malay corpus data. This method was introduced for the use of students, researchers and amateur translators to search and compare the structure of sentences in Arabic and Malay. The first stage is to collect data corpus with high impact titles from the press and must be able to enlarge the scope of study as stated by Maia (2003). The second stage is to search using the specified key words based on selected high-impact titles such as the Football World Cup year 2010 and 2014. Data search is by using Webcorp engine <http://www.webcorp.org.uk/live/> corpus and also open database Google <https://www.google.com>. The third stage is to filter the data by using Aker et.al (2012) and Braschler's (1998) method based on similar story, related story and similar aspects. At the fourth stage every category is measured by Guidere's (2002) equivalence strength which is strong comparability (SC), medium (MC) and weak (WC). At the last stage comparable sentences between the two languages are compiled in parallel according to Mona Baker's (1992) level of grouping which are sentence level, combination of words, grammatical, pragmatic and textual level. The result from data analysis based on Mona Baker and Vinay & Darbelnet's (1995) comparable theory proved the existence of some sentences in large quantities are on the same level of comparability from the point of information delivery. This can be used as the basis of additional evidence concerning the validity of 'universal theory.' in the science of translation.

**Keywords:** software, comparable, parallel

### **Introduction**

The effort to develop Arabic-Malay data corpus in Malaysia is still at the beginning. The search strategy and the collection of comparable data by using data corpus of open source is proposed in order to save time and effort as compared to the old method usually done by students, amateur translators and teachers. This strategy is also expected to be used to develop specific software which is online sentence dictionary that functions as a dictionary of sentences featuring on-screen display of comparable sentences between two languages or more. This can be said as an effort to assist and improve the use of dictionaries in the schools and universities that typically offer translation word by giving examples of usage only.

## BACKGROUND

According to Taj Rijal (2015), Arabic corpus is limited which has been pioneered by researchers from the West, such as Leeds Arabic Internet study (<http://corpus.leeds.ac.uk/internet.html>) developed by the University of Leeds contains 170 million entries (Atwell, 2011), Tunisian Arabic corpus (<http://tunisiya.org>) contains 405,590 entries (Karen McNeil and Miled Faiza, 2011), the Arabic-Czech corpus (CLARA - corpus Linguae Arabicae) by Charles University (Zamanek, 2001) and arabiCorpus (<http://arabicorpus.byu.edu>) contains 30 million entries run by Dilworth Parkinson's, who is a professor of Arabic at Brigham Young University.

Among other corpus projects are Corpus of Contemporary Arabic (CCA) by Latifa Al-Sulaiti & Eric Atwell (2006) as well as Arabic-Dutch corpus (Vertaalwoordenboek Arabisch-Nederlands) by Mark Van Mol. According to Mark (2002) corpus developed by him since 1996, consists of two types, one based on word, containing 26,000 entries and another based on sentences, containing 4,000,000 entries which have been tagged, taken from over 1,200,000 various sources of discourses. By developing such corpuses has helped them to improve tools and methods of teaching Arabic in their country .

The need for Arab-Malay corpus is very important, especially for the development of the Arabic language in Malaysia. This study will contribute to the efforts of building and developing the Arabic data corpus that has a parallel translation in Malay. By applying the theory of lexicography and computer corpus analysis has systematized the compilation of dictionary with latest methods. In addition, it also can create an effective machine translation that can help translators expedite their business.

Translation studies of Arabic-Malay and vise-versa in Malaysia using corpus data has been simplified and mobilized effectively as the basic of corpus usage and its result had been proven successful by European researchers. By using this method, all of the latest data of the language usage are stored. The saved corpus data can be reached through concordance system that allows researchers to see the usage of language and its estimated latest meaning. As specified by St. John (2001), concordance is a display of lines of words or combination of words in a context that is removed from corpus text. Researchers must use the keyword search for certain words, so the desired data search can be generated.

## OBJECTIVE

This paper aims to explain the steps needed to be done by students and amateur translators in finding comparable data on Arabic-Malay using the search engine of open source corpus. Every step taken is based on the methods and theories that have been introduced by researchers and experts in the field of translation corpus.

## RESEARCH SIGNIFICANCE

The study is expected to introduce a strategy of searching comparable sentences using search engine of open source corpus. This strategy is hoped to be used as a foundation in developing online Arabic-Malay sentence dictionary using text comparison by comparable method between Arabic and Malay languages known as bilingual comparable corpora. This strategy is also expected to become essential in proving the validity of 'universal' theory in translation that still need evidences from the findings of studies in language, corpus and translation. At the same time, it can be used as a methodology of teaching and learning in the classroom and home studies for students and amateur translators learning practical knowledge in translation. This study was also designed to help school and university students to solve problems in structuring sentences in Arabic, especially in the writing and translation courses.

## LITERATURE REVIEW

According to Zanetten(1998), Rusli & Norhafizah (2001) and Kruger (2004), there are two types of corpus that can be used as items of study to replace the dictionary. The first, referred to as parallel corpora which compares the original with the translated text. The second, known as comparable bilingual corpus (comparable corpora) which compares the text in two different languages sharing the same topic. For example, some topics from world press reporting the news about important events in multiple languages (Li Shao and Hwee Tou Ng, 2004).

According to Rusli & Nurhafizah (2001), the DBP had made an attempt to build a database of Malay idiomatic and unidiomatic phrases based on actual usage of the language in the translated text. This database contains common phrases

and regular expressions of source language (English) with its equivalent in the target language (Malay). Phrases and regular expressions with their equivalences are derived from parallel and comparable corpora.

In Europe, comparable corpus studies had started since 1990s. Comparable corpus is bilingual texts that are not parallel but interrelated and deliver redundant informations derived from various webs such as news issued by news agencies such as CNN and BBC. Among the studies that utilize comparable corpus are such as made by Munteano and Marcu (2005) and Munteano (2006).

Various techniques have been introduced by those researchers such as Rapp (1995), made an assumption that comparable word that can be translated may appear in the same context though from unrelated texts. Rapp took 100 words with their translations representing the context as a vector representing the same event (co-occurrence vector). The result is, a matrix of the same event becomes more similar when the composition of the words in the matrix is similar in both languages.

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

Second: the process of matching with comparable data, and thus the data extraction. Headlines beneficial to the study from various categories of the selected language are taken together with the time and date of the newscast.

Third is to divide the title into several entities in the source language and named after people, places or organizations. The next phase is the process of making document alignment to compare the titles of articles from collected corpora. If it is comparable to the actual article it is then downloaded to obtain the matching corpus.

#### BAKER'S EQUIVALENCE LEVEL

Mona Baker (1992) introduces five levels of equivalence. The first is word level. This level exists in almost all languages of the world. One word represents one unit in searching equivalent meaning.

The second is combined words level (above word level). The equivalence is by combining words to give a meaning such as collocation.

The third is grammatical level where each language has different grammar. These differences pose problems in finding equivalent meaning directly in the translation. It also causes significant changes in how the message or information is transferred. These changes will cause an increase or decrease of information in a language.

The fourth is pragmatic level where the equivalence is from the aspect of coherence and interpretation process such as speech acts. Text should be evaluated based on the intention of the author in the target culture so that readers in target language can understand it.

The fifth is the textual level where the equivalence is on thematic structure and data (information and messages) and the use of cohesive tools such reference, connectors, replacement, ellipsis and lexical cohesion.

#### VINAY & DARBELNET EQUIVALENCE

Equivalence introduced by Vinay & Darbelnet (1995) can be said as different from the meaning of dynamic equivalence introduced by Nida & Taber. In Leonardi (2000), Vinay & Darbelnet concluded that equivalence is a process of reproducing the same situation as found in the original text, although phrased in a different language. If the procedure can be applied in the process of translating, it can maintain the effect of source language text style to the language of target text. This method is more ideal to find equivalent translation for proverbs, idioms, cliches, adjective phrases, and onomatopoeia of animal sounds.

Vinay & Darbelnet (in Pym, 2010) had used natural method of translation in translating to maintain the same function of language with different terminology. This is referred to as culture adaptation of target language. Vinay & Darbelnet prioritize style effects compared to Nida who gave priority to the effect of message to the target user. Although they both state that the translation is a procedure that is based on equivalence or *equivalence-orienté* which is a process of replicating a similar situation with the original text with different words differ (Leonardi, 2000); but they argued that semantic meaning in the dictionaries is not enough to help produce a successful translation.

Thus the theory is seen as fit to be applied as a method in this study because it maintains the effect of culture and style of the text. Therefore, students will be able to understand the true form of language structure.

## STRATEGY

The study will gather topics that have a probability of sharing the same information both in Malay and Arabic. The search for comparable meaning will be assisted by an open corpus online using corpus search engines of Webcorp <http://www.webcorp.org.uk/live/> besides Google database search engine; <https://www.google.com>.

Ratings are based on heuristic Aker's techniques (2012), the TS (title similarity), HS (time difference), and TLD (title length difference) when used in a combination of TS-HS-TLD and Braschler & Schäubler (1998) for the same story, related story and similar aspects. Each category is then measured the highest level of comparability of three levels as recommended by the Guidere (2002) as strong equivalence, medium equivalence and weak equivalence.

Figure 1 shows a general overview of these steps:

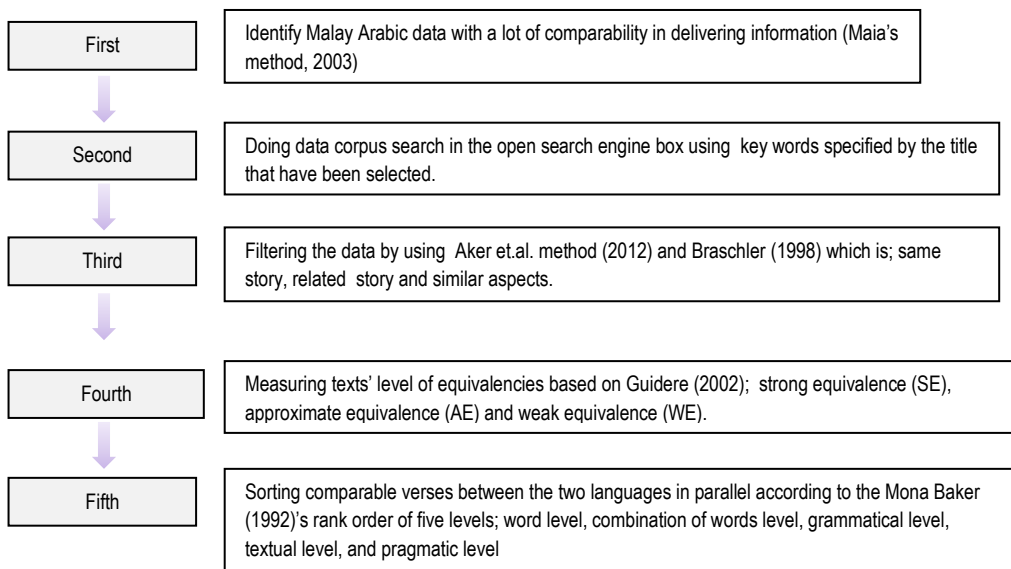


Figure 1

## STEPS

In particular, the search and compilation steps can be described as follows:

### a) Identifying data:

Source texts are taken from any sources that publish the article, document or text in both Arabic and English. The selected title is a topic that dominated the world news in a particular time whether in politics, economy, war and general genres. The

study will have a problem to find an equivalent texts if the searched topic do not dominate the news in general as the equivalence score is not enough to be relied as equivalent due to the lack of data collected. On the other hand, the topics that dominated the discussion in every major newspaper world will open up a wider debate, as defined by Maia (2003), thus triggering the levels of new language usage and many terms related to this topic will appear. This study chooses football from sports genre as the topic particularly the World Cup in 2010 and 2014 because of the wider impact and being the headlines around the world.

Through general inspection of several titles based on their importance and impact in the headline of daily newspapers. Among the titles preferred are World Cup Final Match 2010, match between top teams and World Cup Final Match 2014.

#### b) Finding equivalent article:

This step comes after determining the topic in the genre of football. The task of searching articles is by utilizing the Google and Webcorp search engine. Based on the big topic of the final match of the 2010 World Cup, the researcher can choose a few key words such as 'World Cup 2010 tournament,' 'final match', 'Spain champion', 'Spain beat the Netherlands' and 'winning goal'. In the same time making the timing of the match between July 10, 2010 to July 13, 2010. Also setting the place, which is 'Malaysia' to limit the scope of the language in Malay only. Among the titles that were achieved by the search engine in Arabic are:

"الغضب الأحمر" بطلا للعالم – الإمارات اليوم

المونديال- صحيفة الشعب اليومية. نهائي في الثالثة للمرة تسقط هولندا الأول لقبها تحرز أسبانيا

النيلين – بهدف هولندا على الفوز بعد 2010 العالم كأس بطل إسبانيا

وصدقت توقعات بول.. انيستا يضع اسبانيا على عرش العالم- [مجموعة البورصة المصرية](#)

للعالم- فرانس24 بطلة وتتوج هولندا تفوز 1-0 على أسبانيا

نهائي كأس العالم لكرة القدم 2010 - ويكيبيديا

لكرة القدم- بي. بي. سي. العربية 2010 العالم كأس وتحرز هولندا على تفوز أسبانيا

القدم- صحيفة مباشر العربية لكرة 2010 العالم بطل أسبانيا

القدم- وكالة فاكت نيوز الأنباء كرة في 2010 العالم كأس وتحرز هولندا على تفوز أسبانيا

العالمية- جريدة الخبر الكرة عرش على تتربع إسبانيا

While the headlines listed in the Malay language are:

Sepanyol juara Piala Dunia

Andres Iniesta wira julang Sepanyol juara Piala Dunia 2010

Perlawanan Akhir Piala Dunia FIFA 20103

Final: Belanda 0 Sepanyol 1

Piala Dunia: Sepanyol juara, sotong gurita juga cipta sejarah

Andres Iniesta wira Sepanyol

Sepanyol sekat hajat Marwijk kubur "Total Football" buat selama-lamanya.

#### c) Filtering data:

The selected data in Arabic and Malay languages in this study are classified according to two of five categories: as introduced by Aker et.al. (2012). The first category is based on the same story, thus two articles with the same title and the same information. The second category is based on related story, thus two articles covering news on two related events.

#### d) Measuring the equivalence:

Once the texts are divided into two categories as above they are then sorted based on the level of the strongest equivalent. The equivalence as recommended by the Guidere (2002) is to find equivalence from the aspect of language structure and sentence. For texts with strong equivalence (SE), the evaluation is based on the similarity of number of words, its sequence and meaning. Approximate equivalence (AE), is assessed by the number of words and same meaning, but not its sequence. Weak equivalence (WE) is the sequence and the number of words are different, but the lexical meaning is the same.

#### e) Organizing the findings:

Organizing comparable sentences between the two languages in parallel according to Mona Baker (1992)'s rank order of five levels, word level, combination of words level, grammatical level, textual level, and pragmatic level.

### Examples of comparable data

Table 1 below is an example of the analysis and the formulation of a number of comparable text taken from the titles of 2010 World Cup final match between Germany and Argentina, as measured by Braschler and Schäuble (1998)'s method which is; same story, related story and similar aspects. After removing the difference of extra level of phrases and words in both text, these sentences are formulated as equivalent.

Arabic	Equivalence	Malay
<p>( ونجح منتخب ألمانيا في إحراز لقبه المونديالي الأول AC1-1 ) منذ كأس العالم 1990 بإيطاليا وكأس العالم الرابع في تاريخه ( ليقود ألمانيا لإحراز اللقب العالمي للمرة الرابعة في AC1-2 ) تاريخها. ( ليقود ألمانيا لإحراز لقب كأس العالم لكرة القدم AC1-3 ) ( فازت المانشافت مساء الأحد على ملعب مراكاتنا في AC1-4 ) ريو دي جانيرو بكأس العالم للمرة الرابعة في تاريخها ( فاز المنتخب الألماني بكأس العالم 2014 AC1-6 ) ( وأحرزت كأس العالم لكرة القدم للمرة الرابعة في AC1-7 ) تاريخها ( وتحرز بذلك لقب بطولة كأس العالم AC1-8 )</p>	<p>Approximate Equivalence (AE) Weak Equivalence (WE)</p>	<p>(MC1-1) membawa Jerman menjulang Piala Dunia 2014 (MC1-2) JERMAN ialah juara Piala Dunia 2014 (MC1-3) Jerman meraih Piala Dunia pertama mereka selepas penyatuan antara Jerman Barat dan Timur (MC1-4) Jerman muncul juara Piala Dunia 2014 tewaskan Argentina 1-0 (MC1-5) Jerman menjulang Piala Dunia dengan kemenangan 1-0 (MC1-6) Jerman Menafikan Misi Argentina memburu kejuaraan Piala Dunia Kali ke-3</p>

Table 1

#### APPROXIMATE EQUIVALENCE (AE)

Text level in comparable data AC1-3 is approximate compared with MC1-1 data. The meaning and the sequence is the same but number of words are different. Arabic data is (in the form of re-translation):

AC1-3: *membawa Jerman meraih gelaran Piala Dunia Bola Sepak / ليقود ألمانيا لإحراز لقب كأس العالم لكرة القدم*

and the Malay text is:

MC1-1: *membawa Jerman menjulang Piala Dunia 2014*

There was an extra word 'gelaran' in AC1-3 data and '2014' in MC1-1 data.

#### WEAK EQUIVALENCE (WE)

Text level in comparable data AC1-1, AC1-2, AC1-4, AC1-6, AC1-7 and AC1-8 is ranked as weak (WE) when compared with data MC1-3, MC1-4, MC1-5 and MC1-6. The meaning is the same but number of words and sequence are different words. These data are listed in the following Arab (in the form of re-translation):

AC1-1: Pasukan Jerman berjaya merangkul gelaran Dunia terulung / ونجح منتخب ألمانيا في إحراز لقبه المونديالي الأول

AC1-2: Membawa Jerman merangkul gelaran Dunia untuk kali ke-4 / ليقود ألمانيا لإحراز اللقب العالمي للمرة الرابعة... / 4-ke kali

AC1-4: Pasukan Jerman berjaya menjulang Piala Dunia untuk kali ke-4 / فازت المانشافت.... بكأس العالم للمرة الرابعة ... / 4-ke kali

AC1-6: Jerman memenangi Piala Dunia 2014 / فاز المنتخب الألماني بكأس العالم 2014 / 2014

AC1-7: Merangkul Piala Dunia Bola Sepak untuk kali ke-4 / وأحرزت كأس العالم لكرة القدم للمرة الرابعة في... / 4-ke kali

AC1-8: Dengan demikian merangkul gelaran Juara Piala Dunia / وتحرز بذلك لقب بطولة كأس العالم / 2014

and from Malay data are:

MC1-2: JERMAN ialah juara Piala Dunia 2014

MC1-3: Jerman meraih Piala Dunia pertama mereka selepas penyatuan antara Jerman Barat dan Timur

MC1-4: Jerman muncul juara Piala Dunia 2014 tewaskan Argentina 1-0

MC1-5: Jerman menjulang Piala Dunia dengan kemenangan 1-0

MC1-6: Jerman Menafikan Misi Argentina memburu kejuaraan Piala Dunia Kali ke-3

Equivalence level in the above data are measured at sentence level as follows:

AC1-1: ونجح منتخب ألمانيا في إحراز لقبه

AC1-2: ليقود ألمانيا لإحراز اللقب العالمي

AC1-4: فازت المانشافت.... بكأس العالم

AC1-6: فاز المنتخب الألماني بكأس العالم

AC1-7: وأحرزت كأس العالم لكرة القدم

AC1-8: وتحرز بذلك لقب بطولة كأس العالم

MC1-2: JERMAN ialah Juara Piala Dunia

MC1-3: Jerman meraih Piala Dunia pertama

MC1-4: Jerman muncul juara Piala Dunia

MC1-5: Jerman menjulang Piala Dunia

MC1-6: Jerman Menafikan Misi Argentina memburu kejuaraan Piala Dunia

In overall, the texts above explain the meaning of German's victory in the final match with Argentina.

The phrases and clauses such as: وأحرزت كأس العالم / فازت.... بكأس العالم/ يقود ... لإحراز اللقب / ونجح منتخب.... في إحراز / وتحرز بذلك لقب بطولة كأس العالم

Are equivalent to the following phrases: World Cup Champion, won the World Cup / appear as world Cup winners / winning the World Cup.

## CONCLUSION

This methodology is expected to be used as an effective and easy method as a guide to find comparable data between Arabic and Malay languages. At the same time, it becomes as a platform for developing software of Arabic-Malay dictionary online. This method is also suitable to be used by lecturers, teachers and students in teaching and learning Arabic and Malay translation aided with corpus.

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## Imagology of Iranians in *One Thousand Nights and One Night*

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### Abstract

Imagology is a branch of comparative literature which explores the image of one nation in the literature of another nation. *One Thousand Nights and One Night* is among the important books which can show the image of different nations and people such as Indians, Iranians and Arabs. Since the oldest version of the book is in Arabic, it is considered an Arabic literary work though it was translated from a Persian tale in the first place. On this basis the study of the image of Iranians in *One Thousand Nights and One Night* can be included under the definition of imagology. In this article, first we explain, analyze and study the image of Iranians in the book *One Thousand Nights and One Night* with respect to 1. anthropology (including entertainments, personification of animals, disapprobation of lies and betrayal of spouses), 2. religious and mythical beliefs (including the belief in daevas and jinnis, magic, fire-worshipping and similar plots), 3. politics (emphasizing the position of vizier and his family in government), 4. economics (emphasizing economic prosperity), then we will compare the collected information with the image of Iranians in credited works and in this way we will identify the similarities and differences of Iranians' image in *One Thousand Nights and One Night* and the above-said literary works. Finally we come to this conclusion that the similarities belong to the real image of Iranians in the pre-Islamic days and that differences show the image of post-Islamic Iran which is added through Arabic translation.

**Keywords:** Imagology, Iranians, *One Thousand and One Night*, Comparative Literature

### 1. Introduction

Imagology is a sub-branch of comparative literature which was developed after the methodical teachings of comparative literature in French in the course of the nineteenth century under the impact of philosophers like Madame de Staël and Hippolyte Taine. Imagology has an interdisciplinary approach and applies known branches of knowledge such as literary history, political history, social psychology and semi-modern branches such as aesthetics and semiotics. Imagology is about the study of the image of "the other" in literature or art, in other words Imagology is the knowledge and method to study the image of foreign countries and characters in the works of an author or an era. This knowledge defines the main property of an image as the difference between an "I" and an "other" and between "here" and "there" (Nanquette, 1390:107). Imagology is mainly involved with two texts: travelogues and narrative literary works in which the characters are foreigners or represent a general image of a foreign country (Moura, 1980: 35).

*One Thousand Nights and One Night* is a narrative which was created in the Indian and Iranian mindset before Achaemenid Empire. It was translated from Middle Persian to Arabic in the ninth century and some stories were added to the translation

from the Arabian setting and culture and some stories underwent changes considering their time, place<sup>1</sup> and content<sup>2</sup> (Rypka, 1370:123). Nevertheless the oldest accessible copy of *One Thousand and One Nights* is in Arabic; therefore in the list of the books on history of literature this work is included in Arabic Literature<sup>3</sup>.

On this basis, one of the important and new issues about *One Thousand and One nights* is to identify the image of Iranians in it (the subject of this article has not been discussed before. ) and the other is to find out which of these images are the product of Arab mentality about Iranians and which are compatible with the historical and social facts about Iranians<sup>4</sup>. To answer these questions we are going to describe, classify and analyze the image of Iranians in the (first volume of the) book *The thousand and One Nights* from several aspects such as anthropology, politics, economics and religion and then identify the image of Iranians in pre-Islamic days through major books written in that era or the books written based on the works created then such as *the History of Herodotus*, pre-Islamic literary works, Ferdowsi's *Shahnameh (book of kings)*, et al. Finally, comparing the images of the Iranians found in *One Thousand and One Nights* and other works, we will explore the similarities and differences between these images.

## 2. The Image of Iranians in One Thousand Nights and One Night and Some Pre-Islamic Works

The word Iran means "the land of Aryans" and Aryans were the people who immigrated from the Middle Asia about 2000 BC. A group of the Aryans who are called Indo-Iranian settled in India and a group settled in Plateau of Iran; but the racial and cultural commonalities shared between these two groups were very deep-rooted and profound, one of the most important of which is common myths (Haririan, 1383:59-60). Therefore it is important to consider the 12000-year-long Iranian mythological history – a part of which is common with India- to identify the image of Iranians in *One Thousand and One Nights*. Also it is important to take into consideration the historical works in which Iranians are observed directly and therefore described and introduced. The oldest book on this issue is *History of Herodotus* created in 5<sup>th</sup> century BC.

### 2. 1. Anthropology

By anthropology we mean understanding factors such as set of customs and habits, dreams and superstitious beliefs and social hierarchy of different groups of people of Iran. Here we deal with three images of Iranians mentioned in *One Thousand Nights and One Night*.

#### 2. 1. 1. Entertainments

One of the main motifs of the tales of *One Thousand Nights and One Night* is dealing with entertainments and games; entertainments and games such as riding, archery, polo, hunting and drinking. We see that Shahryār and Shāhzmān, two main characters of the book, are champions of riding. (This subject is not mentioned in the Persian translation directly but in Arabic and English texts their championship is mentioned. ) And when Shahryār found that Shāhzmān is not in a good

<sup>1</sup> The mixture of times, locations and characters is obvious in *One Thousand Nights and One Night* stories; we see that Scheherazade lives in Sassanid's period in pre-Islamic era but narrates stories from Islamic caliphate period or in a story a person named King Fereidoon is introduced as the Greek king (p. 265) while Fereidoon was a name of Iranian kings (Ferdowsi, Volume 1, 1374: 79). This time and location clutter can be considered as the result of the parts added by Arab translators; but the important point is that some pre-Islamic Iranian characters and factors are mentioned in the stories of Islamic period such as king Fereidoon; therefore such stories can be studied in the settings of Iranian stories.

<sup>2</sup> Among the changes found in *One Thousand Nights and One Night* is the usage of hashish to make someone go asleep which cannot be an old habit among Iranians in pre-Islamic era or even primary Islamic centuries, and that it is a result of its translation during next centuries (Safa, volume 1/5, 1378:121).

<sup>3</sup> The stories of *One Thousand Nights and One Night* can be classified based on their location like Iranian, Arabic, Egyptian, Greek, Roman, Indian and Chinese stories. Considering the fact that the setting of the frame story in Iran and between Scheherazade and Shahryār, it can be said that whenever the setting of the story is vague, the story generally belongs to the original part of *One Thousand Nights and One Night* and the same Iranian period. From another point of view the tales of *One Thousand Nights and One Night* can be divided into three parts: main part derived from Middle Persian literature and next two parts from Baqdad and Egypt (article of E. Littmann in Islamic encyclopedia, volume 1) (quoted by Safa, 1/5 1378:121)

<sup>4</sup> See: Fakhuri, 1389: 534, Abd Al-Jalil, 1382:251

mood suggests him to go hunting so that exhilaration may appear in his heart (p. 3)<sup>1</sup>. In the story "king Sindbād" in the tale of sixth night, we see that the main subject of the story is about one of Persian kings who love recreation and hunting. It is significant to consider recreation and hunting the same (p. 31) or a king who goes hunting for several days (p. 67). In another story polo is mentioned as one of the recreations of kings (p. 28). Drinking is also another dominant image in the Iranian stories of *One Thousand Nights and One Night* for example wining and dining of Shāhzmān (p. 5) or drinking of a prince with his cousin for joy and happiness (p. 63).

Herodotus, the famous Greek historian, who traveled to Iran and studied and researched about its people writes: "They only teaches three things to their children of the age 5 to 20 and those three things are: riding, archery and telling the truth." (Herodotus, 1383: 219). Therefore riding and archery were the primary education of each Iranian child and youth. The game polo is also one of the sports of ancient Iran and its history goes back to 600 BC and is mentioned in the book of Ardāshir-e Bābakān (also known as Ardāshir I or Ardāshir the Unifier), *Karnāmeḥ* belonging to late Sassanid period (Tafazoli, 1376: 261) and in many stories of *Shahnameh* a part of noblemen's recreation and entertainment was hunting and polo. It is obvious that in hunting, archery, riding and polo riding a horse and aiming plays the main role. Dinking also had an important place among the ancient Iranians; in the book *Menog-i Khrad* (meaning: "Spirit of Wisdom") it is written that the nature of good and bad is revealed by wine but one should be conscious in drinking it (Yahaghi, 1386: 800), Herodotus also states that the Persian loves wine (Herodotus, 1383:217) and in the stories of *Shahnameh* one of the main acts during feasts and parties was drinking. Therefore we can conclude that the collection of the entertainments attributed to Iranians in *One Thousand Night and One Night* is in accordance with their historical and cultural background.

## 2. 1. 2. Personification of Animals

One of the features in *The Thousand Nights and One Night* is that human qualities and characters are given to animals and in the tales where animals are personified prescriptions and advices are more common; an example of this, is the "Fable of birds" which Shahryār believes has increased his piety and virtue (p. 509) therefore asks Scheherazade to narrate more such tales and Scheherazade narrates several animal fables afterward (ps. 498-528).

Ibn al-Nadim writes: "the first people who wrote legends, compiled them in a book, kept them in their treasure houses and narrated some of them through animals' speech were the primitive Iranians (the Achaemenian and the Kianian). After Achaemenian the Parthian kings, of the second Iranian empire, expanded this issue and then at the time of the Sassanid the number of tales increased and Arabs translated them into Arabic." (Ibn al-Nadim, 1352: 363. ) In *Shahnameh* a number of Houshang's army are the animals and Simurgh has human characteristics. Also *Kalīlah wa Dimnah* which has a background as same as *The One Thousand Nights and One Night* is an animal fable. The book *Draxt ī Āsūrīg* (meaning "The Assyrian Tree" or "The Babylonian Tree") belonging to pre-Islamic Iran is also a dialogue between a goat and a palm tree (Tafazoli, 1378: 256-259).

Therefore it can be concluded that personification was a characteristics of Iranians which appeared in *The Thousand Nights and One Night* tales. Iranian used animal personification mostly when they intended to express subject matters such as philosophy and advice; because advices are more effective when expressed indirectly; also since the audiences of these advices are usually the kings and the authorities, expressing them from animals would observe their respect, moreover, the public tendency of Iranian thoughts is to express the concepts symbolically so we see that in the animal fables the manner and speech of each animal symbolizes a person or concept.

## 2. 1. 3. Disapprobation of Lies

Lying is highly abominable and bad in the tales of *One Thousand Nights and One Night* and in all the tales the spirit of honesty is found; for example we read in a tale that a slave lies once a year and his master though knows about this bad feature buys him, but when he is confronted with his lie and its evil consequent, cuts the slave's penis and considers this characteristics very harmful (p. 249) or in another story it is said "tell the truth as the rescue is in honesty and avoid lying as the liars are the losers" (p. 270) and if any lie or false speech is uttered it is from quite negative and black characters and these people have negative characteristics such as the Wazīr (vizier) who is stingy and vicious and falsely accuses

<sup>1</sup> For avoiding repeated references, references to *One Thousand Nights and One Night* are mentioned as the page number only.

the doctor (p. 30) or the sinful friends of the slave who tells a lie once a year call him "Palīd ibn-e Palīd" (meaning a filthy person whose father is also filthy) (p. 249). Also in a symbolic story animals are speaking to a lion cub and mention the human being as the cause of ruse, evil and oppression and finally this is the human who plays ruse and captivates the lion and burns it to death (p. 498-503).

We mentioned that according to Herodotus one of the three characteristics which Iranian teach their children and is important to them is honesty (Herodotus, 1383: 219). In *Shahnameh* in the story "Esfandiyār's seven labours" when Gorgsar tells a lie to Esfandiyār, he reproofs him at first and finally kills him (Ferdowsi, Volume 6, 1374: 184-191). Mitokht daeva who is the symbol of skepticism and falsehood, is the first creature of false gods and is in contrast with the god of good words, Mārspand (Haririan, 1383: 83 & 87). On this basis we conclude that disapprobation of lies and the spirit of honesty ruling the tales of *One Thousand Nights and One Night* roots from Iranian History and thought.

## 2. 1. 4. Betrayal of Spouses

The stories of the book *The Thousand Nights and One Night* take place during the Sassanid period. King Shahryār and his brother king Shahzamān are betrayed by their wives and this theme of betrayal circulates in other stories as well (ps. 3, 5, 6 and 21). There are a few examples of betrayal in pre-Islamic Iranian stories such as Vis and Rāmin, but in the most famous story of Sassanid period, *Khosrow and Shirin*, we see that when Shiroveh murders his father, Khosrow, and intends to marry his stepmother, Shirin, she avoids him and stays continent and loyal to her deceased husband by killing herself (see: Ferdowsi, volume 9, 1374: 284-292 and *Khosrow and Shirin* by Nizami Ganjavi, 1381: 271-274) or the famous story *Soodabeh and Siyavash* in which Soodabeh, Siyavash's stepmother, tries to seduce him but Siyavash avoids her and does not betray (Ibid, volume 3, 1374: 14-23); But betrayal is found more repeatedly in Pre-Islamic Arabic literature; for example in the most famous poetry collection of this era, *The Seven Mu'allaqāt* (meaning The Suspended Odes or The Hanging Poems) consisted of seven long poems, we are confronted with several betrayals in the first poem composed by Imru' al-Qais<sup>1</sup>. On the same way the theme, betrayal is found repeatedly in the Arabic stories of *The Thousand Nights and One Night* (ps. 46, 179, 184, 205, 246 and 249). Therefore it can be said that the issue of spouses' betrayal in the Iranian court is not based on the reality of their image and it was exaggerated in the post-Islamic translations.

