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Relationships in Anglo-Saxon, Balkan Ballads and Epic Songs

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Abstract

This article aims to point out the diverse relationships that are to be found in Anglo- Saxon and Balkan ballads and epic songs. There were different kinds of relationships such as human and non- human relationships. The most important relationships were those familial ones because family stands as the most important part of the society. In many cases relationships cannot stand and cannot be treated alone because they are interconnected with other ones. In that time the mentality and behaviour were not the same with the ones we have nowadays as there were restrictions and unwritten laws and people were following them but as always happens they were not always going to be strictly followed and that generated conflicts and reactions. There are made different researches and parallels to understand how different peoples may react in different relationships. They had a real great and powerful significance and value on people and their connections and were an important factor on determining people's behaviour, on stabilizing the tranquillity and peace of their families, societies and countries.

Keywords: ballads, relationships, parents, daughters, epic songs

Ballads and epic songs were written a long time ago and apart their undeniable and worthy values they have as the first pieces of written literature, they are also part of the written evidence to record and transmit to other generations the large range of diverse relationships and sub relations they have which at that time were quite different from the ones we have nowadays. So, taking into consideration the time evolution today people are more open minded being aware that they are free to talk, communicate, act and express their opinions, attitudes, emotions and feelings without being afraid or threatened that something bad will happen to them as it did not use to be so in the Middle Age period because people were strictly following the codes and rules.

Throughout the span of the large number of ballads, epic lays and frontier warriors songs there are displayed a wide range and a different scale of relationships that are also interconnected with one another beginning with human and non- human relationships If there are mentioned human relationships we may go on dealing more specifically with the most basic ones which have to do with familial ones: wife- husband, father-son, father- daughter, mother- daughter, mother- son, brother-sister, brother- brother, sister- sister and going on with other ones such as social ones including one of great importance best friends, political, love, mythological creatures (non-human relationships), open and close ones and so on. Those stand also as the basis and the core of many ballads and epics plot which show how diversified characters and consequently unknown reactions people may have in certain situations.

First of all as it is known human relationships have always been complicated throughout all the times and if it is to be given a category about the most important ones familial relationships are the first that come in rank. The fact of being a parent has been difficult at that time and even nowadays there is no doubt that it is one out of the hardest responsibilities the spouses have in managing the family. Women were considered and seen by the society as the weak sex, they were prejudiced and if there are illustrations to be underlined there would be those unusual ones when they were not playing their natural role not being loyal and faithful to their husbands and fiancés and as a result there would be reactions and once in a while having bad outcomes. Although parents were older in age and were supposed to be protecting their children during all their life, sacrifice everything for them, they were also supposed to be more mature and their decisions were to maintain family bonds strong and keep it united, they were not always the right ones because sometimes they were obliged

(by the unwritten laws) to make tough decisions, they reacted in a such a strong way going up to slaying their daughters such as 'The cruel brother' where the brothers stabs her own sister in her wedding. There were especially girls and women (sometimes portrayed or implicated as the most delicate and fragile characters) who were mostly affected because they were more dependent on their family (parents or brothers) and they had to be obedient and to accept their destiny as well even about important life decisions such as to choose the appropriate husband or even to decide if they had the right to live.

As it is above mentioned it was a different time which also affected people who used to have sometimes a strange behaviour, too. It is a period when their parents in general were very authoritarian and at the same time they were not so collaborative because they did not accept the fact and likewise allow that their daughters could be able to fall in love and be free to choose themselves their husbands or what was considered more to have premarital sexual contacts which was regarded as a taboo. They were in control of their daughters' lives and were able to decide about them. But, although there were severe and hard limitations, life continued and as it always happens there are exceptions to the rules and not always those unwritten laws were strictly followed and as it occurs when there are severe and strict restrictions there are also breaking the rules fragments. So there are not rare the occurrences when the daughters were pregnant in premarital relationships (more frequently found in Anglo-Saxon ballads) and as a result in many cases they were obliged to abandon their family and leave with their beloveds but such an action was not without consequences. These examples are more frequent in Anglo-Saxon ballads but even in Albanian ones it is found the brother who gives the decision to accept the marriage of his sister to an unknown person living far away like in 'Constantin and Doruntine'. In Albanian ballads the role of the brother is mainly protective. His character is presented as the strong one who has gone to fight since when he was small but it is also intertwined with other social qualities where the most important ones are honour, faith, courage and bravery in other words he was a hero. What is an important feature of the portrait is that they keep their given word of honour, oath, and because of the that promise even after death they are not quiet and they get out of the grave only to fulfil a duty he left hanging that was to bring his sister home to meet her mother. An important social phenomena that is incest never happens in Albanian ballads or if it is going to happen there is always something or someone that stops it from the execution such as a mythological character for instance a bird speaking or a sign that makes people stop from the act while in Anglo-Saxon ones unfortunately in some instances that happens such as 'The sheath and knife' and in many cases the siblings recognize one-another too late which brings tragic results and they find solution only by giving an end to their lives through suiciding both brother and sister.

In sister-brother relationship in many instances their connections and their bonds are really impressive and inspiring because the sister in many cases is self-sacrificing herself first of all as it is mentioned in many ballads by not living her life, not running after dreams and not accepting to get married but deciding to stay near her languished brother helping him recover, feeding and trying to treat his wound and later when he worsens like a real heroine she is ready, instead of him, to go and save her country and honour, too as in the ballad 'Gjergj Elez Alia'. So when the wounded brother is suffering in bed with nine wounds received in battles, without taking into consideration the fact that she is sacrificing her life for her brother she laments the fact that she may be will have the turn to go to baloz.

> What of the hero, Gjergj Alia?
>
> He'd sent his greetings to the baloz,
>
> To meet him early at the war grounds.
>
> I've no maiden for you baloz,
>
> My sheep have not been fattened for you,
>
> I've but one sister, not to give you,
>
> Who else would bind my injured body?[1]

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[1] Elsie R., Mathie-Heck J. (2004) Songs of the frontier warriors. Wauconda, Illinois: Bolchazy-Carducci Publishers

So brothers are concerned about their sisters and they think it is their duty to protect their family and country and so they want to solve and do everything themselves and do not accept the fact to let the burdens to their sisters.

The siblings' connection attracts to study their reactions and normal or abnormal behaviour (there must be something really strong to make people write about). They are brothers, they are best friends but notwithstanding they are there examples seeing them as the worst enemies. They fight together for one main cause to keep their country free from enemies and occupiers but there are cases when they fight against one- another, in some instances because they do not now they are brothers because due to circumstances they were grown up separately. They vow to do something together but there is one that breaks the promise. In the end they finish by reconciling and feeling bad. Even sisters in Anglo- Saxon ballads are presented in some occasions as jealous of one of them and they arrive up to the case of wishing and planning their sister's murder.

So, however as it is pointed out the women relationships must not be seen only at one side because they are not always so weak on the contrary their influence on their decisions was very crucial because there are occasions that due to familial relationship husband- wife the whole community could profit as it is the case of the immured woman Rozafa. She accepted to be immured, allow and quit everything especially her maternal duty and the circumstances made her let her own baby orphan as it was her husband even he obliged by the fact of finishing the castle which required that sacrifice and only if that immurement was done the castle could be built and people would benefit from it. They were presented and also depicted as really responsible people not thoughtless ones because even afterlife they do not think to rest as they continue to think how to submit their motherhood duties. One of the few things Rozafa asked before she was immolated was to let part of her body out so that she could continue breastfeed her baby when it was hungry, watch and rock it when it was crying and needed to sleep. Today her bravery is still sung and her story is considered and mentioned as a legend. As it is known there are illustrations that they had a great importance and great impact especially playing the role of mothers, sisters and wives, fiancés, lovers because they could change the turn of the events and likewise the wheel of the history and were also the ones that held the responsibility for life continuation. Similarly in songs of the Serbian people it is 'The building of Skadar' which is a likewise version of Albanian Rozafa that shows the strength that women have.

> 'Brother Rade, hear me out in God's name,
>
> and leave a space, a window for my eyes,
>
> so I can see, can look on my white hall,
>
> can see my son, when they bring him to me,
>
> and when he leaves, when they take him away.'[1]

On the other hand in Albanian ballads and frontier warrior songs the father relationships are weakly mentioned so it is the mother that has the power to keep the family bonds strong and encourage her sons (they are presented through songs as are more powerful considered to fathers' role) either to continue to fight for something good (mainly for their boundaries) or impedes them when she sees something does not go well while in Serbian ballads fathers again are not so often mentioned but they are implied and their sons fight even for them and when they learn that something bad has happened to their fathers they become furious.

People used to live a simple life and their feelings were more open and their characters were less complicated so if they had something they were bolder to express it mostly through actions. When the word mother is mentioned the first idea that comes to everybody in mind is that she is everything for her own kid such as love, security, protection and tenderness and that something that they do really well indeed is their role is as in the case of the epic lay 'Beowulf' it is the mother that wants to protect her own creature even when he does not live and her pain is so big that she wants to revenge. She went to fight like a dragon even after his death and is ready to sacrifice everything even her own life only for her son. It is really interesting and impressive to read her reactions and her attitudes when she learns about her son's death and asks him back in her wailings. Similarly still in Albanian and Serbian mothers they have the same feelings for their children and this

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[1] Karadzic, Vuk (1997) Songs of the Serbian people, University of Pittsburgh Press

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connection is highly expressed by their feelings, responsibility of keeping an eye always on their children, mourning and lamenting or their falling dead when they learn that their children died and vice versa.

> The nine's mother prays long to her dear God
>
> that He give her the eyes of an eagle
>
> and the wide wings of the white-feathered swan,
>
> that she might fly o'er Kosovo's flat field,
>
> and might see there the nine Jugovićes[1]

However on the other hand there are examples of mothers abandoning and hurting their children because they want to follow their love. So they collaborate in hurting their own children by making plans of blinding and killing them, plans which in the beginning seem to function but in the end they recover themselves and their mothers are punished an example to be mentioned would be that of 'Jovan and the leader of the giants'.

Women apart men also had a substantial and really important part in the political system as young girls were married to regulate political and social system of two countries and usually the inborn part of the woman nature is that she loves peace and tranquillity she never wants to solve the possible problems by fight and war. So firstly their prior contribution was to calm down the people, to convey messages of peace and in some other instances to strengthen more their agreements.

Love was, is and will continue to be the feeling and the emotion of the first inspirations of poetry, songs, ballads, novels, tragedies, films, plays and so on. Even in Middle Age period that used to be the essential motif to regulate or break different relationships and it was used as a means through which people used to weaken other people and achieved what they intended. It is difficult to speak separately about different relationships because they cannot be treated apart as single and individualized ones. When a person has an inevitable feeling he reacts in a way which is may be in contradiction with a certain behaviour and later on also may regret. In search of love which sometimes is not responded by the other person people may be able to do things they would not normally do which would not even imagine. In many ballads that is the reason that unresponsive love worsens conditions and makes people feel bad.

God takes an important role as people do believe in him and they always address to him, they go to churches and pray for him. Albanian epic frontier warrior songs in the majority of the songs begin by referring to the Almighty God and also the Serbian songs mention that they would [2]not dare to shed the blood in honour of the cross, and they usually end their songs by directing to God and even in the Anglo-Saxon epic lay 'Beowulf' people believe in him and the main character dedicates his victory not only to his strength and power but to God also.

'Look at Boško, the coward Jugović!

He did not dare to go to Kosovo

To shed his blood in honour of the Cross

And give his life for the faith of the Christians.'[3]

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[1] Karadzic, Vuk (1997) Songs of the Serbian people, University of Pittsburgh Press

[3] Karadzic, Vuk (1997) Songs of the Serbian people, University of Pittsburgh Press

My time 'tis to go. May the Father Almighty

With His gracious favour for now preserve

Safe on your journey! I will at the sea

'Gainst hostile band keep guard at the coast.[1]

The main characters sometimes think that the weak point of their enemies is by offending them by breaking the rules of the other's side belief. In fact in many cases some traditions that are in mentioned in the songs are pagan ones.

The main characters were usually followed by thirty people that were ready to fight for their leaders that could be king, tsar, lord, or just simple people as Muj in Albanian epic songs and their relationships were primarily based on word of oath, bravery, and capacity of being able to fight. They were also faithful because when they learnt that something bad threatened either their country or their friends they did not think twice but went immediately to fight and put justice and they were brave enough to die without having regrets. The main problems that they were fighting for were ownership ones. They protected their land and boundary till the last moments of their lives but as it always happens there are cases that the main heroes are abandoned as it is the case of Beowulf that remained alone in his last battle accompanied only by one thane that stood near him and had to accomplish his last wills. The neighbourhood relationships between simple people as a matter of fact if they did have bad purposes were not bad ones. People beyond bad intentions could go from one country to another without having any obstacles.

The mythological characters had a great influence in creating and maintaining different kinds of relationships which in many cases had a high impact which could affect and change completely even the main characters' personality and life. So in the case of Muj, one of the main heroes in Albanian epic songs, he passes from the state of feeling a humiliated shepherd with no physical strength to that of a really powerful person and he changes completely that is due to the force that ora-s gave by giving him some drops of their milk. When the heroes fight as it is mentioned they must be accompanied and have their protectors awake because they fight with them, too. Then may have dual characters in the sense that they play the role of simple people and also heroes when it is needed. The oras, zanas, vilas had supernatural strength and people had to be careful with them, they must not annoy and enrage them because otherwise if they were enraged their reaction would be a bad one having bad consequences as they had the power to transform people into stones. Usually they are described as beautiful creatures such as the sirens and mermaids in Anglo-Saxon ballads and human people were attracted by them and vice versa. They had something like magic supernatural because they were the ones who predicted people about a misfortune which was going to happen and prepare them to take measures.

Even the nature had its relationship with people such as for example the sun, the moon, the birds, the stones, the trees, the horses and so on. People had their relationship with them believed in them and when they wanted to take a trip or do something they directed to them, they saw the moon and knew if it was the right time to take that adventure or not. One of the strongest relationships is that warrior-horse because that was a really powerful determinant in designating their victory and when their enemies wanted to take something valuable apart other important ones that was the horse. Even the saber and the dagger were important because they were really crucial in deciding if winning or not the battles or fightings and heroes direct to them as their best friends.

These were only some of the relationships taken from the diverse range of relationships and of course there are other ones not highlighted in this article but the above mentioned ones are some of them which had a real great and powerful significance and value on people and their connections and were an important factor on determining people's behaviours and reactions, on giving their contribution in stabilizing the tranquillity and peace of their families, societies and countries.

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Communication Strategies Used by Middle Estern Postgrduate Students at Service Encounters in Univsersty Malaya

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Abstract

Communication strategies are important in helping L2 learners to communicate successfully when they are faced with a problem in speech production. This study looked at one of the components in Communication Competence, i.e strategy competence or the use of Communication Strategies (CS) in oral interactions among Middle Eastern students and counter staff in institute of postgraduate studies (IPS) at University of Malay. Data collected from video-tape and interviews were analyzed quantitatively and qualitatively. It was found that the most frequently used communication strategy was the use of "modification devices". The other strategies used frequency were "interaction strategies", "compensatory strategies" "avoidance strategies" and "L2-based strategies". The results showed that students used different communication strategies to overcome their communication difficulties. The main aim of using the communication strategies is to avoid communication breakdown. Consequently, Second language learners should be encouraged to use communication strategies to develop their oral skills and help them more effective in oral communication with their limited English language proficiency. The implications and suggestions from this study towards development the teaching and learning of ESL were also presented.

Keywords: Communication Strategies Used by Middle Estern Postgrduate Students at Service Encounters in Univsersty Malaya

Introduction

Communication strategies are strategies that learners employ when their communicative competence in the language being learned (L2) is insufficient. This includes understanding in theL2 and having others help them understand L2. Learners use communication strategies to offset any inadequacies they may have in the grammar of the language and, also in vocabulary. Communication strategies aid learners in participating in and maintaining conversations and improving the quality of communication. This, in turn, enables them to improve their exposure to and opportunities to use the L2, leading to more opportunities to test their assumptions about the L2 and to receive feedback. Research in communication strategies began in the early 1970s. In the early 1980s, the real study of communication strategies has become the concern of many researchers. Canale and Swain (1983) as cited in Dornyei and Scott (1997) included communication strategies in their model of communication competence as part of strategies competency, which is the learner's ability to use communication strategies and cope with various communication problems they may encounter.

International students in University of Malaya face several problems when trying to communicate in English. In the process of communication, these students have often found themselves in a position, whereby they have to improvise in order to get their messages across and overcome any momentary inadequacies. Usually the obstacle in communication is the lack of vocabulary items, which either has not been learnt, or cannot be recalled at that point in time.

Another problem faced by International students is the inadequate knowledge or competence in the grammar of the English language. Problems arise among international students who have to communicate in English. This research describes the communicative strategies used by international postgraduate students at the University of Malaya when communicating with the front desk officers of the Institute of Postgraduate Studies (IPS).

The objective of this study is to study the problems faced by international students of Middle Eastern origin when communicating in English. The study will describe strategies used by international students from Saudi Arabia, Syria, Oman, Iran, Iraq, and Yemen when communicating with officers of the Institute of Postgraduate Studies (IPS) in the University of Malaya. The language is strategic when it is used for a purpose. In this study, I consider CSs to be used by Middle Eastern non-native English speakers to overcome communicative lexical problems. In this case, the analysis has been restricted to lexical problems which may be occasioned by the lack of knowledge of L2 terms the speaker wishes to communicate, by retrieving problems or by insecurity as to lexical item selected to express a meaning.

Research questions

In order to fulfill the objectives of the study as stated above, the study aims to answer the following research questions:

RQ 1: What are the strategies used by postgraduate Middle Eastern students in the University of Malaya to overcome communication problems with staff (in service encounters in the Institute of Postgraduate Studies)?

RQ 2: Which are the types of communicative strategies most frequently used by them?

Research Methodology

The participants were enrolled with the Institute of Postgraduate Studies division of the University of Malaya. The participants (student) were from 6 different Middle-East countries, namely: Iran, Iraq, Saudi Arabia, Oman, Syria and Yemen. Out of 90 participants, 28(31%) participants were from Iran, 24(27%) participants were from Iraq, 15(17%) from were Saudi Arabia and8 (9%) were from Oman, 8 (9%) were from Syria and 7(7%) from Yemen. students being chosen randomly to participate in this research. These participants were doing their Master's degree or Doctoral degrees at the University of Malaya. All of them had to take an English placement Test set by the university. Permission was granted by both the counter staff and students to conduct video-recording at the service counters at IPS.

A SONY Video camera has been used in this study because of its high quality and ability to record clear and good quality images and sound. Mini Video tapes were used to record the conversations. A Personal Computer with Power DVD program was also used. This made it easy for the writer to view the data that has been collected. Data for this study was collected in two different ways. In order to obtain information about the language learners and their background, interviews were conducted with the participants to gather information pertaining to their nationalities, the Universities where they did their first degree, the medium of instruction in their previous university/institute/college, their first language, the number of years they had been learning English and their own evaluation about their English proficiency. In order to get a clear picture of verbal as well as nonverbal communication strategies, the conversations between postgraduate students and counter staff at the IPS were video recorded.

A qualitative analysis was carried out Simple frequency counts were made according to the types of communication strategies used. The finding was presented using tables. The frequency counts were converted into percentages for ranking. In addition relevant extracts from the transcriptions were used to help explain the findings. The data were analysed as soon as they were collected. This was done in order to avoid lapse of time, which might affect remembering details from the interview conducted. The analysis is descriptive in nature.

The tabulation of the data in figures and percentage was done in order to count the number of times the participants used a particular strategy. The tabulation is presented. Table also represents the percentage of the frequency distribution of communication strategies employed by the participants. Throughout the study, the types of strategies used by the participants to solve their communication problems were also observed. This study was concerned only with communication strategies used when participants lacked lexical items. It can be described as:

"The common factor to all communication strategies is that the inter language learner has to deal with not knowing a word in the target language. It is vocabulary lack that is crucial. The strategies exit the plug gaps in the learners" vocabulary by allowing them to refer to a things orwhich they don't know the target language."(Cook, 1991:69)

Data analysis and finding

The study examined the interactions between International postgraduate Middle-Eastern students with IPS counter staff in the University of Malaya. The study was based on data that video recoded natural conversation which took place while the participants were acquiring information. The use of triangulation method of data collection supported the finding that emerged from the study. The data were collected through the use of video recordings, an informal interview, and transcriptions. The study shows that language learners were able to maintain the flow of their conversation by using different types of communication strategies.

The study answered the following research questions:

How do postgraduate Middle Eastern students at University Malaya overcome communication problems with staff at service encounters in the Institute of Postgraduate Studies (IPS)?

Generally, the researcher found that the language learners employed different types of communications strategies to avoid conversation breakdown. The strategies used by the participants were determined by the knowledge of the language they possessed. The learners fell back on strategies as a result of the imbalance between communicative needs and their actual ability to use the target language.

It also appears that in solving their communication problems, the learners drew on other knowledge sources such as, non-verbal communication strategies to compensate for their deficiencies in the target language. The use of non-verbal communication strategies enable learners to convey messages which their linguistic resources do not permit them to express successfully.

The study shows that although the learners faced communication problems, this did not prevent them from attempting to solve these problems. The learners were able to use different communicative strategies to improve their chances of being understood.

What are the types of communicative strategies used by postgraduate Middle Eastern students at University Malaya in oral communication with staff at service encounters at the

Institute of Postgraduate Studies (IPS)?

In order to answer this question, qualitative analyses were carried out. The data used in the analysis were taken from the recordings of strategies used by 90 Middle Eastern post graduate students at service counters in IPS.

The Overall Frequency Distribution of Communication Strategies employed by Participants shows as following table:

Communication Strategies	Frequency	Percentage (%)	Ranking
Modification Devices	236	49	1
Interactional Strategies	87	18	2
Compensatory Strategies	85	17.5	3
Avoidance Strategies	59	12	4
L2-based strategies	17	3.5	5
Total	483	100	5

The Overall Frequency Distribution of Communication Strategies employed by Participants

Based on the transcriptions, the researcher identified the frequency use of communication strategies used by the participants. Modification strategies were most frequently used by participants, followed by interactional strategies, compensatory strategies, and avoidance strategies and non-verbal communication strategies.

Clennel (1994) study indicates that compensatory strategies are the most commonly used by the L2 learners, while Kebir (1994), Chen (1990) and Whilliam et al.(1997) report that interactional strategies are the most popular among L2 learners.

The finding on the use of compensatory strategies among the participants revealed that when communication problems occurred, the students preferred to get their ideas across by themselves rather than ask for some help from their interlocutors or abandon the conversation. They usually tried to fill the conversation gaps by making an effort to convey the intended message meaningfully, so they took risks to explain, create or guess the problematic word(s).

The finding supports Wenden's (1991:41) statement that "the good language learner is willing to take risks". These students are willing to take risks in order to communicate, using any meaning at their disposal to convey meaning. This often involves the use of circumlocution, paraphrases, gestures, and may sometimes involve the creation of new words by analogy with familiar forms.

In order to avoid interruption in the conversation and to achieve mutual understanding, interactional strategies were used by the participants to ensure that their interlocutors understood the intended messages completely. In conversations, communication problems might occur but the use of interactional strategies help the speakers expand their conversation through smooth turn-takings.

After compensatory strategies, avoidance strategies were the next most frequently used. When the participants could not transmit their intended message, they avoid those problematic messages. In order to avoid making mistakes and increase fluency in conversation, the participants occasionally used avoidance strategies, namely message avoidance. Topic avoidance was not found in this study.

Faerch &Kasper (1983) as cited in David (1999) explain the reason for using avoidance strategies:

In order to avoid producing non-fluent or incorrect utterances by using sufficiently automised or hypothetical rules/items, learners may decide to communicate by means of a reduced systemfocusing on stable rules and items which have become reasonably well-automised.