## 2. 2. Religious and Mythical Beliefs

Religious and mythical features refer to Iranian beliefs. Here we mention four of them in *One Thousand Nights and One Night*.

### 2. 2. 1. Believing in Daeva and Jinnis

In the mythical history of Iran, daevas are supernatural entities with disagreeable characteristics and some of these daevas described in Avesta and other Pahlavi books functions as the Ifrīts and jinnis mentioned in *The One Thousand Nights and One Night*; for example "Varun" is the daeva of unnatural lust, "Āz" is the daeva of avarice and greed, "Rashk" is the daeva of hatred and the evil eye, "Mithaokhta" is the symbol of skepticism and falsehood (Haririan, 1383: 59-60). In the stories of the ancient Persia the presence of these daevas are obvious; for example in the stories of the mythical part of *Shahnameh* we can see these daevas like Siamak is killed by the evils and daevas and Houshang, son of Siamak fights against the daevas' army (Ferdowsi, volume 1, 1374: 30-32).

One of the outstanding issues related to Iranians in *One Thousand Nights and One Night* is the presence of jinnis, daevas and Ifrīts who are mostly negative like the Ifrīt who abducts a bride from her bridegroom in the first night of their marriage (p. 6, 69). This Ifrīt is similar to Varun daeva in Iranian myths. On this basis the presence of these jinnis and daevas in the stories of *One Thousand Nights and One Night* can be considered in accordance with the Iranian believes. On the other hand we see the fairies who are positive creatures like the fairy that saves the old man in the story of old man and his two dogs and transforms his two brothers who betrayed him into dogs (ps. 19-20) or the snail that after being saved by a girl, introduces himself a fairy and returns the properties of the girl to her and enchants her sisters into two dogs (p. 90). The point which should be considered here is that when the stories happen in the setting of Arabic cities or at the time of Abbasid

<sup>1</sup> See: *The Seven Mu'allaqāt*: Imru' al-Qais's poem.

Caliphate the presence of ifrits, fairies and magic is very few or none like the long stories Nūr Al-Dīn and Shams Al- Dīn (ps. 102-137), the tale of hunchback with the tailor, the Christian broker, the steward and the Jewish (ps. 137-207) or the tale of two vizier and Anis Al-Jalis (ps. 208-242) and the long tale of King Umar Al-Numān and his two remarkable sons, Sharkān and Dū Al-Makān.

## 2. 2. 2. Believing in Magic

One of the main events in the stories of *One Thousand Nights and One Night* is magic, as the several magic we see in the story of old man and the beast (ps. 21-22) or the story of Mahmud and his son who changed into stone (ps. 45-51), a girl who learned one hundred magic from an old albino man, the meanest of which in that she transfers the stones of the city behind Kafkuh mountain and transforms its people to fish (p. 75) and fights with an ifrit in a magic war (ps. 76-79).

In the book *Pahlavi Narrations* belonging to Middle Persian literature some issues are written on the magic properties of dies which expresses Iranians' belief in magic. In the stories of *Shahnameh* magic has a special place as well; as Fereidoon's awareness of magic and his transformation to dragon (Ferdowsi, volume 1, 1374: 256-268), the old witch in the face of a beauty that Rostam and Esfandiyar confront (Ibid, volume 2, 1374: 97-99 and volume 6: 178-179) or transformation of Ekvan daeva to a beautiful zebra in front of Rostam (Ibid, volume 4, 1374: 303-304) or the magical zebra who misleads Bahram to the castle of a witch (Ibid, volume 8, 1374: 398-402) and transformation of the witch to stone (Ibid, volume 2, 1374: 121). Each of these magical images can also be found in the stories of *One Thousand Nights and One Night* so the reader can conclude that the roots of some of these magical acts are common with ancient Iranian stories therefore Iranian's belief in magic mentioned in the stories of *One Thousand Nights and One Night* can be proved through their other old stories.

## 2. 2. 3. Fire Worshipping

One of the behaviors Arabs attributed to Iranians during history is fire worshipping. In one of the stories there are a king and his people who worship fire and only the king's child and his nurse worship God. When several warnings from God are received and they do not become believers, they are transformed to stone by God's curse and only the king's son remains (ps. 86-87). Such a curse for Iranian is not found in any of the sources and it is obvious that it is a result of Arabs' thoughts that attributes the curses of the nations mentioned in Qur'an to this Iranian nation; while Iranian believed the fire a symbol of divinity and its flame a reminder of God's light. Another reason that fire was respectable and holy for Iranians was that they believed it to be birth-giving like water and believed that the life of everything depends on it (Yahaghi, 1386:17). On the case of Iranian beliefs to God and His being far from any embodiment Herodotus writes that Persians do not make statue, temple or altar for God even they blame those who do so to be crazy and the reason in my idea is that unlike the Greece they never considered human features for God (Herodotus, 1383: 213); therefore attributing fire-worshipping or curses to Iranians in *One Thousand Nights and One Night* is not compatible with their beliefs and history.

## 2. 2. 4. Similar Plots

Some stories of *One Thousand Nights and One Night* reminds us of mythical and ancient stories of Iran like the frame story of the book in which Shahryār marries a virgin girl every night and murders her in the morning for three years. This causes the people to leave the city and therefore no other girl remained (p. 8). This reminds us of Zahhak who had two snakes on his shoulders and every day fed them with the brains of young men (Ferdowsi, volume 1, 1374: 48).

In another story a father and his son, named Badr Al-Din and Ajib are separated from each other and the boy is questioned that you do not have a known father, accidentally they meet each other and they have some feelings but cannot recognize each other and finally the son wards off his father with a stone (ps. 120-125). This story reminds us of the story *Rostam and Esfandiyar* also the story of *Fereidoon and Darab* who ask their mothers about their fathers (Ferdowsi, volume one, 1374: 59-60 and volume 2: 178 and volume 6: 360-361).

Separation of prince Abrizeh from his father and his joining Sharkān is also a theme than can be found in some pre-Islamic stories of Iran (ps. 276-285) like Soodabeh who joins Kavoos her husband and leaves his father, King Haman despite the hardships this act brings for her (Ferdowsi, volume 2, 1374: 60-137) also her championship in the battlefield and her fight



against Keshan in the appearance of a man (p. 285) reminds us of the story of Sohrab and Gordafarid in *Shahnameh* (Ferdowsi, volume 2, 1374: 185).

### 2. 3. Politics

In the political section of the tales of *One Thousand Nights and One Night* the significant position of vizier and his family in the governmental system is obvious as in the frame story of the book we see when no virgin girl remains in the city and Shahryār asks his vizier for a worthy one, he consults this issue with his daughter, Scheherazade, and finally she is the one who returns king's health and saves the girls of country by narrating one thousand and one stories in one thousand and one nights<sup>1</sup> (p. 8). Another instances of the important role of vizier in *One Thousand Nights and One Night* include: a mean and malignant vizier who causes the death of king with his false consultations (p. 30) or in the tale of king Sindbād, when the deer flees away from the king's side, this is the vizier who is bold enough to remind the king that he said he is going to kill any person on whose side the deer flees away (p. 31) or these were the viziers who always accompanied the princes to guide and advice them (p. 32). Also in the story of the fisherman and the jinni we see the active presence of the vizier next to the king (ps. 42-43) and finally the vizier who rebels against the king, gains the power and conquers other lands (ps. 64-65) or the vizier who, considering the possession of praised characteristics, is like the king himself and he chooses a wife for the king so that he may have a crown prince (p. 382).

The importance of vizier in pre-Islamic Iran was insofar as the king always selected the wisest person for the position and vizier was authorized to advise the king; the book *Advices of Oushnar the wise*, is one of these advices. Oushnar, the wise Kianianin vizier, was the vizier of Kay Kāvōos and wrote his advices in fifty six paragraphs (Tafazoli, 1378: 186). In Ferdowsi's *Shahnameh* sometimes viziers played a determining role in the process of events; Jamasb, the predictor, is the troubleshooter of king Gashtasb; Aristotle is a wise philosopher who prevents Alexander from killing Iranian kings and princes; Ruzbeh accompanies Bahram Gōr in all major tasks; Sharsasb is described as a mediator between the power of God and the king and most famous of all is Buzarjmehr, who is Anushirvan's wisdom and guide in every task (Sarrami, 1378: 820-821).

### 2. 4. Economics

The stories of *One Thousand Nights and One Night* mostly take place in the court with the kings and princes; therefore the setting is aristocratic and the characters of the story have a good financial status. And wherever economic activities are mentioned the status is prosperous, like a merchant who sells one hundred freights of fur, fine silk, and musk over one year with a double benefit (ps. 243-244). In some cases that there is poverty, this poverty can be eliminated because of the good financial status in the society; like the story of the boy who has to pay his father's debts after his death and asks for respite from the creditors and repays a part of the debts per week and finally saves some money for himself (p. 155).

The good financial status described for Iran is compatible with the information from pre-Islamic Iran; because Iran as the empire of the world was very wealthy and features like Silk Road shows Iran's prosperous commerce and good relation with other nations. Herodotus also expresses this interaction between Iran and other nations as follows: when Iranians saw Medians' clothes were more beautiful than their own they started to wear this new cloth and wore Egyptian armors and benefited from all kinds of enjoyments and pleasures which they would see among other nations (Herodotus, 1383:219).

### 3. Conclusion

Based on the presented matters, the images of Iranians are divided into two parts: 1. those compatible with historical and original sources including: loving entertainments (like riding, archery, polo, hunting and drinking), personification of animals and disapprobation of lies under anthropology; belief in daevas and jinnis, belief in magic and having similar plot with Iranian mythical stories under religious and mythical beliefs; emphasis on the important and effective position of vizier and his family in the governmental system under politics; prosperity in commerce in the cities and rare display of poverty under

<sup>1</sup> The impact of telling stories for going to sleep, its points and types of the tales based on each person's characteristics are mentioned in old medical books (Yousefi, 1380: volume 2: 4)(see: translation of Taqwīm al-sihhah of Ibn Būtlān, 11<sup>th</sup> century AD. ). In fact the stories and tales which Scheherazade narrates for Shahryār are organized based on content that will cure Shahryār mentally.

economics; 2. The images not compatible with historical resources and reality of Iranians which was only found under the section anthropology and includes betrayal of spouses which is rarely seen in the Iranian resources and fire worshipping and divine curses which are the result of false attributions of Arabs to Iranians.

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## Interactions Between Lexical and Aspectual Meanings in Albanian

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### Abstract

*In this paper, part of a more wide study, we introduce and analyze some elements of aspect with its typical interactions with lexical verb classes in Standard Albanian. The grammatical meaning of the verbal aspect interacts with the lexical meaning of a given verb in group-specific ways, so that the kind of interaction in the case of a given aspect opposition can be used in order to classify verbs. The main criterion for the classification is the temporal dynamics expressed by the verbs in question, i. e. the probability according to which a given action or a particular state may change over time. In the specific case of the perfective aspect (aorist), the relationship between the operator and operandum consists in the action carried out with the presence, or less, of a result, or in the beginning of the action, or simply in the limited duration of verbal action. On the other hand, the imperfective (imperfect - synthetic and analytical forms) can be combined, in principle, with all verbs, but also in this case, with the typical effects according to their verbal action. One particularly efficacious method for underlining similar syntactic irregularities consists in the analysis of the degree of coincidence between each given verbal class and a selected set, as with a time complement or with aspectual verbs. As regards particular problems, in some cases, we have also investigated the subject and the object in the sentence. The study of these questions and the semantic-syntactical analyses have made it possible to present the particularities of the verbal classes according to the verbal action of the Albanian language.*

**Keywords:** Interactions Between Lexical and Aspectual Meanings in Albanian

### INTRODUCTION

We focused on the semantic and syntactic features of some groups of verbs by using the origins and procedures of textual linguistics. Verbs included in verbal action, in terms of expression, are not always equal. In some cases, exists characteristic means for the formation of the words able to express the different verbal actions. Furthermore, for their expression, as is indicated in the development of each verbal action, exists special verbal constructions, too. Based on these indications we can say that, in Albanian, verbal actions, even those that express lexical meanings, are not, in terms of their expression, a clear lexical category, but also influence syntax and the formation of words. So, from this point of view, they can be defined as a lexical-grammatical category. Moreover, in order to favour the expression of a specific meaning, parallel to the verbal action, different lexical indices, which regard the context, are often helpful. That's why to determine the principal verbal classes according to verbal action we have based our research on contextual semantic-lexical analyses. Consequent to the development of the action we have also paid attention to the syntactic means of the sentence as the structural elements of the sentence, or rather to the means of conjunction in both simple and composed sentence, interdependence and the position of second members and the position of words. These are seen, above all, as elements of the structure of the sentence, which have merely a simple syntactic function and which also assist in the characterisation of the action. A particularly efficacious method, for underlining similar syntactic irregularities, consists in the analysis of the degree of coincidence between each given verbal class and a selected set, as with a time complement or with verbs of aspect<sup>1</sup>.

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<sup>1</sup> The study of these questions and the semantic-syntactical analyses have made it possible to present the particularities of the verbal classes according to the verbal action of the Albanian language. It comes in a comprehensive monograph of Alimhilli Prendushi (2009).

## 2. INTERACTION BETWEEN ASPECTUAL, TEMPORAL AND LEXICAL GROUPS

### 2. 1. *The morphological opposition aorist/imperfect*

In Albanian morphological opposition between aorist and imperfect<sup>1</sup>, from the point of view of content-function, is characterized by the relationship between "achievement of all the constraints of a verbal action" vs. "failure to achieve these limits". This means, in other words, that the aorist achieves the totality of a state of fact expressed by a verb, including all its limitations intended at least as probable, while the imperfect merely expresses the existence at the time axis of the event in question at the reference time. The morphological aspectual opposition is limited in Albanian in the preterite while the present, the future, the perfect, etc. are not differentiated from the aspectual point of view. So, only in the preterite can be achieved, in aspectual intertwining, the opposition between the functional description of the situation (imperfect) and the change in the situation (aorist). The perfective member also assumes the function of expression of actions not marked as regards the aspect, in case that these are not put in relation to each other in an aspectual intertwining, but, instead, remains aspectually isolated from each other. In these cases the aorist assumes, so to say, the purely temporal function of a preterite, otherwise as the imperfect unites its aspectual and temporal functions. In this article we will deal just with its relevant function in aspectual terms.

The primary meaning (lexical) of a verb relevant in terms of the aspect changes, depending on its belonging of a particular aspectual class, from the addition of the grammatical component of the aorist, and as result is obtained a sense determined by interaction between lexicon and grammar.

The nature of this aspectual meaning depends on the terminative characteristic of the class to which the verb belongs. In principle, a verbal state of fact (primary lexical meaning of a verb) can be completely unlimited, may have a limit of inherent beginning and, eventually, also a limit of inherent ending. Fundamental to the aspectual behavior of the verb are especially the presence and the nature of the term limit.

2. 1. 1. Verbs<sup>2</sup> *njoh* 'know', *shoh* 'see', *duroj* 'endure' etc. label situations and changes of situation. This semantic feature makes them grouped in a durative verbs class called STATE verbs, which does not have an inherent time structure. When used in the imperfect<sup>3</sup> *njihja*<sup>4</sup>, *shihja*, *duroja* the situation expressed by them is as available to a given situation, regardless of its terminative characteristic. In contrast, when used in simple past tens *njoha*, *pashë*, *durova* their inherent terminative borders are obligatorily realized; in this case we have only a beginning time limit, which is the only one realized. *I met someone, I recognized someone or something* express a conclusion border. Precisely, with non-permanent state verbs that express relativity of conditions, finds its usage in aorist. While on permanent states verbal action constitutes a characteristic of the subject, so, it is, a permanent feature of it. In this sense, the action has no rigid boundaries that define his extending in speakers or writers vision. Verbs, which express such meanings, not pose in past tense any action starting point, but simply are used as a verbal tense. The presence of this underclass is reflected by the verbs: *ngjaj* 'resemble', *jam* 'be', *besoj* 'believe' etc.

<sup>1</sup> For an analysis of the aspectual system of Albanian see Dhrimo (2008) and for the morphological opposition aorist-imperfect see Alimhilli Prendushi (2015: 44-47); Breu (2008: 96-100).

<sup>2</sup> Hereafter, the term "verb" will be used for "verbal meaning."

<sup>3</sup> In Albanian language the present and the imperfect are realized through:

1. imperfective indeterminate forms (temporal-aspectual imperfective forms), such as: *punoj* – *punoja*.

2. perfective determinate forms (temporal-aspectual perfective forms) made with constructions:

a. particle *po* + the present of indeterminate imperfective (*po punoj*)

particle *po* + the imperfect of indeterminate imperfective (*po punoja*)

b. *jam* + gerund. (*jam duke punuar*)

*jam* in imperfect of indeterminate imperfective *isha* + gerund. (*isha duke punuar*)

<sup>4</sup> In Albanian language all verbs, including irregular verbs, with except of verbs *jam* 'be' and *kam* 'have', in the imperfect receive these inflexional endings: *-ja*, *-je*, *-te* or *-nte* (for the singular) and *-nim*, *-nit*, *-nin* (for the plural).

In the simple past tense verbs (as well the most of irregular verbs) in singular take inflexional endings *-(v)a*, *-(v)e*, *-i* or *-u*. While in plural take inflexional endings: *-më* or *-m*, *-të* or *-t*, *-në* or *-n*. For more see *Gramatika e gjuhës shqipe I* (1995: 285-291).

2. 1. 2. Another verbal class consists of the so-called ACTIVITY verbs, which pose the mode of action in process, unlimited in time, as to: *këndoj* 'sing', *qesh* 'laugh', *fle* 'sleep', *mbaj* 'hold'. Nothing is given for the beginning and the end of the action, but only for its extension. Although, in these verbs, in fact, besides the starting instant of the action we also have that of the end in the form of an opportunity to complete the process, since there can't be an unlimited extension of it. Such actions may be suspended several times by the subject within the same event or the same episode, too. The moment, at which the action ends or terminates it is not set by the action itself, but by external circumstances, such as the will of the speaker or of the interlocutor. When such action is expressed in aorist *këndova*, *qesha*, *fjeta*, *mbajta* its possible termination (in addition to a required starting point) can only be realized as a time limit. So it turns out, as we might say, a sense of "limiting". If these actions are expressed in imperfect *këndoja*, *qeshja*, *flija*, *mbaja*, they are in progress at a given moment of the past, without any data to their start or end.

2. 1. 3. Aspectual verbal classes described so far, can be included in non-telic. They are opposed by telic verbs, at which termination of the action is inevitable, closely associated with processes that they express. In Albanian, there are two separate verbal classes within this group, ACCOMPLISHMENT and ACHIEVEMENT verbs.

The latter is the class of non-durative processes, verbs: *gjej* 'find', *qëlloj* 'hit', *vetëtin* 'flash' show an unexpected action, very fast at the time of its completion. In these verbs, with fully telic meaning, the end of the process is defined once he starts, with no possibility of its break. So, with the verbs of this class is not possible to obtain an imperfect localized in time. This means that such an action may refer to a given situation only in terms of an action repeated continuously, or when it concerns with some action items: *gjeja*, *qëlloja*; while aorist: *gjeta*, *qëllova* only confirms internal lexical boundaries found in the verb, so, from the lexicon-grammatical point of view, its use is redundant. The simple past tense express, through the action in question, a change of state.

In some processes, labeled by such a verbs, we can distinguish starting stage (we are dealing, here, with micro changes), while it seems difficult to impossible to say anything about its final stage. So the verbs *çel* 'open', *vij* 'come' in contrast, accept imperfect's use even with a single action (localized in time). This class of verbs in this tense: *çelja*, *vija* express a previous stage to the change of state (situation). Aorist: *çela*, *erdha* shows, on the other hand, the consequence of this change, characterizes the new situation through the resulting situation due to the verbal action in question.

2. 1. 4. Achievement verbs shows common points with another class of telic verbs, which belong to durative. The latter are characterized by processes that lead to the achievement of a particular termination or result. So at *lava* or *bleva* verbs *laj* "wash", *blej* "buy" as part of these phrases are durative, ACCOMPLISHMENT verbs. The appropriate expression of the accomplishment verbal action is realized by syntactic tools.

Tense forms *laja*, *bleja*, do not present an accomplishment durative action, but an activity one. In specific contexts, accomplishment verbs in imperfect tense shows a conative coloration type (i. e. they show attempts to perform an action), or the imperfect can be used instead of aorist to express that such action is over, when its outcome stands in front of the speaker or writer. So, telic verbs, in the forms of the imperfect, do not exclude the possibility of expressing the action as conducted and fully completed at a given time of the past.

#### *A temporal analysis of processes*

A process consists essentially of a nuclear phase during which the activity takes place. Processes, generally, can be segmented into a series of smaller temporal segments. This 'core' of the process, the nucleus, is in turn broken down into three basic parts: the initial phase, the central one and the final one. There are then two more phases, one of which precedes the process or the nucleus, and is said *onset*, while the other follows it and is said *coda*<sup>1</sup>. During the onset a process can not yet be said 'in progress' in the strict sense, but is still starting, so it is in a 'preparatory' stage, which is different from the initial phase of the nucleus. The coda of a process is a phase subsequent to the end of the nucleus, so it is an 'ending' stage in relation to the process. Both these phases express tendencies. It is not so easy to distinguish clearly

<sup>1</sup> Freed (1979: 37-40) use the term *event* corresponding to a segment that contains the *onset*, *nucleus* and *coda*. Brew (2003: 151-153) uses the term *stato di fatto* (Azione) with the structure: *fase preiniziale, persistente e postterminale*. We in the monograph (2009: 106-118) talk about a *proces* comprising *fazë nisje, bërthamë dhe fund*.

when these segments begin or end, because of the nature of the verbs that characterize these different temporal segments. Moreover, for the reason of the possible interruption of the processes these intervals can be further divided.

The various aspectual categories outlined by Vendler, Dowty, Freed<sup>1</sup>, Johnson, etc., can be clearly correlated to the segments. It is well known that types of aspectual verbs as well as the process segments can be temporally characterised, so, we can try to explain one of them in relation to the other. The time segments of onset, nucleus, and coda are parts of processes. The verbal categories of activity, accomplishment, achievement, state, portray expressions with different temporal properties.

Taking into account the Albanians aspectualizers *nis* 'start'(onset); *filloj* 'begin', *vazhdoj* 'continue', *ndaloj* 'stop'(nucleus); *mbaroj* 'finish'(coda), you can establish a correspondence between them and the phases of a process.

ACTIVITY<sup>2</sup> – The verbs of activity, analysed as associated with homogeneous processes, are separable only in nuclear phases ("qualitatively" indistinguishable). So, we refer to the nucleus of a process, or to a process that consists only in the nuclear activity, when we use *punoj* 'work', *shkruaj* 'write', *flas* 'speak' etc. In this case, probably, we can mention the existence of a phase as the onset, in relation to these processes, but not of a coda, which is a segment that, instead, characterizes the telic processes. An activity verb is a verb which names a homogeneous ongoing process temporally not bound. They can occur with aspectualizers related to the nucleus phases. The activity verbs name a process, an uniform one, at every moment during which it is taking place.

*Të punuarit* 'working' names a homogeneous ongoing process. *Po punoj* 'I'm working' is true throughout the period during which this can be said to be taking place. Therefore, *punoj* 'working' is an activity verb which names a process which contains only a temporal segment called the nucleus.

There are other activity processes which have an onset in addition to a nucleus, but still have no coda. That is, some activities name processes which are temporally bound on the left-hand side only: *vijoj* (*vazhdoj*) + *Flidhore* 'continue + Vconjunctionive' example *vijoj/vazhdoj të shkruaj* 'continue to write'. We may say that if V is an activity verb of this type then it names a process during the nucleus but not during the onset.

*Filloj/zë/nis të flas* 'begin/start to speak' names a process which is temporally bound on the left but which has no definite temporal ending. Therefore, *flas* 'speak' is an activity verb which names a process which contains both an onset and a nucleus.

ACCOMPLISHMENT - The verbs of accomplishment name a process that is temporally bound in both sides and has a definite temporal ending. The accomplishments refer to separable processes in all their segments and are characterized in particular by the presence of the coda. They occur with all aspectualizers, including the final segment ones. An accomplishment is true only after the coda has taken place. This phase, the coda, linked to aspectualizer *mbaroj* 'finish', is detectable only in relation to the telic processes indicated by accomplishments. Only these verbs can occur with this aspectualizer.

*Të lexuarit e një letre* 'Reading a letter' names a process which is temporally bound on the left- and right-hand sides and which has a definite temporal ending. Therefore, *të lexuarit e një letre* is an accomplishment verb which names a process that contains an onset, a nucleus, and a coda. These segments are named or referred to by the sentences *Ajo filloj /nisi /zuri të lexojë letrën* 'she started/began to read the letter' – the onset; *Ajo po lexon letrën* 'She reads the letter' or *Ajo vijon /vazhdon të lexojë letrën* 'she continues to read the letter' – the nucleus; and *Ajo e mbaroi /përfundoi së lexuari letrën* 'She finished reading the letter' – the coda. Furthermore, *Ajo po lexon letrën* 'She reads the letter' is true only during the nucleus of the process named by the accomplishment term '*leximi i një letre*' 'the reading of a letter'. That is, it is not strictly true

<sup>1</sup> In addressing this issue we are based on theoretical submissions of Freed, in her work *The Semantics of English Aspectual Complementation*, at the chapter "Events and aspectual verb-types" 47-63.

<sup>2</sup> The analysis that we present in this article is a continuation of the observations made in items Alimhilli Prendushi (2008: 1-13; 2013:161-169) as well as to the monograph (2009: 106-119).

that *Ajo po lexon letrën* 'She reads the letter' at the time at which it can be said that *Ajo ka filluar të lexojë letrën* 'She has begun to read the letter'. Furthermore, *Ajo e lexoi letrën* 'She read the letter' is true only after the coda has taken place.

2. 2. 3. **ACHIEVEMENT** - The verbs of achievement names a process that is not so easily correlated with the temporal analysis of events/processes. Achievements refer to a single process that happens in a given time, momentary process. Such a verbs as *gjej* 'find', *shpërthej* 'burst', *vdes* 'die' etc., are totally terminative. The action is not related with situations separable in phases, but it shows the result of the process. In some processes named by verbs such *dal* 'go out', *kthehem* 'return' it is possible to identify (at least) the initial nuclear segment (and for the rest of these events can be analyzed as sequences of micro-changes of state), while it seems more difficult to refer directly to a final segment of the nucleus. Belonging to Vendler for this category of verbs nothing can be said to have occurred until after they have taken place and they can't be described as taking place prior to their completion. This verbal class implies a relatively static result. Before we say that *Drita e shkroi letrën*, 'Drita wrote the letter' we may say *Drita është duke shkruar letrën* 'Drita is writing the letter'. However, before we point out that *Drita e kujtoi emrin e saj* 'Drita remembered her name' we cannot say, *\*Drita është duke e kujtuar emrin e saj* 'Drita is remembering her name'. In general, an achievement is an aspectual verb-type which names a not temporally segmentable event/process that has no duration and it is not uniform, too. There is no period during which the events/processes named by achievements take place. Rather we say of such events/processes, *Kur SE F<sub>i</sub>? 'NP V-i at - o'clock', where V is an achievement.*

2. 2. 4. **STATE** – is an aspectual verb-type that does not have an internal temporal structure, it is not an event/process. An 'event/ process' in this category can be defined as 'a change of state'. The verbs which can be classified as states do not normally occur with aspectualizers. *Mira është shqiptare* 'Mira is Albanian' names a state and not an event/process. It does not take place in time. The verbal action in the example is a feature of the subject, that is, its own attitude. These verbs, referring to events are not connected to situations separable in phases, not occur with aspectualizers. Such sentences as *\*Mira filloi/vazhdoi/përfundoi së qeni shqiptare* 'began/continue/finished being Albanian' are all anomalous.

Some verbs of state name a process that express the relativity of the states – a possible border of ending, such as *shqetësohem* 'worry', *vuaj* 'suffer', *besoj* 'believe', etc. Certain states establish in a 'gradual' manner. Some of the states do occur with certain of the aspectualizers: *Ai filloi të shqetësohej* 'He began to worry'.

### 3. CONCLUSION

The analyzes exposes several conditionalities, through the which are described the distinctions between activity, accomplishment, achievement and state verbs. These results were obtained by taking into account their distribution with aspectuals and relationships that result from their actions with the different verbs. It is highlighted, during the analysis, which is in essence, that the semantic effect of these verbs (*nis* 'start', *filloj* 'begin', *vazhdoj* 'continue', *ndaloj* 'stop', *mbaroj* 'finish') is of a temporal nature. So, they let us, in the constructions in which they appear, to distinguish the action time extension. These verbs with aspectual features, within specific groups of words are used to indicate the beginning, continuity, interruption and the end of the action expressed by the following word.

Based on the performed analysis, we present below the results of the two tests analyzed, but bearing in mind that many verbs, because of the multiple meanings that contain, may respond positively to tests for different classes:

If V occurs with *ndaloj* 'stop' in *SE ndaloj së F<sub>pjesore-i</sub> 'NP stopped së V<sub>participle-i</sub>'* and has as a consequence *SE F<sub>i</sub> 'NP V<sub>i</sub>'*, then V is an **activity**. In such cases V occurs awkwardly with *mbaroj* 'finish'.

If V occurs with *ndaloj* 'stop' in *SE ndaloj së F<sub>pjesore-i</sub> 'NP stopped së V<sub>participle-i</sub>'*, but does not have as a consequence *SE V<sub>i</sub> 'NP V<sub>i</sub>'*, then V also occurs with *mbaroj* 'finish' in *SE mbaroj së F<sub>pjesore-i</sub> 'NP finished V<sub>participle-i</sub>'* and is an **accomplishment**

If V occurs with *filloj* 'start' in *SE filloi F<sub>lidhore</sub> (në orën X) 'NP started V<sub>conjunctive</sub> (at – o'clock)'* and has as a consequence *SE F<sub>i</sub> 'NP V<sub>i</sub>'*, but does not occur with *ndaloj* 'stop' in *SE ndaloj së F<sub>pjesore-i</sub> (në orën X) 'NP stopped së V<sub>participle-i</sub> (at – o'clock)'*, then V is an **achievement**

If V cannot occur in the following frames with *filloj* 'start', *ndaloj* 'stop', or *mbaroj* 'finish' in \* *SE filloi F* *lidhore*. 'NP started V conjunctive' or \**SE ndaloj/ përfundoi së F* *pjesore-i* 'NP stopped/finished së V participle-i', then V is a **state**.

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## Africanizing Greek Mythology: Femi Osofisan's Retelling of Euripides' *the Trojan Women*

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### Abstract

Nigerian writer Femi Osofisan's new version of Euripides' *The Trojan Women*, is an African retelling of the Greek tragedy. In *Women of Owu* (2004), Osofisan relocates the action of Euripides' classical drama outside the walls of the defeated Kingdom of Owu in nineteenth century Yorubaland, what is now known as Nigeria. In a "Note on the Play's Genesis", Osofisan refers to the correspondences between the stories of Owu and Troy. He explains that *Women of Owu* deals with the Owu War, which started when the allied forces of the southern Yoruba kingdoms Ijebu and Ife, together with recruited mercenaries from Oyo, attacked Owu with the pretext of liberating the flourishing market of Apomu from Owu's control. When asked to write an adaptation of Euripides' tragedy, in the season of the Iraqi War, Osofisan thought of the tragic Owu War. The Owu War similarly started over a woman, when Iyunloye, the favourite wife of Ife's leader Okunade, was captured and given as a wife to one of Owu's princes. Like Troy, Owu did not surrender easily, for it lasted out a seven-year siege until its defeat. Moreover, the fate of the people of Owu at the hands of the allied forces is similar to that of the people of Troy at the hands of the Greeks: the males were slaughtered and the women enslaved. The play sheds light on the aftermath experiences of war, the defeat and the accompanied agony of the survivors, namely the women of Owu. The aim of this study is to emphasize the play's similarities to as well as shed light on its differences from the classical Greek text, since the understanding of Osofisan's African play ought to be informed by the Euripidean source text.

**Keywords:** Osofisan, Yoruba, Greek tragedy, Intertextuality, Lamentation

### 1. Femi Osofisan's Version of Euripides' *The Trojan Women*

Nigerian writer Femi Osofisan's version of Euripides' *The Trojan Women*, is an African retelling of the Greek tragedy. Born in 1946, Osofisan is basically the best-known playwright of the generation after Ola Rotimi and Wole Soyinka. The Nigerian playwright, essayist, editor, and poet has written over fifty plays and has always been a consistent critic of his society who attacked political corruption and injustice. One of the most important "thematic concerns of his writings, especially his dramatic genre," is "the power and agency of women not only to take charge of their own lives, but also to chart the course of progress for all of society" (Irele and Jeyifo 2010, 203).

*The Trojan Women* was the third tragedy of a trilogy dealing with the Trojan War, waged by the Greeks against the Trojans after the Trojan prince Paris took Helen from her husband king Menelaus of Sparta. The Trojan War is one of the most important events in Greek mythology and the topic of many ancient Greek texts, most famously Homer's *Iliad* and *Odyssey* (Weyenberg 2013, 143). In *The Trojan Women*, Euripides follows the fate of the women of Troy after their city has been sacked and their husbands killed. In the Greek tragedy, "war is presented in its aftermath and almost exclusively through the eyes of the women who are its victims" (Walton 1991, xxi).