David (2003) proposes that elimination of certain formal elements of the target language do not always interfere with the transmission of meaning if the learners use them appropriately. In fact, the learners benefit from the use of avoidance strategies because they do not need to stop the conversation immediately, but try to remove the problematic word(s) or sentence(s) with a new one.

Non-verbal strategies were also used in the study to compensate the participants" lexical gap of the TL. Most of the use of these strategies aimed to replace their messages to make them clearer and more understandable

Recommendation

The findings have implications in the field of second language teaching. These include teaching of CSs, syllabus design and material design

1). Teaching CSs

There are many studies show that strategies of communication in the teaching learning context can help learners improve their skills in real life language use. Savigon (1990), Taron (1984), Tarone and Yule (1989) believed that it is possible and desirable as strategic competence is part of the learner's communication competence. It involves the transferring of L1 skills, bridging the gap between classroom and real life communication and contributing to the students' sense of security, self-confidence and motivation to communicate. The teaching of CSs may also involve raising learners' awareness about the nature and communicative potential of CSs and encourage students to be willing to take risks and use CSs (Dornyei 1995, p.80). This study showed that the participants are able to employ some of the CSs. Unfortunately, they are not able to use all the types of CSs and thus they are unable to use them effectively and spontaneously. Hence, if EFL teachers can make learners more aware of the range of communication strategies, learners can utilize a wild range of CSs creatively and effectively.

2). Curriculum and Course Design

In situations where language curriculum and course contents are to be designed for the non-native speaking background learners, strategies of communication can be taught for effective use in real life. This will improve learners' confidence in selecting and implementing appropriate strategies in communication (Dornyei and Thurrell, 1994); Dornyei, 1995; Corder, 1983; Bialystok, 1981). Since strategic competence is one of the important components of communicative competence, it should be included in the goals of teaching English language course.

David (1999) argued the possibility of consciousness-raising of communication strategies as a tool to improve language proficiency of L2 leaners. Therefore, a course should be designed to create situations which will promote the development of learners" strategic competence, and the ability to use communication strategies to deal with different communication problems they might encounter.

3).Material design and teaching

Williams (2006) suggested that teachers should make students aware of communication strategies and teach students to use communication strategies in the classroom. Teaching material should be chosen and developed to provide learners opportunities to identify potential communication breakdown and ways to overcome them. Teachers can devise exercises and activities whenever possible for learners to practise and use the CSs. The use of video recordings will be useful in helping learners become more aware of their communication performance. Playback will allow learners an avenue for analyzing, discussing and getting feedback regarding their oral communication. Playback is also important for learners to understand the non-verbal signals such as gestures, eye contact, and body movement also play a role in oral communication.

Conclusion

Communication strategies play an important role in oral communication. It is also an important aspect for English language learners to learn towards achieving successful communication and competence. It encourages language learners to find ways of avoiding communication breakdown with their interlocutors to achieve their communication goals.

This study shows that ESL learners are able to overcome their communication problems by using communication strategies during their interaction with the counter staff. There are limitations in this study. However, the information and knowledge can contribute to the EFL learners particularly UM international students on how to communicate even when they lack lexical items.

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Relationship Between the Socio Education Factors to English Language Learning in Albania High Schools and Pupil's Final Grades in English Course

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Abstract

This paper aimed to study the relationship between the socioeducative factors from Attitude Motivation Test Battery, (AMTB, Gardner R.C. 2004) for learning English as a foreign language in high schools in Albania and the pupils` achievement, the final grades in English course. The study found that the correlation with Spearman Rho coefficient was significant at p<.05 and the grades in English course were moderately related with four variables: first, the integrative language role r=.404, p<0.001, second, motivation r=.361, p<0.001, third, parental support r=.313, p=0.001, and fourth, instrumental language orientation r=.305, p<0.001. It was found a smaller correlation value between grades and pupils' attitudes towards the English learning context at the value: r=.164, p<0.001. A small negative, but significant correlation was found between pupils` anxiety to learn the language and the grades in English course: r=-.130, p<0.001.

Keywords: Attitude Motivation Test Battery, Socioeducative Model for foreign

Languages, high school pupils, final grades in English, anxiety in foreign languages, integrative language role, instrumental orientation, parental support to learn foreign language.

Introduction

Empirical studies about learning foreign languages have most commonly been based on the international Attitude and Motivation Test Battery, (Gardner R.C., 2004, Attitude/Motivation Test Battery; International AMTB Research Project), which derived from the original test Gardner R. C., Smythe P.C. (1974). This battery has been broadly used either by the author and his colleagues in Canada and elsewhere (Gardner R.C. et.al., 1975, 1985, 2001), in a well organized way or other researchers worldwide, in countries like Croatia, Japan, Poland, Romania and Spain. It the very first time that the Attitude/Motivation Test Battery; International AMTB was applied in Albania as a need of filling a gap in the socio education domain of learning foreign languages from a quantitative study perspective. Furthermore, Albania as a country undergoing many development stages in many directions through the last decades has gone through diverse amendments made to the by acts and directives from the Ministry of Education, especially related to English language. For example the strategic document for preuniversity system in Albania, 2014-2020 foresees European standards that have as an objective to deliver high school programs which prepare pupils to learn two foreign languages till the end of class XII and their performance in language should reach B2 level according to the Common European Framework of References in Foreign languages (CEFR), (MAS, 2015, SZHAPU, f.45). Another directive from the Ministry of Education orients the graduate students from Bachelor program to certify their English knowledge in an international standard at the rate B1-C1 in order to be accepted in the second cycle of studies, the Masters Program.

Logically, it is important that these changes in law for education in Albania must be considered for their effect in students` performance in school curricula and it is necessary to investigate how capable pupils are in Albania to achieve these results and which are the indicators that best correlate to their results in the English course for the high school program.

Literature Review

Gardner R.C. (1985a) constructed the Socio Education Model for foreign language learning based on synthesized scales of ATMB (Gardner, R.C., Lalonde, R.N. & Moorcroft, R. 1985). The model introduced six conceptual constructs, (motivation, attitudes to learning context, integrativeness, instrumentality, anxiety, and parental support) placing in the centre of the Model the construct of motivation to learn foreign languages. In this model was added the education role to lean languages expressed with attitudes to the context of learning the language, composed of the scales evaluation of the language instructor and evaluation of the English class. This Model does not formally refer to the physic context where lesson takes place, at least not in a direct way (Gardner R.C., 2005, f.9).

Research conducted by Gardner R.C., Lambert (1959), Gardner R.C. (1960), Gardner, R.C. & Lambert, W.E. (1972), Gardner R., Smythe P.C.(1975), Gardner, R.C., Lalonde, R.N.&Moorcroft,R. (1985), Gardner R.C. (2004), in the psycho social field, as well as Robert C., Gardner (1985a), socio educative approach to learning foreign languages smashed the belief that "language aptitude is an independent gift or skill from other factors such as motivation, personality, context of learning and such a skill is innate and has an independent effect on language learning", (Carrol, 1981, cited in Stansfield C., 2004, f.48). A lot of findings related to the motivation theory to foreign language learning have been published that reveal sustainable results for the factors that mostly affect the students success in language learning (Gardner R.C., 1960; Gardner et.al 1975, 1985, 2001). In the following studies it was found that motivation was the factor that was better related to the success in foreign languages, meanwhile the integrative role and attitudes to the context of learning had equally strong correlation to the students grades, (Gardner R.C., Masgoret, 2003). In other studies with international samples the correlation coefficients values of *motivation to learn English* and secondary school *students grades* in foreign language course varied from a country to another: in Croatia r=.40, Poland r=.47, Romania r=.40, Spain r=.39, Brazil r=.48, Japan r=.47 (cited by Gardner R.C., 2009, CaaltalkOtawa) . In Albania this test battery has been used for the very first time and there is no empirical evidence till now for its use. The neighbouring countries empirical studies like Romania, Greece, Croatia, and Poland will serve as comparative to the ones in this study.

Outline of the problem

Strategy Development Document of preuniversity school system in Albania, 2014-2020 from The Ministry of Education and Sports foresees European Standards which aim that high school students should learn two foreign languages and the level expected to be achieved is B2 according to the Common European Framework of References in Foreign languages (CEFR), (MAS, 2015, SZHAPU, p.45). English language has been considered a priority in our National Education Strategy, 2009-2013 and it was added to the compulsory exams in A-levels (Ministry of Education and Sports, 2015)[1]. Under these circumstances it is essential to investigate the relation between the socio educative factors of language learning and grades in the English course for the high school pupils in Albania.

Methodology

Objective of the study

This study aims to investigate the relationship between the socio - educative factors according to Socio Educative Model for foreign language learning, Gardner R. C. 2001 and students` achievement indicated with final grades in the English course.

Research question

What is the relationship between the socio - educative factors according to Socio Educative Model for foreign language learning, (Gardner R. C. 2005) and students` achievement indicated with final grades in the English course?

Variables

In order to check the relationship between the students` achievement in English and socio educative factors are considered certain variables. First, the achievement in English language learning is indicated with the students` final grades in the English course (Robert C. Gardner, 1985, 2001, 2005, 2006). The grades are taken by the end of the school year as an

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[1] Ministry of Education and Sports, Tiranë, 2015, Law No.69/2012 and Decision of Council of Ministers No. 78 for the A-levels and University admissions

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average mark and are categorized in three intervals: passing grades 5-6, medium average mark 7-8 and high average mark 9-10. The final grades in English course are considered a dependent variable. The independent categorical variables are: attitudes towards the English learning context, integrative language role, motivation to learn English, anxiety to learn English, instrumental language orientation, and parental encouragement, (Gardner R.C., 2005).

Instrument

The instrument used in this study is the Attitude Motivation Test Battery, the international version, (Gardner R.C., 2004). It consists of 12 scales which are merged into six aggregate variables (See table 1). These variables construct the Socio Education Model for foreign language learning, Gardner R.C. (2005). It is assessed with a Likert scale comprising 6 scales that range from: strongly agree, moderately agree, slightly agree, slightly disagree, moderately disagree, and strongly disagree. There is no neutral scale in this instrument.

Constructs	Scales
Motivation to learn English	Motivation Intensity Desire to learn English Attitudes to language
Integrative role of language	Integrative Orientation of language Interest in foreign languages Attitudes towards the foreigners
Attitudes towards the context of language learning	Language teacher evaluation Language course evaluation
Anxiety in foreign language	Language class anxiety Language use anxiety
Instrumentality	Instrumental orientation
Parental encouragement	Parental encouragement

Table 1 Conceptual constructs of Socio education model for language learning according to AMTB
 (Source: *Gardner R.C., 2009, f.4*[1])

Procedures of the study

Sample of the study

In the sample selection was applied the 'Stage' and 'Cluster Sampling' technique. The size of population for the research question was the representative sample number of high school students in Tirana N=814, out of which was calculated the sample for the study. On the basis of sample size calculator 'Roarsoft Sample size', with a representative power of 95%, error limit acceptance 5% and the disperse of the answers 50% it resulted a sample of : *n= 260 subjects*.

Internal consistency for the constructs of Socio educative Model for foreign language learning

Reliability analysis

The Cronbach's alpha reliability coefficients of scales of AMTB were as follows:

Motivation (α= .781), attitudes to learning context (α= .880), integrativeness (α=.730), instrumentality (α= .852), anxiety (α=.701 and parental support (α=.671). Cronbach alpha reliability coefficients of overall scales was α=.777, which makes the test 77% reliable (Brown et al., 2001, f. 264, cited at Hashimoto Y., 2003, f.46). Cronbach Alfa coefficients are above 0.6 for each of the scales which makes them consistent and reliable to measure what they are foreseen to measure (Dörnyei Z, Taugchi, 2010).

Data gathering

The data in this study was collected in a five months period of time, January – May, 2015, during the school year 2014-2015 in Tirana, capital city of Albania. In the data gathering procedure were included certain criteria such as the confidential

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[1] Overview of Socio Education Model on language learning, Gardner R.C. (2009), p.4,Gardner and Lambert (1959): *Fifty Years and Counting*, http://publish.uwo.ca/~gardner/docs/

aspect of the participants in the study, the initial notice for test application on the free will and the necessity for fair answers to the items in the tests. The students were given abundant time to check the answers in the test and were asked to fill the test in their routine class, which lasted for about 25-30 minutes. The English teacher was excluded from being part of the surveyor team considering the conflict of interest, due to certain items in the test which were connected to the teachers` performance and evaluation.

Data analysis

A non-parametric statistical technique was performed using the Statistical Package for Social Sciences (SPSS) version 18. Cronbach alpha coefficient was used to assess the internal consistency of the questionnaire. Initially the significant coefficient was set for all the analysis at the value $(p=.05)$. Spearman's rho coefficient was calculated to assess the relationship between: English language proficiency grade and socio educative variables. The tests takers were coded from 1 to 260. The data was checked for the frequencies, missing values or unusual values. Preliminary analysis was made to make sure the testing of the hypothesis for the following analysis (Pallant, 2010). The homogeneity test of variances was made for the analysis. The Levene test of homogeneity revealed that the variable of grade did not fulfil the condition for parametric analysis it was lower than the coefficient that was set $(p=.03)$. Thus for this variable were used non parametric analysis.

Results

Correlations between the final Grades in English Language Course and socio educative factors for language learning
In order to assess the relationship between the final grades in English language course and socio educative factors for language learning (*attitudes towards the English learning context*, *integrative language role*, *motivation to learn English, anxiety to learn English, instrumental language orientation, parental support,* Gardner R.C. (2005), is used the non parametric analysis Spearman Rho when the variables are measured on a scale that is at least ordinal. Correlations between language learning English indicated with the variable of final grade in English course and socio educative factors according to the Socio Education Model for foreign language learning, (Gardner, R. C., 2005) are shown in table 2.

Table 2 Correlation between final grades in English Language Course and socio educative factors for language learning

		Grade	Attitudes towards the English learning context	Integrative language role	Motivation to learn English	Anxiety	Instrumental language orientation	Parental encouragement
Spearman's rho Grade		1.000	.164**	.404**	.361**	-.130**	.305**	.313**
	Sig. (2tailed)	.000	.000	.000	.000	.000	.000	.001
	N	260	260	260	260	260	260	

**p< 0.05 level (2-tailed). a. County = Tirana

It was found a small correlation between grades in the English course with attitudes towards the English learning context r=.164, p<0.001. The coefficient for the relationship between the grade and integrative language role is moderate, but compared to the other socio educative factors has the highest values, r=.404, p<0.001, the coefficient for the variable of motivation has the value: r=.361, p<0.001. It was found a small negative correlation between grades and pupils` anxiety, r=-.130, p<0.001. There was a moderate coefficient between the grades and two other scales: instrumental orientation r=.305, p<0.001 and parental support r=.313, p=0.001. All of the correlation coefficients were significant, p<.05.

Discussions

This study found that there are significant relationships between the high school pupils` grades in the English course and the socio education factors. From the correlation view, the highest Spearman Rho coefficients belong to the relationship

between the grades in English course and two other variables: integrative role of language r=.404, p<0.001 and motivation to learn the language, r=.361, p<0.001. These results go alongside with the empirical findings of Gardner R. and Masgoret (2003), who discovered that the strongest relationships of the grades in English are with motivation and integrative role of language (r = .37), (Gardner R.C., Caaltalkfinal2005).

Other empirical studies, Gardner and Lambert (1959) ; Gardner R. C. and Lambert (1960, 1972), Gardner and Smythe (1974), Gardner R.C. (2001), (2006) support the findings in this paper that the integrative role of language (favourable attitudes towards the language and foreigners speaking English language) are great contributors to the students` motivation to learn the language.   Other studies in the European countries show that there exists a significant moderate relationship between the grades and the integrative role, which goes alongside with the finding in this paper (Nikolaou A., 2007, Greece; Bernaus M., 2004, Spain ; Murkowska, A. 2006, Poland; Mihaljevi H., Romania).   There exists a difference only for the results of the study in Croatia compared to the results in this study, where the relationship between the integrative role of the language and grades is weaker (See table 3 in the end of this section). The fact that there exists a significant moderate relationship between the integrative role of the language and the students` results in English language is expressed with the awareness of the young generation on the importance of English language in the long run of Albania, as a state that adheres to become part of the European Union. These results also reflect the political and social stage Albania was going through when the study was carried out. In June 2014 Albania was granted the European candidate status, which was reached after 11 years, since June 2003 (source: ec.europa.eu).

The finding in this paper that the strongest relationship with grades stands for the variables of integrative role of language and motivation are different though from the studies in the 70s and the 80s (Clement and Gliksman (1976), Gardner and Smythe (1982), Gardner R. (1985), Gardner, Lalonde, Moorcroft and Evers (1987), which defined as the strongest relationship to the grades, the variable of attitudes towards the context of language, (the English class and the language teacher) in the Socio Education Model.

The findings in this study also go alongside with the classic studies with the Socio - education Model of language learning, that reveal the best connection of the language achievement to the integrative role of language, Gardner R.C. Lambert, (1959), (1960), (1972), Gardner , Smythe (1974), Gardner, R.C (2001), (2006), who found that the integrative role of language (favourable attitudes to the language and the community that speaks the language is the best predictor to motivation to learn English, consequently is related to the pupils achievement in the English course as the Socio Education Model predicts.   The fact that the integrative role of language is the best related variable to their grades in the English course is explained with favourable and positive attitudes of high school pupils towards the foreign communities that live in Albania, who in most of the cases speak English as a foreign language, and less often as a native language. The Albanian pupils perceive that the communication with foreigners plays a major role in language learning and they show great interest for the social status and culture of foreign community.

In this study motivation is the second factor that best relates to the grades in English and this is a finding that goes alongside to the other studies in Europe, (Nikolaou A. (2007), Greece; Murkowska, A.,(2006) Poland; Gabriela S. Matei, Croatia; Mihaljevi H. Romania, Bernaus, M. (2008), Spain (See table 3). The findings about motivation to learn the language and the cultural context (integrative role of foreign language) as two key factors that best relate to students achievement in foreign language learning are very similar to the findings reported in 'Perceptions on motivation for second language learning on 50th anniversary of Gardner and Lambert, 1959, (Gardner, R.C. (2009), Fifty years and counting). The findings in this study for socio education factors to learn English language go in the same line with empirical studies Gardner, Lalonde, Moorcroft and Evers (1987), about the attitudes towards the Franco Canadian community and the impact in the motivational factor which set a relationship between the ethnic attitudes, students` orientations, motivation and achievement in English language, (Gardner, 1985, p. 64).

This study found that the lowest coefficient of correlation stands for the variable of anxiety which is completely different from the other studies in Europe, especially in the region around the Balkans, which show that the highest coefficients of relationship between the socio education factors and the grades stand for the variable of anxiety (See table 3).

Table 3 European studies for correlation values of socio education factors and high school pupils` final grades in language

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	Croatia	Romania	Poland	Spain
Attitudes towards the English learning context	.18	.12	.17**	.18**
integrative role of language	.20*	.30**	.35**	.37**
Anxiety	-.39**	.50**	.37**	-.38**
Instrumental orientation	.07	.15	.16	.21**
Parental support	.04	.23*	.16	.21**
Motivation to learn English	.35**	.40**	.28**	.49**

* P< .05 ** p<.01

Source: *Gardner R. C. (2005) Caaltalk final, P. 20, Joint Plenary Talk, Canada*

Conclusions

The study about the relationship between high school pupils' motivation and attitudes to learn English, (N= 260) and final grades in the English course, by using the Socio Education Model, Gardner R.C. (2004) found that the higher the students interest is to approach other communities and the greater their desire is to associate with these groups, and the more favourable their attitudes are towards the foreigners speaking English, the better their learning results are in English language. This paper found that the greater the integrative role of the language is the higher language achievement is. Another finding from this study shows that the more motivated to learn the language the pupils are, the better the grades in English course.

Correlation Analysis with Spearman Rho coefficient found that there existed a significant positive moderate relationship between the *integrative role* of language and the grades in the English course: *r=.404, p<0.001.* This variable resulted to be best related to the pupils` grades than any other factor of the Socio Education Model.

This study found that the second socio education factor that best relates to pupils results in the English course is motivation to learn the language. The correlation is significant and positive at the value *r=.361, p<0.001.*

The third socio education factor that best relates to the pupils grades in English course is parental encouragement. The correlation is significant and positive at the value *r=.313, p<0.001).* The more parents encourage and support their children to learn English as a foreign language, the better their results are in the course.

The fourth socio education factor that best relates to the students grades in English course is the instrumental role of language with a value *r=.305, p<0.001.* The more students are interested in the functional language aspect, and its utility, the more they learn English.

The variable that is less related to the students grades in foreign language in a significant and positive direction is the variable 'attitudes to the learning context' at a value *r=.164, p<0.001.* This concludes that the more positive attitudes to the learning context, the better the grades in language, despite being a rather weak relationship.

The last socio education factor ranked in the relationship with the grades in English course is the variable of 'anxiety' with a significant, but negative value (r=-.130, p<0.01). This value shows that the less anxious the students are in English class the better their grades are in English.

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Enemy as the "Other" in Novels of Spain Civil War (by Stress on L'Espoir)

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Abstarct

The most obvious type of "Other" in War Literature is the enemy which militate against 'self' forces. In fighting with foreign enemy we clearly know the "Other" but in Civil Wars recognition of it is not easy. "Other" in Civil War comes from "Self" forces, "self" turns to "Other" in way sometimes we cannot distinguish between them. The identity of this "Other" is in border; sometimes is "Self" and sometimes is the "Other" during the novel. This research is done to answer to this question: Is enemy as an "Other" different and variable in war novels? Is the process of making "Other" is different in militating with internal and external enemy? This survey uses the theories of Cultural Studies about representation of "Other" and "Self" in studying the novel of L'Espoir (The Hope) written by Andre Malraux which is about the Civil War of Spain. The study shows that how and in which process during the novel, "Self" and the "Other" turn to each other. It represents in comparison with novels about war between two foreign enemy and country, the enemy is the "Other" throughout the story, in the most Civil War novels such as L'Espoir (The Hope), because of the same nation, in somewhere the distinguishing border between "Self" and the "Other" becomes defaced so in some cases there is a doubt including enemy as the "Other".

Keywords: "War Literature", "enemy", "Self", "Other", "L'Espoir (The Hope)".

Introduction

One of the components of the stories written about war with an external enemy is that the presence of the enemy as an alien or "other" is clearly visible. The enemy is either fighting from the behind front lines with weapons or is infiltrating as a treacherous among insider fighters. The features of the stories taken their themes from Civil War is that the enemy which has been considered as "other" for self, has actually been "self" from the beginning. Accordingly, those people who have already been as friends, neighbors, citizen, or family; changed to "others" due to different political approaches and stand opposite of each other like adversaries as far as they easily kill each other.

Among the novels written about Spanish Civil War, "Homage to Catalonia" and "1984" by George Orwell, "Hope" by Andre Malraux, "Battle of Madrid" by Dan, and Ernest Hemingway's stories such as "for Whom the Bell Tolls" and "Butterfly and Tank" can be mentioned.

Based on the writer's opinion, the above-mentioned novels have turmoil especially in "Hope" and "Battle of Madrid" which have been written in details. As a matter of fact, the turmoil is not the writer's defect but the feature of Civil War. The war that includes a lot of insurgent groups. These groups are political parties and there is not a clear boundary between their beliefs and components; thus, political "others" are united to each other through defense of freedom and stand against class differences and poverty.

Firstly, the current paper is going to present the description of "self" and "other", then with the overall look and brief explanation about the story of the Spanish Civil War aiming to answer the main research question of this study, hence, representations of the "other" in the novel "Hope" will be emphasized.

"Other" in war literature

In war stories, especially those which do not exclusively limit to the front and include peoples' life during war, are dealt with different types of "other" including enemy-relative, superior-subordinate, woman-man, immigrant-native, as well as national

and religious others. This study focuses on enemy like "other". Clearly, the external enemies who attack a country are considered as "other", however, in Civil War the enemy is not "other".

"At the beginning of the 19th century, Hegel presented self and other as master-slave. Hegel believes that consciousness happens when we face with something which is external; hence, we are always dependent to others. However, dependency is not kind due to the fact that everybody wishes to know others but does not want to be known." (Leitch, 2001: 626-628). For the first time that the term entered to the field of literature could be observed in the works of Bakhtin considering polyphony in novel and literary work. He believed that meaningful interaction shapes with others and gives meaning to others. "Therefore, dialogue is not a simple conversation between two people but it is an ontology that causes "other" being meaningful through knowing "self" (Ansari, 2005: 266). Self and "other" is one of the issues that currently have prominence and importance in many approaches to literary criticism; semiotics, postcolonial, feminist as well as in psychoanalysis. Although discussion of "self" and "other" firstly forms in philosophy entered the realm of literature such as the rest of finding which accedes to various sciences and are consistent with new framework by some changes.

There are two groups of thinkers and theorists while looking at "other". The first group has negative attitudes towards "other" considering it as a danger for independence and freedom like Husserl, Sartre, and Merleau-Ponty; however, the second group like Levinas has positive attitudes believing that self-esteem changes: "accordingly, identity is dependent to "otherness" and is pre-fabricated to undertake its responsibilities" (Shahmiri, 2010: 111). Jacques Lacan is one who had a prominent role in defining these components:

Lacan, is the one who played the important role in determining the concept of this term: "the self/other opposition has also entered through Jacques Lacan whose notion of other is a polysomic concept at the heart of his work. Like de Beauvoir's, Lacan' concept of the "Other" derives from both Hegel (specially his account of the master-slave dialectic) and the existentialist philosophers." (Makarik, 1993: 621) Even though the divergent views on the issue of "other" is seen:

Despite of various viewpoint about "Other" issue, "most such uses mean by "Other", the racial, gendered or ethnic other. The word is used invidiously to name the way the hegemonic culture or gender group views different and subaltern ones as exotic, inferior or just plain alien and therefore as something it would be a good to erase or assimilate by some form, overtly violent or not, of ethnic cleanings. (Miller, 2001: 1)

In the novel of "Hope", "other(s)" or the parties are not trying to destroy each other it means the purpose is not annihilation of "other" but goal is to make others satisfy to think and act like us. Because sometimes purpose of "other" is: "A property attributed to somebody coming from another culture. Such radical otherness may of course by attributed to somebody who does no longer occupy another space: it may be an *inner other*, like the moors in Spain, women in the men's world or to take a more topical example, the immigrants in contemporary Europe. Here, otherness is dissociated from space, though it may have a real or fictive origin in another space. This otherness is not only characterized by "outsideness", in Bakhtin' sense, but by some more definitive kind of foreignness. (Sonneson, 2000: 17-18)

Based on Todorov idea, everybody is other for other one. What is identified here, from the meaning of "self" and "other" is that "self" refers to the people of a territory that are invaded or in any way they are fighting, but "other" pertains to the enemy. Accordingly, investigating novels show that war literature is a good field to present "self" and "other". In this regard, "self" and "other" are regarded with the terms of subject and object. Subject is regarded as a "self" that applies "other" as an instrument to shape its identity.

Spanish Civil War

In 1920s, monarchy tried to maintain the fascist military, but through forming town meeting in 1931, Republicans governed the country. Different parties were in compatible with each other and a lot of political murders taken place. In 1932, officers of Spanish Morocco under the commitment of General Francisco Franco rebelled. The rebel caused Civil War in Spain which lasted for 3 years. Some of Europe's major powers also intervened. "After that "Spanish War" became "ideology war" and "Spanish Civil War" which destroyed Europe and the world from 1939 to 1945. Thus, dictators experienced democracy, fascism, and chaos. (Grimberg, 1992: 159) Germany and Italy helped rebels where Russia aided Spanish government. Republican parties including communists, anarchists and radical syndicalist were united. General Franco came to power in April, 1939.

In this despicable battle, all groups and trade unions and employers, workers, artisans, secular, villagers, on the one hand and on the other hand, faiths, including Catholics, religious, fundamentalist regime and the Islamists participated. (Bern, 2010: 598) It was a major military conflict from 1936 to 1939 that happened after Spanish coup. In this war, left-wing forces (known as "Republicans") were defeated from the so-called "national"; hence, dictatorship of General Franco began in Spain and lasted until his death in 1975.

The Spanish Civil War and quality of involved groups can be seen such that: "It has become a commonplace to describe the Spanish Civil War in manicheistic terms as a struggle between the "two Spain" of "progress" and "traditions", between "anarchy" and "order", or even in the words of the poet Cecil Day Lewis, between "light" and "darkness". Yet the political agendas on either side were bewilderingly complex. On the nationalist side were to be find the number of competing groups, from Alfonsine and Carlist monarchist fighting to preserve the traditional order, to Falangists who sought to establish a modern fascist state. What united this forces was their shared belief that they were acting to restore law and order, suppress revolutionary anarchy and defend those who interests of "true Spain" that has been destroyed by the Republic and its lackeys. …

The forces that fought in defiance of Republic were even more complex and volatile. While for the leftist Republicans the defense of liberal Democracy was of uppermost importance, Anarchists, radical Socialists and some communists were firmly of the view that social revolution was a priority if the war was to be won. Like the Nationalist. Republican groups used radio and posters to promote the variety of social and political messages. (Barton, 2004: 222-223)

In the Spanish Civil War, there was a series of bloody wars among the nations in which the differences in their classes and beliefs rooted in their context for a long time dividing them in different large groups; this hidden hate eating community spirit like a canker, must finally be revealed someday; thus, Civil War has such consequences. When the war began, Spanish people were excited and decided hastily to scarify their existence. Accordingly, they concluded to test all the thoughts and ideas that European intellectual founders from extremists to radical destroyers had mentioned in their works. On one side of this battle, stood the nation that aspire to scarify everything for the church while begged victory from "Virgin Mary". On the other hand, that nation fired the church, toppled the statue of the Saints, and shot Jesus Christ body. It was excited that in such a society where justice and judiciary were a part of psychology and Auks who was a pioneer were murdered. (Thomas, 1973: 4).

War as a multiple phenomenon influences on all political, social, cultural, and economic dimensions. War could destroy everything moving back to the past or causes developments in some territories. War in terms of language, content, and other literary elements has impact on literature. Spanish Civil War has also influenced on literature that examples of produced works have been already mentioned. But what was from the begging during the war are the poems murmured by the soldiers on the battlefield.

In the eyes of many Spaniards, the Republicans came to represent progress and reform, but this did not mean that they rejected all of their country's traditions. In fact, during the Spanish Civil War, the Republican Army relied on one very old tradition, ballad singing. … By the start of the Spanish Civil War, however, they had become a symbol of working-class solidarity, written and sung to inspire Republican troops and their supporters. (Moss, 2002: 439)

Overview of the story

The story of "Hope" is a story that follows the presence of the Republicans and their struggles on several fronts and rejoins in the Spanish Civil War. The story narration happened in some cities like Madrid and Barcelona. This story begins with telephone conversations related to the occupation of railway lines as well as Spanish discourteous words to each other continuing with narrators' explanations about details of the story; however, end of the story is pertinent to the victory of the Republicans in one part of war while Spanish Civil War lasts for a longer time. In actual fact Malraux has not aimed to include painful events. The book has been dedicated to the human aspects of Republicans. (Malraux, 1984: 14). The story narrates the Republicans against the enemy. "Hope" is not about a person, it is story of Spain. Some characters enter the story, create a part, and then leave it. However, some characters such as Negus, our yen, Garcia are described at the end of the story.

Some of the characters spend just a few moments in the story with or without name while other characters that their stories are followed by the narrator in a long period of time during the war include Man yen, Garcia, Marcelo and … . Story is about political groups and parties that have united. Government, rebels, military and civilian are on the one hand and Bolsheviks, communists, anarchists and guerrillas are on the other hand.

Representation of "Other" and its characterization in "Hope"

There are some points about "other" in this story:

1. Uniting "others" creates "self" in front of others. "For the first time, liberals, members of the "Avkht" and "tradition", anarchists, Republicans, socialists, and syndicalist were united and attacked to the enemy" (Malraux, 1984: 44). The writer of the story believes that uniting together causes power while pointing to the subject of "Hope". " Now, you are talking about hope, those who are united to each other because of hope, like those who are united due to love, own territory which is the result of alliance" (Malraux, 1984: 371). The writer has entitled the book "Hope" as part of the fact that hope is visible in the book. He has also mentioned that power is in alliance. Based on his belief, he ended the story with the victory of the Republicans to emphasize on the issue of power and alliance.

2. Converting "self" and "other" to each other in the story. At the scene of gunfire between soldiers and workers, the soldiers were shot and pursued by the workers at the beginning; but everything changed in a short time. Despite of the fact that it is an ordinary event but reveals that these two groups were like each other and the only difference was what they were called. In less than a minute, one third of pursuers had fallen. All soldiers were under streets' arcades while the workers were in the same situation who soldiers were five minutes ago. (Malraux, 1984: 41).

One of the visible scenes is that "others" were "selves" before; while arrested soldiers transferred to the prison gabbing with the workers who were their guards. Members of the Civil Guard took the disarmed soldiers to the garrison. "The soldiers were gabbing with the workers who were their guards on the way". (Malraux, 1984: 48). The only difference between them was their clothes. "A great number of soldiers had been united with the people. All of them had worn shirt not to be confused with the rebels" (Malraux, 1984: 43).

Officers are of those "other" that have become insiders. The author does not describe all of them black or white. It is natural having doubts about this new affiliation to republican. In the story, pointing out to republican officers are seen as less frequently as the treacherous officers: "Garcia had seen officers who claimed that are republican in the Sierra, confirmed the craziest things of guerrillas, but after going, spit behind them out… while he had seen officers who corrected guerrilla's mistakes patiently without feeling tired, taught them." (Malraux, 1984:154) Fascists attack Republicans with a petrol flamethrower in part of the story. Negus, one of the Republicans clashes with someone who carries a flamethrower. After the death of this person, Negus said to his fellow that fascists who carried the flamethrower could also burn Negus but he did not. Negus does not have hatred feel to the person who destroyed a number of Republicans by burning and he has even a positive view towards him: "Being wild is not optional. Just a quarter of a second was remains. Before I shoot him, he had enough time to return the flame to me… I was watching him. Life is very strange… watching burning someone alive is very difficult…." (Malraux, 1984:165)

Although for the officer who targeted Njashy, he is "other" but in a fraction of a second becomes an "insider" and he is a human that officer cannot destroy him. Contradictory feelings can be seen everywhere in the story toward the other: "Skali looked the feeler's passport: Student from Florence. If there was not fascism, maybe this young was one of his student at the University." (Malraux, 1984:172) Moreover, elsewhere the emotions of this character (Skali) to prisoners of war are find contradictory. Scenes can be seen including negative emotions to "other" such as anger, fear, and humiliation and so on: "Skali raised his glasses slightly and shrugged with deep sorrow. Hard common opinion between the Fascists claims their enemies are of inferior race and deserve the contempt, and the readiness of this doodle group to humiliate and offense was one of the main reasons that led to his exile. (Malraux, 1984:174)

"Other" treacherous

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In the stories which "other" and the stranger are external enemies, those people who spy among soldiers are called treacherous. In this story, treachery happened when one of the people who had joined the military firing at the people in the artillery. "I telephoned and said your bullets are too close. The officer replied: I am so tired of hitting my friends; thus, I have to go" (Malraux, 1984: 150). Actually, it is completely accepted that fighting and killing people who are "self" by the ordinary people or rebels and military is confusing.

"Other" non-Spanish

In this Civil War, Germany, Italy, and Russia also interfere. Regardless of the fact that the soldiers as well as the pilots are not Spanish. If they stand in front of the Republicans, have the role of "others" and vice versa.

It is important to point out that in contrast between "other" and "self", one of them is more powerful. In the present study, people belong to both groups; therefore, balance in the power exists. It may concluded that the writer has emphasized the Republicans' self-sacrifice spirit meaning that one of the forces is not powerful.

Another point is that when the injured people of both groups are those who live in the same country, it seems that victory is not so meaningful for the groups. When Khaemieh, Marchelino, and others are on the plane waiting to see Toldo and Alghasr, the narrator resembles them to sparrow hawk. "The plane like a planet moving around the reckless world, wished to see Toldo and Alghasr imprisoned by earthy creatures" (Malraux, 1984: 178). Accordingly, the writer focused on this useless battle due to the fact that there was no victory; hence, the only reason for fighting was the "enemy".

Other writers have the same idea as Orwell believing that the battle was useless and nothing was mentioned about the reality of Civil War: "The struggle for power between the Spanish Republican parties is an unhappy, far-off thing which I have no wish to revive at this date. I only mention it in order to say: believe nothing, or next to nothing, of what you read about internal affairs on the Government side. It is all, whatever source, party propaganda – that is to say, lies. The broad truth about the war is simple enough. The Spanish bourgeoisie saw their chance of crushing the labor movement, and took it, aided by the Nazi and by the forces of reaction all over the world. It is doubtful whether more than that will ever be established." (Orwell, 1962: 233)

Not expressing the truth about the events and facts of the war are everywhere and at all times but it would be more in Civil War as part of the fact that "enemy" and "friend" or "self" and "other" are present and live in one place.

Conclusion

"Hope" by Andre Malraux represents the Spanish Civil War. Investigating the representations of the enemy as "other" show that because "self" (Republicans) and "other" (rebels and fascists) are countrymen we cannot have expectation to see characteristics in the battle happens among strangers.

The political parties like anarchists, communist and syndicalist that prior to this had been "other" for each other turn to "own" to fight as "other" against fascism. In some cases in this story fascist officers and Hispanic or non-Hispanic soldiers (such as Italian) are lenient against hostility.

In this story, the enemy is moving frequently between self and other; thus, this point can be seen easily in other stories written for Spanish Civil War. Self does not have the feeling of contemptuous to others. In other words, selves are the Republicans aiming to finish struggling and live calmly. As it was presented in different parts of the story, Republicans grieve for hurting rebels. A number of rebel officers have joined to Republicans; hence the boundary between self and other is changing.

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Structural Forms of Feminine Psyche in Scheherazade According to Toni Wolff's Quaternity

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Abstract

The universality and significance of *The Thousand and One Nights* is undeniable: the complexity of the book has combined its various literary techniques to create a masterpiece which has been translated by famous figures, and has influenced many writers all around the world. The central figure of *The Thousand and One Nights* is its female narrator, Scheherazade, whose complex personality has a great potential to be studied. One of psychological theories which can fully present this complexity and multidimensionality is Toni Wolff's quaternity. Wolff, a Swiss analytical psychologist and one of Jung's students, is best known for her paper on four aspects or structural forms of feminine psyche, which are the Mother, the Hetaira, the Amazon, and the Medial. These four aspects, though working independently, form the feminine psyche: if they are put in a balance with each other, the personality is a complete one. The present article is an attempt to apply Wolff's structural forms of feminine psyche in Scheherazade's character: first, the basic tenets of Wolff's quaternity is presented and consequently, her views will be examined in the various stories narrated by Scheherazade, since the four aspects mentioned above are crystalized in women characters of *The Thousand and One Nights*.

Keywords: Feminine Psyche, Scheherazade, *The Thousand and One Nights*, Toni Wolff.

Introduction

The Year of Turmoil (first published in 1992), a contemporary novel by the popular Iranian author Abbas Maroufi (1957 - present), recounts the sorrowful story of a young woman (called Noushafarin) in the male domineering atmosphere of the novel and her unfulfilled dreams for a happy life. Deprived of her basic feminine needs, Noushafarin is beaten regularly by her husband, which causes her to die in a terrible condition at the end of the story.

Several short stories, plays and novels written by Abbas Maroufi, including *the Year of Turmoil*, have been analyzed according to psychoanalytic approach particularly. Other approaches (namely the socio-psychoanalytic approach), nonetheless, are applied to his literary pieces. There exist many theses on Maroufi's works, most of which are about his most famous novel, *the Symphony of the Dead*. Others try to study various works of Maroufi simultaneously, including *the Year of Turmoil*, from a special point of view (particularly psychoanalytic approach) and in relation to each other. Among these, we can name *Analysis of Abbas Maroufi's Works*, a thesis written by Hossein Sanayi-Moqaddam which "aims to come by the infrastructures and themes of Maroufi's works, analyzing them deeply and meticulously regarding important fictional elements and new literary theories" (2009, p. 6). This thesis analyses some short stories and three novels of Maroufi. Besides, *Psychoanalytic Analysis of Maroufi's Works* by Mahboubeh Azhari offers a deep "psychoanalytical survey of Maroufi's characters and fictions based on Freud's, and his students' teachings" (2009, p. 11). Khajooyinejad's *A Psychoanalytic Study of the Symphony of the Dead, the Year of Turmoil, and Farhad's Body* (2010) "examines the characters of these three famous novels of Maroufi, exploring and analyzing their significant mental points (which establish their behaviors)" (p. 6). The last considerable thesis written in this field is Mohammad Yusefi's *Sociological Analysis of Character in Two Novels of Maroufi, the Year of Turmoil and the Symphony of the Dead*. Taking a sociological point of view, it studies the characters of these two novels, the formation of which sheds light on the problems and atmosphere of society at that time (2012).

As it is mentioned, most of the works done on *the Year of Turmoil* are not ascribed to this particular novel, but they try to explore it along with some other works of the author. In addition, they mostly utilize psychoanalytic approach to investigate the depth of this literary work. Despite these numerous studies and analyses undertaken on Maroufi's novel, *the Year of Turmoil*, one may face a considerable gap in the review of literature: even though this literary piece, and many other novels of the author, can be studied and analyzed from a feminist point of view, no significant efforts have been done to clarify these texts' position from such a viewpoint.

As a result, the researcher set her sights on investigating this novel within a feminist framework, striving to illuminate the wretched conditions of Noushafarin and other female characters struggling in the patriarchal society of novel. In order to shorten the material into a more manageable one (the novel is a long one, having 347 pages), the researcher focused her study on special chapters of the novel. *The Year of Turmoil* consists of seven chapters, or "nights" as composed by the author. The "nights" with an odd number (1, 3, 5, and 7) are interior monologues of the protagonist, Noushafarin, while the other ones, i.e. the even ones (2, 4, and 6) are narrated from an omniscient point of view. This paper will handle only the odd "nights", Noushafarin's interior monologues, in order both to deal with a smaller amount of material, and to demonstrate the situations of Noushafarin more effectively, revealing her feminine thoughts from her own perspective. To put it in a nutshell, the present article endeavors to analyze the patriarchal characteristics of the novel's atmosphere, finding Noushafarin's (and other women's) place in such a society.

Definition of Patriarchy and Social Context of the Year of Turmoil

To gain a better understanding of social condition in the novels, a brief definition of patriarchy and its place in Iranians culture is presented below. The first question one may face here is: what is patriarchy? "Patriarchy applies to a special familial, social, or political structure that is established on a unique system of regulations and values" (Sharabi, 1992, p. 43) in which men dominate women distinctively. From the patriarchal viewpoint, a woman is not considered a creature having rationality and idea. This is a characteristic of mankind to which a woman doesn't belong (Farsani, 2009). "Man needs no definition; he is the norm against which woman is defined as other associated with *complaint*, *weeping*, and *pain*" (Robbins, 2000, p. 2). In almost every society, as Robbins declares, "women are seen as lesser beings, a mode of thought in which man is taken as the norm and the ideal, and woman is his defining *other*, the being who validates his importance because of her differences from him" (2000, p. 57). Beauvoir also admits the existence of such definitions for a woman:

She is not regarded as an autonomous being. She is simply what man decrees: thus she is called the *sex*, by which is meant that she appears to male as a sexual being. For him she is sex – absolute sex, no less. She is defined and differentiated with reference to man and not he with reference to her; she is the incidental, the inessential as opposed to his essential. He is the subject, the absolute; she is the other (1997, p. 16).

As Khezri declares, such patriarchal definition has always been accepted in Iranian society and has not been criticized along the history, reproducing domination in all levels of family and society so that the dominant culture is represented in the power. In such a structure, power implies the father as a god using three methods to manage the family: dictatorship (patriarchy), baseless method, or democracy. But as it has been experienced, the management method in Iranian families has mostly been the first one, i.e. (patriarchal) dictatorship (2010). In traditional Iranian families, "father is usually at the top of the power pyramid, the woman regarded as the second sex. And the most common for family members is physical punishment" (Mohammadi-e-Asl, 2002, p. 24). Therefore, a woman functions in the framework of the house, doing house chores and raising children. Little attention is paid to social and outdoor activities of women. Khezri declares that "such conventions originate in our cultures and our cultural beliefs, and they are applied as cruel and hostile behaviors of powerful family members toward the weaker ones, the tools used by men to prove their dominance on women" (2010, p. 5).

Khezri continues, "gender injustice has always been present in Iranian history, and recently has reproduced itself in various forms from earlier eras, spreading this inequality not only to families (where it has always existed) but also to social organizations, just like *official* regulations. Therefore, one can assert that women have not possessed a proper place in Iran's history: men have had the control in their hands, have set the regulations and defined the place of women in various private (family) and public (society) fields in such a way that is under their own control, doing what meets their own advantages" (2010, p.7).

The Year of Turmoil is set in such a controversial society. The story takes place in Sangsar (a small city in the present province of Semnan) in first Pahlavi's period. Reza Khan's (first Pahlavi's) era was "the period of introducing many Western norms, and modern organizations and technologies like universities, Ministry of justice, trains and railways, administration of registration and statistics, public military service, new educational system, new ideologies (namely nationalism, liberalism, and Marxism), direct communications with West and Europe, and unveiling women" (Doaguyi, 2011, p. 13); however, slight changes were made to the traditional society of Iran especially in smaller cities such as Sangsar where lies the setting of the *Year of Turmoil*.

According to Abbasi and Mousavi, "the modernization process that was followed during Pahlavi's period didn't make any considerable changes to the ranks, conditions, and rights of Iranian women" (2014, p. 59). Kaar admits this by declaring:

Despite the social changes in 16 years of Reza Khan's ruling period, women's political place did not change officially and practically. For example, voting right was not yet given to women; they gained neither public ranks nor possibility of establishing independent political organizations to defend their own rights (1997, p. 23).

In Hafezian's opinion, absence of independent organizations for women as their representative for achieving rights, fulfilling their needs, and developing their conditions (their entrance into political and social positions let the patriarchal regime of Reza Khan not to take any steps for developing their political conditions (even though Reza Khan himself pioneered some social changes for women) (2010). "Reza Shah opposed any independent political or feminist moves" (Paidar, 1994, p. 102); in his article (2010), Hafezian declares that during Pahlavi era, the government posed formidable obstacles in the path of creation and performance of independent organizations for women because it wasn't advantageous to the gender-differentiating purposes of its political regime. As Abbasi and Mousavi argue in their article, in the first decades of Reza Khan's period:

Women were besieged by frameworks of the traditional system, playing their only role as mothers or wives (just like earlier periods). Their main function was defined in family. In such a system, whose atmosphere was dominated by unique controversial thoughts, women were known as slaves to men (2014, p. 76).

"Unfortunately in such conditions, due to having grown up in this patriarchal culture and being unaware of other situations and thoughts, most of women had accepted such humiliating outlooks about themselves" (Khosro-Panah, 2003, p. 44). In those years, as Abbasi and Mousavi argue, "many marriages were done in bad conditions, in an improper age for women, not based on love but based not defined familial conventions" (2014, p. 78).