Greek tragedy was introduced into Africa during the colonial era. It "was used as a model for indigenous African playwriting and playmaking, for Greek tragedy was perhaps the most suitable model for African playwrights to build a hybrid modern drama" (Wetmore 2002, 21). The similarities between Greek and Yoruba drama include the utilization of songs, music,



dance, ritual, chorus, and gods as well as open-door performances. The success of the choral work and portrayal of the gods in *Women of Owu*, owe much to such affinities between the two theatre traditions (Budelmann 2007, 33).

In *Women of Owu*, Osofisan relocates the action of Euripides' classical drama outside the walls of the defeated Kingdom of Owu in nineteenth-century Yorubaland, what is now known as Nigeria. "The wider historical backdrop is the fighting between rival groups in Yorubaland in the first half of the nineteenth century, in the course of which large groups of people were displaced and enslaved" (Budelmann 2007, 17). Owu was destroyed in the 1820's after a siege that lasted for many years.

On the title page, "*Women of Owu*" is followed by "(An African Re-reading of Euripides' *The Trojan Women* first commissioned by the Chipping Norton Theatre, UK)" (Osofisan 2006, iii). "Distancing pre-text from adaptation", Osofisan does not appropriate the canonical text, but rather cites it as an available source (Weyenberg 2013, 142). The aim of this paper is to emphasize the play's similarities to as well as differences from the classical Greek text, since the understanding of Osofisan's African play ought to be informed by Euripides' original text which is an obvious intertext<sup>1</sup>.

*Women of Owu* was first staged at the Chipping Norton Theatre in 2004 before being published in 2006. "A Note on the Play's Genesis" explicitly ties the play to the period of its first production, "in the season of the Iraqi War" (Osofisan 2006, vii). Osofisan represents himself as 'pondering' over the adaptation of Euripides' play while remembering the 'tragic Owu'. Such memories were fostered because the Yoruba Owu city had lasted out a seven-year siege by the 'Allied Forces' of the southern Yoruba kingdoms Ijebu and Ife, along with mercenaries recruited from Oyo, at the conclusion of which all the males were executed and the females enslaved. "The Allied Forces had attacked [Owu] with the pretext of liberating the flourishing market of Apomu from Owu's control" (Osofisan 2006, vii). Since the Ijebu and Ife troops probably did not call themselves 'the Allied Forces', this is likely to be read as an invocation of the contemporary British and American escapade in Iraq (Goff 2013, 23).

Osofisan not only evokes the contexts of Troy, ancient Greece and nineteenth century Yorubaland, but also refers to the War in Iraq in order to trigger critical reflection. Hence, despite the nineteenth century setting, Osofisan gives the war present-day resonances, as two examples will show. First, the slavery theme that runs through Euripides' play is made even more prominent in *Women of Owu*. Throughout the play, the women of Owu voice their fear of slavery, aware of their imminent departure for their new fates. Secondly, the play alludes to the 2003 invasion of Iraq, when the United States of America along with other nations including the United Kingdom, deposed ruler Saddam Hussein. The besieging army is called the 'Allied Forces' (of Ijebu and Ife), as was the US-led coalition. (Budelmann 2007, 18-19). It claims to have come in order to liberate Owu rather than act out of any material greed, nonetheless, the women of Owu repeatedly question their motives for invading the city.

Spectators with a good knowledge of Nigerian history, know that Owu was one of the oldest and most prosperous Yoruba city-states. In the first half of the nineteenth century, slave trade and control of the trade routes to the British trade markets on the coast yielded great profits. The Owu War (1814-1820), to which Osofisan's play refers to, is seen as the start of a series of wars between Yoruba kingdoms with the prime purpose of taking prisoners to sell as slaves to the British. Populations were scattered and kingdoms devastated, and as a result, colonialism was established. Hence, as a result of greed, slave trade may become an explanation of the causes behind the Owu Wars which devastated the area and facilitated British colonization. Such an interpretation makes the reason behind the colonization more complex and points not only to an external enemy, but also an internal one (Götrick 2008, 85-6).

There are several similarities between Euripides' mythical Troy and Osofisan's historical Owu: both were autonomous city-states forced to give up their sovereignty when having been under siege for a long time and then sacked, their citizens either scattered or were taken as prisoners of war. Both plays present the horrors of war, for cities become ruins and even infants are killed (Götrick 2008, 85). Moreover, in "A Note on the Play's Genesis", Osofisan elucidates his choice to draw on *The Trojan Women* by calling attention to the correspondences between the contexts of both plays as well as the correspondences between the stories of Owu and Troy. The Owu War similarly started over a woman, when Iyunkoye, the favourite wife of Ife's leader Okunade, was captured and given as a wife to one of Owu's princes. Like Troy, Owu did not surrender easily, for it lasted out a seven-year siege until its defeat. Moreover, the fate of the people of Owu at the hands of the allied forces is similar to that of the people of Troy at the hands of the Greek: the males were slaughtered and the



women enslaved. Hence, “where Euripides has tried to make his audience aware of the horrors of the Peloponnesian Wars”, Osofisan’s retelling facilitates it for “Yoruba-competent spectators to find important references to a political reality in the recent past” (Götrick 2008, 85).

Each of Osofisan’s characters corresponds to one of Euripides’ characters, and his play follows the plot structure of its source text closely, with just a few significant deviations. Similarly to Euripides’ women of Troy, the women of Owu witness the destruction of their city, the execution of their husbands and sons, and their fate as slaves. They mourn as Yoruba women traditionally mourn: “their hair cut short and their bare shoulders made grey by ashes” (Götrick 2008, 84). The play focuses on the group of women lamenting what has happened to them. Their lamentations are expressed partly in the text, partly through Yoruba songs. The importance of orality is highlighted in *Women of Owu* by the dirges<sup>2</sup> it contains. Nevertheless, what is significantly different from the Greek text is the fact that Owu, Ijebu and Ife are all Yoruba, hence, the aggressors and victims all share the same Yoruba identity.

Osofisan’s stress on the suffering of women in war resembles Euripides’ *The Trojan Women*. The Greek tragedy reveals the other side of war, focusing on the defeated Trojans rather than the Greeks, on women rather than men. “The condition of the captive women is desperate: because their defeat is still so recent, they have not had a chance to accommodate themselves to misfortune” (Gregory 1991, 155). Worth mentioning is the fact that in the context of ancient Greece, where citizenship was exclusively male, Euripides’ focus on women is remarkable (Weyenberg 2013, 154). *Women of Owu* differs from its Euripidean source text in that the lamenting women of Owu focus on their stories rather than praising their heroes or city. Like the women of Troy, they narrate history; unlike the women of Troy, the histories they sing are primarily their own (Weyenberg 2013, 157). They describe how they saw their husbands, brothers and sons slaughtered in front of their eyes:

*Woman: Not one was spared! Not a single male left now*

*In Owu, except those who escaped the night before*

*With our king, Oba Akinjobi.*

*Woman: And – shame, oh shame! Our women were seized*

*And shared out to the blood-splattered troops*

*To spend the night. Only some of us – we two, and*

*The women you see over there*

*Were spared, those of us from the noble houses*

*And others whose beauty struck their eye:*

*We are being reserved, they say, for the Generals (Osofisan 2006, 3)*

The women of Owu convey the pain of not being allowed to bury their loved ones and refer to the sexual violence, of which many women become victims in wars. In Euripides’ play, “the Trojan women assume they have lost everything – that their very identity has disappeared along with their city, families, fortune, and freedom” (Gregory 1991, 157).

Whereas *The Trojan Women* opens with a deity who explains the context and introduces the characters, the ancestral deity Anlugbua, who opens *Women of Owu*, has no idea about the siege and the defeat, and has to be informed by the two women he meets. The women display a sharp political awareness, commenting on their defeat as follows (Goff 2013, 123):

*Nowadays,*

*When the strong fight the weak, it's called*

*A Liberation War*

*To free the weak from oppression.*

*Nowadays, in the new world order, it is suicide to be weak. (Osofisan 2006, 8)*

George Bush used a similar rhetoric to legitimise the invasion of Iraq. Although the justification for the invasion primarily rested on the allegation that Saddam Hussein possessed weapons of mass destruction, Bush repeatedly framed the invasion as a war of liberation, intended to grant the Iraqi people freedom and democracy (Weyenberg 2013, 173).

The god concludes, "It is the law of victory, the law / Of defeat" (Osofisan 2006, 7). When Anlugbua first finds out about the city's fate, he could not understand why his people did not call on him, as he had told them to:

*Why didn't anybody call me?*

*My words were clear enough, I thought!*

*Whenever any grave danger threatens the town,*

*I said! Whenever some misfortune arrives*

*Too huge for you to handle, run*

*To my hill and pull my chain!*

*How is that no one remembered? (Osofisan 2006, 3)*

On the other hand, the women could not understand why he didn't help them earlier. The scene is one of mutual incomprehension and it ends with both parties further apart; Anlugbua departs lamenting his lack of worshippers, while the women leave with stinging rebukes for the gods' lack of concern:

*Anlugbua: I ask you – without a shrine, without worshippers,*

*What is a god? Who now will venerate us?*

*Who sing our praises among these ruins?*

*Woman: Go back to your heaven, Anlugbua,*

*And learn also how to cope with pain.*

*If only you gods would show a little more concern*

*For your worshippers! (Osofisan 2006, 9)*

So far, so Euripidean; the god even admits that he is 'shamed' by the women, which is a conclusion often invited by Euripidean gods even if never articulated. Here, both humans and their god claim to have done the right thing – offered help, or asked for help – and to have received no answering gesture from the other side (Goff 2013, 123-4). Also the idea that the gods are dependent on the humans is made clear from Anlugbua concern that a god is not a god without

worshippers, opposite to the Greek belief in the power of the gods to affect human destinies. This interdependency of humans and gods is characteristic of the Yoruba belief system.

The following scene introduces the Hecuba-figure, Erelu Afin, who like Hecuba shares the scene with the chorus leader and women of the chorus. They begin with lamentation, then move to anger and a storm of curses against their conquerors, which is completely absent from the Greek source text:

*Erelu: Savages! You claim to be more civilized than us*

*But did you have to carry out all this killing and carnage*

*To show you are stronger than us? Did you*

*Have to plunge all these women here into mourning*

*Just to seize control over our famous Apomu market*

*Known all over for its uncommon merchandise? (12)*

*Woman: No, Erelu, what are you saying, or*

*Are you forgetting?*

*They do not want our market at all –*

*Woman: They are not interested in petty things*

*As profit –*

*Woman: Only in lofty, lofty ideas, like freedom –*

*Woman: Or human rights – (Osofisan 2006, 12-13)*

Contemporary terms like 'human rights' again invite a comparison with the Euro-American invasions of Iraq, which were repeatedly accused of disguising economic motives with talks of noble political ideals. Hence, endowed by suffering with a moral intelligence that enables them to see through these politics, the women of Owu can play ironically with the categories of 'savage' and 'civilized', satirizing the invaders' motives (Goff 2013, 125).

Furthermore, Osofisan's women of Owu mock the official narrative of 'liberation wars' and the rhetorical conflation of democratic ideology and economic interests that characterize that narrative. Their ironic song of the official history of the invasion of Owu through negation, points to the 'profit', 'merchandise' and 'glitter of gold' that determine wars as well as the stories of slavery and oppression that are their result (Weyenberg 2013, 174). Hence, according to the women, the Allied Forces are not interested in such "petty things / As profit":

*Woman: Oh the Ijebus have always disdained merchandise –*

*Woman: The Ifes are unmoved by the glitter of gold –*

*Woman: The Oyos have no concern whatsoever for silk or ivory –*

*Woman: All they care for, my dear women*

*All they care for, all of them, is our freedom!*

*Woman: Ah Anlugbua bless their kind hearts!*

*Woman: Bless the kindness which has rescued us*

*From tyranny in order to plunge us into slavery! (Osofisan 2006, 12)*

It depends on the audience which of the contexts Osofisan evokes will resonate the most. For the Nigerian audience, the dramatization of internal warfare is likely to evoke resonances to other internal conflicts in Nigeria, especially the Biafran War, which resulted in around three million deaths. The suffering the women recount also resonate with that of many victims of Nigeria's successive military dictatorships, prompting viewers to reflect on Nigeria's contemporary political situation. The women in the dirge above, refer to the Ijebus, Ifes and the Oyos, hence, their criticism is directed toward the internal strife within Nigeria. On the other hand, for the British audience of the play's première in 2004, being probably unfamiliar with Nigeria's history, the allusion to Iraq may have been more prominent since the United Kingdom aided the United States invasion of Iraq. With more than eight thousand British soldiers stationed there and recurring headlines of British casualties, the UK's involvement in Iraq was, and is still a topic of political debate (Weyenberg 2013, 174).

Responding to the news that the ancestor Anlugbua has deserted Owu, the chorus leader concludes that, "The lesson is clear. It's us, not the gods, / who create war. It's us, we human beings, who can kill it" (Osofisan 2006, 15), emphasizing the idea that it is up to human beings to shape their own fate now. The lesson that human fate is in human hands, will be emphasized later in the play.

In Euripides' *The Trojan Women*, the play opens with a prologue involving the two gods Poseidon and Athena. They agree to join forces to punish the Greeks and make their homecoming journey as painful as possible (Walton 1991, xix). Hence, where Athena joins Poseidon at the beginning of the play to plan for the shipwreck of the Greeks, Osofisan's Anlugbua does not meet his female counterpart until after the scene between Erelu and the chorus. Significantly, Osofisan displaces the dialogue between the gods from its original place as a prologue to the third scene. While Euripides informs his audience from the start that the mortals are at the mercy of the gods, Osofisan makes it clear that the gods stand by helplessly while humans hold responsibility (Götrick 2008, 88). The Yoruba pantheon and the Greek pantheon alike are characterized as being human in the sense that they behave like human beings, being subject to many failings and follies. In their quarrels they often use human beings as their instruments.

In Greek mythology, Athena, together with Hera and Artemis, once initiated and competed in a beauty contest and when they asked Paris to be their judge, he chose Artemis – and so made Athena and Hera his enemies. When Artemis kept her promise to give him the most beautiful woman, Helen, as his reward, the other two goddesses used this as a reason for taking revenge and consequently instigated the Trojan War. The opening dialogue between Poseidon and Athena in the Greek tragedy reveals that Athena has started the war because of her enmity towards Troy. However, when the Athenians did not respect the divine temples in Troy, she changed her mind and decided to punish the soldiers who had carried out her revenge. Their journey back home is to be made as difficult as possible. Hence, it is quite clear in the prologue that the war as well as its consequences were initiated by the gods, and that humans are at the mercy of the gods (Götrick 2008, 87).

In *Women of Owu*, Anlugbua is joined by Lawumi, his ancestor, who like Athena, is responsible for the destruction of the city. The striking difference is that here, destruction is a punishment not for the wrong vote in a beauty contest, but for the city's involvement in the slave trade, "human beings learn only from suffering and pain" (Osofisan 2006, 21). She reveals to Anlugbua that his Owu people, arrogant and "drunk with prosperity," violated a law that, "no Yoruba should ever sell other Yoruba into slavery" (Osofisan 2006, 19). Hence, the people of Owu were the initial aggressors, as they were enslaving other Yoruba and their guilt marks a significant distance from the Euripidean tragedy.

Anlugbua thus comes too late to save his city and is angrily scolded by the women of Owu for this. Nevertheless, not only does Lawumi seek the destruction of the city, but she also talks Anlugbua into unleashing a storm on the attackers on their way home to make them pay for their religious impropriety; hence, she holds a grudge against both warring parties. The play's first three scenes show that the gods have a role in human suffering, yet in the end, Anlugbua puts the blame squarely on humans, leaving it to the audience to draw their own conclusions (Budelmann 2007, 20).

In Osofisan's play, Cassandra's counterpart is Orisaye. Like the Greek Cassandra, Orisaye is perceived as mad by her mother and all the other characters. In the Greek source text, Cassandra is known as a woman who had declined the advances of the god Apollo, and whom he therefore punished by giving the gift of prophecy, which was taken for madness. Thanks to her gift from Apollo, she knows that her mother, Hecuba, will soon die. Euripides' audience knew that her prophecies would come true, unlike the rest of the characters who took her prophecies for madness. Cassandra exhibits an uncontrolled craving for revenge, which confirms her madness to the other characters (Götrick 2008, 89). In *Women of Owu*, Orisaye's mother, Erelu, points out that she is "no longer in control of her senses" (Osofisan 2006, 26) as a result of the violent war, nonetheless, it is clear that she is not mad. Although Orisaye is the bride of the god Obatala, the god of purity and creativity, she is to be taken as a wife to one of Ijebu's kings. Like the Greek Cassandra's delirious wedding song, she sings and dances deliriously, although she knows that there is no reason for a celebration since she is planning to kill the general who is claiming her "to join his harem" (Osofisan 2006, 24):

*Orisaye: I shall take my revenge!*

*Yes, I swear it to you mother, this wedding will be*

*Kusa's dreadful, unbreakable pact with death!*

*My presence shall bring such suffering and anguish*

*To his household, to his city and his people*

*That the wreck they have caused here will seem in the end*

*Like a joyous feast. I will destroy them*

*Totally, totally, without remorse! They will rue the day*

*They set out to conquer the city of Owu! [...]*

*All our dead will be avenged! (Osofisan 2006, 28-9)*

When Orisaye embarks upon her mission of revenge, it is not at all in accordance with Obatala's principles, for he stands for balance and patience. When seeing herself as a "death-avenging spirit," she weighs revenge over balance and patience since this revenge is solely hers and not Obatala's. Very much aware that she will die after killing the king, she also knows Ijebu's destiny. Most of them will not get home and those who will, shall find their land invaded by others, and shall suffer a defeat worse than Owu's:

*Orisaye: I'll watch his blood flow, gurgling like fresh wine*

*From the palm tree! I will be singing, mother!*

*Then of course they will seize me, and hack me to death!*

*Ah, what happiness is waiting for me!*

*[...]*

*As for the others, you will see.*

*They will never make it back home, will never again see*

*Their wives or children! They will not –*

*Chorus Leader: Please Princess, that's enough. You're embarrassing us*

*With these futile prophecies [...]*

*Orisaye: [...] Only a few will ever make it back home, and when*

*They do, they will find, waiting for them there, not peace*

*But new rulers, strange conquerors*

*Who in their absence would have taken over*

*Their land and their wives!*

*[...]*

*So my dear women, suspend your dirges! Let us sing and*

*Dance instead for the victory that is coming! (Osofisan 2006, 29-30)*

Locating vindictiveness and its devastating effects on mankind in the world of the gods, Euripides could make his audience condemn the actions of the gods. However, Osofisan locates vindictiveness in Orisaye, that is, in the human world as opposed to the god she is to serve, and so his drama differs considerably from Euripides' (Götrick 2008, 89).

Additionally, Osofisan's mortals threaten to punish the gods by extinction because as Anlugbua puts it in the first scene, the gods cannot survive without their worshippers. Also when the last male in Owu, a child, is killed, one of the women state that, "They [the gods] too will die without worshippers" (Osofisan 2006, 46). One of the most heart-breaking laments in *Women of Owu* is uttered by Erelu when the soldiers bring in the corpse of her grandson Aderogun, the counterpart of Astyanax in *The Trojan Women*. Erelu's lament takes the form of an *Orik*<sup>3</sup>. Erelu celebrates her murdered grandson as a "brave one", as the "son of the warrior Jagunmolu," who is a "collector of heads except the new-born's" (Osofisan 2006, 77-8). The lamentation of Aderogun entails a celebration of the bravery and warfare of his ancestry, for through the funeral ritual, he will be united with his ancestors (Weyenberg 2013, 158-9). As the women of Owu prepare Aderogun's body for burial, they sing a dirge whose title translates as "If I'd known, I'd not have come to the World":

*If I'd known, I'd not have come to the world*

*I'd have stayed peacefully in heaven instead*

*[...] A woman gives birth and begins to cry*

*As nursing mothers rejoice, war breaks out*

*The mother of twins will soon be mourning*

*– Refrain*

*The handsome turn sacrifice to the god of war*

*The brave go to battle and never return*

*Why have children then, if they won't last? (Osofisan 2006, 76).*

Then Erelu starts singing her grandson's oriki whose title translates as "My son, Aderogun!"

*My son, Aderogun!*

*Farewell, till we meet again!*

*Son of the warrior Jagunmolu*

*Offspring of Owu's ancestors*

[...]

*Sleep on, but you will rise again*

*You'll not eat millipedes or worms:*

*When you get home there, say my greetings:*

*And tell them I am on my way! (Osofisan 2006, 78)*

While Aderogun's oriki praises bravery in war, the dirge emphasizes the loss that bravery involves, particularly for the mothers left behind. The reference to twins in the fifth line adds weight to the hardship. Since the Yoruba perceive twins as special children who bring fortune to the family, their death is antithetical to the promise of their birth (Ajila 2004, 143).

For the women of Owu, a song is not merely a form of expression, but it also holds active potential. They sing to regain power from the men who have hurt them. This is clear in the following exchange between the chorus of women and the chorus leader:

*Chorus Leader: Sing! Sing! In defiance of their whips!*

*Women: We curse you all!*

*Chorus Leader: Of their insults!*

*Women: We curse you all!*

*Chorus Leader: Of their rapine and assault!*

*Women: We curse you all!*

*Chorus Leader: Our curse on all men, and especially men of violence!*

*Women: We curse you all!*

*Chorus Leader: All those born of women, but who use us as dogs!*

*Women: We Curse! We curse! (Osofisan 2006, 38)*

According to stage directions, the women then start a ritual song of malediction that reaches its highest point as they bare their breasts collectively, which is an ill-omened act in many African cultures, and utter their curse, 'We curse you all,' hence, mourning turns into resistance (Weyenberg 2013, 160).

Interestingly, this dramatization of the women's powerlessness and resistance is juxtaposed with a rather different treatment of gender in *Women of Owu's* retelling of Euripides' Helen scene (Budelmann 2007, 23). In Greek myth, Helen is said to be the cause of the Trojan War, which was started by her husband King Menelaus after the Trojan prince Paris took her away with him. Helen thus embodies the conflict between the Greeks and Trojans. In Osofisan's play, the Owu War started when favourite wife of Okunade, Ife's General, Iyunloye was captured and given to one of the Owu princes, Erelu's son. Okunade became bitter and swore to get her back. What happens to Iyunloye here basically resembles what has happened to Helen in the Greek tradition: all responsibility for the war falls on her shoulders. She alone is to blame:

*Erelu: Many times I offered to lead you through one of our secret exits,*

*So you could go and intercede for us with your husband's*

*Forces. If you'd gone, the war would have ended years ago,*

*And certainly without this catastrophe we see now.*

*But did you listen to me? All you did was play me along,*

*Agreeing to go when it seemed we were about to lose*

*The war, and then quickly changing your mind*

*When fortune turned on our side! So what's this story*

*About loving or missing your husband? Listen,*

*It's time to face the truth and stop lying! (Osofisan 2006, 54)*

The Mayé Okunade now comes to punish his wife, undecided whether to take her back home or have her die right away. A scene of debate takes place between Iyunloye and Erelu in which she portrays herself as a victim of circumstances, always missing her husband, whereas Erelu tries to persuade the Mayé to kill her for abandoning him for her rich and handsome youngest son rather than living in "the small and wretched hamlet of Ife" (Osofisan 2006, 55).

In Euripides's tragedy, Helen emphasizes the difference between Greek self and Trojan other. Comparably, in Osofisan's retelling, Erelu insists on the difference between Iyunloye and the women of Owu. This is emphasized in the scene where Iyunloye tries to convince her husband that she did not go to Owu with prince Dejumo (the counterpart of Paris) voluntarily. At this point, Erelu responds fiercely (Weyenberg 2013, 160-1):

*Erelu: Confess, you liked my son, and*

*You liked this city! Dejumo was handsome, young,*

*Strong and wealthy. It was a breath-taking sight watching him*

*Ride a horse! And he had in his stable some of the most*

*Magnificent breeds. I know as a woman how it feels*

*To be chosen as the favourite of such a man. Besides,*

*Who would rather live in backward Ife than the city*

*Of Owu, if given the choice? When you gave yourself up*



*In Apomu, and were brought here to Owu, you saw suddenly*

*Such wonder as you had never imagined! You saw*

*Our city walls and our paved streets! Crowds that made you*

*Dizzy; the silk on the women, coral beads on our neck,*

*Gold in our hair! You were dazzled! Confess! (Osofisan 2006, 54-5)*

When Erelu describes how the luxuries of Owu impressed Iyunloye, as Troy did Helen, her version of history sharply distinguishes between the women of Owu, legitimate victims of war and sexual violence, and Iyunloye who gave herself up willingly. However, Iyunloye responds to this with unexpected resistance:

*Iyunloye: Yes, be cruel! Be arrogant! Boast of your riches,*

*Of your dazzling streets! So life is backward! Go on,*

*Jeer at us because we are a minority people!*

[...]

*But you and your chiefs always claimed, before this,*

*Didn't you, that we were one and the same people in all of*

*Yorubaland? So this is what you meant: the monkey*

*Does the work, while the baboon eats the food! (Osofisan 2006, 55-6)*

Osofisan points here to the intra-ethnic conflicts that persist among Yoruba sub-groups in South-West Nigeria. These conflicts, Ifeanyi Onwuzuruigbo explains, usually reflect unresolved issues from the Yoruba Wars of the nineteenth century (2010, 1797). Dramatizing the conflict between Owu and Ife, Osofisan also demonstrates that what is seen as a unified 'Yoruba' ethnic identity is a construct. "The people of south-western Nigeria, the Republic of Benin and Togo, who are today all referred to as 'Yoruba,' were until the late nineteenth century organized in independent polities" (qtd. in Weyenberg 2013, 161). The emergence of the modern pan-Yoruba identity was largely the result of British colonialism, which organised its administration in a way that shaped ethnic communities as well as "modes of ethnic political mobilization and organization" (Berman 1998, 312-13). The image of a unified Yoruba people has become increasingly strong because "the nascent sense of belonging to a larger cultural collectivity has been catalysed by external perspectives introduced through regional and international political and economic networks" (qtd. in Weyenberg 2013, 162).

In Euripides' play, Helen's final line of argument is that although she did betray her country, she was the victim of force. She claims that she was impelled to follow Paris by the superior power of Aphrodite, the goddess of love, that no one, not even Zeus, can resist (Gregory 1991, 173). Osofisan's Iyunloye, on the other hand, blames her husband for being away when she was abducted at Apomu. She points to the vulnerability of women and girls during wars and civil conflicts. Osofisan might be pointing out here that may be she is no different from the women of Owu and suffers as they do:

*Iyunloye: When the Owu forces attacked us at the market*

*At Apomu, you were not around, remember?*

*... There was no one I could call upon for help!*

*You must have heard what the soldiers did to us,*

*You are now a soldier yourself!*

*[...] In desperation, I had to buy my life with the only asset*

*I had – my beauty! (Osofisan 2006, 51-2)*

The confrontation between Iyunloye and Erelu demonstrates that the women of Owu are not the only victims: Erelu is complicit in the abuse of power and the exploitation of fellow Yoruba. According to Erelu, "It is the fate of the conquered to toil for the strong! / That is the logic of war, the logic of defeat!" (Osofisan 2006, 55). Here she speaks of herself as a conqueror, thus, the defeated queen uses the language of her conqueror, for she already belongs to a city that enslaved other Yoruba. Hence, by focusing on the suffering of Iyunloye, Osofisan challenges Helen's traditional representation as the root cause rather than a victim of war.

Iyunloye quite explicitly flatters and seduces the Mayé since she has understood that her only weapon is her sexual seduction. The women later find out that "[...] beauty / Has conquered again, as before" after being informed that Iyunloye has finally, "regained the Mayé's heart, and joined his caravan" (Osofisan 2006, 61). This proves Erelu's opinion about the type of woman Iyunloye is:

*Erelu: [...] Women like her are dangerous,*

*Especially to their lovers. Once they catch you, you're hooked*

*For ever: They have such powers of enchantment, eyes*

*That will set cities ablaze. (Osofisan 2006, 48)*

Hence, 'the queen of lust,' as Erelu calls her, is pardoned and reunited with the Mayé, becoming the supreme victor who conquers one man after the other. This announcement is devastating to the women of Owu who envisaged her death because what actually happens to Iyunloye is completely different from what they expected: "the irony of the situation is savoured to its logical conclusion, for [the Greek] 'Menelaus' and 'Helen' are fully united before they get back home" (Goff 2013, 132).

The slave trade is certainly an important element in *The Trojan Women*, but it is the effect rather than the cause of the war. *Women of Owu*, on the other hand, adds a rational reason for the slave trade and clearly points out that human beings, rather than the gods, are the reason behind the war. Moreover, Osofisan's condemnation of the slave trade is extended to a condemnation of economic exploitation of people. When criticizing his own people for being involved in the type of slave trade that benefits the West, Osofisan not only attacks the economy on which that trade rests, but also uses the gods as a tool to criticize the Yoruba people for allowing themselves to be deceived by the false glamour of the West (Götrick 2008, 88-9).

Historically, slavery was indeed at the start of the Owu war. One of the main reasons Yoruba kingdoms fought against each other was to take prisoners to sell as slaves to the British. Olatunji Ojo explains that "the Owu war began when Ife violated a law that precluded the enslavement of Oyo citizens". When captives from war were sold to Ijebu slave traders, Owu soldiers rescued them. "In retaliation, Ife and Ijebu troops attacked Owu for trying to stop a lucrative trade" (2005, 383). The women of Owu have left this complicity in the slave trade out of their lamentations, and it is specifically for this reason that their ancestral god, Anlugbua, blames them (Weyenberg 2013, 165-66), "[...] you chose to glorify the story with lies! Lies! / Our apotheosis as you sing it is a fraud! (Osofisan 2006, 66)

Thus according to their god, the history they perform through their lamentations is partly fraudulent. Nevertheless, the women defend themselves by objecting that it is not they, "the common fool", but "the rulers who write history"; it is "the hunters who compose the story of the hunt / It is the revellers, not the slaughtered cows, / who record the fable of the feast!"

(Osofisan 2006, 66). They thus present themselves as victims of historicism, reducing the histories they sing to a mere echo of the dominant narrative to which they have no access (Weyenberg 2013, 166). The women of Owu perceive themselves as the passive victims of a history determined by their ancestral gods, nonetheless, the god Anlugbua simply replies that:

*Anlugbua: Then the deer must train themselves to seize the gun from*

*Their hunters! The cows to take over the narration of*

*Their own story* (Osofisan 2006, 66).

He urges them to take matters into their own hands and compose their own history; this is a valuable lesson in self-emancipation. When the women ask their ancestral father Anlugbua for help, he offers them the following proverb, "a father can only chew for a child: he cannot swallow for her" (65). Thus the emphasis now is not on divine resolution, but human agency.

Surprisingly, while gender has been prominent in the play so far, it is now relegated to the background. The women are no longer addressed as women, but become the representatives of a collective that is co-responsible for a history of warfare. On the one hand, they are transformed from passive victims to possible agents of change. On the other hand, to disregard gender when talking about wars that generate gendered violence seems problematic, especially when bearing in mind the history of colonial and military violence in Nigeria, of which so many women have become victims (Weyenberg 2013, 166).

The transformation of queen Erelu displays a similar dilemma. It also suggests a change from passive victim to agent of social change. Without her royal status as well as a man to offer her protection, Erelu felt unable to stand by herself, "I am not the widow of a hero. Only an old woman / With fallen breasts. Without this stick to lean on, / I could not stand alone by myself" (Osofisan 2006, 25). However, towards the end of the play, the chorus of women remind her that as, "the mother of the city" and "the only mouth" they have left to speak to their ancestors, Erelu has the duty to perform the necessary burial rites so that the spirits of the dead be released and sent home:

*Chorus Leader: I know how you feel Erelu, but Kabiyesi,*

*Your husband is no longer here. All our priests and*

*Princes have been turned to corpses. Their bodies lie around*

*In the rubble there unburied. They and the other victims*

*Need someone to release their spirits and send them back*

*Safely home to the ancestors, someone trained in the task.*

*Among us there's no such person left now,*

*Except you.* (Osofisan 2006, 62)

The women's lament and appeal to Erelu to save their future, result in her acceptance of the task to lead the newly dead to the ancestors. Thus "this inspires her to abandon her passivity and play an active part again" (Weyenberg 2013, 175):

*Chorus Leader: [...] Erelu knows*

*What we must do to save our future from eternal damnation. It is*

*A duty she cannot evade or refuse.* (Osofisan 2006, 62)

After "a series of hesitations and interruptions the rite is performed, the songs sung, Erelu entranced and possessed by Anlugbua" (Goff 2013, 133). Worth mentioning is the fact that, [w]hereas nobody answers the call of the Trojan women in the Greek source text, Anlugbua, makes his presence noticed in *Women of Owu* "being the foremost ancestor of the Owus, since he was the founder of the city" (Götrick 2008, 90). Together the women start their ritual dances:

*The Women begin the dirge till they gradually separate into two Choruses dancing around the figure of Erelu. The dances are slow and ritually ceremonial, and will gradually conduct Erelu and the Chorus Leaders into a trance.*

*Erelu: Let this be our dance of defeat, our final dirge*

*To our wrecked city, to perfidy, the folly of war.*

*Dance with me now the dance of our death!*

*Chorus Leader 1: We dance –*

*For those who fell in the field of slaughter*

*Chorus Leader 2: We dance –*

*For all who fell to feed the greed of power*

*Chorus Leader 1: We dance –*

*For all the innocent silenced in their prime,*

*Silenced so that someone could win an argument*

*Chorus Leader 2: We dance –*

*For the numerous souls wasted again and again*

*In the ceaseless clash of liberty and lust*

*Chorus Leader 1: We dance –*

*For the widows and orphans who survive*

*But who will soon be drawn into fresh confrontations*

*Chorus Leader 2: We dance –*

*For the numerous ghosts we leave behind*

*For the bodies abandoned on these broken bricks.* (Osofisan 2006, 63-4)

Through song and dance, the women perform a valediction of the dead and summon their ancestor Anlugbua who takes possession of Erelu, so that she speaks with his voice and delivers the play's final message. The contact is created on stage when the two choruses call him, "Come, Anlugbua! Come down! / *Maabo, Anlugbua!*" (Osofisan 2006, 64), while "Erelu is dancing herself into a trance. The lights then go down, the women lose their balance when they feel his presence, and a strong light is focused on Erelu" (Götrick 2008, 90). At the same moment, caught in a spotlight, the god Anlugbua

appears. Nonetheless, when performing the ritual, Erelu is attacked by forces stronger than herself, and she dies. Hence, Erelu is now transformed into a queen who saves her people, for she sacrifices her life for the sake of her community.