Due to the fact that "the sexual politics of the world outside the text and the sexual politics of the world inside the text, however self-evident or disguised, is parts of a continuum of political critique and action in feminist theories" (Robbins, 2000, p. 14), the social context of the novel was studied, giving a better perspective of social conditions of women in the time when the setting of the novel is made. As mentioned above, although "women are and were able to perform numerous activities from cultural and social ones to training both (female and male) halves of society" (Doaguyi, 2011, p. 11), they have always been regarded as *inferior* or *other* in Iran's history (including the Pahlavi era). In such a society, women like Noushafarin are oppressed. As Abbas Maroufi declares in an interview, "there are many women like Nousha in the world, who die little by little before their death or before being killed" (Raha, 2010) by the oppressive society.

To shed light on women's place, the researcher will apply patriarchal conventions to the *Year of Turmoil* studying Noushafarin's interior monologues or "*nights* which are psychological *turmoil* reflecting conflicted relationship in internal levels of Noushafarin's character and happy relations in her deep dreams" (Bizar-Giti, 2013).

Women's dependence on men and their objectification

Noushafarin (called Nousha in short form) has always been dependent on men: first her father, Colonel Niloofari, after her father's death to Hosseina, her beloved, and to her husband Dr. Massoum. All over the novel, she is depicted in relation to these three men; she even admits that "everyone is a stone thrown by her father" (Maroufi, 1992, p. 13). When his father dies, she falls for a young man called Hosseina to whom she is dependent as well. Such a heavy dependence culminates in Noushafarin's death after hearing the news of her beloved being killed. Upon hearing the news of Hosseina's death from Dr. Massoum, Nousha who has endured her husband's usual beatings for a long time, finds no essence in living, and therefore passes away. Even after her death, she is greatly dependent to men (in the last pages of the novel, i.e. "night" 7),

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representing the continuous dependency of women on male members of society: she (actually, her ghost) asks Bassi, the grandson of Mirza Hassan "not to forget her because she is very lonely in there" (p. 347).

This dependency can be studied in other female characters, too: Nousha's mother, Alieh Khanom undergoes the disease of insecurity after her husband dies:

"After father's death, she became a rabbit, a rabbit that has become one helplessly, that ate in silence, slept in silence, walked in silence, sure thinking about those days when she had been the wife of the most powerful man of Fars" (p. 40).

This is another obvious reflection of female dependence on male members of a patriarchal society: a woman is not endowed with security by herself. She can only find it in men and beside them ("a widowed woman is an apple left underneath the sun": p. 144).

In *the Year of Turmoil*, female members of the society are objects possessed by male members. The fight between Dr. Massoum and Hosseina over possessing Nousha ends in a romantic disaster: from one hand, Hosseina asks Nousha domineeringly whether she wants to be Dr. Massoum's or his; from the other hand, Dr. Massoum, accidentally informed of the romance between his wife and Hosseina (in Keypoor's tavern), does his utmost to scalp his rival. In public, he spreads the rumor that Hosseina is suffering from leprosy, causing many to die. He even pays some men to find Hosseina and bring the young man alive. After finding the rival, he doesn't wait for the legal execution: as the story unfolds later, Dr. Massoum crucifies Hosseina to a tree (even though, the identity of the crucified man is not surely expressed in the novel: whether it is Hosseina himself or his brother Siavoshan, caught mistakenly by the men Dr. Massoum hired to find Hosseina). Upon hearing this, Nousha who is lying in her deathbed, dies immediately.

In such a society, defining women as inferior creatures lower their entities to sexual means only: most of the male characters of novel are in the habit of ogling women:

"I would go out… I could hear the breath of a man behind me. I shouldn't look back. I would flex myself, keep my chador tight, and walk faster. I could hear a man's breath that would come closer and say: ye damn pretty! " (p. 14).

"I came back and felt some men had come out of their shops. They were eyeing me from top to toe." (p. 24)

"I had forgotten that I'm a girl. At that moment, I was not thinking that when men are staring at you with those handlebar mustaches and those bright eyes, looking from top to toe and from toe to top, with those searching eyes that want to push your chador back by force and swallow your whole body all at once, you feel ashamed, you melt away, you're squeezed in someone's hands falling just like a drop!" (p. 25)

This downgrading of value of women can be best exemplified in the way Captain Khosravi and Mirza Habib Razmara look at Nousha (and other female characters):

"Not taking his look away from me, he drank his tea… Mother said: Nousha! And cast a glance at my thighs angrily. Immediately, I covered them under the skirt, and looked at Captain Khosravi. It seemed that he had ripped my skirt with his eyes and then had stared joyfully." (Ibid. 52)

"[Mirza Habib Razmara] sat down and cast a look at my neck and arms through the opening of my chador, and smiled. I shuddered. That hateful lascivious ogler eyed me from top to toe, and I didn't stand there anymore" (p. 37).

Mirza Habib Razmara can undoubtedly be called the most patriarchal figure of the novel when he declares: "When a woman sets her foot into one's life, one should piss to that life" (p. 38). Downgrading women can also be seen in society's emphasis on female beauty; both male and female characters draw attention to Nousha's (and other women's) beauty:

"Nousha was very pretty, no one was born prettier than her" (p. 336).

"When I understood that I'm beautiful, I was three; I knew it was a pleasant thing" (p. 340).

"Her name was Afsar; she was very beautiful. She had big brown eyes like yours. Tall and beautiful" (p. 45).

Objectification of women is abhorred by Nousha whose life lacks love and affection:

"This butterfly [Massoum] sleeps beside me all nights without knowing what love is. Whenever he wants, he sips the syrup of my fusty flower, then tired and exhausted, turns his back on me and sleeps." (p. 32)

"Why are women so miserable to wait all the time? How selfish men are! Seems like they want to buy something cheap, they look at you but retreat" (p. 181).

What's more, male disregarding female is manifested in numerous scenes of harsh beating depicted along the story. Beating, one of the most obvious signs of patriarchy (Afshar, 1998), is a regular habit in Nousha's life. Despite his long-time education in Europe, Dr. Massoum, a symbol of open-mindedness and the educated class of society, is not exonerated from such patriarchal behaviors. Establishing an atmosphere of fear and intimidation along with regular swearing (attributing bad words to Nousha, and even her parents) is a part of his personality:

"Massoum said: ye damn bitch!" (Maroufi, 1992, p. 14)

"He took the hand gun out, hitting me in the head in a way that my scalp was being skinned" (p. 16).

"I was afraid she had heard Massoum's shouts. Did she know that he beats me? I said: mother, he beats me with the stock of gun. It was a long time! He would swear to father, was always drunk" (p. 20).

"Take your hand gun and let go of your complexes, why are you torturing me to death? He hit me in the chest" (p. 59).

"The hand gun hits were repetitions of sleeping in the morning when you have no energy, you hear everything, but can't move" (p. 60).

"It was not perhaps related to the injuries on my body, to the ecchymosis on my arms, or to the pain I felt in my neck, my chest and my back, nor to Hosseina. It was the suffering of all women: when they have grown up, and couldn't wear the clothes they used to wear in the past, the old clothes that were tight now, they had to wear shirts, and if they objected, Massoum would say: don't you argue with me, ye bitch!" (p. 259)

Colonel Niloofari (Nousha's father) too casts women's physical weakness in their teeth occasionally, sometimes in reality and sometimes in Nousha's nightmares:

"Father was exploding of anger… he found his walking stick and came to me. Lifted it to hit me but I ducked" (p. 190).

Once, Nousha has a nightmare in which her father slaps her mother in the face. Even Hosseina sometimes shows such behaviors, though in a milder way:

"I put my hands round his neck, but he took them away from his shoulders and threw me away: get out!" (p. 277)

Internalization of patriarchal conventions by women, and their deprivation of feminine needs

Regarding Nousha's nightmare about her mother's being beaten by her father, it is clearly seen that patriarchy has penetrated to the mind and the unconscious of women, too; they have internalized the conventions of a patriarchal society:

"My mother [Zobeydeh Khatoon] always says one should not pay too much attention to women, they'd get cheeky" (p. 142).

"When I got married, I was not informed. After the marriage, they told me so. In our city, they don't ask the girl's permission for marriage" (p. 188).

"I said: God forbid the day a woman wants to shout at a man" (p. 206).

This internalization may be the reason why men are depicted as fearful and dominant creatures in the protagonist's unconscious imagery:

"The gallows tree had a long shadow. Frightening and bizarre. The shadow of a man who has opened his legs in the light of a torch, who is standing on top of one's body…something like the voice of hiccups of a drunken man which is repeated in fatigue of the big watch on top of City Council Building" (p. 11).

Apparently, Nousha is afraid of the dominant patriarchal conventions in her society. Many images she uses in the novel have mentioned men or some notions attributed to them, which (if not always showing her being frightened of men,) at least capture the total domination of men in the atmosphere of the novel:

"I thought the fish have become fish because of their fear of mankind, searching safety at the bottom of water. But even there, they are not safe" (p. 63).

In contrast, the images dealing with picture of women echo their helplessness and misfortune in a total male world:

"I could hear the sound of a woman's cry, sitting alone on the third stair of her father's house, out of hunger or perhaps out of cold…with coarse hands, a frozen face, and tearful eyes, living just in her own memory" (p. 12).

"From time to time I felt that the whole world rotates around a male philosophy, that men become husbands of women, if possible, make them bear a child and if not, make them cry. A woman is a passive indecisive entity whose bravery men destroy to prove their own superiority. It was a big match in which a man must win" (p. 64).

"I cried for all the girls that are ashamed of themselves in their solitude, and later hate themselves so much that finally become just a crust, like an empty tree, and one day they know they have no feeling in their body; all their body and soul is that very crust, and they don't know what they're living for" (p. 157).

The female characters of novel are categorized by Nousha as either "playthings for Captain Khosravi or carpet weaving spiders, or helpless creatures left alone on the stairs of their father's house". To the end of the sentence, she adds: "Who cares?" (p. 64) She is right; actually, no one cares about the state of these women who (like Nazoo) are sexual playthings for men, labeled as *lewd*. Others (like Keshvar or Dr. Massoum's Mother, Zobeydeh Khatoon) have spent all their life doing house chores and raising children without even having the permission of going out, cherishing their conditions:

"He said his mother [Zobeydeh Khatoon] is a housewife, living alone for a long time, struggling to raise her children with nothing just by weaving woolen cloth" (p. 171).

"Couldn't I remember the girl (Keshvar) who was weaving a carpet just like a spider, dangling on its warps and woofs in white, crimson, green, blue and other colors, satisfied with the fog or the rain, and with the ladder which took her to our house?" (p. 14)

As implied, the last category includes women who, like Nousha and her mother Alieh Khanom, undergo depression in search of a lost love.

In the male-dominated atmosphere of *the Year of Turmoil*, women are deprived of their most basic feminine needs: Dr. Massoum asks Nousha to wear his worn-out shirts and clothes instead of dresses and skirts:

"He said: what's wrong with my shirt? I said: I'm a woman. I want to wear dresses. He said: clothes are clothes. No difference. Besides, when I like you wearing them, why do you insist on wearing colorful skirts? " (p. 142)

Nousha is depressed, oppressed and, lonely: shall she "tolerate the burdens imposed on all women?" (p. 22) Not having someone to talk to affects Nousha with depression gradually:

"I had no one to talk to, to talk about Hosseina. Someone to whom I could say that I love Hosseina, say do you understand? Do you know what love is? I don't think so. No one knows how I feel, nobody. I was very lonely with so many unspeakable pains in my heart" (p. 175).

Not only her vital need for a companion (a basic feminine one) is not met by Dr. Massoum, but also it is worsened: he forbids any communication between his wife and Keshvar, their neighbor, even though they just used to talk from above the walls between their houses. Lack of a companion drowns Nousha in her hallucinations; deprived of her female needs,

she talks to her beloved, Hosseina, in her dreams and daydreams. This may be regarded as a symbolic manifestation of patriarchy: women, not understood by their unique feminine characteristics, shall not be cherishing these specialties; instead, they should make every effort to become a copy of the male members. Here, one may be reminded of Colonel Niloofari who had always wanted to have a son, but after all, his wife gave birth to a girl, Nousha. Still, he calls her "Nousha, my son!" (p. 22)

Female characters of the novel are not allowed of participating in social activities such as education, going out alone, and even (in very rigid cases) standing on the balcony:

"I want to go to school. He said: it's not necessary. What you have learned till now is enough." (p. 169)

"I said: why should somebody follow me like a shadow whenever I go out? Mother came closer and said: what? Would your father let me, his wife, go out of the house alone? Now, his daughter goes out by herself? I wouldn't let you!" (p. 22)

"Massoum told me to stay indoors and emphasized that I do not appear on the balcony. Not at all. And said: go in right now!" (p. 155)

Even though as a child, Nousha is unaware of this patriarchy ("When I was a child, I thought everything is mine. Everything is created for my joy. Sky, earth, father, mother, trees, horses, carriages, and even those sparrows are made for my entertainment" p. 68), when she grows up, she confronts its conventions feeling depressed as all those *entertainments* "are taken away one by one" (p. 68) so that finally, she owns nothing:

"What do I have? Do I clean and cook all the day to live by myself? What do I have?" (p. 141)

Conclusion

In *the Year of Turmoil*, male dominance over the female members of the society is quite clear. The protagonist's dependence on men, particularly his father and his beloved, can be seen all over the story. This dependency could be studied in other female characters like Nousha's mother, Alieh Khanom, who undergoes the disease of insecurity after the death of her husband. The female characters of the *Year of Turmoil* are defined by their relation to men. Moreover, they are nothing more than sexual means, objects which can be possessed whenever they desire. This objectification is represented even in physical punishment. Men, particularly Dr. Massoum (though representing the open-minded class of society) have a regular habit of beating women. The controversial notions of patriarchy have been accepted by women, too. Even the imagery used by the protagonist reflects obvious signs of male domination in the atmosphere of the novel. Female characters of the *Year of Turmoil* are oppressed sorrowful creatures, worn out in their houses, deprived of social activities and education, deprived of their own female needs even. Further research and analysis can be done on the chapters ("nights" 2, 4, and 6) and the characters the researcher missed due to lack of time, and broadness of topic.

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The Cradle (Lullabies) Songs in the Villages of Tirana

Ph.D. Kreshnik Duqi

Abstract

This study intends to represent the importance of the cradle songs (lullabies) in the Albanian folklore. The stimulus to study this topic was the importance of the expression of feelings, thoughts, values, and the bond created between a mother and her child through these songs. This is the place and the moment where is created the melody of the soul which communicates the mother's love to her child. We would like to point out some general characteristics of these songs and their resistance towards time and social changes. The language used in the verses of the lullabies used in this study is really simple, and there are not many figures of speech in them either. In these lullabies is expressed the mother's desire for her child to be healthy, by comparing the baby to the dove, the brave men and the heroes. During the expeditions in different villages of Tirana, we found out that the habitants had forgotten almost completely these lullabies and we were only able to find these songs in the areas of Krraba and Vaqarr. In this study we have analyzed these lullabies in order to better understand their background and to reach some conclusions too. In our days the lullabies are disappearing because no body sings them any more. The social and cultural development, and also the progress of technology caused these songs to be forgotten.

Keywords: lullabies, artistic communication, folklore, melodies of the soul.

The cradle songs (lullabies) in the villages of Tirana.

The cradle songs called as well as lullabies (ninna-nanna) have been used through the years as an artistic communication between the mother and the child, to put the baby to sleep. These songs occupy an important place in the Albanian folklore and have come up to our days to express the feelings, thoughts, values and the bond that is created between the mother and her child. The researcher Ferial Daja said:

Lullabies are more or less intimate monologues of the mother, but she experiences them as a real head to head conversation with her child. Referring to her child she expresses her deepest dreams and desires she has for the baby: wishing good health and a long life, high moral qualities and a good position in society. Each lullaby glows from the mother's enthusiasm and her parental love.[1]

The birth of a baby is the greatest joy, making a person experience feelings he/she can no longer hide, like the desire of the continuity of life. The most beautiful thing you can do with these feelings is to express them through music and songs. The lyrics of these songs express love, joy, the child's lifespan, desires and many other good wishes about the baby.

All the lullabies have in their content rhythmic expressions like "ninna-nanna", "nini-nini", "kunu kunu", "merre gjumi çunin-o (baby go to sleep)", etc. The wishes of a mother come out very naturally and in many cases she'll even improvise from the depth of her soul, create lines and compose melodies.

During our field research some of the bearers (grandmothers which sang lullabies to their nephews and nieces) said:

When we take our grandchildren to bed, we would start singing with "ninna-nanna" which were the main words and then would add other words improvising to our desire: "rrite gjumi çunin-o (make him grow as

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[1] F. Daja, Folk Cradle Songs, Science Academy of the Socialist Republic of the People of Albania, The Institute of the Folk Culture, Tirana, 1982, f 4.

he sleeps)", etc. These are not mere songs, and you don't have to sing always the exact same thing, but still, no one ever uses them.[1]

This means that these lullabies to them were improvisations of the moment more than genuine creations with specific lyrics that you have to memorize and than sing to the child. We must emphasize here that most of the time grandmothers were those that sang to their grandchildren, not their mothers.

Ninna-nana[2]. Preza, Tirana, 1974. Singer: Behare Kola (woman). Bob. 1061/22

Nina-nana, fli, o djal' i nonës-o,	Ninna-nanna, sleep granny's son
nina-nana, fli, o çun i nonës-o	ninna-nanna, sleep granny's boy
të ligat t'i martë lumi;	may the river wash away the evil
djalin nonës e zu gjumi,	Granny's son fell asleep
nina-na, nina-na.	ninna-na, ninna-na. [3]

The musical intervals used in this song are: prima, diminished second, major second or a whole tone and the minor third. These intervals are characteristic of the folk songs in the villages of Tirana. The extent of the interval is from *Re* note under the staff up to the *Sol* note in the second line of the staff. This extent comprises a range of a pure quadruple interval and the graphic of the melody is simple.

The melody makes gradual movements of the diminished and major seconds and some leaps in the minor third, the melodic direction is descendent, ascends with overlapping and descends gradually, there is no melisma used and has a syllabic development. This song has been built on a modal scale.

It is difficult to define the mode used because it is not complete, we have four sounds and the semitone is found between the second and third sound. It could be Phrygian based on the tones, but it could be Aeolian too since this last one is used more often.

The cadence goes from up - down, overlapping in minor third but usually we are used to have gradual cadences. This song is characterized by a factor of two divisor rhythmic constructions, the material is developed with eighth-notes and quarter-notes, to be more specific, the cells used have first, second and fifth measure of the song and we have pyrrhic dipody, and in the third, fourth and sixth measure we have anapest.

Pyrrhic Dipody (♪♪♪♪), Anapest (♪♪♩)[4]

Between the fourth and the fifth measure we see the sign of recurrence, which seems inappropriate and I think it's not needed here; still we can't be sure since we need to see the original cassette recording. By comparing the lyrics with the score we think that the second line must be "ninna na" not "ninna nanna" as it is in the song:

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[1] Individual interview with the songs' bearer.
[2] H. Filja: "Folk Songs of the central Albania", The Science Academy of the Socialist Republic of the People of Albania, The Institute of the Folk Culture, "Mihal Duri" Press, Tirana 1991, f 27.
[3] This song is found and written in notes by F. Daja
[4] S. Shupo "The Albanian folk music", Asmus, Tirana, 2002, f 290.

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Nina-nana, fli, o djal' i nonës-o,	Ninna-nanna, sleep granny's son
nina-na, fli, o çun i nonës-o,	nina-na, sleep granny's boy

And we find it necessary that the musical transcription should be complete, and not only for the first two lines, since the melody that follows is different. We understand that from the fact that the lines don't have the same number of syllables. The first line has eleven syllables, the second has ten syllables, the third and the forth have eight syllables each and the fifth and the sixth have six syllables each.

In this song the grandmother or the mother is expressing her love for the child. The exclamatory "o" is expressing a feeling, a mother's desire for the child to suffer no evil. The repetition adds into the song the feeling of love; we see that she uses the synonyms "son-boy". We don't see many figures of speech used here because these lyrics are a natural flow of improvisation coming from the heart. Also we see that the dialect used is traditional for the villages of Tirana: "nonës-o" (mother's-o) instead of the letter 'ë' it is used the letter 'o'. The original word that should be used here is nëna (which means mother but sometimes grandmother too, depending on the dialect of the area).

Ninna-nanna little boy[1]. Ndroq, Tirana, 1974. Singer: Sherife Shehu (woman). Bob. 1058/8

ni-na   na-na   dja-li   no   flej   o no   dja-li   no-nës   so

2

Nina-nana, djalin-o,	[7]Nina-nana, ninna nanna little boy-o
flej, o djal' i nonës-o,	Take a sleep, granny's boy-o
flej, o bir i nonës, bir.	Go to sleep o granny's son, my son
se ty gjumi të bon mirë.	Because the sleep is good for you
të bon mir' e t'rehaton,	Makes you feel good and feel comfort
trupin, bir-o, ta pushon.	It will make your body rest, son-o
Flej, o bir i nonës, n'djep,	Go to sleep granny's boy-o,
t'i bohesh nonës trim me fletë;	To become "a brave man with wings" (as a dragon)
trim me flet' e i bukur-o,	"a brave man with wings" and handsome too-o
e t'i ngjash ti babës-o.	Just like your father-o.
Baba t'la të vogël-o,	Your father left you as a baby-o
amanet t'la pushkën-o;	His rifle was his last will to you-o
rritu, rritu shpejt e shpejt,	Grow, grow fast and quickly
t'i morsh hakun babës vetë.	To revenge your father

The intervals used in this song are: perfect unison, diminished second, major second, augmented second, augmented third and the augmented fourth.

Based on intervals used in this song we see oriental influences. The extent is from note *Fa* in the second intervening space up to the note *Re* on the fourth line, the interval of the sixth major. The melody is built over gradual movements and with leap points. Graphically we see an up and down pattern followed by melismas. Until now, we are used to see an augmented second but in this song we see the usage of augmented third and fourth which is extremely rare.

The Mode is extremely rare too.

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[1] H. Filja: "Folk Songs of the central Albania", The Science Academy of The Socialist Republic of the People of Albania, The Institute of the Folk Culture, "Mihal Duri" Press, Tirana 1991, f 28.
[2] Music collected by H. Filja, lyrics collected by M. Dule, and written in notes by H. Filja.

The cadence is made gradually from up to down. As the researcher Hysen Filja describes in his work "Central Albania folk songs":

"These cadences are very common in the Central Albania folk songs."[1]

It is built on a triple time (3/8) dominated by eighth-notes and sixteenth-notes and in every measure and we can hear the syncope.

The lyrics comprise on fourteen lines and each line has seven syllables. The mother rates sleep as the most important for a child's growth. Sleep is the most important for a baby because it gives him rest, helps his body grow, refreshes his mind and prepares him to become a hard worker but also to make him brave (during the times of war). The word "brave" means handsome too. The mother wishes her son to take the best familiar traditions and carry them through generations. As our well-known writer Ismail Kadare says: *"the gun is the backbone of every Albanian".* The word "revenge" in this song doesn't mean blood feud but to make justice, to bring freedom, etc.

Here we find a metaphor: "A brave man with wings" which according to the mythology is the man with the wings of a dragon, and we find again the exclamatory "o".

Nini-nini nin-nin-o[2]. Peza, Tirana, 1974. Singer: Xhene Dedja (woman). Bob. 1134/2

Nini-nini, nin-nin-o,	Nini-nini, nin-nin-o,
zene, gjumi, çunin-o,	go to sleep little boy
çunin gushpëllumbin-o.	my boy, as beautiful as a dove-o.
Djepja me çarçaf të hollë,	Your cradle has white sheets
rritu, bir, të t'çoj në shkollë;	Grow up my son; I'll take you to school;
djepja me çarçaf si vdorë,	Your cradle has white sheets,
t'm'i boesh nanës doktor;	I want you to be a doctor;
rritu, bir, i fort', vigan,	Grow up, my son, strong as a giant,
të punosh ti për vatan.	Grow up to work for your country.