The trance dance and accompanying songs, however, communicate differently depending on the audience's competence. On the one hand, when spectators with Yoruba competence see the dance, they understand that Erelu is venturing into the dangerous realm of superhuman powers which overtake and kill her. They also realize what an enormous task Erelu has taken upon herself to fulfil, and they see her development into a responsible person who sacrifices herself for her community. By doing this, she opens a way not only to the ancestors but also to the future, because the ancestors stand for the collectively acquired knowledge that is needed in order to survive. On the other hand, spectators without Yoruba competence merely see a dance and might perceive it to have some relevance to the funeral. To them the songs performed in Yoruba basically convey a sad atmosphere (Götrick 2008, 90-1).

Through Erelu's mouth, Anlugbua places the blame for the Owu conflict on the Owu people themselves because of their involvement in the slave trade, "You were given this life. You chose to waste it / In a senseless quarrel over a woman." He predicts that there will be a penalty beyond the loss of the city for their guilt of not learning from history, and not just for this guilt, but for the larger humanity failings of not learning from history:

*If only you had read your history right, the lessons*

*Left behind by the ancestors! Each of us, how else did we go*

*Except by the wrath of war? Each of us,*

*Demolished through violence and contention! Not so? (Osofisan 2006, 66)*

The women plead that they did not read or write the history, because they are its victims rather than its makers, however, the god tells them that they should "learn the wisdom of sticking together and loving one another ..." (Osofisan 2006, 66). In this line, "the god has ceased to be entirely Euripidean, because he can envisage the kind of compassion that in Euripidean drama characterizes the relationships of humans only, and offers them a defence against the machinations of the divine" (Goff 2013, 134).

Anlugbua predicts that the women of Owu will go into years of wandering and slavery as a punishment for their wasted lies. Thus the god has the final word. He condemns human beings for their ceaseless desire for bloodshed, yet leaves some hope when predicting that new Owus will come into existence; Owu will rise again, but not as itself, instead, the people will build new communities scattered over Yorubaland and in other locations of slavery (Goff 2013, 134-5). Hence, the message Osofisan delivers to his audience is explicit:

*Anlugbua: Poor human beings! War is what will destroy you!*

*As it destroys the gods. But I am moved, and I promise: Owu will rise again! Not here,*

*Not as a single city again [...]*

*[...] but in little communities elsewhere,*

*Within other cities of Yorubaland. Those now going*

*Into slavery shall start new kingdoms in those places.*

*It's the only atonement a god can make for you*

*Against your ceaseless volition of self-destruction.*

*You human beings, always thirsty for blood,*

*Always eager to devour one another! I hope*

*History will teach you. I hope you will learn. Farewell. (Osofisan 2006, 67)*

In actual history, new Owu did come into existence, for the migration Anlugbua predicts has a historical basis. After the Owu war and the fall of the Owu kingdom, the migration of Yoruba refugees resulted in the rapid expansion of the settlement of Ibadan, which grew to be the second-largest city in Nigeria. Although Anlugbua restricts his predicted migration to 'other cities of Yorubaland,' it could also refer to the Yoruba diaspora. During the transatlantic slave trade, many Yoruba were taken as slaves to different parts of the New World (Weyenberg 2013, 168).

Hence, Orisaye's prophecy that Erelu is to die in Owu comes true in the last scene, a scene partly without a counterpart in the original Greek play. Notably, at the end of Euripides' play, the Trojan women are forced to leave Troy without being able to bury their dead. In despair, they try to summon the attention of their dead husbands, but as the gods have heard nothing before, now the dead also hear nothing. Finally, the women walk away to slavery hopelessly. In *Women of Owu*, however, Osofisan extends some moments from *The Trojan Women*. When told they are to leave, the women of Owu, too lament those not buried, but here their lament and their appeal to Erelu to "save our future" result in her acceptance of the task of leading the dead to the ancestors which has no counterpart in the Greek source text (Götrick 2008, 90). It is through Erelu's sacrifice that the reason for the god's punishment is communicated to the surviving Owu citizens who are punished for their own misdeeds, namely their slave trade with the West.

Furthermore, there is a difference in tone between the endings of both plays. Euripides' ending shows that the Trojan women are left with no help. This hopelessness might have been his means to arouse his audience's sympathy for the slave women and prisoners of war in general. In the Greek tragedy, the gods do not care and the mortals are puppets in their hands. Osofisan's drama, however, indicates a possibility for change and improvement since people should learn from history how to avoid war, thus making humans in control of their own destiny. He ends his play with a ray of hope amongst the prevailing gloom, a sign that is underpinned by the women remaining on stage to sing a dirge until the final blackout, unlike Euripides' women of Troy who probably leave the stage to walk to their destined slavery.

Moreover, when Osofisan deviates from the original source text and adds a new ending, spectators familiar only with the Euripidean tragedy, are left with no guide, while at the same time the signs on stage become increasingly difficult for them to interpret. They are less likely to grasp the importance of Erelu's sacrifice for the murdered men, the surviving women, and the yet unborn. Nevertheless, the Yorubizing devices are compensated for by the detailed dialogue. Thanks to Anlugbua's lines, the audience can understand that: Iyunloye is not the cause of the war; the kind of crime the citizens of Owu have committed; and how the life of future generations can be improved. Hence, it is apparent that Osofisan's focus is on mankind rather than a particular colonial power (Götrick 2008, 92).

Conclusively, although set in a colonial context, *Women of Owu* "has clear postcolonial and neo-colonial overtones." It is about the consequences of military aggression and the brutalities of war anytime, anywhere: in nineteenth and twentieth century Africa, in the Middle East, or wherever spectators care to make connections (Budelmann 2007, 19). In this play, Osofisan sets up a three way relationship: ancient Greece, nineteenth century Yorubaland, and any present day war relevant to the spectators (Budelmann 2007, 17). While the various contexts Osofisan evokes will resonate differently for different audience, his portrayal of suffering as a condition that transcends those differences insists on a common humanity. It invites all audience to go beyond their own position and challenge the dehumanization of the other. He achieves this by inviting the audience to reflect on their contexts regardless of their cultural background, making it easier for feelings of loss and compassion that are evoked in one context to transmit to another distant one. Correspondingly, by tracing a wider and more diverse context beyond the play's setting in nineteenth-century Yorubaland, Osofisan tends to show that Africa is part of a larger world; that it is with this world, not merely the colonial heritage, that African literatures are concerned and to which African countries are connected (Weyenberg 2013, 175).

Finally, the different contexts and time-lines Osofisan includes, makes it impossible to determine the single pre-text to which his play responds. Its complex intertextual framework makes it hard to identify Euripides' *The Trojan Women* as its singular

point of origin. *Women of Owu's* variety of pre-texts about Troy, Owu, and Iraq are each inscribed in different historical contexts and cultural traditions. The play's "intertextual dynamic provides a lens through which all the texts that are referenced, including the Euripidean tragedy, are reflected [...] to bear upon one another" (Weyenberg 2013, 175). Lastly, *Women of Owu* as an intercultural performance, opens up new possibilities for diverse cultural interpretations and readings.

## Notes

<sup>1</sup> Intertextuality denotes the way in which texts gain *meaning* through their referencing or evocation of other texts. For Julia Kristeva, this concept concerns much more than simply identifying literary references or inspirations. Rather, the idea of intertextuality is an expression of the complicated dependence of literary works on all the literature that has come before them.

<sup>2</sup> A dirge is a sad song of mourning and lamentation. It is basically a lament for the dead, especially one forming part of a funeral rite.

<sup>3</sup> An Oriki is a type of attributive name that the Yoruba give to a newly-born child, expressing how it is hoped he or she will turn out to be. More generally, the term refers to praise chants or recitations of achievements. Oriki are uttered at births and different kinds of ritual festivals. At funerals, however, they function as a ritual farewell of the deceased and a celebration of the ancestors with whom the deceased will now be reunited.

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## The Gentleman of Birth: Oliver Twist

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### Abstract

As the focus in this article is mainly on Dickens's descriptions of the gentleman of birth in *Oliver Twist*, selected extracts from the novel as well as critics' opinions will help us analyze the gentlemanly attitudes of the main characters connected to their noble origin and gentle manners. While Oliver opens his eyes in poor conditions, he always feels that he has *noble blood*. Dickens believes that manners not social status make people true gentlemen yet, he mixes the 'noble origin' issue in his novel *Oliver Twist*, probably as a result of the Victorian people's perception of 'gentility' which was very close to the concept of 'nobility'. Since Dickens added the *flavor* of 'noble' birth, his naïve nature as well as his perceptions – the way how he interprets people's behavior and things which happen around him and which construct his identity, his pure heart and his fate (reference to his belief and sincere praying) remarkably influence the positive changes in his life time. Dickens's little hero, Oliver Twist, while *naturally* appreciating goodness, is disgusted by immoral things like 'stealing,' which was unfortunately happening around. What are the main factors that shape his kind, noble and naïve character? Is it 'nature' or 'nurture'? What could be the major reasons for Nancy, Rose and Mr. Brownlow to give their assistance to Oliver? Whose –Mr. Brownlow's or Fagin's– teachings or influences are welcomed by Oliver? The answers to these questions will eventually illustrate how gentlemanly manners are inherited or acquired by Oliver.

**Keywords:** Charles Dickens, *Oliver Twist*, Victorian gentleman, nobility, gentility, wicked gentleman, true gentleman, gentleman of birth

### 1. Introduction

Childhood is the highly crucial period of time in the formation of gentlemanly manners and behaviors in one's life. In *Oliver Twist* Dickens portrays the main character, Oliver, who is born 'noble' and, thus, inherits this 'noble quality' from his parents. Whatever the circumstances he is pushed into later in his life, he manages to get rid of wrong doings. A young child, Oliver, finds himself without any parental support in the society is treated cruelly and instead of being pitied, he is hated and scorned. He is twisted with the merciless, heartless and brutal incidents.

It cannot be expected that this system of farming would produce any very extraordinary or luxuriant crop. Oliver Twist's ninth birthday found him a pale thin child, somewhat diminutive in stature, and decidedly small in circumference. But nature or inheritance had implanted a good sturdy spirit in Oliver's breast. (OT, 9)

Dickens suggests that Oliver's spirit will be good and strong due to his *nature* and *inheritance* even though all the troubles and difficulties will be very hard for a little boy. Critics, such as Cates Baldrige, claim that it is not so realistic that a child raised in poor conditions and later living with the criminals would be innocent and manage to be away from pick pocketing or stealing. To me, Dickens implies that difficult times, hard work, or harsh conditions force people to struggle more, to endure more, and to learn better how to survive in life. It is a biological or natural fact that viruses improve the immune



system in a healthy body. And it is a pedagogical and sociological fact that the hardships make people's characters and personalities stronger. As to the inheritance, Oliver's little body could be biologically healthy and strong due to the immune system he inherited from his parents; a noble character cannot be inherited. The people –parents, relatives, neighbors, teachers– who are around us psychologically and pedagogically have great influences and effects on us so that our characters are shaped in that environment. The effect of 'inheritance' is also added to Oliver's formation of the character by Dickens so that the negative of his 'nurturing' could be ignored and his 'kind' behavior and 'gentle' manner could be explained.

## 2. Nurture or Nature?

Cates Baldridge mentions this issue in his article entitled "The Instabilities of Inheritance in Oliver Twist". He argues that

"Nurture" cannot explain Oliver's character since he was nurtured in the workhouse; "nature" – in the sense of a physical and moral inheritance – becomes the only explanation we can reasonably consider once we begin to discover the identities of the hero's parents. Oliver physically resembles his progenitors, and the unmistakable implication of his likeness to Brownlow's pictures and memories is that his middle-class personality comes from the same source. (Baldridge, 186)

Partly, I agree with Baldridge in terms of Oliver's unchanged character that any bad environment cannot affect him in a negative way. He is protected and helped unexpectedly within many coincidences in the story. First Rose and then Mr. Brownlow and even Nancy gave assistance to Oliver and are some examples that might rarely happen in the real life. Moreover, it is quite difficult to find this sort of people who can protect themselves from evil doings despite that fact that they live with wicked people. It is almost impossible for such an unprotected small orphan child like Oliver who lives among professional criminals to be away from evil, i.e. Fagin's teachings. It is true that the chance to see such selected or protected people is too low in the normal life, but even a small possibility should be taken into the consideration so that various people in the society should behave how they are supposed to do. And it is also true that it is not a common thing to meet this kind of characters, but there is always a possibility that people in such hard conditions could save themselves or could be saved by *benevolent, gentle and generous* people. Dickens creates a kind of child hero who could be a good example for the other children facing a lot of difficulties in their childhood without parental support. There might be a difficult period for anybody to endure so that the result of the patience in these hard times might be very fruitful. While Dickens attracts the public attention to the poor conditions in the workhouses and implies that the government should pass some certain laws to improve the conditions and standards of the people in these public places, namely *parishes*, he also gives a special emphasis to the *benevolent gentlemen* who are ready to help these poor orphans who really need sincere love, close care and generous assistance during their hard times while growing up.

Is 'nature' or 'noble blood' the explanation of Oliver's ideally kind character? Why does not Monk, Oliver's half-brother, have kind and noble attitudes like him? And how come the two brothers are the opposite of each other? The same thing may be observed in *Nicholas Nickleby*; while Ralph Nickleby is so *mean, cruel and rude*, it is assumed that his brother or Nicholas's father is probably a true gentleman as nothing bad about him is mentioned in the novel. So, we could argue that 'nature' itself in the sense of physical and moral inheritance could not be the single explanation of their gentlemanly manners. Not only these two cases in Dickens's novels, but also examples from real life, even today, the brothers and sisters who are 'nurtured' by the same family and even in the same schools could be different from one another. Why? Because everybody is born with certain qualities such as 'pure heart', 'pure mind', 'will power', 'physical inheritance'. Yet, it is the person himself who decides to learn or acquire bad or evil deeds. Whatever the surroundings they live in, it is each person's 'free will' of what to do, what to learn, how to live, and how to behave in life. The education given in the family and at school, and the moral values one gets in his culture; they all have some effects on people. But people's own 'truths' or their own 'choices' of what to do and how to behave shape each person's character.

According to Aristotle, "educating the mind without educating the heart is no education at all."<sup>1</sup> It is really crucial for a gentleman to keep his *heart pure* or to educate it if he is to be considered a *true gentleman*. As long as a person tries to keep himself away from all evil deeds, such as gossiping, lying, slandering, stealing, killing, torturing, insulting, robbing,

<sup>1</sup> See <http://www.quoteswave.com/picture-quotes/240986>

or any kind of evil deeds or crimes, he/she does not harm directly the others physically or psychologically. Unfortunately, many hearts are blackened with the crimes and mischievous behaviors. Thomas Taaffe uses of the term 'heart' with various nuances as follows:

Our hearts may be glad or sad, troubled, aching, or sick. They may be heavy or light, warm or cool, cruel or kind. Our hearts may be aflame with love, or broken. To have a heart is to be empathetic, to have no heart is to lack feeling; and we pray to change our hearts of stone into hearts of flesh and blood. This sense of "heart" as the center of feeling includes its place as access to the other. We open our hearts, or close our hearts. We hold another in our heart; or reach for another in heart-to-heart communication. Hearts speak to hearts. Two hearts may beat as one; indeed, a whole community may act with one heart. The general association of "heart" with affectivity is clear enough, but even in ordinary usage there are further important nuances to this rich word. (Taaffe, 380)

In order to keep the heart pure and to make gentlemanly behavior permanent in one's character, it is essential to know human nature with its strengths and weaknesses. How can one keep the heart pure, then?

Dickens, who exposed the harsh reality of the Industrial Revolution, has direct and indirect contributions in discussing the gentlemanly behavior with the Victorian readers. He sympathized with the plight of the underprivileged; mainly the poor, children and women, and he sought to raise awareness in the Victorian society. The injustice and unbearable living conditions experienced by the people probably touched his heart so that he used these facts and reflected them in his works. He was not only an author, but also a social activist who used to raise awareness through his works, social charities and public speeches to bring social reforms in his time. In her study, Pamela Makati states that:

His works were a form of direct appeal to society to take action against poverty, exploitation of children and the oppression of women. Apart from writing novels as a form of fuelling social change, Dickens was also actively involved in charities which funded schools for the poor and also reformation institutions for prostitutes. His essay writing and the delivery of speeches also acted as vehicles for social change. Therefore, this research ultimately seeks to proclaim that Dickens was not just a fiction writer, but his works had a social mission, to make the readers take note of the unprivileged members of the Victorian society so that they could take action to improve their plight. (Makati, 4)

Makati also claims that realism is often concerned with the highlighting the need to create a morally upright society. And she backgrounds this premise to John Peck and Martin Coyle who propose that "realist novelists are often moralists, concerned with how correct conduct can be achieved in the complex conditions of the real worlds" (39) Dickens, therefore, ventures into social realms and deals with subclasses of humanity. In the preface to *Oliver Twist*, Dickens explains why he has written this novel as follows:

It appeared to me that to draw a knot of such associates in crime as really do exist; to paint them in all their deformity, in all their wretchedness, in all the squalid poverty of their lives; to show them as they really are, for ever sulking uneasily through the dirtiest paths of life, with the great, black, ghastly gallows closing up their prospect, turn them where they may; it appeared to me that to do this, would be to attempt a something which was greatly needed, and which would be a service to society. (*Oliver Twist*, xii)

The detailed descriptions of the wretchedness, poverty, dirtiest paths of life are used to terrify the ordinary people for the sake of *goodness* and a *crime-free* society. Especially in *Oliver Twist* Dickens portrays the miserable lives of orphans, poor children and women who lived in parishes and he makes a connection between the boosting of crimes and the poor conditions these people have overcome. In this way, he does not only increase the public awareness about the sources of the crimes, but he also provokes the government to pass needed laws for the workhouses. At this point, it has to be mentioned that Dickens's attacks on the old Poor Law through this novel had some influences on the parliament. Sirinya Pakditawan points out this fact as follows:

The Poor Law of 1834 wanted to make the workhouse more a deterrent to idleness as it was believed that people were poor because they were lazy and needed to be punished. So people in the workhouses were deliberately treated harshly and the workhouses were similar to prisons. Nonetheless, the plan was successful from one point of view, for within three years the cost of poor relief was reduced by more than one-third. However, this system was sharply criticized and

censured: Dickens, for instance, attempted to improve the workhouse conditions with his novel *Oliver Twist* and as a result, this work helped influence changes in the problem. (Pakditawan, 4)

Hence, this novel could also be considered as an example which had positively influenced the members of the parliament to pass laws so that the conditions in workhouses were improved. Dickens himself suffered the hard times caused by the English legal system and used his own experience in his works. Thus, in *Oliver Twist* Charles Dickens describes the life of Oliver, whose hardships begin as soon as he is born:

Although I am not disposed to maintain that the being born in a workhouse, is in itself the most fortunate and enviable circumstance that can possibly befall a human being, I do mean to say that in this particular instance, it was the best thing for Oliver Twist that could by possibility have occurred. (*Oliver Twist*, 4)

However, paradoxically, being born in a workhouse is described to be "the most fortunate and enviable circumstance that can possibly befall a human being". First of all, his mother was very sick and she was coming from a long way that nobody knew who she was and where she was going. Fortunately, she found herself near people who could help her during delivery. Second, if she had died before giving birth, Oliver would not have survived. While portraying a very sad moment for Oliver (losing his mother), Dickens leads readers to an optimistic vision, by implying that the character will have *better* conditions later in his life. As it can be guessed from the family name which was chosen for the main character, the burdens, hardship and the unbearable circumstances 'twist' Oliver all his life. Obviously, Dickens aims at provoking the *good, gentle and merciful* side of those who witness the people living in those wretched houses. The Victorian society had lots of problems such as child labor, poverty, unemployment, all sorts of crimes and absence of laws. Dickens describes the terrible and miserable conditions for a new-born baby who is not aware of anything, as follows:

What an excellent example of the power of dress, young Oliver Twist was! Wrapped in the blanket which had hitherto formed his only covering, he might have been the child of a nobleman or a beggar; it would have been hard for the haughtiest stranger to have assigned him his proper station in society. But now that he was enveloped in the old calico robes which had grown yellow in the same service, he was badged and ticketed, and fell into his place at once--a parish child--the orphan of a workhouse--the humble, half-starved drudge--to be cuffed and buffeted through the world--despised by all, and pitied by none. (*Oliver Twist*, 6)

With this description, Dickens sets the tone of the events in Oliver's later life. Sadness symbolized by the color yellow which will be his harsh experience at the workhouse, at the undertaker's house and in London. 'A parish child', 'the orphan of a workhouse', 'humble and half-starved drudge', 'cuffed and buffeted' and 'despised by all but pitied by none' are the combinations of the words skillfully chosen to make the readers get the clear picture of Oliver Twist's conditions. When Oliver is nine, he is demanded to work like an adult. It becomes quite hard for Oliver to go for a work at this age and this becomes his second difficult stage in his life.

This was no very great consolation to the child. Young as he was, however, he had sense enough to make a feint of feeling great regret at going away. It was no very difficult matter for the boy to call tears into his eyes. Hunger and recent ill-usage are great assistants if you want to cry; and Oliver cried very naturally indeed. (*Oliver Twist*, 12)

This age was considered the proper time to work in the workhouses at that time. The Industrial Revolution was the time when there were very limited opportunities for children. Children had to work under terrible conditions and were paid less than adults. For example, John Robert Clynes, who used to be a politician working in the House of Commons a couple of times, was ten in 1879 when he worked as a 'piecer' and was employed in spinning mills to tie broken threads in textile factories. He describes the hard conditions which the children suffered as follows:

When I achieved the manly age of ten I obtained half-time employment at Dowry Mill as a "little piecer." My hours were from six in the morning each day to noon; then a brief time off for dinner; then on to school for the afternoons; and I was to receive half a crown a week in return. ... I remember no golden summers, no triumphs at games and sports, no tramps through dark woods or over shadow-racing hills. Only meals at which there never seemed to be enough food, dreary

journeys through smoke-fouled streets, in mornings when I nodded with tiredness and in evenings when my legs trembled under me from exhaustion.<sup>1</sup>

There were many other children such as William Dodd, Angus Reach and Frances Trollope in real life who worked in those hard times, who prayed that the Lord would take them to himself before the next morning. Dickens ironically describes the board members of the workhouse as "fat gentlemen":

Not having a very clearly defined notion of what a live board was, Oliver was rather astounded by this intelligence, and was not quite certain whether he ought to laugh or cry. He had no time to think about the matter, however; for Mr. Bumble gave him a tap on the head, with his cane, to wake him up: and another on the back to make him lively: and bidding him to follow, conducted him into a large white-washed room, where eight or ten fat gentlemen were sitting round a table. At the top of the table, seated in an arm-chair rather higher than the rest, was a particularly fat gentleman with a very round, red face. (*Oliver Twist*, 12)

The readers notice that on the one hand, there are skinny children who have been harmed physically, mentally, morally and deprived from a proper education, but on the other hand there are 'fat-gentlemen' who never care for them and think only of their own selfish benefits. The 'fat-gentlemen' never attempt to work; what they really know best is just to sit lazily, eat gluttonously and make bulgy bellies. That is why they are stereotypically portrayed as fat with red faces:

'Boy,' said the gentleman in the high chair, 'listen to me. You know you're an orphan, I suppose?'

'What's that, sir?' inquired poor Oliver.

'The boy *is* a fool—I thought he was,' said the gentleman in the white waistcoat.

'Hush!' said the gentleman who had spoken first. 'You know you've got no father or mother, and that you were brought up by the parish, don't you?'

'Yes, sir,' replied Oliver, weeping bitterly.

'What are you crying for?' inquired the gentleman in the white waistcoat.

And to be sure it was very extraordinary. What could the boy be crying for? (*Oliver Twist*, 14)

Dickens portrays the fat gentlemen as ignorant, shameless, insensible and insensitive, so that the readers may easily see that they do not have any pedagogical expertise of how to treat a small child, especially a parentless sensitive child. Dickens pinpoints the fact that it is surely an extraordinary case for these people and he invites us to think "what the boy could be crying for." As Walter Allen explains in his book *Six Great Novelists*, "it is the abandoned child's cry of anguish at the inhumanity which he is subjected, scorched and orchestrated by a composer genius and the child's cry becomes the arraignment of the age." (W.Allen in Srivastava, 32)

Oliver is chosen by his friends to ask a question. They cannot dare to ask because they already know how children are punished for being inquisitive. But they are so hungry that they want to use an alternative way to convince their master that they would like more food:

Child as he was, he was desperate with hunger, and reckless with misery. He rose from the table; and advancing to the master, basin and spoon in hand, said: somewhat alarmed at his own temerity: 'Please, sir, I want some more.'

The master was a fat, healthy man; but he turned very pale. He gazed in stupefied astonishment on the small rebel for some seconds, and then clung for support to the copper. The assistants were paralyzed with wonder; the boys with fear.

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<sup>1</sup> See *Piecers in the Textile Industry* <http://www.spartacus.schoolnet.co.uk/TUclynes.htm>

"What!" said the master at length, in a faint voice?

"Please, sir," replied Oliver, "I want some more."...

"That boy will be hung," said the gentleman in the white waistcoat. "I know that boy will be hung." (*Oliver Twist*, 17)

They know that the ones who ask for more are *hung* as a punishment. It is decided that Oliver's name has to be *hung* as an announcement! A notice or a kind of flyer is *hung* for any volunteer who wishes to look after him. It is amazingly remarkable how the 'fat', 'healthy' and 'red-faced' men turned pale, paralyzed and astonished with an innocent demand. Sending away or getting rid of these poor people was the policy of the boards in the parishes because more people meant more expenses for them. When compared with the total population (one million) who lived in London<sup>1</sup>, the historian Ben Wilson points out the number of the parishes in 1800s as follows:

The oldest areas lay under the administration of the Common Council of the City: the Square Mile (population 58,400) and sixteen parishes (72,000) lying outside the City walls but within its jurisdiction...A further five parishes –such as Marylebone and St.Pancras– lay outside London's ancient boundaries, but were still part of the metropolis, connected by an interrupted succession of houses; 224,300 people lived in these parishes. (Wilson, 248-9)

Wilson, in fact, states these numbers to show that the number of the police assigned to patrol the different areas in London, was not sufficient to prevent the crimes in those years. From the figures we clearly see that there were many poor people to take care of. This might be one of the other reasons why the children were sent away as soon as any volunteer was found. It was not a great matter for the 'fat members' of the board whether the children are sent away for hard work or not.

### 3. The 'Gentleman' in the White Waistcoat

From a different perspective, John R. Reed focuses his attention to *the gentleman in the white waistcoat* in his essay *The Gentleman in the White Waistcoat: Dickens and Metonymy*. He claims that "he might be an intensifier, since Dickens not only endorses the board's treatment of Oliver but seems to relish it with sadistic enjoyment." (Reed, 413) Leaving the detailed analysis to the chapter "The Wicked, Devious Gentleman", we should note that the unkind and insulting manners applied in one's attitude not only attract other people's hatred which might cause counter uncontrollable outbursts, but also they cut off mutual understanding and dialogue.

It is also claimed that Dickens wrote *Oliver Twist* just after three years the Poor Law Amendment Act 1834, because he was strongly against this act and this provoked his angry memories of his deprivation, of his separation from his family and his own obsessive comparison of the need for food with the need for love. Nevertheless, L.Smith<sup>2</sup>, S.J. Thorton<sup>3</sup> A.N William<sup>4</sup> agree that Dickens's novel is a timeless chronicle of abused childhood. Its strength and vigor still reminds people today of those who are disadvantaged and outside of society. And they conclude their views with the fact that Dickens's fictional 'truth' does not always coincide with the facts.

On the contrary, as Dr. P. O Brennan from Sheffield Children's Hospital in UK mentioned in her article entitled "Oliver Twist: Textbook of Child Abuse"<sup>5</sup>, what might have been acceptable in Victorian England was not acceptable with Dickens, who expresses his disapproval of this situation. According to the childcare standards in Britain in the year 2001, much of the childcare described in *Oliver Twist* constitutes child abuse. The examples are listed from Oliver's mother's death in childbirth attended by a drunken 'midwife' and an uncaring doctor to the children neglected, barely fed or clothed in baby farms and later in the workhouses; from children's emotionally abused, being deprived of all human adult love or affection to the punishments as being locked in a small dark room 'after asking for more'; from physical abuse to the sequel abuse,

<sup>1</sup> See <http://www.oldbaileyonline.org/static/London-life19th.jsp>

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<sup>5</sup> Dr. P. O Brennan *Oliver Twist, textbook of child abuse* Arch Dis Child 2001;85:504-505 doi:10.1136/adc.85.6.504

including absconding, passivity, 'stupidity', depression, poor self image, and vulnerability to corruption by anyone who seems to show them some love or attention; and from sexual abuse, vaguely referred to in descriptions of Nancy and Betsy, the prostitutes to substance abuse, in the form of alcohol abuse like Bill Sikes who drank alcohol at almost every appearance.

From the examples mentioned above, how people, especially the weak ones like children, behaved, had a deep impact on their characters. Psychological and pedagogical refined approaches to children have much more importance to create gentle manners in their behavior. There were many poor and unemployed people at that time.

Oliver fell on his knees, and clasping his hands together, prayed that they would order him back to the dark room--that they would starve him--beat him-- kill him if they pleased--rather than send him away with that dreadful man. (*Oliver Twist*, 27)

Somehow Oliver's sincere facial expressions and touching begging impress the board and they give up the idea of sending him away with that dreadful man. Luckily, Oliver's destination from the workhouse is postponed for a few days. But he is on the black list and sooner or later he is to leave the workhouse.

When little Oliver was taken before 'the gentlemen' that evening; and informed that he was to go, that night, as general house-lad to a coffin-maker's; and that if he complained of his situation, or ever came back to the parish again, he would be sent to sea, there to be drowned, or knocked on the head, as the case might be, he evinced so little emotion, that they by common consent pronounced him a hardened young rascal, and ordered Mr. Bumble to remove him forthwith...The simple fact was that Oliver, instead of possessing too little feeling, possessed rather too much; and was in a fair way of being reduced, for life, to a state of brutal stupidity and sullenness by the ill usage he had received. He heard the news of his destination, in perfect silence; and, having had his luggage put into his hand--which was not very difficult to carry, inasmuch as it was all comprised within the limits of a brown paper parcel, about half a foot square by three inches deep--he pulled his cap over his eyes; and once more attaching himself to Mr. Bumble's coat cuff, was led away by that dignity to a new scene of suffering. (*Oliver Twist*, 32)

The bolded words are used to draw the attention on how these 'gentlemen' behave to a young boy. Oliver is threatened severely, abused emotionally, scorned heavily and treated sullenly. The term 'gentlemen' is in quotation marks for the reason that Dickens implies its opposite meaning. It is almost impossible to make this kind of 'gentlemen' aware that other people are also human. Unfortunately, their feelings and thoughts are so badly deformed that the terms *virtue*, *goodness*, *grace* and *merit* do not make any sense for them at all. As Dickens uses the term 'gentleman' in quotation marks, he makes the readers think if these gentlemen are *true* or *fake*.

Mr. Sowerberry, the coffin-maker and a friend of Mr. Bumble the beadle, takes Oliver from the parish to use of him for his own work. On the way, Oliver starts crying again leaving all the acquaintances behind whilst getting into a new scene of suffering.

'So what?' inquired Mr. Bumble in amazement?

'So lonely, sir! So very lonely!' cried the child. 'Everybody hates me. Oh! sir, don't, don't pray be cross to me!' The child beat his hand upon his heart; and looked in his companion's face, with tears of real agony. (*Oliver Twist*, 34)

It is human nature that people prefer living, travelling, talking and sharing their lives with other people. Socializing is one of the crucial needs of human beings. In addition, 'loneliness' for an orphan being deprived of parental love is much more a sensitive case. In another place, Dickens emphasizes a similar impression when Oliver is shot and abandoned in the middle of a remote countryside. At that time, he was with the criminals who captured him and forced him to steal with them and he was trying to escape from the people whose house he attempted to burglarize.

He looked about, and saw that at no great distance there was a house, which perhaps he could reach. Pitying his condition, they might have compassion on him; and if they did not, it would be better, he thought, to die near human beings, than in

the lonely open fields. He summoned up all his strength for one last trial, and bent his faltering steps towards it. (*Oliver Twist*, 264)

With these descriptions, Dickens aims at creating a hopeful atmosphere that not all the humans are as bad as he had described by then. There are some generous, benevolent, gentle, and caring people as well in this world.

In his new 'home', Oliver is shown his bed which is located under the coffin counter. Why did not the Sowerberrys show *Oliver* a better place? Dickens invites us to think of a little child's psychology that was forced to sleep among the coffins. Sometimes, the gloomy atmosphere confines us on every side and we feel that *death* is much better than being alive. In such dreadful situations, one should have patience, courage, and determination that every winter is followed by spring and every dark night is followed by a bright and sunny day. Therefore, Dickens sets a similar hopeful atmosphere for Oliver and the readers are led to think of the death which could be better for him. Actually, Mr. Sowerberry's occupation has a close relationship with *death*. Dickens gives a clue for the readers choosing an eccentric name for these people, as the term 'sower' is the homophone of the word 'sour'. While people enjoy eating 'strawberry' as they have delicious taste, they most probably dislike the 'sour-berry'. Dickens criticizes people like the 'Sowerberrys' by giving them names with certain significance.

Oliver meets Mr. and Mrs. Sowerberry, the serving girl Charlotte and Noah Claypole who is the other high ranker boy working for this family. Dickens again gives some clues about his mean character from his family name. While the term 'clay' implies dirtiness, impureness, filthiness and mess, the term 'pole' implies that Oliver and Noah have completely opposite personalities.

It shows us what a beautiful thing human nature may be made to be; and how impartially the same amiable qualities are developed in the finest lord and the dirtiest charity-boy. (*Oliver Twist*, 40)

Dickens takes the readers' attention to Noah's background and then he especially focuses on the human nature. Although the boys are impartially in the similar conditions, the qualities, the personalities they will turn into in the future, will be different. The lived hardships for the finest lord type (reference to Oliver) and for the dirtiest charity-boy (reference to Noah) will grow and have opposite impacts on them. Similar to goodness or disasters, the life's ups and downs, usually have different effects on people and things according to the strengths and weaknesses which they encounter. We will be involved in many events and cases and will have experiences in this life. There will be inputs and outputs. Nevertheless, all the inputs and outputs will be different from one another. Therefore, Dickens implies here that Oliver's 'noble' background has some effects on his 'naïve' and 'honorable' character containing the features of a *true gentleman's* nature.

'There's an expression of melancholy in his face, my dear,' resumed Mr. Sowerberry, 'which is very interesting. He would make a delightful mute, my love.' (*Oliver Twist*, 41)

The unbearable sufferings which have drawn melancholic features on Oliver's face mean something else for Mr. Sowerberry. Whereas he might have shared Oliver's heart-breaking grief and be helpful as much as he could, his hardened heart has never had any mercy for the others. *Selfishness*, *ignorance* and *callousness* make the eyes blind at other people's sufferings. Another weakness or illness in human nature, which a true gentleman should stay away from, is *jealousy*. Noah's jealousy rises when *Oliver* is promoted by Mr. Sowerberry to another job due to his natural melancholy that works better in funerals. Noah's ill-treatments get worse each day as a result of this jealousy.

That *Oliver Twist* was moved to resignation by the example of these good people, I cannot, although I am his biographer, undertake to affirm with any degree of confidence; but I can most distinctly say, that for many months he continued meekly to submit to the domination and ill-treatment of Noah Claypole: who used him far worse than before, now that his **jealousy** was roused by seeing the new boy promoted to the black stick and hatband, while he, the old one, remained stationary in the muffin-cap and leathers. (*Oliver Twist*, 50)

Dickens describes a very important turning point about Oliver's life at this stage.



And now, I come to a very important passage in Oliver's history; for I have to record an act, slight and unimportant perhaps in appearance, but which indirectly produced a material change in all his future prospects and proceedings. (*Oliver Twist*, 50)

Thus, fighting for *honor* plays an important role in human nature and the positive results will be mentioned shortly afterwards.

Crimson with fury, Oliver started up; overthrew the chair and table; seized Noah by the throat; shook him, in the violence of his rage, till his teeth chattered in his head; and collecting his whole force into one heavy blow, felled him to the ground. A minute ago, the boy had looked the quiet child, mild, dejected creature that harsh treatment had made him. But his spirit was roused at last; the cruel insult to his dead mother had set his blood on fire. His breast heaved; his attitude was erect; his eye bright and vivid; his whole person changed, as he stood glaring over the cowardly tormentor who now lay crouching at his feet; and defied him with an energy he had never known before. (*Oliver Twist*, 52)

Since his mother is a very sensitive subject to him, Oliver becomes really furious. Noah continues to taunt him and insults his mother until Oliver attacks him. Oliver, who used to be naïve and calm until then, cannot stop fighting the boy who verbally attacks his mother. We may argue that this is another important 'noble' feature of character: fighting for the *honor*, which is portrayed by Dickens to show another quality of the gentleman, reminiscent, perhaps of the knightly code. Despite the fact that Dickens is against dueling, he uses fighting to recover the character's honor from time to time in his novels. For instance, in order to save the miserable boy, Smike, from the mercilessly beating hands of Mr. Squeers, Nicholas Nickleby stops his beating and then gives him physical punishment which might be more effective. Therefore, it could be deduced that Dickens agrees to give punishments to the villains when they cross limits. He uses this kind of violence when it is meant to stop tyranny, cruelty or oppression.

'Meat, ma'am, meat,' replied Bumble, with stern emphasis. 'You've over-fed him, ma'am. You've raised a artificial soul and spirit in him, ma'am unbecoming a person of his condition: as the board, Mrs. Sowerberry, who are practical philosophers, will tell you. What have paupers to do with soul or spirit? It's quite enough that we let 'em have live bodies. If you had kept the boy on gruel, ma'am, this would never have happened.' (*Oliver Twist*, 58)

The outrage against Noah is wrongly interpreted by Mr. Bumble, who is the representative of the unfair system, as the effect of consuming meat. According to these 'gentlemen', giving meat to children is a great mistake! They should be given gruel only! As they believe that, a kind of luxury like meat, cause to raise an artificial soul in them! The unfair system makers and its parasites have always considered the weak and the poor as second-class citizens. Dickens's purpose in describing these atrocious conditions was both to reveal the reality behind the industrial façade of the British economic system and to create a melodramatic scene which would increase the number of readers. The fat gentleman and the gentleman in the white waistcoat are meant to caricature portraits of what may wrongly be named gentlemanly behavior. They are the characters set in opposition to the requirements of the ideal portrait of the gentleman, as envisaged by Dickens and offered to the Victorian readers as a goal to attain.

### 3. The Making of a Gentleman

Counted alongside George Meredith and Thomas Hardy as one of the best three novelists of the turn of the century, George Gissing writes about Dickens's political views that, like other men of letters, Dickens was very much concerned about social questions. Therefore,

he imagined that the columns of a great newspaper would afford him the best possible field for making known his views and influencing the world. One step which has tempted writers from their appointed task he seems never to have seriously contemplated; he received invitations to stand as a Parliamentary candidate, but gave no ear to them. The term which described him as politician and social reformer is no longer in common use; he was a Radical. (Gissing, 66)

Through Gissing's view it could be concluded that Dickens, who brought forward the miserable and harsh conditions of the poor children by writing the novel *Oliver Twist*, did not show any tendency to be a politician to solve social problems and he never claimed that he was a social reformer. According to Gissing, it could probably have been quite easy for



Dickens to become a member of the Parliament if he really desired and attempted to use his fame and popularity. However, Dickens's preference for writing, instead of getting involved in politics, is considered as 'radical choice' by Gissing so that he describes him as a 'Radical' man rather than a 'politician' or a 'social reformer'. Dickens's main concern was to serve the society willing to see everybody taking a part in solving the socially unfair and unjust regulations or laws and their application to the underprivileged and the poor. Thus, to Dickens gentility could be inherited, but it could also be obtained through education, which, we may argue, was of two kinds: street education and school education. This is what also awaits Oliver in his life journey and growth into a real gentleman.

After his fight with Noah and the punishment, Oliver makes up his mind to flee to search of new opportunities in London. Hoping to meet kind people and get better conditions, he runs away. Dickens uses this fictional trick, sending the main or important characters to other towns or countries (namely to London and Australia), in the hope of getting better conditions of life and job opportunities, to reflect the positive thinking and the dreams of the Victorian people. On the way to London, he meets a 'good-hearted' turnpike-man and a 'benevolent' old lady who voluntarily help Oliver, in spite of their own poverty. The *kind* behavior, which has a 'deep impact' on the protagonist, is praised by Dickens as follows:

In fact, if it had not been for a good-hearted turnpike-man, and a benevolent old lady, Oliver's troubles would have been shortened by the very same process which had put an end to his mother's; in other words, he would most assuredly have fallen dead upon the king's highway. But the turnpike-man gave him a meal of bread and cheese; and the old lady, who had a shipwrecked grandson wandering barefoot in some distant part of the earth, took pity upon the poor orphan, and gave him what little she could afford--and more--with such kind and gentle words, and such tears of sympathy and compassion, that they sank deeper into Oliver's soul, than all the sufferings he had ever undergone. (*Oliver Twist*, 65)

Although the old lady has very little food, she shares it with Oliver. Especially her *kind* and *gentle* words with *sympathy* and *compassion* affects Oliver deeply. He forgets all his suffering and the way that she approaches him feeds his soul. In other words, *kind* and *gentle* words have deep influences on his 'noble' character. Dickens gives a special emphasis on how a very little help with the 'kind' and 'gentle' words transferred into 'sympathetic' and 'compassionate' mood could give positive energy to a child and how this kind of attitude may shape one's character and develop 'kind' and 'gentle' manners.

According to Alfred Adler, a psychotherapist and founder of the school of individual psychology in the twentieth century, "the most important and the most valuable part of our existence is 'inner life.'" (Adler, 417) He explains this view as follows:

For in the life of a child and in his physical and mental growth, there is a largely hidden trend that leads "upwards," that unceasingly guides and regulates all the psychological realities mentioned above, thus placing them in its service: Instincts and reflexes are adjusted, recognized as "appropriate," modified and utilized; movement of eyes, limbs, and trunk respond to a "plan"; all emotions – pleasure, joy, grief, pain, anger, love, hate, desire – manifest themselves at appropriate occasions, and by the manner and the degree in which they are expressed, they establish close contact with the environment and with the people in their immediate surroundings. There also soon appear traces of character traits, like call and response to the demands of the environment, represent a further connection to the outside world. (Adler, 417)

Adler pinpoints the formation of a child's manners with the faculties of his 'inner life' and his surroundings 'outside world'. Whether people are aware or not, children who record all kinds of behaviors and manners they come across within the social life record or codify them on their minds. Then, they behave according to the recordings which they acquired unintentionally or naturally before. Mr. Brownlow's and Rose's continuous *kind*, *benevolent* and *generous* behavior that Oliver experiences later in the story has a deep impact on his character. Even Nancy's desperate attempt to save Oliver from Sike's severe punishment has a deep influence on his manners. Since it is not quite an extraordinary behavior to see goodness from a kind person, but it is extraordinarily remarkable to see that a dood deed is performed by an *evil*, *sinful* character. With this, Dickens aims at emphasizing a very significant human nature about the *wicked* characters that they are not always so bad. Since they are also human beings they might behave well because from time to time their *compassionate* and *merciful* sides – hidden in each individual's nature – might weigh more than their *cruel* and *ruthless* side.

After a long and tiring journey, Oliver succeeds in reaching London with the help of Dodger whom he meets on his journey. Dodger invites him to the place where he loves. There he meets Fagin and the other boys and girls. He is shown a bed and offered some food. The next morning, the boys begin playing a game in which they practice picking Fagin's pockets without being noticed. Fagin asks Oliver if he would like to try the game. Oliver is praised with his great talent and in time he begins to learn how to 'unmark' silk handkerchiefs.

Oliver wondered what picking the old gentleman's pocket in play, had to do with his chances of being a great man. But, thinking that the Jew, being so much his senior, must know best, he followed him quietly to the table, and was soon deeply involved in his new study. (*Oliver Twist*, 79)

Fagin's teachings start with these games. 'Stealing' without 'being noticed' is systematically and professionally taught to little children in the den. They are taught in a play format so that children would enjoy these 'unofficial' lessons. Meanwhile, Oliver gets bored to stay at home alone when the other boys are out. He asks Fagin to go out with the other boys and finally he is allowed. On his first day out, Oliver realizes that the boys commit crimes and is shocked when he sees them stealing a gentleman's handkerchief. While the readers expect better opportunities for Oliver, Dickens, who also planned to show the 'dark' world of the criminals located in London, intentionally pushes his naïve protagonist to Fagin's den so that his readers may become aware of the various crimes in a city in which poverty reached a high percentage. Lynn Pykett describes the city as follows:

As experienced by Oliver the city is a maze, an 'infernal labyrinth', at the centre of which are Fagin and his criminal associates. (Pykett, 47)

The traps and webs are set by all sorts of criminals whose behavior resembles the spiders' or hunters' deadly waiting for their prey. The big cities have always been the centre of criminal conduct. Newcomers, especially children, might fall into these traps easily. As mentioned before, by Philip Collins, "crime was topical issues in his time" (Collins, 2) and Dickens gets the opportunity to point out the criminal gangs who appeared in the poor areas of London. In general, while Dickens makes the readers see how Fagin has created an illegal system in a big city, he also points out the weakness of this system and the need for proper education to turn the poor into peaceful members of the society. In *The Making of Victorian Values*, Ben Wilson reveals the large number of poor children going to Sunday schools, learning to read and more importantly learning good manners. He states that

On average a child who attended a school on Sunday and learned to read from the Bible might be tolerably literate within three years. The possibilities of better life were apparent enough to motivate children and parents. Employers such as shopkeepers and keepers of warehouses and who needed servants preferred to take on boys and girls with good manners and at least a rudimentary education. By no means all children went to a Sunday school, but the numbers were impressive; in London 35,460 poor children were taught each week by four thousand voluntary teachers. (Wilson, 268)

To prevent crime and built an educated and well-mannered society, the literate individuals (boys and girls) with good manners are offered jobs and a motivation to improve their economic and social position in life. Hungry and jobless people might get involved in crimes but especially *uneducated* and *aimless* people are potential criminals in the society. To be a *gentleman*, to behave like a *gentleman* and to be respected like a *gentleman* becomes an important goal in life, a social force for the lower and the middle class Victorian people. We therefore argue that Dickens's purpose in this novel is to stress not only the in-born noble nature of Oliver, but also the way in which a poor child may grow into a gentleman.

#### 4. Conclusion

We have mentioned that, firstly, Dickens is a *radical* who wished to improve the conditions of underprivileged and ordinary people in the society and aimed at increasing awareness to social problems, especially to the crimes and *criminal organizations* that threatened thousands of lives. Instead of being a Member of Parliament and becoming a politician, Dickens prefers to write. Believing that the words that touch hearts have special powers on people, Dickens aims at influencing the minds and souls with his books that can contribute to the construction of a healthy society. Only the individuals whose moral faculties are enriched by useful knowledge, love, affection, kindness, respect, gentleness, goodness, and honesty can form such a society. Secondly, Dickens gives a special emphasis to the moral issues related

to heart which forms the real dimension of a person. Thirdly, like people's strong social consciousness, their beliefs have great influences on the positives changes in human souls and in society. Fourthly, I oppose critics, like Castronovo, who think that a person just like Oliver Twist, is almost impossible to retain his goodness in an environment of crimes and evil deeds. It seems that it is not logical, but, on the other hand, there are many examples in history of such *pure-hearted* individuals disgusted of evil things. Millions of them were born, lived and even gave their lives just for an ideal.

With *Oliver Twist* Dickens chooses a sentimental way to touch the hearts of his readers with brutal incidents experienced by a pure-hearted child, draws the people's and the government's attention to the social problems in a metropolis and raises awareness of children's abuse and psychology. However, these are concrete paths to the rise of the gentleman, or at least to gentlemanly behavior, irrespective of the nobility of birth. Oliver may be seen as the first illustration of the gentleman of birth and manners in Dickens's fiction. Oliver's inborn qualities make him a gentleman, not his allegedly noble parents. In other words, Oliver becomes the image of the democratic gentleman, the person who goes through suffering but does not lose his pure heart, the essential characteristic of a gentleman's attitude towards the society. Oliver is the nineteenth-century Romantic kind of gentleman, whose ancestor seems to be the "very parfit" medieval knight, whom Chaucer describes.

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## Magical Realism and Intertextuality in Selected 20th Century American Ethnic Novels

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### Abstract

The focus of this contribution is on the elements of magical realism and intertextuality in 20th century American Ethnic Novels. To some critics a text is just a palimpsest or tablet that has been written upon or inscribed two or three times. The other texts having been perfectly erased and remaining still partly visible. To this trait is associated even the idea that the intertext is a general field of anonymous formulae, of unconscious or automatic quotations. Given without quotation marks. Sometimes attention to the character of intertextuality goes so far as to argue that the reader's own previous readings, experiences and position within the cultural formation also form a crucial intertext. An in depth reading and analysis of John Barth, Thomas Pynchon, Irving Howe and Michael Kohler presented in this paper aims at proving proof to the widely held belief that intertextuality is the parasite that dwells within every postmodern text, especially American Postmodern literature. On the other hand unlike the fantastic or the surreal, magical realism presumes that the individual requires a bond with the tradition and the faith of community, that he or she is historically constructed and connected. The elements employed in magical realism are not completely fantastical and unearthly, they are just part of another culture and are dismissed by our rational Western minds as unreal and impossible integral part of their reality. To put back together shattered cultural fragments through storytelling, often implies to remember, that is to put oneself, one's identity back together. The magical realism elements in Rudolf Anaya, Ralph Ellison. Leslie Marmon Silko and Thomas Pynchon show that this technique is the most adopted stylistic effect of relating the postmodern world to the preserved and revisited cultural and historical traditions of the ethnic Americans.

**Keywords:** Magical Realism and Intertextuality in Selected 20th Century American Ethnic Novels

### 1. Introduction: Intertextuality and Magic Realism Definitions

Derived from the Latin "intertexto", meaning to intermingle while weaving, intertextuality is a term first introduced by the French semiotician Julia Kristeva in the late sixties. A literary work, then, is not simply the product of a single author, but of its relationship to other texts and to the structures of language itself. "[A]ny text," she argues, "is constructed of a mosaic of quotations; any text is the absorption and transformation of another" (Kristeva 1964:37). Another definition is that provided by "A Glossary of Literary Terms" Abrahams M.H. in which intertextuality appears as "A relation in between two texts which has an effect upon the way in which the intertext (that is the text within which other texts reside or echo their presence) is read." (Abrahams 1981:56). Yet dictionaries and glossaries do not just limit themselves to providing definitions about intertextuality as a literary term, they even plunge into the unfolding of the characteristics and categorizations of intertextuality. One of the traits of the concept of intertextuality is that it subverts the concepts of a text as a self-sufficient, hermetic totality, foregrounding the fact that all literary production takes place in the presence of other texts.

One can not speak of intertextuality without himself falling victim of it. Julia Kristeva refers to the literary phenomenon of

intertextuality as a permutation of texts: "In the space of a given text, several utterances taken from other texts intersect and neutralize one-another" (Kristeva 1964:79). According to John Frow on the other hand the text "has not only an intertextual relationship to previous texts, but also an intertextual relationship to itself as a canonized text. (Frow qtd in Abrahams 1981:79). While, according to John Barth literature has reached a point of "exhaustion" as there exists the "dread that the precursors have told all the stories, exhausted the genres, used up the very language available for artistic creation." (Barth 1967:30).

The only way out of the vicious circle of intertextuality according to Roland Barthes seems to be acknowledging the death of the author and avoiding the possibility of something new. On the other hand he defines intertextuality as a phenomenon bringing together a new tissue of past citations: "bits of code, formulae, rhythmic models, fragments of social language pass into the text and are redistributed within it for there is always language before and around the text." (Barthes qtd. in Abrahams 1981:120). To summarize the whole we can say that intertextuality has to be seen in association with the texts referred to along the work and the whole complex issue of the reader's varied expectations.

It was Franz Roh, who in the mid 1920's introduced the term *magic realism* into the artistic discourse. It was brought all along by him as "Magischer Realismus" a countermovement in art in which "the charm of the object was rediscovered". The essays generally agree that magic realism is a mode suited to exploring and/or transgressing boundaries, it often facilitates the fusion or co-existence of possible worlds, spaces, systems that would be irreconcilable in other modes of fiction.

By including a plurality of worlds magic realist texts posit themselves on territory between or among these worlds—in phenomenal and spiritual regions where transformation, metamorphosis and dissolution are common. Some characteristics of magic realism include: 1) intentional creation and incorporation of alternative spaces, 2) juxtaposition of natural and supernatural worlds, 3) clash of different semiotic domains, 4) inclusion of different world-views and cosmologies 5) distortion of cyclical time, 6) mirroring of past and present astral and physical planes 7) extensive use of sensory details, and of symbols and imagery 8) incorporation of legend and folklore and 9) presentation of events from multiple perspectives.

Unlike the fantastic or the surreal, magic realism presumes that the individual requires a bond with the traditions and the faith of community, that he/she is historically constructed and connected. The elements employed in magic realism are not completely fantastical and unearthly, they are just parts of another culture and are dismissed by our rational Western minds as "unreal" and impossible integral part of their reality. To put back together shattered cultural fragments through storytelling, often implies to remember, that is, to put oneself, one's identity back together.

In America by inscribing specific indigenous belief systems in the narrative, authors recreate cultural practices that radically differ from Western paradigms based on a separation of culture and nature, phenomena and consciousness, the natural and the supernatural. The hallucinations and impressions which man receives from his environment tend to become reality, especially in cultures with a determinate religious and cultish background.

## 1.1. Intertextuality Examples

On my way to finding out examples of intertextuality researches have been running across texts which are distinguished for their marked use of this device and others which make use of it in a less frequent and subtle way, but which nevertheless can not escape being haunted by the presence or the echo of other texts within them. The device of intertextuality is more widely used in texts like *The Crying of the Lot 49*, Thomas Pynchon, and "The Literature of Exhaustion" John Barth, but it comes out in a subtler way even in "Mass Society and Postmodernization".

### 1.1.1. Intertextuality in *The Crying of the Lot 49*, Thomas Pynchon

*The Crying of the Lot 49* has been defined as Pynchon's most accessible work, though also one of his densest. There are many cultural, technical, scientific and historical references packed into less than 200 pages of the novel. It is a labyrinth of references and details and parodies which lead, according to some, toward /or away from meaning and structure. In presenting a postmodern reality in which the genre and discipline borders are blurred or shifted, people are becoming more and more machine-controlled and the continuous flow of information is leading to an ever more puzzling chaos and

multiplicity of choices, the author has taken references from the world of literature, that of science, media etc, by in this way making intertextuality one of the most widely used devices in the novel. Once at Echo Courts, Oedipa is accompanied to her room by Miles, a 16 year-old drop-out manager with Beattle haircut, singing a song which is perhaps indirectly meant to court her:

*Too fat to Frug*

*That's what you tell me all the time,*

*When you really try'nto put me down*

*But I'm hip*

*So close your big fat hip (Pynchon 1965:16)*

Another intertextuality is the quoting of the song the Paranoids keep singing while Oedipa and Metzger are consuming their love relationship, and watching everything from the window of the hotel room. In the same context, when Metzger, the lawyer has reached Oedipa's room, on TV. is running *Cashiered*, a movie in which Metzger had been starring as a young boy in the role of Baby Igor. Pynchon succeeds in creating an inter-media atmosphere where the action of the movie runs parallel to the developing of the action in Echo Courts Room and the novel. "Listen, Listen, here's where I sing" .....(In the movie Baby Igor is singing)

*Gainst the Hun and Turk, never once do we shirk,*

*My daddy, my doggie and me*

*Through the perilous years, like the three Musketeers*

*We will stick just as close as can be (Pynchon 1965:19)*

An instance of intertextuality is even the informal advertisement Oedipa finds on the graffiti covered walls of one bathroom, where the outgoing guy invites girls to get in touch with him, but only through the Waste system. The mentioning of this system as an alternative postal service, as well as the occurrence of the sign of muted horn beneath it, will be the initial clues of a series of ever more puzzling clues and hints concerning the Tristero system: "Interested in sophisticated fun? You, hubby, girl friends. The more the merrier. Get in touch with Kirby, through Waste only, Box 7391, L.A." (ibid 38). The most genuine example of Pynchon's marked intertextuality is the incorporation of verses from *The Courier's Tragedy*, a play whose scenarios and characters are meant to parallel Oedipa's quest and her encounter with different facets of the American reality. In the third act of the play Pasquale plots to do away with young Nicolò by suggesting a game of hide-and-seek and by then making him crawl inside an enormous canon:

*Out in a bloody rain to feed our fields*

*Amid the Maenad roar of the nitre's song*

*And sulfur's cantus firmus (ibid 50)*

This technique of Thomas Pynchon is repeated throughout the book, alluding to almost all the chapters of the play. Oedipa's desperate search for hints even where they do not exist, leads her into envisioning clues of the Tristero even in the historical marker of the Fangoso Lagoons: "On this site in 1853, a dozen Wells, fargo men battled gallantly with a band of masked marauders in mysterious black uniforms" (ibid 71). When Oedipa fails to find the so much-sought responses to her questions concerning the Tristero even in an article issued by Bibliothèque des Timbrophiles of Jean Bapiste Moens "Did the organization enter the penumbra of historical eclipse. From the battle of Austerlitz until the difficulties of 1848, the Tristero drifted on, deprived of nearly all the noble patronage" (ibid 142), she recurs to a stamp auction. Oedipa's knowledge



of stamps and of physics, including the Maxwell Demon machine, is an act of subtle intertextuality, even though the scientific knowledge mentioned in the book is not provided by means of quotations marks.

In the dark 15¢ dark green from the 1893 Columbian Exposition Issue, the faces of three courtiers, receiving the news at the right hand side of the stamp, had been subtly altered to express uncontrollable fright. In the 3¢, *Mothers of America* Issue, put on the Mother's day, 1934, the flowers to the lower left of Whistler's mother had been replaced. (ibid 144).

### 1.1.2. Intertextuality in "The Literature of Exhaustion", John Barth

Since the beginning of his essay, while unfolding in front of us the issue meant to be treated in his work, John Barth, provides us with insights about his special concern with intertextuality. The intermedia arts, the in-depth consideration of another author's literary career, and the treatment of the literature of exhaustion, all make us predict the degree of intertextuality of Barth's own essay. He starts with a quotation from Jorge Luis Borges *Labyrinths* "Every writer creates his own precursors. His work modifies our conception of the past, as it will modify the future" (Barth 1980:19) and then goes on with another quotation by himself. What attracts the attention of the readers at first glimpse is the graphic presentation of the beginning of the text: the name and surname of the author have not been capitalized on purpose (the author wants to show that, no author can any longer hold the exclusivity, and the brand of originality), the quotation from *Lost in the Funhouse* has been graphically represented by gaps (without the literature of its predecessors, the creation of any author would sound nonsense).

Although himself not committing a pure instance of intertextuality Barth starts by considering the intermedia arts, themselves a form of trans-medium intertextuality. "Robert Filliou's "Ample food for stupid thought" is a box full of postcards on which are inscribed apparently meaningless questions to be mailed to whomever the purchaser judges them suited for" (ibid 20). On the surface this document is a catalogue, but in any case the wares are lively to read about and make for interesting conversation in fiction writing classes. Later on Barth commits a double-intertextuality when he quotes excerpts from Borges' "intertextuality based -text" *Pierre Menard, Author of the Quixote*. According to Barth, the hero, a sophisticated turn-of-century French symbolist produces, not copies or imitates, but composes several chapters of the Servantes novel. By juxtaposing instances of the same text as excerpted respectively from the Borges and Servantes texts, Barth, ironizes the claim of many authors that they have produced new literature, when in fact they have just unfairly copied parts, or ideas of their predecessors works.

Barth goes on mentioning another much anthologized story of Borges "Tlon, Uqbar, Orbis Tertius". Characteristic of this story is that here we encounter the phenomenon of intertextuality twice or thrice removed. It is a story about the invention of a secret society of scholars who elaborate its every aspect in a surreptitious encyclopedia, *The First Encyclopedia of Tlon*. So Borges on his side makes reference to the *Encyclopedia of Tlon*, a probably non-existent text written by an anonymous writer, and Barth refers to Borges by at the same time referring even to the anonymous writer of the encyclopedia. The network of intertextuality, and the realization of the "exhaustion of literature" goes even further, when while going through "a footnote to a scholarly edition of Sir Thomas Browne" (ibid 26), Barth comes upon a perfect Borges datum reminiscent of Tlon's self realization, "the actual case of the book called *The Three Impostors* alluded to in Browne's *Religio Medici* among other places" (ibid 26). So within a paperback edition of a book one can trace more than three instances of intertextuality, or of marked referentiality (*The Encyclopedia of Tlon*, *The Three Impostors*, *Religio Medici*).

Another instance of intertextuality appears through the essay when Barth mentions Borges' frequent allusions to the 602nd night of *The 1001 Nights*, when owing to a copyists error, Scheherezade begins to tell the story from the beginning. Borges considers it as an instance of a story-within-a-story turned back upon itself, and if we consider it from the point of view of what this story constitutes for Barth, we can name it as a bifold intertextuality. Finally Barth tries to summarize Borges' stance by quoting the considerations of other critics regarding his literary career and his style, and by in this way committing another act of intertextuality. In the words of one of his editors "For (Borges) no one has claim to originality in literature, all the writers are more or less faithful amanuenses of the spirit, translators and annotators of pre-existing archetypes" (Borges qtd. in Barth 1980:30). It is worth emphasizing the fact that whenever Barth quotes something from Borges, he does not identify that quotation by title of the book, publication place, edition etc. So according to Barth, there is no original literature and even Borges' inclination to write brief comments on imaginary texts, adds overtly to the corpus literature. The major intertextuality in this essay is the continuous allusion to Borges that Barth makes all along.



### 1.1.3. Intertextuality in "Mass Society and Postmodern Fiction", Irving Howe

In order to actualize the situation of fiction in the modern and the postmodern society the author starts with the story of Raskolnikov (lying on his bed despondent, the landlady has planned to have him evicted, he has received a letter from his mother telling him that his sister is going to marry an old man just for the sake of money and he has already visited the old pawnbroker and measured the possibility of murdering her. Written by Dostoyevsky, the story together with the accurate content of the letter have been extracted from „The Partizan Review“ edition of 1959 and comprise a clear instance of intertextuality. "It is my pleasure to inform you, on behalf of the Guggenheim Foundation, that you have been awarded a fellowship for the study of colour imagery in Pushkin's poetry and its relation to the myths of the ancient Muscovites" (Howe 1970:3). Even the content of the letter itself seems to make clear reference to intertextuality as a device.

In speaking about a group of novelists who have chosen to write about the American experience by choosing subjects and morals that have been removed from that very experience, Irving Howe quotes some evaluations from a film critic who regards the post-war writer's experience as one of ambushing rather than as one of accurate reflection: "The writer who wants to let go, has figuratively to leave the urban and suburban and either go abroad, or go into the past, or go into those few pockets of elemental emotional life left in the country" (ibid 5) Regarding the San Francisco fathers as a reflex of the circumstances of mass society, Howe quotes Paul Goodman who states that "they have the theory that to be factless, not to care, is the ultimate rebellion, but this is a fantasy ;for right under the surface is burning shame, hurt feelings, fear of impotence." (ibid 139).

If we stick to the postmodern idea advocated by John Barth, that no literature is original literature, we would go on saying that even Howe's mentioning of D.H. Lawrence, Norman Mailer, Wright Morris, Nelson Agren ect. is an act of intertextuality, though not a traditional "quotation based" one. Yet the routes of postmodernism are limitless and Howe ends with another quotation of Faulkner's *The Hamlet* "I can't stand no more.....this case is adjourned" (ibid 7). One can never expect to find relief and solace of interpretation in a postmodernist text.

### 1.1.4. Intertextuality in "Postmodernismus Ein begriffsgeschichtlicher Überblick", Michael Köhler

In his article Michael Köhler traces the development in American criticism of the concept of "postmodernity" and discusses the relative merit of the various definitions it received. In trying to juxtapose the different definitions emanating with regards to the term, the author shows instances of intra-lingual intertextuality. The explanation and expounding of the definitions or the critical statements are in most of the cases made in German, while the quoted definitions excerpted from dictionaries or encyclopedias are in English: "Das bestreitet auch ein Gegner des Begriffs wie Philip Stevick nicht: "Postmodernist is an epithet that I, for one, find annoying and unhelpful. But it is true, all the same, that recent fiction no longer orients itself according to its own relations to the modernist masters. (Köhler, Michael p.9)"

## 2. Magic Realism Illustrations

### 2.1. Magic Realism in *House Made of Dawn*

In *The House Made of Dawn* Momaday reveals the psychological situation of a man who is lost between two worlds, torn apart culturally and spiritually, and drifting toward death. Abel is "reeling on the edge of the void," but he does not fall. The very moment when Abel seems to have exhausted all the possibilities of finding redemption he holds the seed to his ultimate recovery. Magic realism in *The House Made of Dawn* comes out through the countless episodes typical of Indian cosmology, the techniques and the imagery adopted by the author. If we consider that the prevailing themes of the book are the healing force of nature and the existence caught between two worlds, this may be sufficient to provide us with an insight about the magic realism elements of the book.