The intervals used in this song are: minor second, major second, minor third and pure quadruple. Its extent goes from the note *Fa* in the first intervening space up to the note *Re* in the fourth line, comprising a range of the major sixth interval. The

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[1] H. Filja: "Folk Songs of the central Albania", The Science Academy of The Socialist Republic of the People of Albania, The Institute of the Folk Culture, "Mihal Duri" Press, Tirana 1991, f 6.

[2] H. Filja: "Folk Songs of the central Albania", The Science Academy of The Socialist Republic of the People of Albania, The Institute of the Folk Culture, "Mihal Duri" Press, Tirana 1991, f 29.

[3] The music of this song has been found by O. Xhatufa, the lyrics have been collected by F. Reka, and has been written in notes by H. Filja.

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melody begins with a leap in quadruple meter from down - up and later it is in a gradual motion until it leaps again in minor third meter and goes back in gradual motion, repeating this pattern several times. The leaping motions are altered with the gradual motions which are more often. The melody is melismatic. In this song acciaccatura is widely used and it gives a special character to the song.

The mode is thought to be partly Aeolian because the sixth interval is missing to define it.
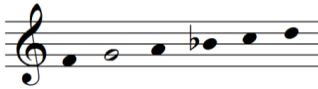
The cadence is from up to down and what makes this song so special is the vibration of the voice. The meter used is a little unusual for a lullaby (7/8) because more often are used meters 2/4, 3/4, 3/8, etc. In most cases the meter used corresponds to the rhythm of the cradle motion.

We think this song has been written a little later than the others before, because in its lyrics we find the mother's desire for her son to go to school and become a doctor by profession. Many years ago a child would only be educated by the family because there were no schools, but here we see that the school is mentioned as an educational institution. The rhyme here, in the Albanian language, is more evident.

After comparing with the original cassette recording, we found out these missing lines of the song:

E kur të ecësh t'dundet dheu	when you walk the earth quakes[1]
Të jesh i fort si Skënderbeu	be as strong as Skanderbeg
E biri nonës zog skefteri	little mom's boy like a falcon's bird
Të boesh ushtar i Enverit	to be the soldier of Enver
E biri nonës zog skefteri	little mom's boy, a falcon's bird
E të bohesh ushtar i Enverit	to be the soldier of Enver

If we see the lines missing, we realize that this song has been written during the last decades. It is obvious at the line: "të boesh ushtar i Enverit" (to become a soldier of Enver) and we think here the author is talking about Enver Hoxha, the former leader of our country during the socialism in Albania; And in the new transcription of this song we see the comparison of the child with Skanderbeg, our National Hero.

O nina-nina little boy[2]. Zall-Herr, Tirana, 1974. Singer: Fiqirete Çani (woman). Bob. 1132/7

|	
O, nina-nina, çunin-o,	O ninna nanna little boy
o, merre, gjumi, pllumin-o;	o- Come sleep take my little dove away
o, përkun nat' e përkun ditë,	o- Rock the cradle night and day
o, që t'm'i japsh gëzim në jetë.	o- give him joy in life anyway
o, që t'më rritesh çik' nga 'i çikë.	o- Raise him up little by little[14]
O, të rrit nana ty azgan,	o- Mother will raise you up my brave son

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[1] Transcripted from cassette 1134/2.

[2] H. Filja: "Folk Songs of the central Albania", The Science Academy of The Socialist Republic of the People of Albania, The Institute of the Folk Culture, "Mihal Duri" Press, Tirana 1991, f 31.

o, që t'i ngjash stërgjyshve tanë;	o- be the same as your ancestors
o, të rrit nana trim me fletë,	o- Mom will raise a brave man
o, që t'mi' japsh gëzim në jetë.	o- my son gives joy to my life.[1]

The musical intervals used in this song are: prima, major second and minor third. If we see the acciaccatura the extent of this song would comprise a range of the fifth, starting from the note Fa at the first intervening space to the note Do at third intervening space. We see the graphic of the melody in two measures, at the first one it goes up and then down while in the second measure goes down and than leaps to the third minor and then goes down again. And all this song is built on these two measures.

The Mode: Aeolian or Phrygian

In this case the Cadence is made from up - down because the Fa note which is acciaccatura will be considered as a decoration and not as an authentic note, although it is used all the time. The meter used in this song is 9/8.

In this song we notice a difference from the other songs, since the exclamatory "o" is used at the beginning of each line in the context of the melody and there is no rhythm at the end, as we have seen it in the songs above. In this song, just like in the others above, sleep is highly rated and we see this in the lines where it says: "rock it (the cradle) during the night and rock it during the day" meaning that the baby should sleep during the night and during the day too because the sleep will make him/her healthy. Each line of this song is repeated twice.

In this song we notice words of the north dialect, like 'azgan' which means 'burly' and in our case, brave. In the first and the second lines we see the use of epanalepsis-the repetition of the same word at the beginning and at the end of the same line, which in our case it is the exclamation "o", and we also see used twice a raw of the same word "çik' nga i çikë" meaning 'little by little'. Even for this song in the original material there are more lines than are used in the published materials. These lines are:

O trim ushtar-o i Partisë	O Brave soldier of our party[2]
O t'mbrosh kufijt e Shqipëris	O to defend the borders of your country
O nina nina çunin-o	O ninna ninna little boy o
O nina nina çunin-o	O come you Sleep and take my little dove

Since it is a huge amount of work to check all the transcriptions, we only studied what we can see from the materials we have in hand, and by comparing the lines with each-other we noticed little mistakes as in: "*Oh ninna nanna my little boy-o*" which instead should be: "*O ninna ninna my little boy-o*", etc.

Ninna-nanna, çunin-o[3]. Preza, Tirana, 1974. Singer: Zoje Brahi. Bob. 1071/17

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[1] Written in notes made by H. Filja
[2] Transcripted by Cassette 1132/7
[3] H. Filja: "Folk Songs of the central Albania", The Science Academy of The Socialist Republic of the People of Albania, The Institute of the Folk Culture, "Mihal Duri" Press, Tirana 1991, f 33.

1

Nina-nana, çunin-o,
djepje çunit pjot me bar,
ma rrit, zot, ta çoj n'pazar.
Përkun nat' e përkun ditë,
The south wind roaring loud
sa ta qes u ner ke dera,
mu të vorfnës ma mur era.

Ninna-Nanna little boy-o
My son's cradle full of grass
 Raise him up, God to send him to the store
Cradle in the day, and cradle in the night Era e jugut ulerin

When I take him to the door
Poor me, the wind took him.

The intervals used in this song are: prime, minor second, major second and minor third, major third and the pure quadruple. There is an extent from the note Sol at the second line up to note Re at the fourth line comprising a range of fifth interval. The melodic development is melismatic and we see the use of mordent and the vibration of the voice, while the syllables correspond one per one or one per two notes. Mostly we notice the gradual motion, and only a few leaps.

The Mode used is Lydian or Ionian. We see the Lydian triad sound which expands into a fifth.

The cadence is going gradually from up to down, as in the majority of the cases. The song starts ad libitum and continues in this form until the middle of it, then we see the combination of the meters 2/4 and 3/4 which are the most common in the lullaby songs. The lines of this lullaby are repeated twice as in the case above. Human beings have always prayed God in

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[1] Music collected by A. Mustaqi, written in notes by F. Daja.

order to receive the best from life, this is true in our modern times as well, and we find it here at the line where it says: "*God make him (the baby) grow up (Ma rrit re Zot)*".

In this song there were missing notes and some of the vowels didn't correspond with the published lyrics so we had to rewrite the lyrics from the beginning. Also in the original cassette recording there were two lines missing.

Nina-nana, çunin-o,	Ninna-Nanna little boy-o[1]
djepje çunit pjot me bar,	My son's cradle full of grass
ma rrit, zot, ta çoj n'pazar.	Raise him up, God to send him to the store
sa ta qes u ner ke dera,	When I take him to the door
mu të vorfnës ma mur era.	Poor me, the wind took him.

Another thing that caught our attention is that the lines used here are the same with the lines of a satiric song we sing in a wedding during the women dancing day (traditional Albanian wedding) "My dress with many strings". The reason for this is that usually the women repertoire is made mostly of wedding songs, and there is not much interest in other musical genders, except for 'lullabies' and "grieving songs". And some times, trying to improvise the words, all these verses naturally come to their minds since they have rooted deep in their memory. The melody also has resemblances of this same song. Here are some of the verses of this song:

Funi lis me tela shum	**My dress with many strings**
Funi lis me tela shum	my dress with many strings
Burri vogël mjera un `	My young man, poor me
Ta fus n'djepe ta përkun	To the cradle I will put him and rock it
Përkun nat e përkun dit	Rock the cradle night and day
Jalla zot ma rrit ka i çikë	Raise him up, God, a little bit
Sa ta rris ta qis ke dera	When I take him to the door
Mu të shkretën ç'ma mur era	Poor me, the wind took him.
Erdhi iriqi dhe ma shpoi	The hedgehog came and prickled him
Erdhi maca ma gërici	The cat came and scratched him

As we see, the last four lines of the lullaby are the same with the four lines in the middle of the wedding song: "My dress with many strings" or to be more precise the verses four, five, six and seven. In this song we see the use of humor in the lines: "To the cradle I will put him and rock it", "Rock the cradle night and day" and "Raise him up God" these lines give the atmosphere of the lullabies.

Mother rocks the little boy[2]. Shëmri, Tirana, 1974. Singer: Zeqine Roçi (woman). Bob. 1098/10

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[1] Transcripted from cassette 1071/17

[2] H. Filja: "Folk Songs of the central Albania", The Science Academy of The Socialist Republic of the   People of Albania, The Institute of the Folk Culture, "Mihal Duri" Press, Tirana 1991, f 35.

Përkun nana djaln e vogël,	Mother rocks the little boy
përkun naṱ e përkun ditë,	Rock the cradle night and day
jalla, zot, ma rrit ka 'i çike.	Raise him up, God a little bit
Përkun djalin, ta qis ke dera,	Rock my son, take him at the door
djaln e nanës ç'e merr era.	The strong wind took my son
Flej me nanën, more bir,	sleep with your mother my little son
se ty gjumi të ban mirë.	Because sleep is good for you.[1]

The intervals used in this song are: prime, minor second, major second and minor third. The extent of this song comprises the range of a pure quarter from note Fa in the first intervening space to the same note at the third line.

The melody of this song leaps three times in minor third from down – up, but the other part of the song evolves over gradual up and down motions. Melodic line of this song is similar to "*O ninna nanna my little son o*" song.

Both these melodies go up and descend gradually, and then leap in minor third descending again gradually.

Mode used:

The cadence is made gradually from up-down, La-Sol-Sol, the meter 9/8 rich in images uses fourth-notes, eighth-notes, sixteenth-notes. Furthermore, in one case we see the use of triola which we have not seen before.

Even in this song the three lines in the middle have the same character as in the song: "*My dress with many strings*" above. The lines are repeated twice, and we notice that the exclamation "o" is replaced by *"jalla"* which is another exclamation that expresses a wish or begging from God. In this lullaby, as in all the other ones, we find words that describe how important sleep is for children. We find this idea in the lines: "Sleep with your mother my little son; because sleep is good for you."

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[1] Music collected by H. Filja, written in notes by H. Filja.

Kunu kunu tin mre bir[1], Vërri, Tirana, 1969, Singer: Aldije Reçeku (woman), Bob. 682/10

Kunu, kunu tin, mre bir,

Rock and rock (the cradle), you my son

kunu, kunu, të zaj' gjumi,

Rock and rock (the cradle), fell asleep

gusha jote a si pëllumi

Your skin as white as the dove's[2]

The intervals used in this song are: prima, minor second, major second and minor third. The extent of this song is from note Sol in the second line to the note Si in the third line comprising the range of minor third interval.

The melody in this song moves gradually from up-down except for the case when the first ends in Sol and the second line will begin again with note Si, but in both lines we have a leap in minor third. Also something to notice is that there are many repetitions of the same note.

The mode used is:

The cadence here is very special because we find the repetition of the same note four times, and that's the note *Sol.* In the first line we see the combination of the musical meters 7/8 and 6/8, while the second line starts and ends with the meter 7/8. Tempo is fourth equals eighteen.

This song is closer to the northern dialect and we find the words "*kunu-kunu*" which means "*rock and rock (the cradle)",* etc. For the first time we find the figure of speech *simile*, the words compare the child with a dove "*just like a dove's*". This simile shows the beauty of a healthy face, the concept of being healthy has always been accompanied by the concept of being beautiful or handsome. And in this song it is repeated twice.

Ni-ni-no urulla[3], Vaqarr 07.04.2015, Singer: Mejte Nurja (woman), CD. Vaqarr. Song 01

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[1] H. Filja: "Folk Songs of the central Albania", The Science Academy of The Socialist Republic of the   People of Albania, The Institute of the Folk Culture, "Mihal Duri" Press, Tirana 1991, f 37.

[2] Music collected by F. Daja, written in notes by F. Daja

[3] Individual registration. CD Vaqarr; Song 01.

Ni - ni - no u - llu - lla ni - ni - no u - llu - lla flej - te dja - li

no - nës - o flej - te dja - li no - nës - o ni - ni - no u - llu - lla

zej - te gju - mi dja - lin - o ni - ni - no ni - ni - no fle - ti dja - li

no - nës - o flej - ti dja - li no - nës - o se të rri - tesh i bu - kur - o

Ninin-o, ullulla	Ninin-o, ullulla[1]
Ninin-o, ullulla	Ninin-o, ullulla
Flejte djali nonës-o	Did you sleep mother's little boy-o
Flejte djali nonës-o	Did you sleep mother's little boy-o
Ninin-o, ullulla	Ninin-o, ullulla
Zejte gjumi djalin-o	Go to sleep my son-o
Ninin-o, ninin-o	Ninin-o, ninin-o
Fle ti djali nonës-oSleep little	mother's boy-o
Flej ti djali nonës-o	Sleep little mother's boy-o
Se të rritesh i bukur-o	To grow up and be handsome-o
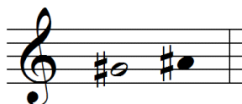
Unlike the songs we have seen so far, in this song we find only one interval, the interval of the major second and the extension is in the major second from the note *sol#* in the second line up to the note *la#* in the second intervening space. The melody of this song is very simple because is built only on two notes, it has a syllabic construction. The whole song is built on two musical measures combined with each-other.

It is a musical composition with two bichordal pitches:

Musical compositions with two pitches start the musical combinations. In the folk music we will see different variations of these two pitches which are chosen to give a specific emotion.[2]

The Mode:

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[1] Urulla.

[2] V.S. Tole "Musical Folklore, Iso Polyphony and Monody', Uegen, Tirana 2007, f 421.

The cadence comes gradually from down-up, the song is built on the meter 5/8, the value of the notes used more often here are the dotted eighth and the fourth.

In this song, as in most of them, we find the exclamatory at the end of the line, there are no figures of the speech, and the lines used have a specific order. In the seventh line "*ninin-o, ninin-o*" we have the repetition of the same word twice to make rhythm, which doesn't have a real meaning, the same as '*ninna-nanna*'.

The lyrics, as the melody, are very simple; it is a call to the child to fell asleep. As in all the other cases, sleep is the most important of all and besides health it also makes you more beautiful, as we read in the last two lines. "*Sleep little mother's boy-o, grow up and be handsome-o*".

Conclusions

Most of the lullabies referred in this study are taken from the study published by the researcher Hysen Filja and we found there lullabies in different areas of our country as for example: Preza, Ndroq, Peza, Zall-Herr, Shëmri and Vërri. But still, his conclusion is that:

These songs are shriveling[1]

compared to the previous years. We must emphasize though that in our days these songs are almost completely shriveled because we only found them in two areas: Vaqarr and Kërraba. One out of eight songs used in this study has an individual recording: "*Ninin-o urulla*".

In our days the lullabies or cradle songs, are being forgotten because they are no longer used. The social and cultural development and also the development of the new technology made parents find alternative methods of putting a child to bed, such as toys, recorded music, and many more variations, and not by singing a lullaby, which were mostly sung by the grandmother.

There are two main reasons for this: first, nowadays the couples choose to live apart from their parents, and as a result the children are raised without the presence and influence of the grandparents; and second, for the parents themselves it is almost impossible to do this part as a result of a long and tiresome day at work.

Still, though these cradle songs are no longer used, they live in the memories of their bearers. Although we only found lullabies in the areas of Vaqarr and Kërrabë, we think that there are other areas that use cradle songs to put the babies asleep, but people refuse to express because they don't like to be recorded. We don't know for how much longer these cradle songs will be sung, especially when the bearers will no longer be among us because of the cycle of life.

In these songs, the most used intervals are from perfect unison (prima) to the augmented quadruple, but mostly dominate the intervals up to diminished third. There are other cases though, as in the "*ninin-o ullulla*" where we find only the interval of the major second. In only one song out of 8 that we studied, we find the augmented second "*Nina-nana my boy-o*" and it is in the same song that we find the augmented third and the augmented fourth. Mainly the extent of these songs is a quadruple, a fifth or sixth, but there are also cases when it goes up to the third or the second.

The melodies of these songs are some times syllabic and some other times melismatic, but mostly dominate the gradual movements more than those with leaps. There are two reasons for this, first these are vocal compositions and for the human voice it is more easy to perform songs without many leaps, and second is the character of the songs itself because these songs need to be quite in order to put the baby asleep. Usually these melodies, except for the songs "*Ninna-nanna my son-o*", "*Ninna-nanna my boy-o*" and "*Ni-ni-no urulla*", at the other hand have a minor character.

In all this group of songs the cadence is gradually going from up-down, except for the first song "*ninna-nanna*" which has a leap but still the direction is from up-down. The general mode we think is the Aeolian because it is used more often, but

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[1] H. Filja: "Folk Songs of the central Albania", The Science Academy of The Socialist Republic of the People of Albania, The Institute of the Folk Culture, "Mihal Duri" Press, Tirana 1991, f 6.

sometimes we find the Phrygian. In our case, in one of the songs we find the Lydian mode but we also have other cases when we find the augmented second. Although it is said that in the cradle songs dominates the meter 2/4, 3/4 and 3/8, we see that in these songs we are studying it is used also the meter 5/8, 7/8 and 9/8 (believing that the transcriptions are correct).

The language used in these songs is really simple; we don't see many figures of speech. In these cradle songs (lullabies) we see the mother's desire to have a healthy child by comparing the baby with the dove, with the brave men and heroes. Besides the "nina-nana" lines, which are present in every lullaby, we have also the repetition of the same line in different lullabies. We also have the case when some lines of two of the lullabies studied above "*O ninna-nanna my boy-o*" and "*Ninna-nanna my son-o*" are used in a satiric song "*My dress with many strings*" which is sung in a wedding during the women dancing day.

As we mentioned above in our study, this happens because in the women's repertoire there are mainly wedding songs, and most of them with improvised lines. At the beginning of this study we explained that grandmothers and mothers when putting a baby to sleep sing lullabies to them and while doing so, improvise the word and lines. In the first three songs the lines are sung without repetition, while in the last five songs the lines are repeated twice each.

Some of these songs are late compositions. This can be understood from the child's mother's words. She sings to his school education, occupation, etc. Our former leader of the country Enver Hoxha is mentioned as well. Something else to note is that these songs mentioned in the study, in all cases are sung to the boys and not to the girls. This shows the desire of the Albanians to have boys instead of girls.

Regarding the form of these songs, we cannot specify a particular construction. We find sentences and musical periods built by one or two measures, in some cases we see the same musical motif repeated and in some other cases we have questions and answers. In other songs we have a melody that evolves with time or is repeated continuously. The researcher Ferial Daja says:

The simplicity of the musical language of lullabies stands in the fact that their melody takes the features of a musical sentence which repeats itself in a similar way in every new poetry line, but also it can take the features of a musical period, where sometimes the second sentence despite its poetic line, serves as the chorus.[1]

Conducted analysis were referring to these publications but we need to keep in mind that these publications may have transcription mistakes in scores or in lyrics, or at least only in lyrics.

This probably happens because the lyrics are collected separately from the melody and in most of the cases the lyrics don't fit with the melody in the cassette recording. The cassette may have line replacement, and reduction or extra lines of lyrics. But we cannot say anything more for the score transcription without prior verification.

In this paper, this was not possible, for two reasons, first it was not the purpose of the study and second it requires serious work and other working conditions too, because it is not easy to make a transcription just by hearing the songs.

The Map of the Area Where this Study Was Done

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[1] F. Daja: "Folk Cradle Songs", The Science Academy of The Socialist Republic of the People of Albania, The Institute of the Folk Culture, Tirana 1982, f5.
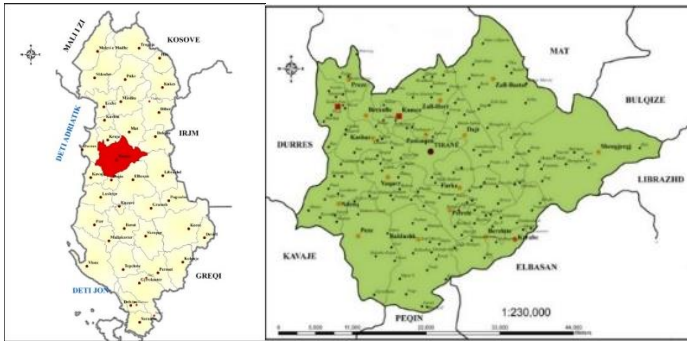
Literature

[1]   Barnet S., Ballanca P., Stubbs M., "Academic writing", "Dita", Tirana 2000

[2]   DAJA Ferial,"Folk Cradle Songs", The Science Academy of The Socialist Republic of the People of Albania, The Institute of the Folk Culture, Tirana 1982

[3]   DIBRA Miaser, "Metaphors in Albanian folk songs", Academy of Science of Albania, Institute of Folk Culture, Folklore Departament, "Mother Tereza Printing House", Tirana, 2007.

[4]   ECO Umberto, "How to write a diploma thesis", "Dituria", Tirana 2007

[5]   FILJA Hysen, "Folk Songs of the central Albania", The Science Academy of The Socialist Republic of the People of Albania, The Institute of the Folk Culture, "Mihal Duri" Press, Tirana 1991

[6]   GJINARI Jorgji, SHKURTAJ Gjovalin, "Dialectology", SHBLU, Tirana, 2009.

[7]   PAPLEKA Anton, selected "Lyric folk music" (lullabies), "Redona" Pub., Tirana, 2009

[8]   SOKOLI Ramadan, "Folklore tracking", "Naim Frashëri", Tirana, 1981.

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[10] TOLE Vasil.S, "Albanian musical folklore", Iso polyphony and Monody, "Uegen", Tirana, 2007.

[11] ZHEJI Gjergj, "Albanian folklore", Argeta LMG, Tirana, 1998.

The Grammar Odyssey

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Abstract

This paper presents a study of an innovation project titled 'The Grammar Odyssey', which is a language board game that is specifically designed for beginner and intermediate levels of learners. The board game is a handy device for learning the English grammar items, which integrates fun, simplicity and practicality in order to motivate players to learn grammar. Having mentioned this, learning the English grammar items does not stop at the classroom environment. In fact, language acquisition continues to adulthood even after years of leaving the school, college or institution. Hence, the sample of this research encompassed 22 adult staff members aged 28-57 years old from various administrative and support departments at Universiti Teknologi MARA Sarawak, Malaysia. This research aimed to identify their acceptance and feedback towards the learning of grammar items through the use of the language board game. Based on the survey conducted on the staff's feedback after playing the board game, a huge majority of the participants responded positively to the board game, stating that it was a useful, practical and fun tool for learning the English grammar. Thus, using the right approach to learn grammar is essential to help learners of all ages and levels acquire the skills effectively.

Keywords: English language learning, grammar, board game, adult learners

Introduction

Grammar learning is often associated with dreariness and lack of learners' motivation. Research has shown that traditional grammar teaching and learning has failed to motivate learners to actively engage in grammar lessons and lifelong learning (Matas & Natolo, 2010). Learners often complain of learning the complex grammar rules and having to do dull grammar exercises in the classroom. What is more unfortunate, students tend to portray the English teacher as an "unattractive grammar monger whose only pleasure in life is to point out the faults of others" (Baron, 1982: 226). Nevertheless, teaching the grammar lessons may not be boring if the right approach is applied. Learning English grammar in the form of a board game may take away this dullness, but instead offers a non-threatening and useful activity for language learning. When the game aspect comes to the centre where learners or players believe that they are engaging in a game, this allows the learning process to take deliberately in a fun environment.

Problem Statement

Learning English grammar is certainly not an easy task for many non-native speakers of English. With the complicated sets of rules to acquire and apply in other components of English, namely, reading, writing, listening and speaking, it is indeed a challenging task to master. For instance, many Malaysian learners are incapable of applying the different parts of speech and English tenses correctly in their writing and speaking particularly. As a result, they tend to produce erroneous

structures, which leads to poor performances in the language. It is common to see Malaysian learners of English make glaring mistakes in their grammar attempts. In addition, the fact that grammar learning is frequently perceived as boring, there is a need for a fun and meaningful approach that could help students learn grammar in a more engaging and enjoyable way. Hence, it is crucial to implement an effective pedagogical approach to learn and teach grammar so as to aid learners acquire the grammar skills.

Objective

The first objective of this study is to promote the use of board game as a learning tool especially in mastering the English grammar. Board games have been known as popular traditional games for family members and friends. Playing the board games during family gatherings or other social functions always brings warm thoughts and happy times. Nevertheless, in this age of online gaming and smart phone games and applications, many people have slowly forgotten about traditional board games. Board games are worthy toys to play for all ages including the adults, and there are a number of reasons why these are still highly recommended. Hence, for this reason, we have come out with a language board game called 'The Grammar Odyssey'.

The second objective of this survey study was to solicit users' evaluation and feedback about the usefulness of the board game, targeting the adult learners. It is a language board game that is specifically designed for beginner and intermediate levels of learners. The board game is a handy device for learning the English grammar items, which integrates fun, leisure, simplicity and practicality in order to motivate players to learn and enjoy grammar. 'The Grammar Odyssey' specifically emphasizes the English parts of speech and tenses that essentially form the pillars of English components. We believe that using this board game as a learning tool could possibly motivate and enhance grammar learning in learners.

Literature Review

Like children, adults enjoy learning when it is perceived as fun. According to Zimmerman (2004), a "game is a voluntary interactive activity, in which one or more players follow rules that constrain their behaviour, enacting an artificial conflict that ends in a quantifiable outcome." Rinvolucri (1995) also stated that, "games are often associated with fun. Games can lower anxiety, thus making the acquisition of input more likely. They are highly motivating, relevant, interesting and comprehensible." Thus, games not only engage students' interest in the classroom, but they also keep them involved.

Decades of research on learning and teaching as well as recent experiences and testing of board games designed for learning have also proven that they are ideal tools to encourage, empower and educate language learners. A well-designed board game would be able to create an engaging atmosphere, and also provide a non-threatening, playful, yet competitive environment in order to focus on content and reinforce learning. According to Treher (2011), "the board itself provides a visual metaphor to help connect information". Game elements, discussions, and problem solving with fellow team members about the content are vehicles for learning. Additionally, tailoring a board game with good questions, problems to solve, and situations to consider allows players to think through and apply what they learn (Treher, 2011). Similarly, Harmer (1991) stated that, "games are a vital part of a teacher's equipment, not only for language practice they provide, but also for the therapeutic effect they have. They can be used at any stage of a class to provide an amusing and challenging respite from other classroom activity and are especially useful at the end of a long day to send students away feeling cheerful about their English class".

In relation to adult learners of English, they often misunderstand the fact that learning grammar should be done in a serious manner. Playing games and having fun in class is often perceived as not learning. However, adult learners may find that the inclusion of games in language learning may accelerate their acquisition of English. In addition, games energize tired adults and subsequently enhance their ability to retain the target language aims. On top of that, language games encourage interaction and this helps learners to practise the target language (Judson & Egan, 2013).

One of the most prominent benefits of using games to learn grammar is the fact that it is fun and engaging that could potentially lower learners' affective filters (Krashen, 1982). Once the affective filter is lowered, it will be easier for learning to take place. Thus, language games provide a safe and non-threatening environment which fosters learning. Moreover, language games give learners the assurance that making mistakes and taking risks are acceptable. When this happens, learners will be able to absorb more input in the part of their brain that acquires language.

In a study by Lee (1995:35), students view games positively by saying that games are "a welcome break from the usual routine of the language class" and they are "motivating and challenging" as well. Additionally, Ersoz (2000) mentioned that games are valued due to their ability to increase interest and pleasure when learning. Hence, language educators can utilise games to help their students practise the target language in a fun and engaging manner. Likewise, Uberman (1998) in her study confirmed the fact that language games bring the elements of excitement and meaningfulness. Based on the researcher's observation, the students displayed enthusiasm when learning language through games. Uberman (1998) also argued that games are an effective method for helping students learn the target language. Unconsciously, learners will practise the language.

In another study, Metom, Alfred and Joe (2013) investigated the use of games to teach English grammar at UiTM Sarawak, Malaysia. The researchers invented a language board game called 'Mind Your Grammar!', which is a fun and practical language tool that helps beginner students of English learn grammar. A total of 81 students were involved in this survey study, who were selected from the Pre-Diploma Program of Business Management Faculty from Part 1, Session 2013/2014, UiTM Sarawak, Malaysia. The respondents were primarily selected based on their low proficiency in English as the language board game specifically catered for the beginner level of learners. The findings revealed that incorporating games in grammar lessons is an effective approach in motivating the students to learn. The activities in the game motivate them to communicate with others in English, as well as enhance their grammar skills while having fun with the language. This provides them a platform to practise their grammar skills when engaging in the board game. According to Metom et al. (2013), "the use of board games is more pleasurable and meaningful as learners can practise their grammar skills in their interaction with others."

Furthermore, in a study by Khonmohammad, Gorjian and Eskandari (2014), the researchers examined the use of games in influencing students' motivation in learning English grammar among young learners of English language in Iran, utilising an experimental method. The study involved 40 female students studying at the second grade of junior high school in Adab Rahnemaei School in Khorramabad, Iran. The learners were divided into two groups: an experimental group and a control group. At the beginning of the experimental period, the students sat for a pre-test on grammar. The control group was instructed following the suggested method as presented in their course book titled 'Right Path to English', in which the book adopts the audio lingual oriented type. On the other hand, the experimental group was treated based on different games for teaching grammar although they also used the same materials in the course book. Both groups sat for a post-test, whereby the data were collected and analysed utilising the Independent Samples t-test. The findings revealed that the students in the experimental group were significantly more motivated to learn grammar as compared to the control group. The researchers concluded that language games can motivate learners in learning grammar by providing enjoyment and fun.

To put it briefly, games are a practical and efficient tool that should be used to foster interest in learning English. The use of games is a way to make the lessons more interesting, enjoyable and effective. Moreover, using games is also a way of teaching which may be used in conditions where ordinary approaches may not achieve the objective of the lessons especially when attention is hard to get and harder to keep (Alemy, 2010). By using games, it enables the teacher to create various contexts in which students have to use the language to communicate, exchange information and express their own opinions (Wright, Betteridge & Buckby, 2005).

Methodology

'The Grammar Odyssey' is an education tool invented to attract learners' interest to learn English grammar by integrating a simple, useful and fun approach. This language game consists of a game board, two dices, four game pieces of different colours as the movers, an answer booklet with explanations on the grammar items, 500 question cards for the beginner level (orange cards), and 500 question cards for the intermediate level (purple cards) (see Figure 2). The board game illustrates a spiral comprising 100 spaces, marked with numbers from 1 to 100. The spaces in the spiral consist of images of rockets, comets and question marks (?), whereby they represent their specific functions. The board game is named 'The Grammar Odyssey' as it depicts a journey in acquiring grammar knowledge.

Participants

It is noted that this language board game is not exclusively designed for young learners only, but it also caters for all age groups. For this purpose, an evaluation study was conducted through a focus group experiment involving working adult learners. The participants were selected purposively among the support staff members of UiTM Sarawak, Malaysia. The head of the department was contacted to nominate the staff for a voluntary session scheduled on 24 May, 2016, which took place at UiTM Sarawak campus. Twenty-two (22) administrative and support staff members had agreed to participate in this study. This selected group of adult learners aged from 28 to 57 years old, with a various range of educational and racial backgrounds, adult responsibilities and job experiences. They were also considered lifelong learners with multiple responsibilities such as career and family, who like any other learners, also require continuous educational training to improve their professional and personal endeavours.

Research Instrument

This survey study utilised a set of questionnaire adapted from Metom et al. (2013). The questionnaire comprises two parts: Section A and Section B. Section A consists of the respondent's profile (i.e. age, gender, race, profession and educational level), whereas Section B consists of ten items relating to the participants' feedback after playing the board game. A validity and reliability test was also conducted to ensure the psychometric relevancy and consistency of the measured items in the evaluation survey.

The participants were given a briefing on the purpose of the study and how the grammar game is played. The game can be played by 4-5 players. Before playing the board game, the participants were given options to choose from the two levels of game cards; either to choose the beginner level or the intermediate level in accordance with their language proficiency.

Some examples of instructions and questions as stated on the game cards are as follows:

For beginner level:

Instruction: Choose the correct answer for the statement below:

She is an _____ person.

honest

honesty

honestly

For intermediate level:

Instruction: Fill in the blank with the correct verb in parentheses.

I *(arrive)* _____ home at about 6 o'clock yesterday and *(sit)* ___ down on the sofa to watch my favourite show.

The game commences by rolling the dices, in which the highest score will kick off first. A player who lands on the space marked with '?' will have to pick a card and answer the question stated on it which relates to a grammar item. The player who gives the correct answer to the grammar question will have another chance to roll the dices and continue playing. However, if the answer given is incorrect, he or she will miss a turn. The game also includes features whereby landing on the bottom of any rocket will help the player to move upward. However, if the player lands on the tail of a comet, he/she will move downward and lose a turn. The player who reaches the space marked '100' first will become the winner.

After playing the game, the participants were given an evaluation survey form comprising ten questions that measure the usefulness of 'The Grammar Odyssey'. The participants' feedback was measured by five-level Likert scale ranging from 1 (Strongly Agree) to 5 (Strongly Disagree). A sample item as stated in the evaluation survey form is as follows: *I enjoy playing 'The Grammar Odyssey'*. In order to ensure the usefulness of the evaluation survey, the validity and reliability test was conducted. Additionally, a factor analysis was also performed to statistically identify the possibilities of usefulness factors of 'The Grammar Odyssey'. The findings of the evaluation survey are discussed in the following section.

Results and Discussions

Respondents' Profiles

Based on the survey results, 22 staff members from different administrative and support departments of UiTM Sarawak had participated in this study. They encompassed 15 males and 7 females aged from 28 to 57 years old with different administrative and support positions, namely, 1 administrative clerk, 4 civil assistants, 2 clerks, 1 community nurse, 2 drivers, 2 general workers, 2 hostel supervisors, 2 library assistants, 3 operation assistants, 1 science officer and 2 unspecified positions. They were composed of 15 Malays, 3 Melanaus, 3 Ibans and 1 Bidayuh. It is noted that Sarawak's population consists of many ethnic groups. In addition, in terms of their educational qualifications, majority of the participants held the school certificate of SPM (*Sijil Pelajaran Malaysia* – Malaysian Certificate of Education) with 68.2% of them, while 4.5% of them held the certificate of STPM (*Sijil Tinggi Pelajaran Malaysia* – Malaysian Certificate of Higher Education). In addition, 9.1% of the respondents had a diploma degree, whereas 4.5% of them acquired a bachelor degree. In addition, 9.1% of the staff members obtained other educational qualifications.

Table 6 shows the participants' feedback after using 'The Grammar Odyssey'. In general, the findings revealed positive acceptance of the participants to the grammar game. Precisely, for survey item No. 1, 63.6% of the respondents agreed that they enjoyed playing the board game, whereas 31.8% strongly agreed. Meanwhile, 4.5% of the staff members chose to be neutral. For survey item No. 2, 72.7% of the users agreed that they liked the fun and colourful features of the board, while 27.3% of them strongly agreed on this matter. For survey item No. 3, 54.5% of the participants strongly agreed that they learned something new when playing the board game, while 45.5% of them agreed on this item. As for survey item No. 4, 72.7% of the staff agreed that they sometimes discussed the answers with their friends while playing the game, while 27.3% of them strongly agreed that they also did the same too. For survey item No. 5, 59% of the respondents agreed that they could improve their grammar skills when playing 'The Grammar Odyssey', while 31.8% of them strongly agreed on this survey matter. However, 9.1% of the participants were neutral on this part. For survey item No. 6, 72.7% of them agreed that the board game encouraged them to communicate in English with their friends, 22.7% strongly agreed on this matter, while 4.4% responded neutral. For survey item No. 7, 59.1% of the participants strongly agreed that using the board game was a fun way of learning English grammar, 36.4% agreed on this matter, whereas 4.5 chose neutral. For survey item No. 8, 63.6% of the staff members agreed that the questions in the board game were clear and could be easily understood, 31.8% strongly agreed on this matter, while 4.5% responded neutral. For survey item No. 9, 63.6% of them agreed that they would play the board game with their friends and family members, 27.3% agreed on this item, while 4.5% chose neutral. Finally, for survey item No. 10, 63.6% of the participants agreed that the board game was a practical and meaningful way of learning English grammar, 31.8% of them strongly agreed on this matter, while 4.5% chose neutral.

In general, majority of the UiTM staff members responded that the language board game made learning grammar fun and effective, and it enabled them to practise their grammar skills. They also expressed that this innovation project was an effective tool in enhancing their grammar knowledge while having fun with the language. The items discussed particularly reflect the usefulness of 'The Grammar Odyssey'. Thus, a further exploratory factor analysis was performed to investigate the psychometric pattern of the particular items statistically.

Validity and Reliability

As mentioned in the methodology section, a validity and reliability test was conducted to ensure the psychometric relevancy and consistency of the measured items in the evaluation survey. First, to establish the face validity, the survey instrument was designed carefully by referring to the existing sample of the program evaluation form. Second, the evaluation form was later checked by four experts (a native speaker of English, two academicians and a support staff from UiTM Sarawak) to obtain the content validity of the evaluation measure. The questions were refined accordingly to the feedback given by the experts. Third, a reliability test was conducted to check the consistency of the evaluation measure items. Based on the internal reliability analysis, the evaluation measure was found highly reliable and consistent at Cronbach's alpha ($α$) value of .919 ($\overline{X}$ = 16.92, s^2 = 16.415 & s = 4.052) (more than the cut-off value $α$ = .070) (Igbaria, Parasuraman & Badawy, 1994).

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Exploratory Factor Analysis

The Kaiser-Mayer-Olkin (KMO) measure of sampling adequacy was accounted for .805, which shows the sufficiency of sample ($p < .5$), while the Measure of Sampling Adequacy (MSA) score was less than cut-off point of .5. The result suggests that those items with anti-image correlations scored less than the cut-off point of .5 in the weighting scale.

Table 7 shows the detailed results of item-grouping or pattern loadings. Two factors with an eigenvalue of 1.00 or higher were extracted. The rotated factors accumulated 56.62% of the variance. The first factor accounted for 36.30% of the variance with an eigenvalue of 5.944. This factor was labelled as 'learning' as the evaluation items reflected the implicit benefits of 'The Grammar Odyssey'. Meanwhile, the second factor accounted for 26.867% of the variance with an eigenvalue of 1.008. This factor was labelled as 'manifestation' as the evaluation items reflected the tacit benefits of 'The Grammar Odyssey'.

In addition, a further reliability test had also been conducted to check the internal consistency of the newly formed factors to the usefulness of 'The Grammar Odyssey'. First, the *learning* factor (comprising six items) was found highly reliable and consistent at Cronbach's alpha (α) value of .909 ($\overline{X}$ = 10.24, s^2 = 7.031 & s = 2.652). Second, the *manifestation* factor (with four items) was also found highly reliable and consistent at Cronbach's alpha (α) value of .810 ($\overline{X}$ = 6.68, s^2 = 2.894 & s = 1.701). Both factors were found reliable with more than the cut-off value α = .070 (Igbaria et al., 1994).

Usefulness of the language board game

Learning Factor

Based on the participants' highly positive acceptance of 'The Grammar Odyssey', it can be concluded that the board game is a useful tool for teaching and learning English grammar. The board game is a fun tool that helps get the learners to be active in their learning. It activates learners' interest by creating a relaxed, friendly and anxiety-free environment, which makes learning the grammar items an enjoyable experience. Besides, the board game also motivates the learners to communicate with one another in English while playing the grammar game. It also makes language learning more real and offers the players a sense of relevance in learning the English language. In accordance with Celce-Murcia and Macintosh (1979:54), "language use takes precedence over language practice, and in this sense games help bring the classroom to the real world, no matter how contrived they may be". In addition, incorporating games into language teaching and learning provides learners with an entertaining and relaxing learning atmosphere, in which this may lower their stress and anxiety in learning grammar (Krashen, 1982). Integrating games into language learning makes it highly appealing since they are entertaining and simultaneously thought-provoking. Clark (1982) also argued that games can be used as a way to assess and rehearse language lessons in a fun and entertaining way. Moreover, 'The Grammar Odyssey' employs simplicity and practicality in the question items, which makes it a meaningful, friendly and useful language tool for learning grammar. The language board game is also a revision for grammar exercises put in a fun context. Needless to say, the adult learners in this study were given the opportunity to practise and apply their grammar skills again while playing it.

Manifestation Factor

'The Grammar Odyssey' motivates the learners' interest to learn grammar through its fun features which create an enjoyable atmosphere for language learning. It is a practical game designed with fun and colourful features to attract players and indirectly offers a platform for grammar learning to take place. The game could be played with family members and friends that makes it a wonderful experience, giving them relaxed and joyful moments. The board game provides a context for meaningful language application in terms of English grammar learning, which becomes their major motivation to embark in the learning process. As asserted by Harmer (1998, as cited in Luu & Nguyen, 2010), motivation becomes an internal drive for learners that inspires them to pursue a course of action. This motivation forms the biggest dynamic that influences their acquisition success. The board game captures the payers' attention and participation, and thus motivating them to learn more.

Moreover, the features of 'The Grammar Odyssey' also promote learners' interaction. According to Jacobs and Liu (1996), most game enable the players to play in pairs or groups, enabling them to apply their communicative skills such as disagreeing politely and requesting for assistance from their partner or group members while engaging in the games. In addition, games provide an opportunity for players to be participative and competitive while trying to score points and beat

others. The competitive nature of the games offers learners a natural chance to collaborate and interact in English with one another.

Conclusion

In a nutshell, learning English grammar through the board game is one effective, interesting and captivating way that can be applied in any environment, be it at the classroom or at home, or any age group, be it children or adults. Based on the findings of this research, incorporating games into grammar learning in the form of a board game can motivate even adult learners for the useful practice and review of language lessons, which results in enhancement of language learning. 'The Grammar Odyssey' is indeed a useful and practical tool that can be used by all learners regardless of their age groups to learn grammar. The language board game is effective as it creates motivation, reduces learners' anxiety and offers them the opportunity for real language application.

Acknowledgement

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Table 1: Respondents' Age Groups

Age	Frequency	%
26 – 30	4	18.2
31 – 35	2	9.1
36 – 40	8	36.4
41 – 45	2	9.1
46 – 50	2	9.1
Above 50	4	18.2
	22	100.0

Table 2: Respondents' Gender

Gender	Frequency	%
Male	15	68.2
Female	7	31.8
	22	100.0

Table 3: Respondents' Race

Race	Frequency	%
Bidayuh	1	4.5
Iban	3	13.6
Malay	15	68.2
Melanau	3	13.6
	22	100.0

Table 4: Respondents' Professions

Profession	Frequency	%
Administrative Clerk	1	4.5
Civil Assistant	4	18.2
Clerk	2	9.1
Community Nurse	1	4.5
Driver	2	9.1
General Worker	2	9.1
Hostel Supervisor	2	9.1
Library Assistant	2	9.1
Operation Assistant	3	13.6
Science Officer	1	4.5
*Unspecified	2	9.1
	22	100.0

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Table 5: Respondents' Educational Qualifications

Education Qualification	Frequency	%
SPM	15	68.2
STPM	1	4.5
DIPLOMA	2	9.1
BACHELOR	1	4.5
**OTHER	3	9.1
	22	100.0

**Other Education Qualifications	Frequency	%
Electrical Certificate	1	33.3
PMR	1	33.3
SRP	1	33.3
	3	100.0

Table 6: Participants' Statistical Feedback on 'The Grammar Odyssey'

	Strongly agree		Agree		Neutral		Mean	Std. Deviation
	n	%	n	%	n	%		
I enjoy playing "The Grammar Odyssey".	7	31.8	14	63.6	1	4.5	1.73	.550
I like the fun and colourful features of the board game.	6	27.3	16	72.7	0	0	1.73	.456
I learn something new when I play the board game.	22	54.5	10	45.5	0	0	1.48	.499
I sometimes discuss the answers with my friends.	6	27.3	16	72.7	0	0	1.73	.456
I can improve my grammar skills when I play the board game.	7	31.8	13	59.0	2	9.1	1.76	.610
The board game encourages me to communicate in English with my friends.	5	22.7	16	72.7	1	4.5	1.82	.501
Using the board game is a fun way of learning grammar.	13	59.1	8	36.4	1	4.5	1.45	.596
The questions in the board game are clear and can be easily understood.	7	31.8	14	63.6	1	4.5	1.73	.550
I will play the board game with my friends and family members.	6	27.3	15	68.2	1	4.5	1.77	.528
The board game is a practical and meaningful way of learning the English grammar.	7	31.8	14	63.6	1	4.5	1.73	.550

*Note: The results for *'Disagree'* and *'Strongly Disagree'* are not displayed in the table above as the responses to these scales were all nil.

Table 7: Rotated Factor Matrix [a]

	Factor	
	1	2
The questions in the board game are clear and can be easily understood.	.926	
I can improve my grammar skills when I play the board game.	.888	
The board game is a practical and meaningful way of learning the English grammar.	.764	
The board game encourages me to communicate in English with my friends.	.729	

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I sometimes discuss the answers with my friends.	.473
I learn something new when I play the board game.	.419
I enjoy playing "The Grammar Odyssey".	.822
I like the fun and colourful features of the board game.	.675
I will play the board game with my friends and family members.	.599
Using the board game is a fun way of learning grammar.	.470

Extraction Method: Principal Axis Factoring
Rotation Method: Varimax with Kaiser Normalization

a. Rotation converged in 3 iterations

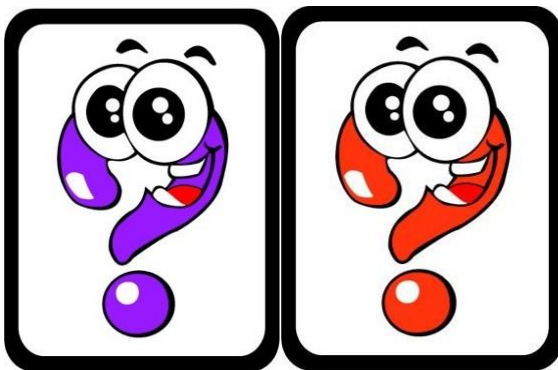Figure 1: The board game – 'The Grammar Odyssey'

Figure 2: The game cards: beginner level (orange) and intermediate level (purple)

Causative Sentence Characteristic's Based on Its Semantic-Structure

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Abstract

The paper discuses the basic characteristics of the causative connectors based on the Albanian scholars. The Albania scholar Floqi has divided in seven types the causative sentence characteristic's based on its semantic-structure: a) direct causative sentences; b) argumentative causative sentences of conclusion; c) argumentative causative sentences of order; d) causative sentences of conditional saying; e) additional and middle causative sentences; f) evaluative causative sentences; g) feelings (emotional) causative sentences. The causative sentences are grouped based on the connector that connects the two sentences, one of the sentences is the main one and the other is the subordinate one.