The opening chapter is marked by a series of flashbacks, while in the second chapter Momaday abandons a continuous plot line and operates instead with a device resembling the cutting technique employed in film. Without any apparent logical connections, fragmentary scenes from Abel's past alternate with blurred perceptions of his immediate environment. The intensity of the images, the apparent disjunction of time elements, and the surface illogic—all typical of dreams and hallucinations—account for the haunting, nightmarish effect of some chapters as well as for the development of the magic

realism elements. Dream-like elements are added to the story especially through the chapter "Priest of the Sun" in which the narrative voice is centered in Abel's consciousness as he is lying, delirious from alcohol and the brutal beating he received from Martinez.

The magical elements of the novel start from the very title and from the very first chapter. At the opening of *House Made of Dawn*, Momaday introduces Abel, the protagonist, saying that Abel is running through a desolate landscape by himself. The landscape is "the house made of dawn, made of pollen and of rain." (Momaday 1999:79). Such a house, in which the wall is the dawn and whose roof is the rain, is a place that is limitless and free. Abel is born into this freedom, and he is the one who has the responsibility to tend to the natural world around him, to take care of it and foster it. In one of the episodes of the novel when Abel decides to run we know that he is probably incapable of running far, as he is still recovering from the severe injuries he sustained in Los Angeles. Yet the most credible explanation is that he is figuratively running with the ancestors in an attempt and promise to look back to their tradition and to preserve them.

In another episode of the novel, the saintly Santiago is depicted on his ride southward into Mexico. According to Father Olguin, Santiago had disguised himself as a peon and won a contest at the royal court. As his prize he wed one of the king's daughters. The king tried to have Santiago killed, only to be thwarted by the same rooster, which Santiago pulled out of his mouth whole and alive. The rooster gives Santiago a magic sword that he used to slay the king's assassins. Typical of the Indian cosmology are also the ceremonials. In the episode of the killing of the albino, huge festivities rage through the town as a storm sets in towards the evening. Francisco has spent the evening in the ceremonial kiva, or hut, along with the other holy men in town. Additionally, a bull is running through the streets as part of the ceremony. It is that night that Abel kills the albino and watches his blood drip in the rain.

The basic magic realism of the story is created through Abel's being situated in between two cultures: the world of his grandfather, a world of seasonal rhythms, a land with creatures traditions and ceremonies reaching back thousands of years, and the urban world of post-war white America. Even though it was the war that severed Abel's connections to the "house made of dawn" the world of spiritual and physical wholeness and connectedness to the land, he is able to come back and rediscover his identity.

Remarkable is the relation of the tribes to the weather and the natural phenomena. Their impersonation in nature, comprises a great part of the magic realism of the novel. Francisco teaches his grandsons, Abel and Vidal, to observe the sun. He tells them that:

they must know the long journey of the sun on the black mesa, how it rode in the seasons and the years, and they must live according to the sun appearing, for only then could they reckon where they were, where all things were, in time. (173)

It is worth mentioning here the connection of the tribes to the moon. The moon's reappearance after her three-day "death" has traditionally been read as a symbol of rebirth. Momaday uses a number of devices to reinforce further the connection between Abel and the moon. In two instances the course of the moonlight on the water functions as a bridge, and in the following passage a flock of birds serves as a link:

Then they [the birds] were away, and he had seen how they craned their long slender necks to the moon, ascending slowly into the far reaches of the winter night. They made a dark angle on the sky, acute, perfect; and for one moment they lay out like an omen on the bright fringe of a cloud. (105)

The natural elements also serve as forecasting and predictive devices in the hands of the superstitious tribes. When Francisco listens to the fields and sounds around him, what he hears often foreshadows an event relating to Abel. Likewise, several nights before Abel's murder of the albino Francisco hears "whispers [rising] up among the rows of corn" (56) and cannot put his finger on what the whispers mean until later, when he becomes conscious of an "alien presence close at hand." (59). In most tribal cultures the body is considered to be the shelter of the soul and as such, when the soul becomes corrupted, the body mirrors the whole and the individual undergoes purgation or initiation rituals. In *The House Made of Dawn* physical disintegration is the outward sign of Abel's inner conflict: "[now] his body was mangled and racked with pain. His body, like his mind, had turned on him; it was his enemy." (89).

Purgation, otherwise called catharsis is the cleansing of individuals or community of rebellious tendencies. Such a ceremony could have given to Abel the opportunity to vent his aggression and avoid killing the albino. Abel does not undergo a real initiation rite, but the beating Abel receives results from his attempt to get even with Martinez, who has tyrannized him, incite him and Momaday to bring in front of us some aspects of the initiation procedures. As it is common for initiates to be placed into a shallow grave, Abel is "lying in a shallow depression in which there were weeds and small white stones and tufts of long grey grass." (88).

His numerous injuries point to his symbolic death, the knocking out of teeth and the amputation of fingers being common initiatory tortures: "His hands were broken, and he could not move them. Some of his fingers were stuck together with blood, and the blood was dry and black; . . . there was blood in his throat and mouth." (91).

Magic realism in the novel unfolds also through the episodes of grandfather Francisco applying magic portions: "Francisco chanted and prayed; the old man applied herbs and powders and portions and salves, and nothing worked." (89). Five days after Abel's return, the people of Jemez celebrate the game of the Chicken Pull. The Rio Grande Pueblos view the insertion of the rooster into the ground and its subsequent removal as a symbolic representation of planting and reaping. The scattering of the rooster's feathers and blood are representative of rain and are believed to increase the fertility of the land and the success of the harvest. Yet familiar, as he seems to become with the Pueblo traditions and rites Abel can not avoid feeling afraid of witchcraft and its effects.

The different stages that Abel's consciousness and identity shaping go through become clearer through Abel's affiliation with the motions of the silversided fish:

There is a small silversided fish that is found along the coast of southern California. In the spring and summer it spawns on the beach during the first three hours after each of the three high tides following the highest tide. These fish come by the hundreds from the sea. They hurl themselves upon the land and writhe in the light of the moon. They are among the most helpless creatures on the face of the earth. (79)

The fish imagery not only reflects Abel's suffering but also indicates the upward movement in his development after he has become aware of his situation. When Abel raises the energy to fight against and eventually escape the drift towards death, the fish too have found their way back to safety in the depth of the sea:

And far out in the night where nothing else was, the fishes lay out on the black water, holding still against all the force and motion of the sea; or close to the surface, darting and rolling and spinning like lures, they played in the track of the moon. (107)

Once Abel has by means of his subconscious gained insight into the meaning of ritual and the controlling forces in the universe, he is ready to establish a formal union with his tribal heritage through the ceremony of the Night Chant which Ben Benally conducts for him. In doing so, he shows his newfound trust in the effectiveness of Indian ceremonials. Another major step towards restoration and initiation into his tribal culture is Abel's vision of the runners after evil. Dreams and visions have always been of utmost significance in the lives of American Indian peoples.

The runners after evil ran as water runs, deep in the channel, in the way of least resistance, no resistance. His skin crawled with excitement; he was overcome with longing and loneliness, for suddenly he saw the crucial sense in their going, of old men in white leggings running after evil in the night. They were whole and indispensable in what they did; everything in creation referred to them. Because of them, perspective, proportion, design in the universe. Evil was. Evil was abroad in the night; they must venture out to the confrontation; they must reckon dues and divide the world. (91).

The race is connected with the ceremony of clearing the irrigation ditches in the spring. It is an imitation of water running through the channels, a magic bid for the vital supply of rain, and a ritual act to prevent the harvest from being influenced by evil powers.

## 2.2. Magic Realism in *The Invisible Man*, Ralph Ellison

Typical of Magic Realism is the extensive use of symbols and imagery and Ellison has achieved this more proficiently than any other person: flowery diction, vivid imagery, and a colorful, but complex sentence structure are the distinguishing traits of his style. Despite all of his use of stylistic elements, the characteristic that makes Ralph Ellison's novel so remarkably unique is his ability to combine such diverse elements as realism, surrealism, folklore, and myth.

*Invisible Man* is a novel that illustrates the finding of one's identity as being no easy task. The Man has no name; he is anonymous, which parallels with the knowledge of his own individuality. He is extremely vulnerable and susceptible to the influence of several social groups as the ones we can see throughout the novel, which is written and constructed in an episodic fashion. The man is invisible because the other characters in the novel fail to "see" and cannot understand his spiritual identity; rather they see him as an object whose mind and body can be manipulated like clay. Some critics consider the black man to be "the least invisible of all men". The narrator does not realize this about himself until he awakes with amnesia from being injured at the paint factory. Then, suddenly, he is no longer afraid to face the real world. His newfound confidence inspires his passion and begins to do things he never thought possible because no one would ever listen.

The novel takes the character to great lengths until he witnesses a riot and realizes "that even an invisible man has a socially responsible role to play" (Ellison 1995:93). This comes out through the "Battle Royale" where most of the magic realism lies in the unconscious fight that Antonio is involved in while standing up for his ideals and his dignity.

Almost consciousnessless he could hear a hypnotic voice hazily counting down. He fought for the seemingly golden coins but every time he seemed to grab one his hand would be frantically removed by the others and he would be shifted aside, a boy would flip up in the air like a circus seal, and would land with his back on the charged rug (27)

or

"I was fighting automatically and at the same time worrying about the delivery of the speech... An hypnotic voice said five emphatically." (24-25)

In another dream sequence typical of magic realism his grandfather tells him to open the briefcase and see what is inside. Inside the subsequent envelopes, he finds the message "keep that nigger boy running", a message to the whole black community to go on fighting for their rights. Harsh as the struggle of life may sound, the invisible man always finds the courage to find the beautiful even in the most hideous sides of it. While approaching the ring, he takes a glimpse (or at least dreams) of a beautiful blonde girl, among the naked faces of the spectators: "I wanted at one and the same time to run from the room, to sink through the floor, or to go to her, and cover her from my eyes and the eyes of the others with my body" (20). In the "Epilogue", one of the elements of magic realism is its challenge to the established ideals. According to the "invisible man", reality is as irresistible as a club is and he was clubbed into the cellar before he caught the hint.

When one is invisible good/evil, honesty/dishonesty, shift shapes so that one confuses one with the other. He thinks he was never more hated than when he tried to be honest and never more loved and appreciated than when he tried to justify and affirm someone's mistaken beliefs or when he tried to give his friends the incorrect, absurd answers they wished to hear. He was always trying to go in everyone's way but his own, so after years of trying to adopt the opinions of the others, he finally rebelled "he was an invisible man so he took the cellar and hibernated" (462). The use of hibernation, a wintry dormant state, as a social protest grants fantastical elements and makes us empathize with the spiritual state of the "invisible man". The ancestors, important elements in the African cosmology, come in the novel through the grandfather's advices to the invisible man:

Or did he mean that we had to take the responsibility for all of it, for the men as well as the principle, because we were the heirs who must use the principle because no other fitted our needs. Not for the power or for vindication, but because with the given circumstance of our origin, could only thus find transcendence (462)

In Dr. Bledsoe, the author mostly recurs to social realism to reveal the social determinism that revolves around the existence of the blacks, but still he doesn't fail to include even hints of magic realism. One such instance comes out in the episode

when Dr. Bledsoe keeps emphasizing that black folk can be powerful only in dark, blackness referring to an abstract state of prejudice and discrimination, or a mysterious shelter for the ancestors, and the invisible man felt that "his grandfather was hovering over (him), grinning triumphantly, out of the dark"(123).

### 2.3. Magic Realism In *Bless Me Ultima*, Rudolf Anaya

In my consideration of the magic realism in *Bless Me Ultima*, I have concentrated mainly in "Dieciocho", and some other episodes of the book. *Bless me Ultima* is a beautiful story of a young boy who becomes a man, who grows up so fast with the help of la grande, Ultima. He goes through so many things, seeing three people he knew either killed or drowned and contemplating all this time whether or not God was really there. The boy's quest for knowledge at an early age and his interaction with characters provided with fantastical powers, accounts for the presence of most magic realism elements in the novel. Besides Antonio another major character in the story is Ultima, an old friend of the Marez family, and a curandera, one who cures with herbs and magic and fights evil away from the Marez family.

From the very first confrontation with Ultima we come to foresee that elements of time travel, sorcery, and confrontation between good and evil will unravel through the story. Only Antonia Marez and Anaya's magic realism dares dreaming such gruesome images as "The human race dies and only the "she-goats and the he-goats" remain (176). (Anaya 1972:88) or "The lake cracked with laughter of madness" and the "ghosts stood and walked upon the shore" (120). He argues with God and the Virgin Mary. He communes with the dead; the dead ask him for blessings. He is considered to be valiant, and this courage sometimes reflects his curiously precocious nature. He is to be considered courageous because he stands for what he believes is right and he is not afraid to go to extreme measures to protect the people he loves. Being forced into being Catholic leads him into having insights into protestantism, witchcraft and eganism.

Typical of Anaya's magic realism is even the merging of the fantastical with the real, and the questioning of what is widely accepted as sustainable reality: The first thing he wonders about when he witnesses Lupito's death is "where was Lupito's soul"(26) and this shows how deep Tony's thoughts are. Already at age seven he thinks on a spiritual level. Even his dreams are witnesses to his spirituality. Adults do not dream of God saying "Vengeance is mine"(173) or whether "the baptism water is really holy water" (120). The inclusion of dreams is actually magic realism, a stylistic device that Anaya uses to overwhelm the readers with the themes and to express the meanings of the themes in a more impacted manner. His first dream portrays his insecurity about his identity "Is he a fine vaquero or a farmer priest"(5), he is also confused about which God to believe in The Golden Carp- or the Catholic God "he marvels at the bright golden -pagan god" (114) but at the same time fears "God who could not forgive sinners"(138). At the same time he does not understand evil and good. He does not understand why "god cannot forgive the good Narciso while Virgin Mary can forgive the evil Tenorio?"(173)

Other magic realism elements include: the encounter of Antonio and Ultima with Tenorio Trementina and the three witches, the state of being stuck in between two cultures, the ritual of the Indian torture, the image of blood becoming the river, the blending of the fantastical with earthly crime fiction etc. In "Dieciocho" magic realism elements come out through the challenging of the widely held religious concepts:

Thou are dust and in dust shall return. The body is not important, it is made of ashes, the winds and waters dissolve it and scatter it to the four corners of the earth. What we care most for lasts only a brief lifetime then there is eternity. Millions of worlds are born, evolve and pass away into unmeasurable skies and there is eternity. I knew that eternity lasted forever, and a soul because of one mistake could spend that eternity in hell (195-196), I saw a frightening truth in his eyes. He was telling the truth! He did not believe that he had ever sinned against God(203).

Even when speaking in religious terms Anaya can not refrain himself from mentioning the magical herbs of the curandera "The confession of Saturdays morning sounded to them like a test. The herbs of the priest smelled to him like those of Ultima"(197).

### 2.4. Magic Realism in *The Crying of the Lot 49*

Although *The Crying of the Lot 49* as a novel is well-known for its marked use of intertextuality, along the way we encounter even some hints of the use of magic realism. One of the otherworldly experiences Oedipa is confronted with on her quest

is the episode with the awaken-dreaming children. Oedipa responds to the children who are awake imagining that they are dreaming, that they are asleep by rejecting them. She also flees from a situation she simply cannot fathom, the silent agreement that permits the mute dancers not to collide with one-another and to stop in concert. They have a way of communicating that is alien to her understanding:

In Golden Gate Park, she came on a circle of children in their nightclothes, who told her they were dreaming the gathering. But that dream was really no different from being awake, because in the mornings when they got up they felt tired, as if they had been up most night. (96)

In another passage Oedipa listens to Mr. Thoth's tales of false Indians, interspersed with cartoon segments about how on certain days he feels the presence of his God. Mr. Thoth's name is that of the Egyptian god of magic and learning who is pictured as a scribe. Thus he is connected with the writing of wills and through magic, with oracles tries to provide Oedipa with crucial information. Even the sensations Oedipa has in the presence of Thoth are compared to the ones one experiences when we feel surrounded by the magic and witchcraft of a sensitive: "She looked around, spooked at the sunlight pouring in all the windows, as if she had been trapped at the centre of some intricate crystal, and said Me god" (74). One of the traits of magic realism is that interweaves magical and realistic events in that we can sometimes hardly distinguish in between them. So in *The Crying of the Lot*, the sect of the Scurvhamites are concerned with an orderly universe and the reference to God as being somehow equivalent with a digital computer. Thus God as a supernatural element is merged with a man-made machine, the computer.

## 2.5. Magic Realism in Tony Morrison's *Paradise*

Toni Morrison's *Paradise* is said to be written in a difficult, Faulknerian style—with twists, turns, and ghosts. She has also been praised for using magic realism in the style of Gabriel Garcia Marquez. The setting of the story itself is typical of magic realism, Ruby, a fictional town founded by blacks who came West to escape the horrors of Reconstruction. Morrison has given the town's founders a biblical stature, they have been assigned the duty to build an "all black man's paradise" on earth, where neither death, nor famine or destruction threaten, but they become themselves initiators of a discrimination they were meant to fight, and the assault of the posse on the Convent stands for the bringing of the Ruby reality, from paradisiacal down to earthly terms.

The magical elements of the novel unfold through: the inclusion of the fantastical and witchcraft elements typical of the queer practices of the Convent inhabitants, the introduction of characters who live in between two worlds without easily finding solace in either of them, the distortion of cyclical time, and the presentation of a fantastical setting like that of Paradise. So in the Chapter „Consolata“ of the novel, Morrison shows the loud-dreaming in which the members of the Convent got involved

Then they ringed the place with candles. Consolata told each to undress and lie down..... She spoke of fruit that tasted the way sapphires look and boys using rubies for dice. Of scented cathedrals made of gold where gods and goddesses sat in pews with the congregation..... That is how the loud dreaming began. How the stories rose in that place. Half-tales and the never dreamed escaped from their lips to soar high above guttering candles, shifting dust from crates and bottles... In spite of or because their bodies ache, they step easily into the dreamer's tale.... In loud dreaming, monologue is no different from a shriek; accusations directed to the dead and long gone are undone by murmurs of love (Morrison 1997: 263-264).

Further on in the novel while Morrison is writing about the assault and the effects of it she brings in front of us men attacking, murdering some women and scattering others to the winds. Mystical in the story remains the presence of Piedade, a creature coming out of the women's fancies, and haunted minds. Consolata says :

"We sat on the shorewalk. She bathed me in emerald water. Her voice made proud women weep in the street.... Piedade had songs that could still a wave, make it pause in its curl, listening to language it had not heard since the sea opened. At night she took the stars out of her hair and wrapped me in its wool. Her breath smelled of pineapple and cashews... (284-285).

In the chapter named "Paradise" the Convent members appear as angelic creatures, recognized as dead by the rest of the

community, and returning to earth in war clothes to ask for the redressal of the injustices. It is only toward the end that Toni Morrison brings clear in front of us the image of shifting grounds, events taking place on earth and in paradise:

"When the ocean heaves sending rhythms of water ashore, Piedade looks to see what has come. Another ship, perhaps, but different, heading to port, crew and passengers, lost and saved, atremble for they have been inconsolate for some time. Now they will rest before shouldering the endless work they were created to do down here in **paradise**" (318).

Before concluding, it is worth mentioning that there are several fantastical episodes in the story which endow it with elements typical of magic realism such as: the episode where the community members and especially the ambulance man realizes that after the assault all corpses have vanished and all chaos has been swiped away.

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## Translating Literariness: Allen Ginsberg's "Howl" Vs Ukë Zenel Buçpapaj's "Kujë"

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### Abstract

Prior to being accepted as a real and systematic discipline translation has been lengthily considered a multi-sided driving force used to enable multi-cultural/linguistic communication. As experience shows, translation was born as a practical endeavour to convey social, historical and cultural disparities between countries and only in the 1960s, thanks to Holmes, it was recognised as a solid discipline inexorably intertwined with other disciplines. Moreover, and above all, translation is not just science, it is not a mere process of decoding the encoded – it is an art. Such categorisation is what made Otokar Fischer and other scholars faithfully promote translation as an interface between science and art. This is what this research will try to encompass. We will see how in literary translation, the art of translating marries the theory so that to explain the uniqueness of this discipline. In addition, we will see the concept of literariness as an element of paramount importance in literary translation and especially in poetry, the most sublime *aka* most problematic genre of literature. As P.B Shelley confesses in *A Defence of Poetry*: "*Poetry ... awakens and enlarges the mind itself by rendering it the receptacle of a thousand unapprehended combinations of thought. Poetry lifts the veil from the hidden beauty of the world, and makes familiar objects be as if they were not familiar; it reproduces all that it represents, and the impersonations clothed in its Elysian light stand thenceforward in the minds of those who have once contemplated them, as memorials of that gentle and exalted content which extends itself over all thoughts and actions with which it coexists.*" (P.B. Shelley, 1904, 33). Dynamic equivalence is the key to achieve the explanation of complex phenomena through simpler phenomena happening in literary translation and especially in poetry. Through an inductive-descriptive method we aim at bringing light to how and to what extent literariness can be translated by analysing *coram* Allen Ginsberg's *Howl* and its translation in Albanian *Kujë* by Ukë Zenel Buçpapaj. This way we will see the essential and irreplaceable niche literariness occupies in poetry translation.

**Keywords:** *literariness, poetry translation, art of translation, cultural/ linguistic disparities, comparison*



## 1. Introduction

Literary translation has intrigued linguists, scholars, and translation practitioners since the times of Cicero and the Bible. The more you know and experience the more it challenges you, the more obstacles you meet and the more mysterious it becomes. Whenever you think you have found something, another thing surges, as to question if your findings are exact, loyal and unequivocal. Whatever the case, the love for this art brings a need to protect it from being deviated, maltreated or derailed away from the science-art path. Why?

- First, the translators seem to belong to extremely diversified categories and the number of factors they hinge is so high that what can really be achieved are mostly statistical generalizations.
- Second, because of the multitude of disciplines taken into account, a question arises: what kind of science is likely to be developed through such an undertaking, and, after all, would that make sense?
- Third, since the outcome of such inductive research will crucially be determined by its flows, how can the risk of a closed circuit be avoided? In other words, how can we avoid the risk that the concept of the translation being developed is not simply a reflection of what one or the other has given vital importance, of what one researcher-translator beholds and what another opinions?
- Fourth, are all the efforts equally accessible to the audience? Are the semantic features ambiguous and shallow or are they loyal to the purpose the source language is communicating?

Surely we cannot call or sing "*Will the real Translation now please stand up?*" The "*how*", "*to what extent*" and "*on what cost*" literariness can be captured and gavelled are the questions we will try to answer when the source poem "*eyes*" her target sibling. But first, what is literariness?

Literariness (revisited in Jacobson, 1968, pg. 597-609) is commonly known as a togetherness of features present in a literary text and the use of special language and impersonal attitude to reality. To grasp literariness the translator needs to be aware of:

- discourse
- polysemy
- textual self-reference
- repetition
- ambivalent meanings

The concept of literariness is born as the basis of estimated concrete texts and influences the text in 3 levels:

- i. formal
- ii. semantic
- iii. ideological

and because of some factors like:

- a. who published the text and where
- b. who reads the text
- c. why was it published
- d. what knowledge / expectations does it bring
- e. how is it interpreted / classified

Therefore, literariness appears as a variable of the sensitivity towards time / culture / environment / interlocutors and emerges as "adjustment" of mutual adaptation.

Literariness comprises 3 components:

1. the visible text-narrative features: i.e. the stylistic and memorable features of the essence of the text
2. the readers' non-cognitive reactions: i.e. the way how the reader-translator ostracises the text
3. the changes special meanings bring: i.e. the readers' endeavour to find elements in the text that bewitch them

Hence, literariness can be translated if the disclosure of stylistic variations, ostracism of the text due to the bewitchment of such variations and the transformation of the concept / common sensations (allusions, imagery) happen at the same time. This is the key to literariness and this is what will be explored in the next part of this paper. Finally, literariness is not a conventional regulatory transformation process, stemming from culture and experience but a sprout of psychological inheritance, of linguistic, sensorial and perceptive ability of the self.

## 2. *Howl vs Kujě*

*Howl* is a 1955 manifesto full of rebellious commentary upon what the Beats generation has undergone through in the American society of the 20<sup>th</sup> century. It is a poem of protest, of cry and pain indicating what Ginsberg and his companion of suffragettes, Carl Solomon, whom he dedicates the poem to, have experienced because of envisioning a culture not precisely matching the mainstream culture and way of thinking.

*Howl* is a lament of alienated minds, actually "the best minds of (his) generation destroyed by madness" as Ginsberg confirms in the opening line of the poem. These were the years where the best scholars were born but also subjugated and repressed due to "incongruities" of their literary and cultural production. The poem is narcotic in the way that it makes you feel full of it and wanting nothing more than it so that you could transcend to reality, a reality of darkness, darker than Conrad's, of metamorphosis, but much more elegiac than Shelley's *Queen Mab*, and of repulsive cataloguing similar to Whitman's. That obscene are the events that they resemble to hell, as William Carlos Williams warns us in the preamble of the poem "*Hold back the edges of your gowns, Ladies, we are going through hell.*"

There is a whole sense of movement in the poem, not just of tenses, not of senses, but of people and ideology travelling from one place to another; a movement of culture away from the mainstream, a physical shifting from New York, the base, and its neighbourhoods to Brooklyn Bridge, then to New Jersey, Mexico, Morocco until we meet in Rockland, as to find peace from all the journey. The whole image is recreated in the target language maintaining such poetic refrain.

There are generalised recognising steps when translating a poem. Initially, we read poetry, and then recreate or translate. In any circumstance, it is difficult to achieve a translation of poetry without flaws or errors, stemming from misreading the original poetic text. According to Jiří Levý (1967) translations of poetry and literature show that professionals understand little of its object of study. Hardly ever have they considered if the translated poetry is read and understood properly. Thus, in comparative studies of translation, a text is treated as an independent creation, – a fatal mistake – and not as a "tool" through which the translator establishes communication between the author and target reader.

As a matter of fact, first, the act of translation is a set of original poetry reflections on the text, created in the mind of the interpreter whose meaning cannot be taken as final and sole. Secondly, the target poetry text is a "derivative", which is "cooked" in the mind of the translator who makes adjustment on it and is likely to add his own aspects of knowledge, thoughts and beliefs. Thirdly, reading and recreation strategies in poetry translation are inextricably linked. Fourth, as a communicative tool, poetry text appears "dynamic". The translator, as a reader and creator, has to rebuild the relationship between the continuity of the target symbols and the features of reality. Moreover, it is advisable to investigate how the author continually changes the grammar of the language, how "unusual" syntactic ingredients appear typical of poetry, and to determine the function of their use. Let us compare:

***Molok! Vetmi! Flliqani! Shëmti! Tiganat skuqin hi dhe dollarë hupanakë! Fëmijët çirren nën shkallare! Djelmoshat ngashërejnë ushtri më ushtri! Pleq e plaka shkrehen në vaj park më park!***

(Buçpapaj, Kujë, )

*[Moloch! Solitude! Filth! Ugliness! Ashcans and unobtainable dollars! Children screaming under the stairways! Boys sobbing in armies! Old men weeping in the parks!]*

(Ginsberg, Howl, )

Considering this range of several verbless sentences, where the source language (English) is compared to the target language (Albanian), it is enough to see how the translator, once explicating the essence of the text in terms of semantic content and artistic form, "recreates", but "stays faithful". Moreover, the equivalent "*tiganat skuqin hi dhe dollarë hupanakë*" to "*ashcans and unobtainable dollars*" has added significant strength to the source clause (English) in the target clause (Albanian), and maintained the matrix of the source culture.

Thus, this sentence is an enumeration of metaphors, four to be exact: *tiganat skuqin hi; tiganat skuqin dollarë; hi hupanak; dollarë hupanakë*, which enrich the target language (Albanian) as well.

The translator has maintained the versification of the original poem, but he has also advocated his creative spirit. Moreover, through the exhaustive use of the structural model of the free verse, the translator has managed to convey his inner reactions, but avoiding getting out of the context of the source poem. Compare:

***trutë ia treguan Qiellit, hekurudhave, panë engjëj krahëshkruar e mendjekthjellët duke u kalamendur majë kalibeve,***

(Buçpapaj, Kujë,)

*[who bared their brains to Heaven under the El and saw Mohammedan angels staggering on tenement roofs illuminated,]*

(Ginsberg, Howl,)

***u strukën dhomave të parruara, në brekë, dogjën paratë e veta në kosha mbeturinash, dëgjuan Këngën e Dajakut matanë murit,***

(Buçpapaj, Kujë,)

*[who cowered in unshaven rooms in underwear, burning their money in wastebaskets and listening to the Terror through the wall,]*

(Ginsberg, Howl,)

Poetry translation specifically gets the translator into the vortex of anguishing attempts to follow his own rules and making skilful decisions, so that his version could turn up into an enumeration of striking linguistic findings. Compare:

**gazavajas, shijeparë, fytyrengjëj, duke u djegur për lidhjen e moçme hyjnore me dinamion yje-ye në makinerinë e natës,**

(Buçpapaj, Kujë,)

*[angelheaded hipsters burning for the ancient heavenly connection to the starry dynamo in the machinery of night,]*

(Ginsberg, Howl, )

At first look, such findings might derive from common words. The translator did not find impromptu tools to achieve the effect of the original. He had to choose between the prosaic variant and the awakening of emotions to the target reader. But he should be aware of the "stubborn" character of poetry as well, which encompasses a range of problems, and, therefore, the translated version is final when once one of the findings is altered, the poetry is alienated.

Translation of free verse is not only a challenge in itself but it embodies a strict form of versification and as such it allows or awaits "word-weaving" so it would be the "faillie dress" to the poetry. Free verse is not just scribbling of a sudden thought and it has its own rules. A free verse built is well-conceived if the verse has got music or rhythm although there is no definite rhyming. If the translator conveys the words of the free verse text whimsically he will maintain the integrity of the source poetic text intact. Instead of believing in the translation of a "concrete verse" he should believe in showing faithfulness towards the source versification. Why? Because the source versification does not allow him or provide him the ground to act this way and consequently the imitation of it would bring the "rebirth" of the outside form of the poetry or the alteration of the metre of the source poetry text. What the translator has done in this case is: he has grasped the sound enumeration and rhythm as the unique peculiarity of the source verse. Compare:

**të këputur, rrecka-rrecka, zgavrat pa sy, në humbamendje, në çojë, turravrap territ mbinatyror të shtëpive të akullta, varka që çajnë majave të qyteteve të përballura për xhazin,**

(Buçpapaj, Kujë, )

*[who poverty and tatters and hollow-eyed and high sat up smoking in the supernatural darkness of cold-water flats floating across the tops of cities contemplating jazz,]*

(Ginsberg, Howl, )

In fact, the idea of translating free verse confuses the translator-reader and the tendency to "freely" choose the rhythm, metre or rhyming is so strong that he might feel irresolute of choosing which technique is the correct one to show his faithfulness to the source text. Whatsoever, the translator has definitely restrained himself from doing it in this poetry. Compare:

**biseduan shtatëdhjetë orë pa nda, nga parku te jataku, në Belvju, në muze, në Urën e Bruklinit,**

(Buçpapaj, Kujë, )

*[who talked continuously seventy hours from park to pad to bar to Bellevue to museum to the Brooklyn Bridge,]*

(Ginsberg, Howl, )

The meaning of poetry can be found: 1) in using the text as evidence of the writer intention: what is significant is what the writer means by the text; 2) viewing the text signalling its own intrinsic meaning, whatever the writer might have intended: what is significant is what the text means; and 3) reading it the reader's way, i.e. what is significant is what the text means to the reader, whatever the writer might have intended or whatever the text might objectively appear to mean. According to Cox and Dyson "a poem that is in any degree successful blossoms under our careful attention, and comes into fullness as we proceed. ... includes a new sense of the poem's structure and imagery, its tone and verbal delicacy, its precise effects" (Cox & Dyson, 1965: 12-13).

However, the fruitlets of poetry are never clear: sometimes they evoke, remind, or emit a different taste, sometimes they lurk or forge. The translator, therefore, is required to play the role of "resuscitator" that possesses special mastery in reading the signs and their association with the relevant meaning of the poem. In no case he must act as an independent "author" of individual reactions. He needs to interpret the real taste of the poem and the effects necessary to capture the central message and additional secondary messages. This way he maintains "intact" the significance to the symbolic value of the poem – this is what we see in this translation: Compare:

***Ipashë mendjendriturit e brezit tim të rrënuar nga çmenduria, duke vdekur për bukë, epsharë, lakuriq, zhag rrugëve të zezakëve në agim në kërkim të syve idhnakë,***

(Buçpapaj, Kujë, )

*[I saw the best minds of my generation destroyed by madness, starving hysterical naked dragging themselves through the negro streets at dawn looking for an angry fix,]*

(Ginsberg, Howl, )

On one hand, the fear embodied in the inability of a completely faithful translation of the texts is associated with the risk of producing a weak translation because of being "humble to what is lying underneath it" so that the product is a togetherness of usual, necessary and utilised values of language. But being grasped after this means damaging the creative freedom required in such case, and failing to seize or discover the inconceivable or unconceivable, the unstated and the non-stated. On the other hand, the belief embodied in the possibility of a completely faithful translation is associated with the risk of producing a constraint translation, where the translator experiments, plays with language use, seeks to coordinate polyvalent meanings, allusions and accentuation of the source text, acting upon his ways, judgment and intuition. Both these risks are avoided in the translation of "Howl". Compare:

***u strukën dhomave të parruara, në brekë, dogjën paratë e veta në kosha mbeturinash, dëgjuan Këngën e Dajakut përtej murit,***

(Buçpapaj, Kujë, )

*[who cowered in unshaven rooms in underwear, burning their money in wastebaskets and listening to the Terror through the wall,]*

(Ginsberg, Howl, )

However, two questions naturally arise: If we accept that the translation is "achieved" as a fruit of the translator's creative freedom, then to what extent can it be used? Is there a risk that by rampantly playing with style and expressive nuances of the words we sacrifice the faithful conveyance of source text message?