1-   Causal sentences linked with the connector se (that, but)
2-   Causal connectors pse (wherefore) less used nowadays
3-   The causal connector që (that) can be substituted with se (that)
4-   The causal connector   sepse (because) can give all the nuances of the cause
5-   The connectors: se, sepse, që (that, because, that…) in the spoken language are parallel.

The second part of the article analyses the type of the given connectors taken in an artistic book.

Keywords: causative connectors, Albanian language, types, characteristics.

Introduction

Authors who have studied causal conjunctions in Albanian are: Sheperit, Xhuvani, Rrota, Cipo, Domi, Floqi etc. According Sheperit[1] the most used conjunctions in causal statements are (than (se), that(që)) and locutions or phrases(for that,for as much as, as), (since), the author states that the causal relationship may also be provided via time conjunction.

While in his paper Floqi quotes some nuances of the causal clauses:

1- "The conjunction uniting two sentences in a period in which it is set an object relationship rich of cause nuances. This occurs when the main verb of the sentence shows an internal state, a feeling. The subordinate sentence shows the cause of the new cause in this case is the sheer of mixed relations of the object-causal, which has a great importance for the structure and the value of constitution ".

2-"Keywords can express a desire, a wish, etc., and then the subordinate sentence expresses the motive, the reason for which the congratulation is said."

3- "When the main sentence is an interrogative sentence, the subordinate sentence expresses that fact, rise, cause due to the effect of which is asked through the main sentence.

4- "When the main period opens with an interrogative sentence that has the necessary structural pronoun element ç' (what) inquiring after which comes the main verb have at various tense (usually the present tense) subordinate sentence with the conjunction that shows the fact, phenomena, real state that inspire the question", in this case the question requires the because that brings the consequence and the author quotes" main clause- interrogative sentence requires the knowledge on the cause that had brought consequences expressed in the subordinate sentence.

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[1] Sheperi, I. (1927). Gramatika dhe sintaksa e gjuhws shqipe. Vlore. Page 193.

In 1952 Cipo[1] wrote that the causal sentence indicates reason why resembles a work which has to do the causal sentence, but Floqi mention that explanatory causal sentence is when it shows the reason that something happened [...] and verbs that are followed by causative sentences, especially verbs that show joy, sadness, anger, such as these: glad, angry, get angry, grieve, repent."

In addition in 1966 Floqi[2] realizes a study examining his previous works and represents the means by which is realized the causal sentence. The author distinguishes semantic- structural types of sentences connected with the conjunctions: that, though, because:

a) direct causal sentences;

b) argumentative causal sentences of conclusion;

c) argumentative causal sentences of order;

d) causal sentences of conditional saying;

e) additional and middle causal sentences;

f) evaluative causal sentences;

g) feelings (emotional) causal sentences.

Let's analyze each of the cases.

In the first case the subordinate sentence is directly related to the cause, where the lecturer insists on the cause and the represents the cause as a real fact or an action, by denying a fact or action which is affirmed or rejected as a cause. (Some of the samples are taken from the novel "The general of the dead army" Ismail Kadare)

1- I help you, Sir, <u>because </u>you are brave.
2- Unë ju ndihmoj, mer zot, <u>se</u> ju jini trima.
3- You Hanko, <u>that</u> are so charming, do not walk in the graveyard, <u>because</u> with your beauty you revive the dead one. (Ismail Kadare:263)
4- Ti moj Hanko <u>që</u> je kaq simpatike, mos shëtit nëpër varre, <u>se</u> me bukurinë tënde i ngjall të vrarët.

In the following question-answer example can be used three conjunctions that, though, when the conjunction <u>because</u> is used to emphasize and the conjunction that in the spoken language.

5- And you, Nasho – did you say to Myth, <u>why</u> you helped us?
6- Po ti, Nasho, - i the Mitit, <u>pse</u> na ndihmon neve?

 In the case of argumentative causal sentences of conclusion, according to Floqi[3] "the sentence is mainly related to the conjunction <u>that</u> (less with the conjunction '<u>why</u>' 'because') it may contain a real fact (actually declared by the speaker, or a fact, a authoritarian historical record serving as argument, as a proof of conclusion, eventually brought to the main clause or sub clause, the subordinate sentence is always positioned after the main sentence dependent". This type of sentence where the subordinate sentence is connected to a real result as it rests on a witness or a real fact that is used as an argument or inference that appears in the main sentence.

7-The soldier was telling a comic story <u>that</u> the young was laughing and was holding his hips with hands.

8-Ushtari tregonte ndonjë histori për të qeshur <u>se</u> djali i ri zbardhte dhëmbët dhe mbante ijet me duar.

9-It was not possible to open a hole,<u> that</u> the hole will be filled with water ...(Kadare:217)

10-Nuk ishte e mundur të hapje gropë, <u>se</u> gropa mbushej përgjys me uji…

11-In the old times the principality of Arjans extended in the inside borders of Macedonia, <u>that</u> mentioned in the XII century an Albanian Komnen was the Lord of Prespa.

[1] Cipo, K. (1952). Sintaksa. Tiranë: Shtypshkronja "Mihal Duri",.Page 4.

[2] Floqi, S. (1996). Periudha me fjali të varur shkakore I. Studime filologjike N.2. Page 9.

[3] Floqi, S. (1996). Periudha me fjali të varur shkakore I. Studime filologjike No.2. Page 15.

12-Në kohët e vjetra principata e Arjanitëve zgjatej gjer brenda në Maqedoni, se në shekullin e trembëlljetë përmendej një Komnen shqiptar si kryezoti i Prespës.

The interrogative argumentative causal sentences that is given in the dialogue Floqi cites" dependent sentence given with conjunctions that, though, because, after the main sentence can always justify or motivate a question, that may indicate why the question is asked. Based in the main goal off the sentence, the main statement is the proper interrogative sentence or interrogative-order sentence.

13-Is the source away that I am thirsty for a drop of water.

14-A është larg burimi se u dogja për një pikë uji.

15-Are you coming to give me a lift, why tomorrow I need to wait and still stay on the same point?

16-A më vjen sot përcillë, pse nesër po dal pres asajë shpi e po dal në vend teme?

The conjunction that, which is placed after the main sentence shows the speaker's motive to implement the order given in a sentence.

17- Come on, Vathi, though(that) it is nearly evening.

18-Shkojmë, Vathi, se po ngryset.

Another case of the use of the conjunction that in semantic use in this case the sentence is causal adds, giving the reason, an argument of usage in a sentence or compound words in the main or subordinate sentence.

19- This is the second Dogra, as the first was brought by Bey Memish.

Floqi brings the idea of argumentative causal sentences of conditional saying. When the subordinate sentence in our case located in the middle of sentence can show what with happen in the present tense or in the future (what happens or will happen when they do not consider what is said in the main sentence).

20 -You do not know nothing, that if you knew, did not accept to hunt today.

21 -S'e di hiç, se po ta dije, sot nuk veje për gjah.

In the example below we will give the use of tone in a sentence where the subordinate sentence linked with the main sentence (the tone is lower in the subordinate sentence linked with the conjunction that) contains a fact that becomes due in subordinate sentence. These sentences will be called intermediate causal sentences.

22- You were wrong that killed the mayor.

23-Bëtë gabim që e vratë prefektin.

The usage of compound words and other verbal expressions that express a feeling, based in Floqi's studies[1], give to us causal sentences of feeling; "A range of subordinate sentences that has no intention to indicate the real cause of an action, a process or to motivate a request or a question, but they intend to show the cause, the reason of a feeling, an internal state or its expression. "

24 -Aferdita enjoyed that was seeing uncle Nelo changed, ready renewed.

25- Afërdita gëzohej që po shikonte xha Nelon të ndryshuar, gati të përtërirë.

Floqi conclusions in this study are:

1- Causal sentence with the conjunction that(se) has to do with the entire main sentence in contrast to other types of sentences.

2- The conjunction though (pse) is less used, and can be used to give the answer because (although {edhe pse}).

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[1] Floqi, S. (1996). Periudha me fjali të varur shkakore I. Studime filologjike No.2. Page 41.

3- The conjunction that (që) can replace that (se), these sentences are closely related to the main sentence and are post positive.

4- In the case of the conjunction because (sepse), we can say that cannot be used in intermediary sentences and can provide all the nuances of the cause.

5- In spoken language conjunctions that (se), because (spese) and that (që) have parallels and splicing and are becoming more and more in formative use.

Floqi deepen his study of the causal subordinate clauses that join with the main sentence with simple causal conjunctions, with conjunctive expression of cause, linking words that have the sense of cause.

a) A group of conjunctive expression with the nuance of cause: that (nga që), of that (nga se), for that(prej se), from the work that (nga puna që), from work that (nga puna se) , due to the fact that (nga shkaku që), due to the case that (nga shkaku se), because (për arsye se), for the reason that because (për arsye që), which can be substituted for the work that (për punën që), the fact that (për faktin që). In this case the subordinate sentence submits a fact that definitely shows the cause.

b) Another group with causal conjunctive phrases that gives a fact which can be either in the main clause or subordinate one, a fact which is taken into account in a drawing conclusion. Expression: by considering the work that (duke marrë parasysh punën se), given the fact that (duke marrë parasysh faktin se), considering that (duke marrë parasysh se). Moreover Floqi[1] states: "These conjunctive expressions have in common the fact that they have in their morphological composition, a part of the other elements, preposition (or prepositional phrase of cause that expresses these prepositions, the conjunctive expressions can be divided into two groups:

1- Conjunctive expression with the preposition of (nga) and from (prej)

2- Conjunctive expression with the preposition to (për).

Special nuances of cause are given by the preposition of (nga)(and from {prej}) through a fact that is cause as starting point of another fact "on the other hand with the preposition for the nuance of the reason has to do with the origin an target - object, which is reinterpreted as a link of cause. "

In the case of the conjunctive expression of that (nga që), is given the starting point or origin of the causal in the subordinate sentence based on Floqi's studies.

The third singular, based to the two other cases has a wider use in Albanian language. This is because the third singular has three gender that of male, female and not given gender.

/ Son / He spoke even with the old women in this way, she strongly encouraged him some more, since she also took positive words by him.

/Djali/ Foli edhe me plakën kështu, e ajo e nxite ca më fort atë, nga që edhe ajo mirte darova prej tij.

The sentence with the conjunction of that (nga që) and from that (prej se) can be placed in three positions at the start of the main sentence, at the end or in the middle of it; whenever the sentence has nothing to do with feelings on the contrary is only positioned after the main sentence.

Moreover Floqi do not bring any difference with the conjunctive of that (nga se) and of that (nga që) by the contrast he calls those synonymous. The conjunction that (se) can be preceded by the preposition from (prej) and give us conjunctive phrase from that (prej se) where the sentence gives the idea of the baseline or the background.

-The case is the use after the main clause:

Leka felt no joy of the beauty that had surrounded him, since (from that) (prej se) his mind was summarized in a single decision.

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[1] Floqi, S. (1996). Periudha me fjali të varur shkakore I. Studime filologjike No.2.Page 56

Leka nuk ndjente në veti gëzimin e bukurinave që e kishin rrethue, <u>prej se</u> mëndja e tij ishte e përmbledhur në një vendim të vetëm.

- The case is the use in the middle of the main clause:

When they saw the two friends of Dedalis, that the work was ok, <u>since (from that) (prej se)</u> they rampage, they went to the kind and told everything.

Kur panë dy shokët e Dedalis, se i shkoj puna mbarë, <u>prej se</u> e kishin inat, shkuen te mbreti e i thanë.

- The case is in front of the main clause:

The boy, <u>since (from that) (prej se)</u> he had no solution, he gave his faith to the Lord, that he will do everything he orders to him.

This conjunction is limited in use and we can find mainly in GEG dialect.

Another expression that is a limited speech and in Mallakastra region: Floqi presents <u>from work that (nga puna që)</u>, which it is considered to be transparent morphological structure:

- In speech: preposition from + NAME work + conjunction that

- In writing: preposition from + NAME cause (reason) + conjunction that

For example:

This is the <u>reason that (nga shkaku që)</u> people depress peace, that statesmen, politicians, they disclose from time to time …

Kjo vjen <u>nga shkaku që</u> popujt dëshpërojnë paqe, që burrat e shtetit, politikanët, u servirin kohë mbas kohe…..

To the word, when the bishop sent, the exile to the Monastery of Pojanit, <u>from work that</u> did not want to beg the Lord …

Që të nga fjalën, kur e dërgoj peshkopi, syrgjyn në Manastirin e Pojanit, <u>për punë se</u> s'deshi t'i lutej Zotit…

According to Floqi the conjunction of cause explanation are: <u>with that since, that was it, it was that, given that, since that, because with, was that, by being that, and considering that.</u>

Below are given some examples in different sentences.

-Pjeter, <u>since that</u> he did two hours of sleep. (…) entered the cafè, refreshed.

-Pjetri, <u>me që</u> kishte bërë dy orë gjumë. (…)hyri në kafene, esëll fare.

-We could not understand. <u>It was that as</u> the father said, he should be the person.

-Asgjë s'kuptonim. Po <u>me që</u> ashtu thosh babai, ai duhej të ishte.

The subordinate sentence could be positioned: at the beginning, the end or in the middle of the main sentence. According Floqi the causal sentence that is linked with the conjunction (since that) can be positioned in front of the main sentence.

- Do we know why are we gathered here today?

- Since that you do not know, the mayor is going to explain this.

In addition, he adds that the conjunctive <u>was that since</u>, it is imposed after the main sentence and it is divided by a comma. But today these expressions are substituted with that and being that. These conjunctives are used more in scientific and legal materials, they give the fact and in the main sentence is a cause to come in a conclusion.

Floqi brings some tools in order to highlight the cause; the subordinate sentence is placed after or in the middle of the main sentence.

a) Part defining **+**   connector

Exactly   + why
                           + because
or

b) Conjunctions + defining part + conjunction

and   + exactly   + though

                           + because

For example:

There he would get spoiled tanks, gloomy, silent (,) and exactly why he is silent, speaks.

Floqi mentioned correlative verbs so (andaj), therefore (prandaj), associated with that (se) either because (sepse). Causal sentence can also be provided with the conjunction

As I had trusted you (,) I opened my heart.

That is serious, so the priest dresses in black.

As in the given examples above the causal subordinate sentence leads the main one.

War is the natural state of this country . Therefore those in war are cruel , dangerous and do more than is needed . (Kadare:43)

Lufta është gjendje natyrale e këtij vendi. Prandaj ato në luftë janë të egër , të rrezikshëm dhe bëjnë më tepër seç duhet. Everything was there, and all knew it , because it was inevitable. (Kadare: 254)

Gjithçka ishte atje, dhe të gjithë e dinin, sepse ishte e pashmangshme.

The general, stood up, because he felt that the woman was searching for him. (Kadare: 229)

Gjenerali, u ngrit në këmbë, sepse e ndjeu që grua kërkonte atë.

Conclusion

As a conclusion the basic characteristics of the causative connectors are analyzed based on the Albanian scholars. The author, Floqi, distinguishes semantic-structural types of sentences connected with the causal conjunctions. Moreover, what is an important role of the causal conjunction is the position given of the subordinate sentence and the main one.

The studies of Floqi bring the idea of argumentative causal sentences of conditional saying. When the subordinate sentence in our case located in the middle of sentence can show what with happen in the present tense or in the future. On the other hand, the usage of compound words and other verbal expressions that express a feeling, based in Floqi's studies, give to us causal sentences of feeling.

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Motif of Infidelity in V. Nabokov's *Laughter in the Dark*

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Abstract

The aim of this paper is to present a model and function of infidelity in one of V. Nabokov Russian language novels, *The Laughter in the Dark*. Infidelity motif plays a key role in characters creation and action development. Characters are immersed in a complicated infidelity scheme, interchange, forming unusual plot spider web. Discussed novel, in the means of structure and subject, reminds previous novel of Russian-American author – *King, Queen, Knave*. Moreover, infidelity motif is additionally complemented by other, repeating in Nabokov works, motifs (butterflies, mirrors, crime and punishment, and more).

Keywords: Nabokov, infidelity, motif, theme, model, function, Lolita

Introduction

Vladimir Nabokov is a writer who attracted and intrigued many critics and literary scholars with his works. No matter, that his last completed novel was published in 1969, and since the death of the author nearly forty years had passed, there are still new interpretational concepts of his works. Novels' multi-levelness of this unique Russian-American writer never ceases to amaze researchers. Literary scholars constantly notice new peculiarities of his work forcing to reinterpret and change the pre-defined positions.

Nabokov's phenomenon is found in his tendency to play, not only with regular readers, but also with literature scholars. Writer created many interpretation routes by purpose. He added forewords to many of his novels (often, only after many years), by which, he cleverly manipulates the reader, leading him to a specific way of novel perception. Some scholars stand that everything, that was said by the author directly, may turn out to be a trap (e.g. Toporov, 1990). Nabokov's books remind chess puzzle, which writer loved to create. One wrong conclusion at the beginning of the book is enough to be sentenced to interpretational defeat.

However, regardless of how much the writer was sure of his talent and text dictatorship (control of each particular element in the novel), he was not able to choose what will happen to his novel after publishing.

Nabokov (officially) hated every remark about literary influence of Dostoyevsky works on his own novels. Many times he denied interpretational methods, based on psychoanalysis and commented (and even attacked) attempts to read his books with its help. In many forewords (for instance, to English version of *The Defense* from 1964) Nabokov is actually provoking readers (Nabokov, 2005, p. 9).

Moreover, in such prefaces author often mentions moments, which actually never occurred in the book, trying to trick the reader even more.

Disregarding the numerous traps and manipulations, scholars were able to determine leading motifs and themes in Nabokov's works, for instance, childhood, memories or even particular concept of art. There is, however, many recurring elements, which presence is not spotted immediately (e.g. motif of shadow [Belobrovtseva, 2000, p. 76-90] or oranges [Kladov, 2003, p. 221-227]), and their role in novel interpretation is often significant, if not crucial. One should not underestimate the elements, which constantly appear in different novels of this writer.

Famous polish literature scholar, Z. Lempicki, in his work (Lempicki, 1966, p. 177) stands, that motif should be considered from a perspective of author's individuality. Motifs, which are general form of interpersonal contact, are closely related to specific experiences of the author. The presence of multiple recurring motifs in the works of a particular writer, according to the researcher, has its overt or hidden causes. It may not be the matter of incidence, when a given motif appears in nearly every work of examined author.

One of such motifs in Nabokov's works is infidelity. This paper is focused not on the reasons of frequent appearance of a given element in many novels, but tries to determine its importance in a specific work, which is written in 1933 in Russian (titled *Камера обскура*), novel *Laughter in the Dark*. The first English translation was made in 1936 by Johnathan Long but Nabokov was so displeased that translated the book for his own. Nabokov's English version was published in 1938. For this paper we used both versions. Names and quotes are from English translation. Nabokov had a tendency to introduce significant changes in later editions of his works, to exaggerate or diminish the importance of certain elements. There is no guinea pig Cheepy in English version, the character from cartoon series by Robert Gorn (Axel Rex). There is also a plenty of other differences, yet we are not going to discuss them deeply.

Infidelity motif is fulfilling different functions. It might, firstly, be a main motif, forming the plot and arranging the whole work, which takes place in the described novel (and also in *King, Queen, Knave*), or, secondly, create a seemingly insignificant background for events (*Lolita*). Besides in some works it has a supportive function, aimed at exposing unreliable narrator (*Despair*).

In this scientific piece of paper main heroes will be characterized. Also we will try to present and describe multi-levelled structure of infidelity in the novel and its relatedness with other Nabokov's works. Moreover, we will characterize elements adjunctive to the described phenomenon (the caricature, the theatre of the absurd, the motif of crime and punishment, the art).

The main character of the novel is Albert Albinus, a rich painting expert who succumbs to erotic fascination of Peters. A young usherette, being governed by inborn courtesan instincts, makes him leave his wife and daughter (Boyd, 2001, online). A girl who is interested only in Albinus's money, is not faithful to him, she stultifies him, humiliates and drives him to death.

The novel's plot is based on the complicated structure of infidelity, which creates character's relationships through mutual relations. The whole novel revolves around two love triangles. The first one, less important to us, constitutes a relationship between Albinus, his wife (Elisabeth) and his lover (Margot), and the second one is created by Albert, and Axel Horn. The first triangle, typical for and frequently appearing in the art, reproduces already known schemes. The next one inverts the situation of the first and Albinus transforms from betrayer into betrayed person. Such a scheme also appears in *Lolita*. Humbert gets married with Dolores's mother in order to have a sexual relationship with a girl who later on betrays him with a well-known dramatist and screenwriter (Quilty). He is featured by absurdness and ruthlessness towards the character who betrayed first.

Albert Albinus had enduring relationship with his wife for nine years. Not once had he cheated on her during this time, but thoughts about betrayal have been pursuing him all the time. When Elisabeth, Albinus's wife, spent three weeks in hospital before childbirth, he faulted himself for being a coward due to the fact that he did not manage to cheat on her.

Then one day she was taken to a nursing home and Albinus lived for three weeks alone. He did not know what to do with himself; took a good deal of brandy; was tortured by two dark thoughts, each of a different kind of darkness: one was that his wife might die, and the other that if only he had a little more pluck he might find a friendly girl and bring her back to his empty bedroom[1].

Being bored by everyday life, he realized his dreams at night by dreaming about „young girl lying asprawl on hot lonely beach" (p. 17), but subconsciously he was afraid that his wife may catch him red-handed.

Everything has changed when he met her at the cinema, where she showed him a seat. A random meeting transformed into romance that destroyed main character. Albinus pleased his young partner as much as possible: he rented a house for her, supported her, and invited her to a trip. A teenage courtesan made him divorce with Elisabeth and shortly resided in Albinus's house.

Albert is a literary prototype of Humbert (*Lolita*). Both of them trust their juvenile passions. It turns out that they are being betrayed and entangled into ridiculous triangle by their passions.

Peters met Albinus when she was seventeen (sixteen in Russian edition). She came from a poor middle-class home and had sad enough childhood. She dreamt to be an actress; she worked as a model (nude) and as an usherette at the cinema.

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[1] Next pages will be noticed in brackets.

Horn was her first love, who being overwhelmed by own feeling, split up with her. She likes Albinus, but once her ex-lover appears, she decides that "she won't let him escape again" (p. 147).

There are many passages in the text where Margot is compared to animals that are connoted unpleasantly: „[…] lay there, her body curved and motionless, like a lizard" (p. 79); "In the cool room with the red-tiled floor, where the light through the slits of the shutters danced in one's eyes and lay in bright lines at one's feet, snake-like, shuffled off her black skin […]" (p. 115); ("A lovely creature, unquestionably," thought Lampert, "but there is something snakelike about her") (p. 162); " […] slowly drew herself up higher and higher, like a snake when it uncoils" (p. 195).