Creative freedom is not only connected to the playful nature of the translator, it is a "compromise" where the translator is "biased" to the content and the metaphorical expression of the poetic text and "breaks" the rules of syntax or metonymy. Creative freedom stems from the textual "energy", whether from words, verses or complex formulations appearing as interdependent nodes between the translated poetic text and the language of translation, which consequently brings the enrichment of the latter. Compare:

***lypësi i çmendur dhe engjëlli rrahin Kohën, të panjohur, por, përsëri, duke hedhur në letër atë që u la të thuhet në kohën pas vdekjes,***

(Buçpapaj, *Kujë*, )

[the madman bum and angel beat in Time, unknown, yet putting down here what might be left to say in time come after death,]

(Ginsberg, *Howl*, )

Obviously, poetic translation involves reading and recreating and the literary translator is a reader and a creator.

On one hand, the ways of reading the literary text, of understanding its content and rhetoric differs from one reader-translator to another, and it comes a moment where the translator starts playing the role of the source poet and transforms the text into his native language. Moreover, the style that the translator-reader conveys into the translation is sealed with the stamp of the tradition, the taste of the time and place where he translates.

On the other hand, there is a myriad of ways of reading and conveying a source poetic text and there are no final, definite and exhaustive methods or techniques the poetic text is translated. Hence, in this translation of "*Howl*" the translator-reader has utilised the extraordinary flexibility of the target language, creating new words, metaphors, and syntactic displacements and maintaining the rhythm. Compare:

***I pashë mendjendriturit e brezit tim të rrënuar nga çmenduria, duke vdekur për bukë, epsharë, lakuriq,***

(Buçpapaj, *Kujë*,)

[I saw the best minds of my generation destroyed by madness, starving hysterical naked,]

(Ginsberg, *Howl*,)

The structure of the poem is rather strange but it has symbolic significance. For example, in Part I the poet used the verb "see" in the simple past tense "saw" and a list of other events following in the past; in Part II he switches to present but using a repetitive gerund and in Part III simple present tense but echoing a future and everlasting aspect, creating a refrain "*I'm with you in Rockland*", which repeats 19 times. It is done to maintain the symbolic effect of movement in time and space.

The reality of this poem happens in certain time and space and what appears in it symbolises a shift or challenge to their borders. But such challenge is "fantasy" that echoes the pain still present "here" and "now", "there" and "then", "here" and "then", "there" and "now". It is precisely this "crash" of "concrete" and "abstract" simultaneously happening that "recreates" the sense of movement in time and space in the translated version as well.

However, this "recreation" is not limited just to these categories, nor is the level of language. The allies to this are the alliteration, assonance, metre, rhyme and metaphor. By understanding how poetic language is modelled vertically, the interpreter harmonises the force of the uniformity to that of liberation from judgement. Though the position described in the poem resembles limbo, the significant movement within the images, the vertical painting following a prosaic model enforces the composition and orchestration of the music in the poem. Compare:

***Ngadhënjime! kalime lumi! vërtitje! kryqëzime! lartësi! Zotshfaqje! Dëshpërime! Dhjetë vjet çjerrje kafshërore, vetëvrasje! Mendje! Dashuri të reja! Breza të krisur! atje, në shkëmbinjtë e Kohës!***

(Buçpapaj, *Kujë*,)

*[Breakthroughs! over the river! flips and crucifixions! gone down the flood! Highs! Epiphanies! Despairs! Ten years' animal screams and suicides! Minds! New loves! Mad generation! down on the rocks of Time!]*

(Ginsberg, *Howl*.)

The poem howls for liberation from judgement. Though the title is "Howl", it does not function as a way to pity or judge what is happening in it. On the contrary, there is no space for it. No surprise to that. Poetry is the sublimation of the ordinary. Poetic use of language is not "frozen". It develops continuously enriching human expression. Everything inside it is positioned in its naturally-defined place. There is no room for divergence.

Compare:

***Molok, ti, burg i pakuptueshëm! Molok, ti, qemer i pashpirt qelie, Kongres kobi! Molok, ndërtesat e tua, gjyqe! Molok, ti, shkëmb gjigand lufte! Molok, ti, qeveri gojëmbyllur!***

(Buçpapaj, *Kujë*.)

*[Moloch the incomprehensible prison! Moloch the crossbone soulless jailhouse and Congress of sorrows! Moloch whose buildings are judgment! Moloch the vast stone of war! Moloch the stunned governments!]*

(Ginsberg, *Howl*.)

The way how the poem is conveyed into the target language (Albanian) requires clear, precise and approachable rhetoric free from misunderstandings or different interpretations to the central message or additional messages. This can not only be related to the idea of "untranslatability", i.e. "the translation is impossible due to the lack of lexical, grammatical and meticulously stylistic equivalents" of the languages being confronted, but also to the fact that the translation should transfer all the product deriving from the original meaning within a framework which imposes a different discourse and creates a dissimilar reality. Compare:

***të këputur, rrecka-rrecka, zgavrat pa sy, në humbamendje, në çojë, turravrap territ mbinatyror të shtëpive të akullta, varka që çajnë majave të qyteteve të përballura për xhazin,***

(Buçpapaj, *Kujë*.)

*[who poverty and tatters and hollow-eyed and high sat up smoking in the supernatural darkness of cold-water flats floating across the tops of cities contemplating jazz,]*

(Ginsberg, *Howl*.)

Since the translation in itself requires the linguistic conveyance of the original, on the other hand it urges the complete inexhaustible and "healthy" retake of the source text (English language), - the whole Semitic symbolism of Moloch<sup>1</sup> was maintained, the grandeur of the chain of cries and apocalyptic effect reflects in the translated version as in the following case.

Compare:

***Molok! Molok! Makthi yt, Molok! Molok, ti, dashurizbrazur! Moloku i mendjes! Molok, ti, gjykatës shpirtkosore i njeriut!***

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<sup>1</sup> Moloch was a idolatrous God to whom children were sacrificed by placing them on fire.  
<http://www.jewishencyclopedia.com/articles/10937-moloch-molech>

(Buçpapaj, *Kujë*.)

[*Moloch! Moloch! Nightmare of Moloch! Moloch the loveless! Mental Moloch! Moloch the heavy judger of men!*]

(Ginsberg, *Howl*.)

In this case, the translator has not only succeeded in doing this, but also managed to increase the expressivity of the source language text (English) in the target text (Albanian) through two new composites loaded with dense emotional and metaphoric components i.e. "*dashurizbrazur*" and "*shpirtkosore*", used as equivalents to "*the loveless*" and "*heavy Judger*" respectively. So, it is clear that, conceptually and practically speaking, translation includes the image and imitation, analogy and metaphorisation. Moloch is the subject to all such madness and the metaphor to what lies within the human soul of those people supporting the government, maybe the government itself who could do anything to kill that stream of youth and love who were positioned contrary to mainstream.

Poetry translation recognises different forms, such as "variant", "imitation", "reproduction", "adaptation" or "transformation" (Andre Lafevere in Bassnett-McGuire, 1980: 81-82).

Poetry translation entangles the translator into a nightmarish game, where no violation of self-invented or self-defined rules is allowed. His mastery and apprenticeship is bound to submit to the self-critical attitude which becomes more and more present in the whole process of translation. From this perspective, it seems clear the important role the translator plays at "reproducing" a poetry by being "loyal" or "ignoring" the cultural reality of the source text no matter how impersonal it is to his reality, to the different factors that have influenced his conception and creativity and the individual circumstances which directly and/or indirectly are reflected in the target poetry text. In addition, translators often "recreate" a poetry text only considering the target culture, where the text is "unhooked" from the influences of its origin and then translated as if it was a genuine creation and not a product of the source culture. Such thing is not observed in the translation of the poem that is the subject of our research.

### 3. Conclusion

By understanding and practicing poetry translation as a literary creation conditioned by the respective source text, the translator becomes able to convey multiple strata of voices, images, symbols, meanings and implications of a literary work to the audience in an exhaustible, loyal, truthful and fluid way. The translator should avoid ventures that cause ambiguous reading, interpretation or translation. He should overcome the difficulties deriving from four "languages" (the source language, the target language, the author language, the personal language). He can do this through the knowledge, through the discovery of literariness, through separately probing the semantic content of the words, and the implications coming from their relationship.

Literary translation has been "baptized" with different terms. Thus, some call it "variant", some "imitation", some "recreation" or "transformation". Meanwhile, based on the comparison of *Howl* and its relevant translation, we have proposed the term "retake". There is always some lack of loyalty when it comes to translation. Still the following criteria, but not only, were followed in the translated version of this poem:

- (1) the use of free verse.
- (2) the attempt to maintain the patterns of the original language
- (3) the use of complex alliteration patterns, similar to the original.
- (4) the attempt to imitate syntactic inversions, collocations, archaisms of the source language.
- (5) the attempt to reproduce the sound of the source text.
- (6) the attempt to understand and rebuild the ideology embedded in the source text.



- (7) the attempt to reproduce the mood of the source text.
- (8) the attempt to maintain the visual form of the source text.
- (9) the attempt to maintain the regular pattern of the source text.
- (10) the attempt to build complex alliteration structures in the target language.
- (11) the mis-reading of the central essence of the source text message on purpose or by mistake.

It is often said that poetry is untranslatable. However, the experience embodied in the translation of Ginsberg's *Howl* proves the contrary, - whenever the translator reaches the depth of the source poet's thinking, perception and experience, he becomes one with the text. Here the translator-reader appears to be the "ideal" one and led by the imagination of the author, but without getting "imprisoned" in the text. The translator resulted conscious in conveying the means, the meaning, the image and the hysteria of *Howling*. As in the original *Kujë* properly and faithfully is transmitting the cry which is not a cry, it is an unarticulated cry, as if it flounders into your throat aiming at taking away every atom of life but leaving the pain, making you consciously stupid of reality but augmenting the adrenaline to push you forward to do something – that is awoken.

Albeit the upshots of translation are not a consequence of the carefully-determined concept of translation moulded according to a precise function, all translations reflect the translator's reading, interpretation and personal selection criteria as defined in the concept of the function of the source and target text. The success or failure of such attempts depend on the readers' maturity, but variations of the methods used to translate *aka* write emphasize the idea that there is no single and "right" way to translate *aka* write a poem. Translators are given the opportunity to see themselves freed from the constraints of conventions that govern translation, and to be responsible while tackling with the source poetic text. This is the very starting point where meta-text or translation-reading (inter-lingual translation) originates.

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## The Reciprocal Effects of Both Responsibility and Motivation in Foreign Language Learning Process: a Comparative Study

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### Abstract

This study aims to analyze the significance of personal responsibility and its positive benefits and also its relations with motivation in foreign language learning environment. Particularly, responsibility enhances motivation and benefits from values and capabilities, since they are considered as central to what it means to learn in the life. In accordance with it, each individual has freedom how to consider his/her choices, behaviors, and actions in the life as well. The study on personal responsibilities and motivation were taken into account to demonstrate how these two features of foreign language learning process can help students take control of their own learning in order to become self-regulated learners. In this regard, self-regulated learning/learner (SRL) model based on social cognitive, cyclical, triadic, and multi-level models by Zimmerman (2001, 2002, 2008, 2011 & 2013) shed lights to explain the details of this article in terms of foreign language learning and the benefits of those models were added in the conclusion. The features of personal responsibility, motivation, cognition, and individual differences (capabilities) were presented in details in order to find out their reciprocal relations, which cause positive outcomes in learning process. Instructional approach was used to compare both responsibility & motivation also their reciprocal relations. As limitation, the study does not include any questionnaire and interview, only the first data, secondary data and the researcher's individual views were used to explain the study. The study reveals that responsibility not only makes the ways for high level motivation also creates a positive atmosphere for both instructors and students in terms of fruitful outcomes. Actually, responsibilities cause the particular person to benefit from his/her available abilities through self-control and self-regulation.

**Keywords:** *responsibility, motivation, cognition, individual differences, reciprocal relation*

### 1. Introduction

With the aid of this study, the researcher would like to find out which rewards of motivation; intrinsic or extrinsic is more effective? How/how much capability (abilities) is influential on responsibility in order to motivate the particular person. Actually, how responsibility and motivation affect each other reciprocally? Do responsibilities make the ways to benefit from existing abilities of the respective learner? And why do the teachers prefer students who know their responsibilities in foreign language learning environment? Also, when the particular student thinks how enjoyable the result of success is, conversely he thinks how painful the result of failure is. Thus, can the responsibility overcome those problems in order to get positive outcomes? As a result, to what extent the responsibilities cause/contribute motivation in learning environment with the help of values/capabilities/satisfaction?

Through this study, the above-mentioned questions will be studied from unifying approaches, emphasizing the mutual effects of responsibilities and individual motivation in learning foreign language learning environment. To analyze these

features, the researcher considers here the importance of personal assessment, values and capability, since "students are already assessing their own work and generating their own" capability (Nicol & Macfarlane-Dick, 2006) and values with the aid of their responsibility.

But what makes learning more meaningful, so that the students are demonstrating better motivation for learning foreign language. More than that, what makes students engage their capabilities, values and assessment as the side effects of responsibilities? In addition to this, teachers always consider the "students' willingness to assume personal responsibility for their academic learning and performance" (Zimmerman, 2013, p. 135). In this regard, self-regulated learning/learner (SRL) model by Zimmerman (2001, 2002, 2008, 2011 & 2013) illuminates this article to clarify the details.

Also, the more the teachers are responsible, the more they care about the learning process for the good of their particular students. A caring teacher creates an atmosphere for the students in order to make them use their capabilities well. Whenever the students use their capabilities, then they become satisfied by what they are doing. Therefore, the self-regulated approach might be a good option for answering above-mentioned questions regarding motivation and responsibilities in foreign language learning process. In this regard, the self-regulated model can also solve the problems of both teachers and students in foreign language learning as stated by Nicol & Macfarlane-Dick (2006, p. 202) "self-regulated learning is an active constructive process whereby learners set goals for their learning and monitor, regulate, and control their cognition, motivation, and behavior, guided and constrained by their goals and the contextual features of the environment". This definition also expresses the purposes of the present article and supports the idea of self-regulation and also presents the positive contributions of responsibility in learning process.

## 2. Literature Review

The responsibilities and motivation and also their reciprocal effects are interpreted in various ways, which can help students how to demonstrate their capabilities & values in learning environment and how to engage in learning activities to satisfy their needs.

Having continuous responsibility and enhancing motivation involve individual differences, since the "individual differences (IDs) are characteristics or traits in respect of which individuals may be shown to differ from each other" and also "individual differences in psychology have been equated with personality and intelligence" (Dörnyei, 2005, pp. 1-7). Actually, individual differences and features of human cognition involve capabilities. Thus, respective teacher needs to consider "how to reconcile the motivated ("hot") and rational ("cold") features of human cognition, and could be used in any setting where a demand for motivated beliefs arises" (Bénabou & Tirole, 2002, p. 87).

Also, teachers "have wrestled with the presence of substantial differences in individual students' backgrounds and modes of learning. Some students grasped important concepts easily and seemed highly motivated to study, whereas others" appeared disinterested. And a student's failure to learn was widely attributed to personal limitations in intelligence" (Zimmerman, 2002, pp. 64-65).

For that reason, it is necessary "to accommodate students' individual differences, such as grouping of students homogeneously according to age or ability, introducing perceptual-motor learning tasks, and broadening course work to include training in practical skills" (Zimmerman, 2002, p. 65).

Zimmerman (2002, p. 65) states that students' individual differences are coming to light as metacognition and social cognition. The first is known "as the awareness of and knowledge about one's own thinking. Students' deficiencies in learning were attributed to a lack of metacognitive awareness of personal limitations and an inability to compensate". The latter involves "in social influences on children's development of self-regulation", and "such as the effects of teacher modeling and instruction on students' goal setting and self-monitoring".

The present study focuses on metacognition and social cognition in order to clarify the issues of motivation and responsibilities and presents their reciprocal effects for obtaining positive outcomes in foreign language learning process.

Thereby "students' metacognitive (i.e., self) awareness of particular aspects of their functioning could enhance their self-control. Of course, self-awareness is often insufficient when a learner lacks fundamental skills, but it can produce a readiness that is essential for personal change. Not only the teachers but also the students are in need of knowing "student's strengths and limitations in learning", and the respective teachers' "goal should be to empower their students to become self-aware of these differences" (Zimmerman, 2002, p. 65).

Thus, the students are guided by metacognition that makes ways for self-control and they are guided by social cognition, which opens the ways for self-regulation. "Self-regulation refers to self-generated thoughts, feelings, and behaviors that are oriented to attaining goals". If the students have self-awareness and self-regulation, they can easily "monitor their behavior in terms of their goals and self-reflect on their increasing effectiveness, (and) this enhances their self-satisfaction and motivation to continue to improve their methods of learning" (Zimmerman, 2002, pp. 65-66).

According to Zimmerman (2002, pp. 66-68), self-regulation makes ways not only for "detailed knowledge of a skill" but also "self-awareness, self-motivation, and behavioral skill to implement that knowledge appropriately" and self-regulated students' self-motivation quality might stem from intrinsic interest. Therefore, "intrinsic interest refers to the students' valuing of the task skill for its own merits, and learning goal orientation refers to valuing the process of learning for its own merits". Moreover, "self-motivation stems from students' beliefs about learning" and "having the personal capability to learn".

In relation to self-regulated learning (SRL), Moos & Ringdal (2012, P. 2) express four assumptions regarding students; firstly, they have potential to "monitor and regulate their cognition, behavior, and motivation, processes that are dependent on a number of factors including individual differences and developmental constraints". Secondly, they know how to "construct their own, idiosyncratic goals and meaning derived from both the learning context and their prior knowledge. Thus, students engage in a constructive process of learning". Thirdly, they demonstrate a behavior of goal-direction and the process of self-regulation in order to obtain their goals. Fourthly, self-regulation appears as "the relationship between a student's performance, contextual factors, and individual characteristics".

On the contrary, if the students do not have "incentives to enhance or maintain their interest during the task" and if they do not consider self-consequences, which help them overcome difficulties while experiencing progress (Panadero & Alonso-Tapia, 2014, p. 456), they might face handicaps in the motivational process. Therefore, they need to take individual responsibility in order to manage the motivation not only while taking incentives for maintaining interests during the task but also for taking into account the consequences of progress. Actually, individual responsibility is necessary to control the success of the motivation when self-control, self-regulation and self-monitoring are considered together.

### **3. Method and Methodology**

In the present study, a comparative approach was used to clarify responsibility and motivation in foreign language learning process. Through instructional approach, the researcher aimed to discuss responsibility, motivation, capabilities, metacognition, social cognition, and values in order to explain their effects on responsibility and motivation reciprocally.

### **4. Discussion**

Responsibilities pave the ways for the students to show rational behaviors more than irrational behaviors, for responsibilities are likely to channelize the students to benefit from their capabilities for positive outcomes.

As a matter of fact, we are responsible for our choices (thinking), behaviors, and actions (motivation) in our lives. Responsibilities seem to appear as consequences of our choices, behaviors and actions. But students "are motivated when their responsibilities are meaningful and engage their abilities and values. The most motivating responsibilities are those that stretch and develop skills. Responsibilities are most meaningful when they fit a person's values" (Maccoby, 2010, p. 1).

For that reason, with the aid of metacognition and social cognition, we can self-control and self-regulate the above-mentioned responsibilities for the good of us overall in life. If there is responsibility within the students, more or less they can consider consequences of what they do and will do with the aid of motivation.

As mentioned by the researcher, "motivation affects students' performance in language learning environment" (Coskun, 2014, p. 150). But what about the factors, that affect motivation? There are internal and external factors for students' motivation in learning process and they are mainly known as extrinsic and intrinsic motivation. The researcher focuses on which one is the more effective motivation when compared to another? And, what the positive contribution of the respective motivation is? Extrinsic motivation stems from rewards and intrinsic motivation is the result of individual interest and desire within the respective person.

In this regard, teachers need to be careful, because "rewards (extrinsic motivation) have a limited impact on current performance, and reduce the agent's motivation to undertake similar tasks in the future" (Benabou & Tirole, 2003). In relation to intrinsic/extrinsic motivation, "students are intrinsically motivated, when they seek personal success, competency, development, excitement and have fun. For example, they like to write a story for fun of learning, curiosity and sharing experience". In extrinsic motivation, students "like grades, money, medals, discount of school fee and trophies". For that reason, they are likely to "learn, behave and achieve as a result of highly regarded outcome" (Coşkun & Öztürk, 2012, P. 141). But, responsibility has potentials to develop intrinsic motivation considerably, which engage students in long-term learning.

On the other hand, "offering rewards for performance may signal low trust in the abilities of the agent (child, student, worker) or in his suitability to the task, such extrinsic motivators may have only a limited impact on his current performance, and undermine his intrinsic motivation for similar tasks in the future" (Bénabou & Tirole, 2002, p. 908). As a matter of fact, the management of responsibility can meet the needs of intrinsic motivation by dint of self-control and self-regulation.

In understanding the values, the researcher considers shortly the following components proposed by Dörnyei (1998). They are as follows; "attainment value (or importance), intrinsic value (or interest), extrinsic utility value, and cost". Attainment value involves doing well a task based on personal values and needs. Intrinsic interest value is related to the enjoyment or pleasure stemming from engaged task. Extrinsic value considers how useful the task is in order to obtain future goals. The first three components involve positive valence of the task. The last component, cost contains "the negative valence of a task, involving factors such as expended effort and time, and emotional costs (e.g. anxiety, fear of failure)" and all the values are "believed to determine the strength or intensity of the behavior" (Dörnyei, 1998, p. 120).

The benefits of all models for the present study by Zimmerman and the others can be as follows; the more the students have responsibility for self-control and self-regulation in their foreign language learning, the more they are motivated intrinsically, which paves ways for long-term learning. Also, due to students' "superior motivation and adaptive learning methods, self-regulated students are not only more likely to succeed academically but to view their futures optimistically" (Zimmerman, 2002, p. 66), since individual responsibility paves the ways not only to control the success of the motivation but also to maintain the motivation in learning foreign language with the aid of self-control, self-regulation and self-monitoring. Cyclical self-regulation model by Zimmerman (2011) makes clear that students are influenced by their previous success in order to maintain the same success or to do better success than before. Also, Zimmerman (2013, p. 145) adds that the cyclical model gives a scope in order "to explain the results of repeated efforts to learn, such as when learning a new language" and "a cyclical phase model that depicts the interaction of metacognitive and motivational processes during efforts to learn" (Zimmerman, 2013, p. 135). So, overall the foreign language learning process, the managerial role in motivation is a requirement and which is in the hand of personal responsibility for successful outcomes. Actually "the core assumptions are active engagement in learning and learner responsibility for the management of learning" (Nicol & Macfarlane-Dick, 2006, p. 200).

The "cognitive modeling was also found to increase observers' personal choice of the learning task, a key indicator of enhanced motivation" (Zimmerman (2013, p. 136). In social cognitive model, "each self-regulatory process or belief, such as goal setting, strategy use, and self-evaluation, can be learned from instruction and modeling by parents, teachers, coaches, and peers. Actually, self-regulated students seek out help from others to improve their learning" (Zimmerman, 2002, pp. 69-70). And, teachers never forget the role of responsibility, which is "most meaningful when they fit a person's values". Also, teachers need to put students "in roles with responsibilities that fit their values and stretch their capabilities". Thus, students are "satisfied when they felt that their capabilities were being fully engaged" (Maccoby, 2010, pp. 1-2).

## 5. Conclusion

With the help of both cognitive and social psychology, the present paper proposed a self-regulated approach of why students consider their responsibilities more valuable in order to motivate themselves in foreign language learning environment and how they tempt to show rational behaviors in this endeavor, since responsibilities prompt to consider awareness management and cause the capabilities to be used for beneficial outcomes.

Students regulate their own learning process through their capabilities and values, which engage them in learning activities well in order to benefit from their own features of human cognition. The self-regulated approach can provide some valuable directions. If the students are self-regulated learners, they generally actively get engaged in self-controlling and regulating their respective performance in order to obtain their desired goals.

The term responsibility is used in various ways by various researchers. In the present paper, the researcher makes clear that self-control and self-regulation entail more responsibility, which makes ways for motivation everywhere in learning process. Our main point is that the more students have responsibility the more they have motivation. We base our recommendation on evidence that "self-regulated students focus on how they activate, alter, and sustain specific learning practices in social as well as solitary contexts" (Zimmerman, 2002, p. 70). Therefore, it can be said that only responsible students devote their time for learning, wherever they are. Actually, responsibility crosses the border of learning environment and triggers motivation of students for better learning even beyond teachers'/parents' expectation and beyond formal learning environment.

Moreover, if the students have self-awareness and self-regulation, they can easily "monitor their behavior in terms of their goals and self-reflect on their increasing effectiveness, (and) this enhances their self-satisfaction and motivation to continue to improve their methods of learning" (Zimmerman, 2002, p. 66). Also, Nicol & Macfarlane-Dick (2006, p. 199) express that "self-regulation refers to the degree to which students can regulate aspects of their thinking, motivation and behavior during learning".

In addition to this, the researcher adds that we are responsible for our choices (thinking), behaviors, and actions (motivation) in our lives. Responsibilities seem to appear as consequences of our choices, behaviors and actions. For that reason, with the aid of metacognition and social cognition, we can self-control and self-regulate the above-mentioned responsibilities for the good of us overall in life. Also, responsibility makes the way for student-centered learning, because in student-centered-learning, "the core assumptions are active engagement in learning and learner responsibility for the management of learning" (Nicol & Macfarlane-Dick, 2006, p. 200). Thus, it can be said that responsibility has a role of management in learning; it can regulate & control motivation as well. In this regard, teachers should focus on how to strengthen the skills of responsibility in their instructional activities for their respective students.

The contribution of the present article is to clarify how personal responsibility can develop self-control and self-regulation for better motivation due to the managerial role of responsibility in learning. So, teachers can make beneficial changes in their instructional activities in order to give more responsibilities to the students to regulate and control their own learning, which channelize them to be more motivated in foreign language learning.

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## Existence or Non-Existence of a Therapist in Group Counseling and Stages of the Group Development with Variant Characteristics Occurring Throughout the “Breakfast Club”

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### Abstract

The role of a therapist is a high stake issue in group counseling for its variant roles in providing safe havens, not only in regard with providing a secure setting but also for the overall development of all group members as they go through some certain stages until they reach a termination of meetings as in achieving the desired change in the behavior among the group members. One of the well-known roles tailored to a therapist in group counseling is being a moderator rather than being a therapist as well as being a counselor, and/or psychologist etc. Thus, the question of the need for existence or non-existence of a therapist in group counseling arises given that the group members take such roles instead. In this study, the inquiry of an answer to such a question is investigated together with developmental stages observed on a 5 membered counseling group in “Breakfast Club” that has no therapist; instead the members of the counseling group take the role of a therapist one for another to overcome their psychological difficulties, and moderate the 5 stages of the development together with an additional stage that can be called post termination stage or follow up of the development.

**Keywords:** *Termination, therapist, counselor, developmental stages, counseling group*

### 1. Introduction

Group therapy is known for its portrayal of people coming together for mutual benefits as they share some common grounds and/or problems, thus help each other to overcome with their difficulties by feeling the sense of belonging as well as feeding their needs to be listened or to listen to some extent. The types of groups varies depending “...on specific aims, the role of the leader, the kind of people in the group, and the emphasis given to issues such as prevention, remediation, treatment, and development...” as a result “...the practice of group work has broadened to encompass psychotherapy groups, psycho-educational groups, and task groups as well as counseling groups.”(Corey, 2011)

The literature on group counseling, apart from the types of groups, emphasizes the importance of group counseling as it helps each person within the group to achieve goals as well as productivity and progress by relating himself/herself to the others (McClure, 1990). The literature also has a focus on the role of the therapist as they are supposed to make their plans beforehand and show sensitivity to the stages of development and most importantly they should be equipped with required knowledge (Gladding, 1994). One of the most important issues held by studies conducted on this field is the stages of the development as there have been different approaches their existence is primarily accepted. To some it's described as “Life Cycle” (Frances, 2008), however the names used for stages are variant depending on the approaches used by the researchers. Nevertheless, the stages are mostly named as; Forming, storming, norming, and performing also known as Tuckman's stage model (Tuckman, 1965). In this article, unlike other studies, six stages of development are studied, the last one being evaluation and follow up. As an intervention, group counseling is considered to be pivot for career, academic



and social/emotional issues (Gerrity & DeLucia-Waack, 2007; McGannon, Carey, & Dimmitt, 2005; Paisley & Milsom, 2007; Whiston & Sexton, 1998). Some other studies are more focused on motivation and its role in group counseling. Motivation is seen as the essence and heart of not only counseling but also psychotherapy as it helps for more stable and long lasting results and brings active engagement on client's side (Overholser, 2005; Ryan & Deci, 2008). This article, different than other studies, is mostly concentrated on the role of the therapist, the need for his/her existence and the stages of the development through the lens of group members.

*"The Breakfast Club"* is a portrayal of a group coming together on a Saturday morning for school detention as they have to come together by forming a kind of counseling group of five members each of whom display different hidden and visible personality traits through which they try to find jointing points for understanding each other and common grounds for the problems they start to reveal to each other at different breakpoints throughout the warming climax of the four early and later stages of the development group. As the group members are teenagers from a high school, the counseling is somewhat related with school counseling as well, hence the absence of a school counselor is observed. The importance of a school counselor is related with responsibilities on monitoring group members, informing them when needed, elaborating on purpose of the group, goals, confidentiality, participation etc. as well as inclusion of parental consent and student agreement (Falco, 2011). The major difference from a traditional counseling group is that they don't have a therapist to moderate their development, nevertheless they seem to replace the therapist one by one when needed as in doing it in shifts. In a normal group therapy or counseling; change or development - apart from values - is the key goal set to achieve by each member, thus indicating success for the sessions which is presented in the movie in a very professional way.

## 2. Methodology

*"The Breakfast Club"* as suggested by the name itself is very much related with counseling and its design in getting the utmost benefit out of a counseling group, thus the observation of the movie in regard with understanding formation of the group, stages of the development and most importantly the role of a therapist is subject of study in this article together with the movie as the main source of data as well as secondary data collected through written literature are used for the analysis of above mentioned aspects of group counseling. Stages of development are mostly accepted to be 5 by the literature; nevertheless follow up and/or post group issues is added as the sixth stage of the development in this article. One of the major aims of this article is to use the movie as a device for understanding the need for a therapist as well as analyzing some scenes to discover developmental themes through formation of the stages. As suggested by Kaye, D. L., & Ets-Hokin, E. *"...the movie is rich for engagement and learning about adolescent development and psychotherapy."* (Kaye, D. L., & Ets-Hokin, E., 2000), which also gives a synopsis to the methodology used in this article as well. Although Tuckman's four stage model is taken as the base model in this study the number of the stages, names used are major differences. The four stage model is as follows: *"Forming, storming, norming, performing"* (Tuckman, 1965).

## 3. Early Stages in the Development of a Group

### 3.1. Stage 1: Pre-group Issues—Formation of the Group

The formation of the group happens through a compulsory detention resulted from different infractions of each member as they show up with different personalities. Alison, the encourager, comes in a dark reflection as in trying to hide herself from the world; Claire, the standing figure, comes in by a BMW emphasizing her economic status; Brian, the harmonizer and the brainy one, shows up with a dialogue with his mother, meaning that he won't be doing anything for studying as it is just for staying the whole day; John or Bender, the dominator, comes in with his shabby wearing and non-matching shoes; Andrew, the other dominator, comes in with his father's SUV indicating his father's expectation from him as a former bully. The group members are also given nicknames as; "the criminal, the athlete, the brain, the basket case and the princess."

Each of them indicate behavior for the desire of being accepted by the others, and they seem to be comfortable by the image or mask they have in the others' eyes. *"This stage would be roughly equivalent to Tuckman's 'forming', which is usually described as a tentative testing of the boundaries of interpersonal and task behaviors"* (Frances, 2008). They start to gather information about each other, and try to avoid conflicting behavior at the beginning. Formation of the group happens either formally or informally, although the group here is informal, there is a compulsory participation due to detention. At this stage, the group needs a facilitator to help members feel safe and lead them for the coming stages and

steps to be taken on the process. "...members may be looking to facilitators for a fairly strong lead, and for guidance about what might happen and how things might work"(Frances, 2008). Although the group doesn't have an assigned counselor or therapist for guidance at this stage, Bender seems to be taking the initiative in facilitating the other group members.

### 3.2. Stage 2: Initial Stage—Orientation and Exploration

This stage complies with Tuckman's 'storming' in which members start to have conflicts and show some polarizations around the conflicts especially on interpersonal issues, thus they may start to shape some sub-groups depending on reactions, conflicts affections, emotions etc. *"Since the group may be relatively unaware of what is core for each member, the levels of volatility and strength of reaction to each other's contribution may be difficult to make sense of and accept"*(Frances, 2008). At this stage the group starts to find some common grounds on which they can relate with each other, and maintain unity against common threat or problem. In the movie, the group reflects unity against Mr. Vernon and shows some little subgroups which may later change as Andrew and Claire seem to form a relation of unity against Bender. On the other hand, the other members keep their images preserved by not being on any side. Nevertheless, they start to reveal some truths behind their images as Bender starts to force the others to reveal themselves. Although Bender seems to be taking most of the role of therapist, especially at this stage, it's observed that group members are taking turns figuring out ways off the conflicts.

### 3.3. Stage 3: Transition Stage—Dealing With Resistance

At this stage the members start to force each other in order to gain power or knowledge about each other. Andrew and Bender fight to dominate the group, Brian gets anxious and assumes others are friendly; Bender is hostile but also engaging. Important issues that break their resistance start to emerge, minor confrontations occur as they start to show implications of bursting initial hidden problems, on the other hand some members try to go back to their images.

This stage is crucial in group counseling as it can be either a breakthrough or a total failure in regard with the desired change in the behavior. In a normal group therapy the therapist play a key role in helping members overcome their difficulties at this stage and have them ready to face their problems by avoiding their previous images to gain control over them. However, this key role is distributed among the members of "The Breakfast Club". As Tuckman's model suggests "storming" occurs among the members as they resist in keeping their images.

## 4. Later Stages in the Development of a Group

### 4.1 Stage 4: Working Stage—Cohesion and Productivity

At this point the members start to challenge the confrontations they have faced, and start to show implications of little changes or development. The sub-groups start to change and replace with real relations amongst the group as Andrew's relation with Claire shifts to Alison; Bender starts to have concrete changes as he forms a new developmental relation with Claire. Brian, on the other hand, takes the matters in his hands and decides to write the essay in the name of the group. These are little steps toward change and development of each member as important issues start to emerge. They also start to work together as they escape from Mr. Vernon and help Bender hide himself from him.

The group is very close to termination as they no longer show resistance and/or tendency in hiding behind their previous images which were mostly like masks worn to hide their true identities as well as to be seen by the others with the face they wanted to be seen.

### 4.2 Stage 5: Final Stage—Consolidation and Termination

At this stage the norms within the group start to shape, the roles of each member becomes clear, and they act in an harmonized way, because they understand each other much better. The group whistles all together, they raise their hands

and close their eyes in a unity, they accept Bender's leadership as he sacrifices himself for the sake of the group. Group feels comfortable in moving into private, intimate topics as trust is established, group identity, morale, and loyalty reaches its peak. They also start with self-disclosures in order to reach termination as the final stage.

Although termination is the final stage in most of the studies and in Tuckman's models, in this group we have the following stage as well.

#### 4.3 Stage 6: Post-group Issues—Evaluation and Follow-Up

The group members start to accept the self as the way it is, and they withdraw from projected images presented at the beginning. Trust reaches its summit through feedback and disclosures. They reflect higher self-esteem. The group members dance all together, and they trust Brian in writing the essay for all of them through which he becomes the voice of the group's change and development as he writes: "...we accept the fact that we had to sacrifice a whole Saturday in detention..." and they discover the self when he says: "...each one of us is a brain; an athlete, and basket case, and a princess, and a criminal..." (Hughes, 1985).

This stage is an addition to Tuckman's both models as in 1965 he proposed his four staged model of forming, storming, norming, and performing and in 1977 he updated his four staged model into a five-staged model by adding "adjourning". Development models in group counseling as well as in therapy of so far conducted in other studies followed the same pattern in general. In "The Breakfast Club" the pattern is also followed and kept with a sixth stage as an addition that can be named as "Evaluation and Follow Up" which is quite vital in keeping the change in the behavior stabilized and strengthened by providing the group members the opportunity of continuity and further progress. They have been through a tough journey and reached the peak of the mountain, on the other hand, they need to make sure that they won't fall back and keep staying on the peak.

#### 5. Conclusion

The research conducted on group counseling and/or therapy has gone through two trends of group development. One has been dealing with dynamics within the group and the other has been focused on phases of the development and thus problem solving throughout stages (Gersick, 1988). In this study the first stream is mostly emphasized as the development occurred through stages in which members could face their hidden problems and reach termination by gaining control over their fears and realized the desired change in the behavior with a difference of not having an assigned therapist or school counselor. On the other hand, the members were successfully able to go through six developmental stages.

As seen throughout the film, each group member starts to become a propeller in forcing each other for change and development. The way they come out of the school is also quite significant as each of them reflect higher self-esteem even through their wearing styles.

"The Breakfast Club" in regard with above mentioned features conveys unique elements for group counseling and its format. Thus, featuring movies are worth to further studies in clearing the questions on the role of a therapist as well as his/her necessity.

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## The Albanian Adaptation of the Science Motivation

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### Abstract

Motivation is an important factor in learning. The purpose of the study is to adopt SMQ-II in Albanian language and to examine the motivation of secondary school students to learn physics and to report the validity and reliability of the study. The sample was 273 secondary school students from five high schools in Albania. The original questionnaire measures five motivation components: intrinsic motivation, self-determination, self-efficacy, career motivation, and grade motivation. The data collected from five high schools was analyzed and similar factor structures were found as in the original questionnaire. Based on the principal component analysis five dimensions for learning physics were found. The Cronbach's alpha reliability was found to be .894. Physics Motivation Questionnaire, the adopted version of SMQ-II, is a tool to assess secondary school students' motivation to learn physics.

**Keywords:** *Physics, Secondary School Science, Newton's Laws of Motion, Motivation, Education, Gender, Science, Assessment.*

### 1. Introduction and Literature Review

Stefan Hawking's father made him do chemistry because he thought there were no jobs for mathematicians while we wanted to study math and physics (Hawking, 2013). Career plans of students may be one of the important factors of their motivation. They can be also intrinsically motivated to learn and they may become scientist. Tegmark (2014) mentioned that physics is an ultimate adventure rather than making fascinating events boring "it helps us see more clearly, adding to the beauty and wonder of the world around us". In fact, making students feeling this way should be the goal of science courses since realizing the importance of science courses will increase students' motivation to learn since motivation has positive effect on achievement (Singh, Granville, & Dika, 2002).

Gago et al. (2004) stated that, "student emotions, experiences, motivation and the relevance of the subject to their lives are more important recruitment factors than economic statistics".

There are so many studies on motivation expanding the knowledge on motivation, especially after 1990s research on motivation increased the available learning strategies (Alderman & Beyeler, 2008).

In earlier studies which are analyzing the learning processes focused on cognitive development where motivation was thought to be energy provider of cognitive development and it was not assumed to be relevant not only to cognitive development but also in the domain of physics education (Fischer & Horstendahl, 1997).

Motivation leads students to work hard and to achieve greater which may stem from personal interest or from praise and reward (Coşkun, 2015). As cited in Çetin-Dindar and Geban (2010) students' motivation to learn and learning outcomes are positively correlated as well as initiation or duration of behaviors (Zusho, Pintrich, & Coppalo, 2003; Jacobsen, Eggen, & Kauchak, 2002; Pintrich, Marx, & Boyle, 1993). Motivational tools and active learning environments should be developed (Çetin-Dindar & Geban, 2010).

As modern world is being shaped by and relays on science and technology, curriculum developers emphasizes the scientific literacy and the importance of motivation for scientific literate students (İlhan, Yıldırım, & Sadi Yılmaz, 2012).

For assessing students' motivation to learn physics, a questionnaire can be used. In order to evaluate students' motivation to learn physics the Physics Motivation Questionnaire II was adopted from Science Motivation Questionnaire II which has been developed by Glynn, Brickman, Armstrong, and Taasobshirazi (2011). The aim of the study was to adapt and validate the Science Motivation Questionnaire II (SMQ-II) into Albanian as Physics Motivation Questionnaire (PMQ-II).

Social-Cognitive theory of Bandura (1991) explains learning by student characteristics, behaviors and interaction with environment. This theoretical frame implies that the learning becomes more meaningful when it is self regulated (İlhan et al., 2012). First version of Science Motivation questionnaire described self regulated learning composed of six components; intrinsic motivation, extrinsic motivation, goal orientation, self-determination, self-efficacy and assessment anxiety (Glynn, Taasobshirazi, & Brickman, 2009). Later on Glynn et al. (2011) developed second version of SMQ. In this second version of SMQ it is stated that the students conceptualized some components of motivation differently where intrinsic motivation involved personal relevance, self efficacy involved assessment anxiety and extrinsic motivation differentiated as grade motivation and career motivation (Glynn et al., 2011). The revised version, SMQ II has five components:

1. Intrinsic motivation (involves personal relevance)
2. Career motivation (differentiated from extrinsic motivation)
3. Self-determination
4. Self-efficacy (involves assessment anxiety)
5. Grade motivation (differentiated from extrinsic motivation)

## **2. Methodology**

The methods section consists of three parts, which are instrument, translation, sample, and data analysis.

### **2.1.1. Instrument**

Original SMQ-II was developed to measure students' motivation to learn science. Previously first version of SMQ and SMQ-II were translated and validated not only other languages (Çetin-Dindar & Geban, 2010; Reinfried, 2010) and also adopted to other disciplines like chemistry, biology and etc. (Dindar Çetin & Geban, 2015; Ekici, 2009). Adaptation of the test was made while physics word substituted for the word science. Each component is measured by five items. There are 25 items where 16 items from the first version and nine new items on a 5-point Likert-type scale. The response categories were "never", "rarely", "sometimes", "usually", and "always" (see appendix). The Cronbach's alpha reliability coefficient is 0.89, which means that at least 89% of the total score variance is due to true score variance.

### 2.1.2. Translation

In terms of validity, three independent bilingual researchers made Albanian translation individually then the inconsistencies were compared. Later on, back translation into English was made by other two researchers to check consistency. Before the final revision was administered to 273 high school students, the translated version is reviewed to check the face and content validity while administering to 17 high school students.

### 2.2. Sample

The sample of this study was 273 high school students from four different high school in Albania. The test was administered during physics courses to 139 female students, 132 male students, two students did not report gender, and it has taken around fifteen minutes.

### Data Analysis

The data collected from high school students analyzed via SPSS 21.0 for Windows. Students' response were coded according to their response never (1), rarely (2), sometimes (3), often (4), or always (5). The score range between maximum 125 to minimum 25.

The reliability of the PMQ-II was analyzed by internal consistency which is assessed via Cronbach's alpha. For educational studies, the suggested alpha value is at least .70 and preferably higher (Fraenkel & Wallen, 2003, pp. 168).

### 2.3. Analysis and Findings

The PMQ-II items were subjected to principal component analysis (PCA) the Kaiser-Meyer-Olkin value was .837, expressing the suitability of data for factor analysis, exceed the recommended value of 0.6 (Field, 2000). Additionally, Barlett's Test of Sphericity reach statistical significance supporting the factorability of the correlation matrix ( $\chi^2 = 2955.401$ ,  $df = 300$ , 0.000). The PCA revealed five components (factors) exceeding eigen-values 1, which were 7.593, 2.809, 2.199, 1.340, and 1.118 respectively.

The components were categorized with respect to the meanings of the items loaded as intrinsic motivation (6 items), self-determination (5 items), grade motivation (4 items), self-efficacy (6 items), and career motivation (4 items), respectively. Factor loadings for each of the components are given in

**Table 1.**

The reliability coefficient for the full questionnaire estimated by Cronbach's alpha was .894, indicating high internal consistency. The five factors explained a total of 60.232% of the variance, with component intrinsic explaining 30.372%, component self-determination explaining 11.234%, component grade motivation explaining 8.795%, component self-efficacy explaining 5.361%, and component career motivation explaining 4.471% (

The five components of PMQ-II are intrinsic motivation, self-determination, grade motivation, self-efficacy and career. According to DeVellis (2003) (as cited in Glynn et al., 2011), a coefficient above 0.80 is "very good,". The Cronbach's alpha of 25 items ( $\alpha=.894$ ) for the PMQ-II was very good. The Albanian adopted version of the PMQ-II's internal consistency ( $\alpha=.894$ ) is just a bit smaller than the English version of SMQ-II's internal consistency ( $\alpha=0.92$ ).

Table 2).

## Discussion

The previous study SMQ-II (Glynn et al., 2011) with five components that is theoretically and statistically justified is consistent with the Physics Motivation questionnaire PMQ-II.

**Table 1 - Exploratory factor analysis: Factor loadings of items**

	Factors				
	1	2	3	4	5
<b>Factor 1. Intrinsic motivation</b>					
01. The physics I learn is relevant to my life.	.828				
03. Learning physics is interesting.	.821				
12. Learning physics makes my life more meaningful.	.820				
17. I am curious about discoveries in physics.	.804			.315	
19. I enjoy learning physics.	.769				
<b>Factor 2. Self-determination</b>					
22. I study hard to learn physics.		.849			
05. I put enough effort into learning physics.		.833			
16. I prepare well for physics tests and labs.		.705			
06. I use strategies to learn physics well.		.690			
11. I spend a lot of time learning physics.	.544	.308			
<b>Factor 3. Grade motivation</b>					
24. Scoring high on physics tests and labs matters to me.			.814		
20. I think about the grade I will get in physics.			.757		
04. Getting a good physics grade is important to me.			.726		
02. I like to do better than other students on physics tests.			.704		
08. It is important that I get a "10" in physics.			.434	.569	-.285
<b>Factor 4. Self-efficacy</b>					
09. I am confident I will do well on physics tests.				.700	
14. I am confident I will do well on physics labs and projects.	.278			.626	.279
21. I am sure I can understand physics.	.446			.626	
18. I believe I can earn a grade of "10" in physics.	.304		.251	.545	
15. I believe I can master physics knowledge and skills.	.258	.626		.321	
<b>Factor 5. Career motivation</b>					
07. Learning physics will help me get a good job.	.386	.365		.395	.284
25. I will use physics problem-solving skills in my career.			.288		.713
23. My career will involve physics.					.704
10. Knowing physics will give me a career advantage.					.540
13. Understanding physics will benefit me in my career.		.307			.406
<b>Extraction Method: Principal Component Analysis.</b>					
<b>Rotation Method: Varimax with Kaiser Normalization.</b>					
<b>Note. Only loadings above .25 are displayed.</b>					



The five components of PMQ-II are intrinsic motivation, self-determination, grade motivation, self-efficacy and career. According to DeVellis (2003) (as cited in Glynn et al., 2011), a coefficient above 0.80 is "very good,". The Cronbach's alpha of 25 items ( $\alpha=0.894$ ) for the PMQ-II was very good. The Albanian adopted version of the PMQ-II's internal consistency ( $\alpha=0.894$ ) is just a bit smaller than the English version of SMQ-II's internal consistency ( $\alpha=0.92$ ).

**Table 2 - Factor analysis scores for each component.**

		Eigen Values	% Variance explained	% Cumulative Variance Explained
Components	Intrinsic motivation	7.592	30.372	30.372
	Self-determination	2.809	11.234	41.606
	Grade motivation	2.199	8.795	50.401
	Self-efficacy	1.340	5.361	55.762
	Career motivation	1.118	4.471	60.232
Total variance explained				60.232
Cronbach's alpha				0.894

Based on these findings, it can be interpreted that the adaptation of this questionnaire is successful because of showing satisfactory reliability and validity results and is appropriate to use PMQ-II in the Albanian culture to assess students' motivation to learn physics. Additionally, the similar versions of this questionnaire could be adapted to the other disciplines like chemistry, mathematics or biology.

It can be recommended that researchers, instructors, etc. can use to evaluate students' motivation to learn physics in secondary school courses.

According to Glynn et al. (2009) the questionnaire can also be used with "essays, interviews, case studies, and other qualitative methods to provide comprehensive insight into students' motivation to learn science".

The relationships between students' motivation and student characteristics (Lee, 2001), teacher characteristics (Lumpe, Haney, & Czerniak, 2000), and learning methods (Krajcik & Blumenfeld, 2006) can be studied as a research tool (as cited in Glynn et al., 2011).

It can be recommended for the further studies, similar adaptations to other disciplines like chemistry, mathematics, and biology can be made just replacing physics word with the name of respective discipline.

Future studies in the field may use this adopted version of motivation questionnaire for the research regarding the gender differences on motivation to learn physics.

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## Appendix - Physics Motivation Questionnaire II

Science Motivation Questionnaire II (SMQ-II) Albanian Language Version adopted as Physics Motivation Questionnaire II (PMQ-II) © 2011 Shawn M. Glynn, University of Georgia, USA

Physics Motivation Questionnaire / Pyetësor Motivues për Fizikën

Adopted by Ahmed Fatih Ersoy, Epoka University, Tirana - Albania

In order to better understand what you think and feel about your physics courses, please respond to each of the following statements from the perspective of: **"When I am in a physics course..."**

Për të kuptuar më mirë se çfarë mendoni dhe ndjeni rreth lëndës së fizikës në shkollë, ju lutem përgjigjuni secilit nga pohimet e mëposhtme nga këndvështrimi: **"Kur jam në një orë mësimi Fizike..."**

Response Scale:

☐ Never ☐ Rarely ☐ Sometimes ☐ Usually ☐ Always

☐ Kurrë ☐ Rrallëherë ☐ Ndonjëherë ☐ Zakonisht ☐ Gjithmonë

01. The physics I learn is relevant to my life.

01. Fizika që mësoj ka lidhje me jetën time

02. I like to do better than other students on physics tests.

02. Më pëlqen të dal më mirë se nxënësit e tjerë në testet e fizikës.
03. Learning physics is interesting.
03. Të mësuarit e fizikës është interesante.
04. Getting a good physics grade is important to me.
04. Për mua është e rëndësishme të marr një notë të mirë në Fizikë.
05. I put enough effort into learning physics.
05. Përpiqem mjaftueshëm të mësoj Fizikën.
06. I use strategies to learn physics well.
06. Përdor strategji për të mësuar mirë Fizikën.
07. Learning physics will help me get a good job.
07. Të mësuarit e Fizikës do të më ndihmojë të gjej një punë të mirë.
08. It is important that I get a "10" in physics.
08. Fizika që mësoj ka përputhet me synimet e mia
09. I am confident I will do well on physics tests.
09. Jam i bindur se do dal mirë në testet e Fizikës.
10. Knowing physics will give me a career advantage.
10. Njohuritë mbi fizikë më mundësojnë epërsi në karrierë.
11. I spend a lot of time learning physics.
11. Shpenzoj shumë kohë duke mësuar Fizikë.
12. Learning physics makes my life more meaningful.
12. Të mësuarit e Fizikës e bën jetën time më kuptimplotë.
13. Understanding physics will benefit me in my career.
13. Të kuptuarit e Fizikës do të më sjelli përfitime në karrierën time.
14. I am confident I will do well on physics labs and projects.
14. Jam i bindur se do të dal mirë në laboratorët dhe projektet e Fizikës.
15. I believe I can master physics knowledge and skills.
15. Besoj se mund t'i zotëroj njohuritë dhe aftësitë e Fizikës.

16. I prepare well for physics tests and labs.
16. Përgatitem mirë për testet dhe punën laboratorike të Fizikës.
17. I am curious about discoveries in physics.
17. Jam kurioz rreth zbulimeve në Fizikë.
18. I believe I can earn a grade of "10" in physics.
18. Besoj se mund të marr 10 në Fizikë.
19. I enjoy learning physics.
19. Më pëlqen të mësoj Fizikë
20. I think about the grade I will get in physics.
20. Mendoj për notën që do të marr në Fizikë.
21. I am sure I can understand physics.
21. Jam i sigurtë që mund ta kuptoj Fizikën.
22. I study hard to learn physics.
22. Studioj shumë për të mësuar Fizikë.
23. My career will involve physics.
23. Karriera ime do të ketë të përfshijë Fizikën.
24. Scoring high on physics tests and labs matters to me.
24. Notat e mira në testet dhe laboratorët e Fizikës kanë rëndësi për mua.
25. I will use physics problem-solving skills in my career.
25. Aftësitë e mia për zgjidhjen e problemeve të Fizikës do t'i përdor në karrierën time.

Science educators who wish to use the Science Motivation Questionnaire II © 2011 Shawn M. Glynn for research and teaching have permission to do so if they cite this article and comply with the fair use of this copyrighted and registered work. This permission extends to versions in which the words biology, chemistry, and physics are, respectively, substituted for the word science. See <http://www.coe.uga.edu/smq/> for more information.

## Literature in English Language Teaching

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### Abstract

Language as a means of communication has been learned and taught for centuries. For every human the learning process starts unconsciously with learning their mother tongue and later it goes on systematically and consciously at school. However, in order to carry on commercial or social relations among different communities people have to learn two or even more languages. Therefore teaching of foreign languages has been an object of interest to societies for ages. Many researchers believe that literature is useful in English language teaching. Value of literature as a useful source in language teaching is strongly defended by these researchers. Literature has a number of benefits which include but are not limited to availability of unique material, stimulation of reader's development and contribution to reader's vocabulary and cultural enrichment. Along with the abovementioned benefits diversity, interest, and vagueness, and universality, could be named as other advantages. This study reveals that literature increases all language skills since it extends linguistic knowledge through giving evidence of extensive and subtle vocabulary usage. Furthermore, it gives students the opportunity to strengthen language skills as it often enables oral discussions and exchange of opinions.

**Keywords:** *Language, English language, literature, teaching, language classroom, language skills.*

### 1. Introduction

According to The Longman Dictionary of Contemporary English<sup>1</sup>, language generally is defined as a system of communication by written or spoken words, which is used by the people of a particular country or area. Language distinguishes human species from other living species. With the use of language for instance, human species have been able to make inventions, communicate ideas and spread such inventions and ideas from generation to generation. Nations or communities are distinct from one another mainly based on the language they speak and this is the key factor that shapes their identities. Considering the number of languages which exceeds a thousand, the need to learn languages of other societies emerges as a must, especially in a world, that has never been as interconnected as it is today. This interconnectedness has made it manifest that learning a second language unites people and builds a common way to understand each other. Today, as a result of globalization, there has been an increasing need to interact at both official and unofficial levels. In particular, nations of different countries have to move from one geographical region to another, needing a language of communication. In this case, some languages such as English, French, Spanish, German and Arabic have become what can be described as second language in many communities of the world. In other words, they have become the language of communication, interaction and relationship. For this reason, these languages mentioned above, need to be learnt if we want to develop along with others. In our fast-paced global world, languages are of great importance and the need for a widely speaking language is undeniable. This need has found an easy way and mainly addressed with English, the language of two "super powers", namely the U.S.A and the U.K. English has taken the role of the prevailing language in diplomacy, economy, education, culture and now online communication as the widest-spread language of the world. Latest studies in this regard clearly indicate that English is far ahead used than any other languages, be it Chinese, Indian or Arabic that are spoken by countries with vast geographies. Exchanges in trade, culture and economy have

<sup>1</sup> Longman dictionary of contemporary English (2007). Harlow, England: Longman.

enormously increased interaction between nations which have made borders almost vanish. English that is spoken by many people is thought as a second language in many countries around the world. Speaking English has almost been mandatory, and this path seems to be irreversible as the world gets smaller and becomes coined as a “global village”. Thus, use of a common language occurs to be the first and foremost need of today’s world. A world replete with international organizations, multinational companies, NGOs and many other platforms that bring people with different languages together makes it indispensable to gather under an umbrella of one language that would be second one to many. Needless to say, social networks like Twitter and Facebook are the most current phenomena in this connection. Learning a new language is just an implication of expanding the education, social interaction, diversifying cultures, broadening the psychological view and putting in function the conceptual thinking of the youth. On the other hand, the importance of integration for the states to the international society is obvious. And this is not only to be measured by statistics or trade numbers. Societies with high number of educated people who speak multiple languages are more prone to adopt any changes or development happening out of their countries—which is an indication of integration. Moreover, know-how, new inventions and technologies could only be transferred through these educated people. Corollary of the facts mentioned above, English has also been a language mainly spoken in all western Balkan regions. English is taught to students starting from primary school in this geography. Furthermore, teaching English has been a major criterion for schools to be chosen by students and speaking English has been the main requirement to be recruited by prestigious institutions or to hold a high administrative position at work. More importantly, students who are fluent speakers, readers, and writers are able to find work after they graduate because of the global demand to for the English language. English is not only a compulsory course at primary and secondary schools, but also at universities. This indicates the importance attached to use of proper and academic English.

Learning a foreign language is not limited to learning its grammar. Learning a language means getting familiar with the culture, geography and socio-economic structure of the targeted language. It is important to know the history of the people, their traditions, customs and values for better communication. Once students are exposed to these aspects, they will know the reasons for using particular words in certain situations and they will be able to discern nuances between meanings of similar words. Most importantly, once exposed to the country where the language is spoken, they will be able to understand the cultural underpinnings of the language. The most effective way to reach all these aims and to improve the use of language skills of students is to use literary texts suitable for the level of students in foreign language teaching.

## 2. Language and Literature

A National Curriculum Guideline for high schools in Sweden stress the importance English obtains as an international language and that students must view English as a “lifelong skill that can be further developed after completed schooling and the importance of students being motivated to want to improve their skills both while at school and afterwards” Norling<sup>1</sup>. In regards to studying English literature, the aim of the curriculum is on the improvement of the students’ ability to read “literature in English with good understanding and reflect over texts from different perspectives,” Norling<sup>2</sup>. Being able to read and reflect on texts with and from different perspectives allows students to widen their perception of the world around them.

Literary works such as poetries, novels, stories, or plays should be used in foreign language teaching because these works include all the features needed to teach a foreign language. Collie and Slater<sup>3</sup> mention four reasons why a language teacher should use literary texts with classes; to serve as authentic material, to enrich language as it provides various features of written language, to enhance understanding of different cultures and to enable personal involvement as imagination moves learners from structure to the story itself.

<sup>1</sup> Norling, T. (2009). Aims and objectives in the teaching of English literature at upper secondary school. <http://www.diva-portal.org/smash/get/diva2:292256/fulltext01>

<sup>2</sup> Norling, T. (2009). Aims and objectives in the teaching of English literature at upper secondary school. <http://www.diva-portal.org/smash/get/diva2:292256/fulltext01>

<sup>3</sup> Collie, J., & Slater, S. (1987). *Literature in the Language Classroom*. Cambridge, UK: Cambridge University Press.

Parkinson and Reid Thomas<sup>1</sup> have discussed on the study of Sell<sup>2</sup>, who has mentioned the positive effects of literature on students' learning English as the second language. One of the main points is cultural diversity approach, which will help new generations to consider diversity in culture more acceptable and an important feature toward development and growth of the states, as collaboration is built up upon cultural flexibility and acceptability for other nationalities and cultures. Reading new literature increases the awareness and understanding of students for new cultures and diverse "living rules". It can be emphasized that literature is a kind of historical document which contains precise information about the time was written and society that prevailed. So literature not only gives us pleasure, but also factual information about different periods and society. Literature study crystallizes man and teaches them the art of living; it is the mirror of our reality. Literature contains all thoughts of prominent people, pleasure, happiness or their pain. According to Ur<sup>3</sup> cited by Tasneen<sup>4</sup> the advantages of literature as a language teaching resource can be summarized in the following way:

1. Literature is a very enjoyable resource to learn a language.
2. Literature provides examples of different styles of writing, and also representations of various authentic uses of the language.
3. Literature is a good resource for increasing word power.
4. It encourages developing various reading skills in learners.
5. It can be used as a springboard for exciting discussion or writing.
6. It involves both emotions and intellect, which adds to the motivation and may contribute to the personal development of the student.
7. English literature (in general) is a part of the target culture, and therefore it has a value as part of the learners' general education.
8. It encourages critical and creative thinking.
9. It enriches the students' world knowledge.
10. It makes the students aware of various human situations and conflicts.

Povey<sup>5</sup> mentions that "Literature will increase all language skills because literature will extend linguistic knowledge". Thus, literature can serve as effective and valuable material to improve students' writing, reading listening and speaking skills.

### 3. Literary texts and writing skills

Literary texts can be used as a source or a model in teaching and developing writing skills. The usage of literary texts in writing classes gives us objective information about how well the students have learned or in which parts they are missing out in learning the language. The texts that the students write, give us an idea about the ability of them to analyze.

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<sup>1</sup> Parkinson, B. and H. Reid Thomas.2000. Teaching Literature in a Second Language. Edinburgh: Edinburgh University Press.

<sup>2</sup> Sell, Jonathan P.A. (2005). "Why teach literature in the English language classroom?". Encuentro Journal of Research and Innovation in the Language Classroom, pp. 86-93.

<sup>3</sup> Ur, Penny (1996) A Course in Language Teaching; Cambridge: Cambridge University Press.p.201

<sup>4</sup> Tasneen, W. (2010). Literary texts in the language classroom: A study of teachers' and students' views at international schools in Bangkok. Asian EFL Journal Volume 12 Issue 4

<sup>5</sup> Povey, J. 1972. Literature in TESL programs: The language and the culture. In H. Allen and R. Campbell (ed.) Teaching English as a second language. New York, McGraw-Hill, 1972.

### **a) Controlled Writing**

Using literary texts which are suitable for the level of students in practicing some grammar topics may help teachers to teach grammar in an enjoyable way and develop listening skills of the students. In this activity, to practice different tenses in English, the teacher reads a story in one tense and asks the students to re-write the same story with a different tense. For example, the teacher may read a story which is written in present tense and asks students to re-write the same story as if it happened last year.

### **b) Writing a letter**

This activity will help students develop their writing and reading skills. A story with a number of four or five characters is given to students to be read as homework. The next lesson, having warmed up by summarizing the plot and paying attention to some chosen sentences to enable students enjoy the beauty of literature, students are divided into groups in class according to the number of the characters in the story. The teacher assigns a character to each group and each group as an individual writes a letter to another group telling their circumstances and they may ask for help, offer help, make a deal etc. So, each group representing a character from the story writes and receives a letter and each group has to answer the received letter. A group member reads their group's letter in front of the class and a student from the addressed group reads their answer.

## **4. Literary texts and Reading Skills**

Using literary texts in teaching English as a foreign language and introducing English literature to students motivate and encourage students to read literature. Easy-to-understand literary texts can play an incentive and introductive role at the beginning while difficult ones as they appear in historical, biographical texts, poetries and articles help students to understand the language in depth.

### **a) Reading out loud**

The goal of this activity is to help students learn the characteristics of speaking such as: intonation, rhythm, stress and pronunciation. In the first stage, students are divided into groups and each group is given a part of a well-known poem which is suitable for students' English level. The teacher underlines some words from the poem and asks students to be ready to read it out loud with the right pronunciation, intonation and stress, and to find synonyms for the underlined words as homework. The next lesson the teacher allows the groups to read their part within the group and choose the best reciter. Then the teacher chooses the groups in a random order and asks the reciter of each group to read their part. The next task is to put the stanzas in the right order as a reading comprehension activity. After that, the teacher reads the entire poem paying attention to intonation; stress and pronunciation or make students listen to the original recording twice or more if necessary. Having practiced the reciting, the teacher asks a group member to read the underlined words to the other groups and the first group that has found the synonym gets a point. If none of the groups find the synonym in a given time, the group that has asked the word gets a point. At the end, the group with the highest total point is announced as the winner.

### **b) Similar reading texts**

According to Collie and Slater<sup>1</sup> as a reading assignment, different reading pieces can be given out, such as poetry, essays or stories. The similarities or differences of plots, characters or types can be discussed in class. For example, while one group of students read one version of the story, the other group may read another version of the story. When they finish reading, they ask questions to each other in order to find differences and similarities in the stories. This activity can be used as a reading comprehension activity as the students have to find out the differences between the stories or as a discussion to see how much the differences matter.

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<sup>1</sup> Collie, J., & Slater, S. (1987). *Literature in the Language Classroom*. Cambridge, UK: Cambridge University Press.



## 5. Speaking and listening skills

Besides reading and writing, literature can also be a great source for listening and speaking skills. Teachers need to create free discussion platforms or ask students to prepare presentations on different topics to help them practice the language they are learning or improve their proficiency level. Literary texts are great sources for free discussions in the class and this will not only improve speaking skills but also listening, writing and reading skills.

### a) Verbal summary

The teacher can give out a short story to be read as homework and ask students to write a summary of the story at home. In class all students are asked to go through their own summaries and eliminate one or two important parts of the story. Then, the teacher randomly asks some students to retell their summaries with the missing parts. As students will try to catch the missing parts while listening to their peer's story this activity can be used as a valuable listening activity. Having found out which important parts of the story have been missed out, the other students try to explain and discuss why those parts of the story should not be missed. The teacher can play a provocative role here by supporting arguments of both sides.

## 6. Conclusion

To conclude, majority of indicators mention strong favouring of literature teaching in the English classroom to increase student's skills and knowledge. As it has been widely accepted incorporating literature in language teaching is considered to be very advantageous. Literature usage as resource in English learning classrooms increases creativity and ability of writing, reading and appreciation for language. It also encourages oral skills and personal opinion expression. This exercise leads to student's enhanced ability to make critical and analytical summaries to literature texts. Literature is the best way to make people understand that language is learned more appropriate when it is learned by reading literature. All the above mentioned benefits cannot be gained through grammatical learning or academic books that students have the chance to see in high school. Literature is the key to right pathway toward the benefits of a new language, as through literature reading students have the change of autonomously choosing the diversification of their culture and knowledge

Literature is integral part of language and languages are enriched with literary works. Considering literature as important cultural asset, it could be claimed that literary works should be used as an effective instrument in teaching foreign languages, including the most commonly spoken language, English.

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