Such comparisons connote with the serpent in the Garden of Eden, which contributed to the collapse of the first biblical people. The serpent is a symbol of deception, sin, evil, the Devil in the Christian tradition. Vipers are virulent, whereas a meeting with them jeopardizes with death. Nabokov applied a similar trick in his previous works (*King, Queen, Knave*) in order to render the main heroine's nature as morally collapsed. Franz noticed two times that Martha, his lover, resembled a toad: "A complete stranger within Franz's consciousness observed in passing that she rather resembled a toad. Martha moved her head. Reality returned" (Nabokov, 1989, p. 198); "[…] an honest young man who had been seduced and appropriated by an older woman who, despite her fine dresses and face lotions, resembled a large white toad" (Nabokov, 1989, p. 259).

Moreover, has a lot in common with a juvenile Dolores, Humbert's miserable love, who is the main character of *Lolita*. Albinus's lover is a representative of so-called nymphet, which frequently appeared in Nobakov's works. According to Humbert, nymphets are girls who are from nine to fourteen years old. She had her first touch of love as a thirteen year's old girl (in Russian version). When she was sixteen (fourteen in first version of the book), she went to a motorbike ride with a stranger, who having eased out of the city "[…] he put his arm round her and began to squeeze and fumble and kiss her so violently that the discomfort she felt that day turned to dizziness" (p. 28). A few months later a naked girl posed in the studio. Seventeen year's old Margot is characterized by childishness and immaturity, whereas passages describing her appearance resemble characterization of Lolita when it comes to the style:

1. a) *Albinus sat down beside her and looked* […] *at that face in which everything was so charming – the burning cheeks, the lips glistening from the cherry brandy, the childish solemnity of the long hazel eyes and the small downy mole on the soft curve just beneath the left one* (p. 48): **Margot**.

And, as he stood by the bed and feasted his eyes on that childish face, with the soft pink lips and flushed cheeks […] (p. 178): **Margot**.

b) *There she stood and blinked, cheeks aflame, hair awry, her eyes passing over me as lightly as they did over the furniture* […] (Nabokov, 1995, p. 61): **Lolita**.

2. a) *Even that vulgar Berlin slang of hers only enhanced the charm of her throaty voice and large white teeth. When laughing she half closed her eyes and a dimple danced on her cheek* (p. 49): **Margot**.

b) *What drives me insane is the twofold nature of this nymphet – of every nymphet, perhaps; this mixture in my Lolita of tender dreamy childishness and a kind of eerie vulgarity, stemming from the snub-nosed cuteness of ads and magazine pictures, from the blurry pinkness of adolescent maidservants in the Old Country (smelling of crushed daisies and sweat)* (Nabokov, 1995, p. 44): **Lolita**.

Besides Albert bathed her and used the words that he earlier used only to his eight-years-old daughter: "Albinus, as he tried to console her, unconsciously used the very words with which he had once comforted Irma when he kissed a bruise – words which now, after Irma's death, were vacant" (p. 192).

The text is much richer in motifs and plots, connecting both Nabokov's heroines. Little Lo Humbert he got into tennis, Margot was taught to play by certain American. She dreamed about actress career, she played supporting role in a movie financed by Albinus, and Lolita took part in theatre spectacle. Moreover, playwright Quilty abandoned Dolores, when she refused to star in a porn movie.

Margot's lover and at the same time first love is Axel Rex, caricaturist, immoral men and one would think, deprived of any feelings. An exception, that artist could not understand, was Margot, memory that "was solely pure and beautiful".

Frightened by his own feelings towards young Peters, Axel returned to America. The girl ignited a feeling, which after separation he characterized as acute sorrow – feeling that had been unknown to Rex earlier.

Character left his mentally challenged mother, who died soon after his escape to America. Narrator's words complete his characteristics:

As a child he had poured oil over live mice, set fire to them and watched them dart about for a few seconds like flaming meteors. And it is best not to inquire into the things he did to cats. Then, in riper years, when his artistic talent developed, he tried in more subtle ways to satiate his curiosity, for it was not anything morbid with a medical name – oh, not at all – just cold, wide-eyed curiosity, just the marginal notes supplied by life to his art. It amused him immensely to see life made to look silly, as it slid helplessly into caricature. He despised practical jokes: he liked them to happen by themselves with perchance now and then just that little touch on his part which would send the wheel running downhill. He loved to fool people; and the less trouble the process entailed, the more the joke pleased him (p. 143).

Similarly to other participants of a triangle, Also Axel has got his double in later Nabokov's novel (*Lolita*), whom is Quilty. Both are art activists (playwright and caricaturist), characterized by dubious moral backbone and lack of respect for the people around them. Heroes are characterized by theatricality, which is proved by descriptions of their appearance and scenes, where they act.

The man had impressed him the evening before not only by his ready wit and easy manner, but also by his extraordinary personal appearance: his pale, hollow cheeks, thick lips and queer black hair went to form a kind of fascinating ugliness (p. 145).

Given characteristic brings to mind famous British actor and comedian, Charlie Chaplin. Moreover, Russian scholar N. Dolgova (Dolgova, 2013), in her work analyses fragments of *Laughter in the Dark* and *Lolita*, which express theatrical tradition of carnival performed by common people (Dolgova, 2013, online) (e.g. Pietrushka theater—in Russian version): "[…] he pressed his hand to his heart and flung out his arms jerkily – it was a capital imitation of Punch – all this of course in dumb show, though he could have squeaked remarkably in more favourable circumstances" (p. 253).

Another point proving character's theatricality is that Axel in front of Albert played a role of homosexual, so he did not suspect that someone is trying to take Margot from him: "No, thank you. A woman for me is only a harmless mammal, or a jolly companion—sometimes" (p. 167).

Duel scene between Humbert and Quilty, its absurd and caricature nature is explicitly similar to a meeting scene between Paul (Albinus's brother-in-law) and Rex. In both scenes there is nudity, theatrical behaviour of attacked characters, which, despite received hits, keep their smile.

[…] and Paul, good-natured Paul who had never in his life hit a living creature, swung out mightily at Rex's head and got it with tremendous bang. Rex leaped back – his face still twisted n a smile – and suddenly something remarkable occurred: like Adam after the Fall, Rex, cowering by the white wall and grinning wanly, covered his nakedness with his hand (p. 278).

Axel's actions strongly connote to absurd theatre, where traditional roles designated to tragedy and comedy are turned upside down – tragedy becomes a carrier of comic content, and comedy – tragic. Besides, gifted caricaturist often takes role of spectator, who is pleased by witnessing tragicomic show.

He watched with interest the sufferings of Albinus […]; whereas Rex reflected – with a sense of pleasant anticipation – that, far from being the limit, it was merely the first item in the program of a roaring comedy at which he, Rex had been reserved a place in the stage manager's private box (p. 182).

At the end of the novel stage direction appear which, once again, turns the reader to structure of dramatic text.

Infidelity motif, which is a foundation of whole novel, connects in *Laughter in the Dark* with motif of crime and punishment. Albinus, who cheated on his wife, hence committed a crime against their relationship, paid the highest price for that – price of his own life. First punishment, delivered by fate, was death of Albert's daughter, Irma. Sick child had been getting well, when in the night she heard whistling, reminding her melody, which her father used to whistle when returned home. She leaned out a window in a chilly night, which made her condition worse and she died. Author, through this symbolic scene shows who is to be blamed for children's death – Albinus. For him it was a sign, to leave his paramour and return to his wife. He made the wrong decision and absolute author-demiurge sentenced him to death.

Similar situation we have in *King, Queen, Knave*, where Martha, not only cheated on her husband, but also decided to kill him. During temporarily postponed murder attempt she got ill with pneumonia and soon after she died.

Motif of infidelity is also mixed with motif of art. E. Antoshina in her work (Antoshina, 2010, p. 186-191) examines the motif of animated portrait. The introduction to a given phenomenon is a story of a guinea pig, a hero of caricature series by Axel Rex, which won the hearts of the western world. The image of a guinea pig "comes alive" in the movie, during a screening when Albert met Margot. According to researcher, young Peters keeps this motif through variation of animated statue/waxwork (Antoshina, 2010, p. 189). That is proved by Albert thoughts: "Albinus' specialty had been his passion for art; his most brilliant discovery had been Margot" (p. 257). Moreover E. Antoshina states, that Margot has a function of psychopomp (Antoshina, 2010, p. 190) (in Greek mythology: a guide of souls to the place of the dead[1]). This is very accurate remark, considering the final of this novel (metaphoric psychopomp leads Albert to the world of death, by killing him).

In this novel art has an unmasking function. Certain about her talent, Margot played in a movie, which turned out to be a disaster. Film, vivid portrait, presents caricature character, whose appearance discourages and pushes away:

Awkward and ugly, with a swollen, strangely altered, leech-black mouth, misplaced brows and unexpected creases in her dress, the girl on the screen stared wildly in front of her and then broke in two with her stomach on the window sill and her buttocks to the spectators (p. 187).

Movie portrait of Margot changes like a portrait of Dorian Grey (*The Picture of Dorian Gray*), which grew older and reflected character's corruption, whilst he remained young and beautiful.

It is through the art Albinius finds out about Margot's infidelity. His old friend, whom he met accidentally after so many years, reads him a fragment of his own story, based on fatal meeting between Margot and Axel in a train compartment. Young people, use the opportunity that Albert is not around and talk about events so familiar to deceived Albinius. Cheated character goes berserk, he wants to kill Margot, and but he takes her from the hotel instead, crushes his car and loses his sight.

Cheating scenes are also filled with caricature, which is so important for Rex. During the first meeting of all three, confused Margot sits between her admirers. Under the table Albert grabs one of her knees, and Axel grabs another one. When, during a visit in Albinius's house, Rex leans to kiss Margot, householder enters the room, Axel cannot disentangle himself from lace of Peters's scarf. In the way south they stop in a hotel, where Axel's and Albinius's rooms have a shared bathroom. In the evening and in the morning Margot locks herself in a divided room, drains water into the tub and sneaks to Rex. Axel's crowning achievement is organizing common place with blind Albert. Together with Margot they do not miss a chance, to gloat over misfortune and helplessness of Albinius. We already mentioned Rex's passion that was implemented through transforming different situations into a living caricature.

To summarize the abovementioned, infidelity motif has a crucial role in the novel. It is a main element, organizing whole work and motivating characters' conduct, which influences later Nabokov's novels (e.g. *Lolita*: they are prototypes of Humbert, Lolita, Quilty). This phenomenon interacts with other themes and traditions (theatre of absurd, caricature, art, motif of crime and punishment). Multi-levelled structure of infidelity becomes an intertextual bridge, connecting *Laughter in the Dark* not only with other works of Russian-American writer, but also with traditions of world literature. It is one of the most frequently appearing motif in Nabokov's work, which depending on a novel fulfills different functions.

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Expelliarmus Versus Dëbimus: Harry Potter's Magical World in Albanian Language

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Abstract

The Harry Potter saga, written by the British writer J.K. Rowling, has gained accredited attention worldwide, thus being translated in more than 64 languages, including Albanian, and selling more than 450 million copies. The saga combines a variety of genres, fantasy being the most predominant one. The magical elements in the fantasy genre are portrayed with a delicate choice of words on the part of the writer, encompassing neologisms, Latinisms and French-rooted words which name the objects, events, behaviors of the imaginary world, to mention a few. The present paper aims to investigate how these features are rendered into Albanian so that the effect of the source text is preserved in the target text. The first three Harry Potter novels will constitute the corpus of our study. Such an investigation will be possible through the conduction of a comparative analysis illustrated with examples which will theoretically be based on the translation procedures and strategies offered by scholars in the discipline of translation studies. Two approaches will be utilized as far as analysis is concerned: following Axiela's division of culture specific items in two groups – common expressions and proper nouns - Finally, conclusions will be drawn regarding the transfer of the similar effect of the magic-related terms from the source text to the target text.

Keywords: magic-related terms, translation procedures, neologisms, Latinisms, similar effect

Introduction

Before we start to elaborate on the challenges of children's literature translation as well as the comparative analysis, it is essential to refer to some peculiarities and characteristics of children's literature as such. The vast array of children's literature has to be divided according to some format (picture books, chapter books, illustrated books) as well as by topics or issues (death, race, family matters, friendship, etc.). Thus, it is somehow difficult to give a single definitons about the children's literature since it can be perceived based on genra, text length, children's age, purpuse, etc. Additionally, it might change in the course of time, place and culture. However, for the pupruse of this study, we will concentrate only on those characteristics that direclty affect translation.

One of the characteristics of children's literature is its ambivalence due to the fact of its dual readership. To Rurvin and Orlati, ambivalent texts are those "written for and received by both adults and children at various textual levels of both production and reception" (2006: 159).

Asymmetry is another feature of children's literature which entails the relationship between the writers who are adults and the readers who are children. When the partners in communication are not equal, communication structures are asymmetric. Children's literature differs from adults literature in that the authors of children's books and their audience have a different level of knowledge and experience. It is adults who decide on the literary form and it is they who decide what to publish and what to sell without giving the children a chance to decide for themselves.

Onother important characteristic of children's literature seen from the pedodical viewpoint is to educate the child reader. As Puurtinen points out, adults expect children's literature to help in the development of the child's linguistic skills. Therefore, there might be a stronger tendency for aothors and translators of children's literature to normalise the texts by grammaticising them, in order to avoid the readership learning faulty grammar from the books. (Puurtinen: 1998).

A theoretical overview of Children's Literature Translation

The study of children's literature is a well established discipline and a lot of scholars are giving their contribution despite the wrong conception that children's literature is of less importance and less sophisticated than adults' literature. On the other hand, translation studies of children's literature are embryonic and only in the last two decades are theorists elaborating on the translation strategies with a focus on children as a target group and their reading competences and demands. Attempts have been made to differentiate between characteristics of children's literature translation and adults' literature translation. Generally speaking, there are two main trends of translation procedure which apply to both children and adults' literature: source oriented translation and target oriented translation. The first approach advocates the preservation of the source language and cultural characteristics (being faithful to the form and meaning) whereas the latter favors the "merging" of source text into the target language culture, bringing it closer to the readership.

However, when it comes to children's literature, this dilemma becomes more problematic when the readership is dual. Quoting Metcalf: "More children's books than ever before address a dual audience of children and adults, which on the other hand comes with a dual challenge for the translator, who now has to address both audiences in the translated literature" (2003: 323). To preserve multiple levels in the text, the conventional one to be simply realized by the child reader; the other one only understandable to adults, is one of the biggest challenges for translators of children's literature. (Frimmelova 2010: 35) The Harry Potter saga is a very good illustration of an ambivalent text. Hundreds of pages and a seven-book compilation cannot be appealing to teenagers only, not to mention the linguistic complexities and layers it encompasses due to the author's sophisticated style of writing.

Additionally, during the decision-making process, the translator of children's literature should consider the specifications of the target language readership, their limited knowledge of the world as well as the ideologies which govern the target language and culture. As Riitta Oittinen puts it "while translating as rewriting for target-language audiences – we always need to ask the crucial question: 'For whom?' Hence, while writing children's books is writing for children, translating children's literature is translating for children" (2003, 128).

Instead of aiming at an adequate translation, the translator should aim at an acceptable translation considering the fact that children's reading abilities are not as advanced as the adults' and their knowledge of the world is limited. Ztolze is another scholar who tackled this issue. He stated that "It is the task of the translator to decide how she/he will compensate for the children's lack of background knowledge without oversimplifying the original and forcing children into simple texts that have lost any feature of difficulty, foreignness, challenge and difficulty". (2003: 209)

In the late 1980s, Klingberg, in his Children's Fiction in the Hands of the Translators, criticized what he perceived as the most common way to translate books for children. In his view, the main aim of this activity should be that of enriching the reader's knowledge and understanding of foreign cultures. Yet, most translators' interventions on the source texts - what he categorizes as 'cultural context adaptations', 'purifications' 'modernizations', 'abridgements' and 'serious mistranslations' - hinder that aim. Klingberg suggested that translation strategies which tend to preserve the foreign spirit of the originals should be preferred, so that the child-reader can get acquainted with the country and the culture from where those books come.

Zohan Shavit is another scholar who has given important contribution to the translation of children's literature. According to her, unlike contemporary translators of the adults' books, the translator of children's literature can permit himself great liberties regarding the text as a result of the peripheral position of the children's literature within the polysystem. That is, the translator is permitted to manipulate the text in various ways by changing, enlarging or abridging it or by deleting or adding to it. (1986: 111) "In viewing translation as part of a transfer process, it must be stressed that the subject at stake is not just translations of texts from one language to another, but also the translations of texts from one system to another -- for example, translations from the adult system into the children's." (Shavit 1986: 111)

A theoretical overview of the Cultural References

Before we embark on the comparative analysis of culture references in the Harry Potter series, it is important to set some theoretical ground on what such references are. Peter Newmark and Gote Klingmerg and Javier Franco Axela are among distinguished scholars who have elaborated on this term.

Newmark distinguishes between cultural language and universal language. He states "I define culture as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression. More specifically, I distinguish 'cultural' from 'universal1 and 'personal1 language. 'Die, 'live, 'star', 'swim' and even almost virtually ubiquitous artefacts like 'mirror' and "table" are universals - usually there is no translation problem there. 'Monsoon', 'steppe', 'dacha', 'tagliatelle' are cultural words - there will be a translation problem unless there is cultural overlap between the source and the target language (and its readership)." (1988 -94). In more details, he classifies them in five categories: (ibid: 95)

 (1) Ecology Flora, fauna, winds, plains, hills

 (2) Material culture (artefacts) (a) Food (c) Houses and towns (d) Transport

 (3) Social culture - work and leisure

 (4) Organisations, customs, activities, procedures, concepts (a) Political and administrative (b) Religious(c) Artistic

 (5) Gestures and habits

Gote Klingmerg has also provided a scheme for cultural words which covers the following categories: literary references, foreign languages on the source text, references to mythology and popular belief, historical, religious and political background, building and home furnishings, food, customs and practices, play and games, flora and fauna, personal names, titles, names of domestic animals, names of objects, geographical names.

Such terms are labeled as "culture-specific items" (CSIs) by Franco Jafier Aixela**.** Even though Aixela avoids offering an exact definition of CSIs, claiming that they are recognized through a "sort of collective intuition", he stresses the fact that "In translation, a CSI does not exist of itself, but as a result of a conflict arising from the linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or to the different value (when determined by ideology, usage, frequency, etc.) of the given item in the target language culture. (1996: 57) Aixela distinguishes two types of cultural items in a given text. The first category includes proper nouns and the other one includes "common expressions" such as: the world of objects, institutions, habits and opinions restricted to each culture. All those "exotic" terms can impose difficulties to translators who are faced with the challenge of making a decision between preservation of such exotizm or domesticating them in the target language culture. This classification will guide the comparative analysis of this study.

Magic-related words as cultural references in the Harry Potter series

The Harry Potter books, being predominately part of the fantasy genre, are abundant in alien and coined terms which fit with the magical world that Harry Potter lives in. Nancy K. Jentsch in her study titled "Harry Potter and the Tower of Babel: Translating the Magic" focuses on the Harry Potter translators' problems and according to her, the newly coined words present unusual difficulties to the translator. (Jentsch 2002: 285) On the other hand, there is a parallel world aside the magical one, in which non-magicians live. This dichotomy is portrayed not only by the creation of two different settings – the Hogwarts School of Magicians and the Privet Drive respectively – but also through the events, activities, magical creatures, behaviors, etc. Jentsch stated that "This juxtaposition of magical and Muggle worlds is integral to the original text and must be a serious consideration to its translators. The translator thus has to decide not only how to translate, but when to translate and when to leave words in the original". (Jentsch 2002: 285

Both Aixela's categories of CSIs – proper nouns and common expressions - are applicable in the Harry Potter saga. In children's fantasy literature proper nouns have a crucial role in portraying the character's personality, conveying a message, creating comic effects, showing mysteriousness, having esthetic effect and providing hints to the reader on what to expect from a certain character. Tymoczko claims that proper names also indicate "racial, ethnic, national, and religious identity". (1999, 223) Therefore, she calls proper names "dense signifiers" and explains that they are "the most problematic to translate, in part because their significance is often culturally specific and dependent on cultural paradigms". Thus, proper names may indicate a certain meaning, historical aspect, geographical area or culture.

As for the second category of CSIs, namely "common expressions", they can be observed in the words describing events, gatherings, games, behaviors, etc. The scope of this study will cover the both categories of SCIs and a comparative analysis will be conducted with the aim of revealing whether these culturally loaded words have been transferred with the "similar effect" in mind.

Critical analysis of magic-related words as cultural references

As we mentioned above, a distinctive feature of J.K. Rowling writing style is the usage of neologisms, borrowings and Latin and French words. A comparative analysis will be presented with the aim of noticing the transference of similar effect in the target language.

Translation of Latin–based spells and charms

Source Text	Target Text
Petrificus Totalus	Nguros Gjithus
Lumos:	Dritum
Aparecium:	Dukus
Expelliarmus	Dëbimus
Nox /Noxtic	Terrus
Confunfus	Ngatërrimus
Expecto Patronum	Pres Patronumin (HP3)
Locomotor Mortis	Lokomotor Mortis
Wingardium Leviosa	Uingardium Leviosa
Alohomora	Alohomora

A spell is a magical action often accompanied by an incantation, usually Latin based, that makes use of the magical force of the wizarding world in order to accomplish extraordinary feats. (http://harrypotter.wikia.com/wiki/Spell) The Latin based spells are partially preserved in TT. The translator has decided to literally translate only the root of the words and he has preserved the Latin suffixes. This is a very wise choice because the translator has made it possible to the TT reader to understand the meaning of the spells on the one hand, and has retained the Latin-oriented characteristic of a spell as well as the writer's style, on the other hand. However, as we see from the table above, the Locomotor Mortis, Wingardium Leviosa, Alohomora have been not been translated into Albanian but the terms are in italics. Their meaning can be understood by the context.

 "Petra" means "stone" in Latin and "factus" means "to become". Totalus comes from Latin "totus" meaning "complete". Lumos means "light" and "dritë" (light) in "Dritum" indicates that the spell is cast to "make light". Aparecium means "appear" and the translation "duku" (show up) in "Dukus" clarifies the meaning of the spell. Expelliarmus means "expel" and the Albanian word "dëboj" in "Dëbimus" refers to the same meaning. Nox/Noxtic means "night" and the root of the spell "terr" in "terrus" meaning "night" in Albanian informs the TL readers that spell is about "making the place dark". This type of explicitation is evident in almost all the spells in the Harry Potter saga. Expecto Patronum is the most famous and one of the most powerful defensive charms known to wizards against Dementors. Different from other spells, the word Patronum is not translated into Albanian. In Latin and during the Roman Age, a partonus was a protector or defender. (http://www.languagerealm.com/hplang/latin_for_spells.php) Harry Potter casts this spell to be saved by the Dementors but he is not aware of who or what creature his protector would be. Such an uncertainty is linguistically left vague by the translator.

Translation of magical creatures' names

Source Text	Target Text
Animagus	Magjikafshë (HP3)
Dementors (HP3)	Marrorësit (HP3)
Werewolf	Ujk i egër (HP3)

An Animagus is a witch or wizard who can morph himself or herself into an animal at will. It is a learned, rather than hereditary skill, unlike those of a Metamorphmagus. (http://harrypotter.wikia.com/wiki/Animagus). "Magjikafshë" in Albanian means half wizard half animal. Even though the transfiguration process is not included in the word, the meaning is rendered by the word "magji" meaning "magic", making such creatures imaginary ones. A Dementor is a non-being and Dark creature, considered one of the foulest to inhabit the world. Dementors feed upon human happiness, and thus cause depression and despair to anyone near them. (http://harrypotter.wikia.com/wiki/Dementor) Dementor is a Latin borrowing used by Rowling to refer to these fearsome creatures. Dementor derives from the verb "dement" which means "to make mad and insane". The Albanian translation "Marrosësit" shows the same feeling conveyed in the source text, meaning "sb/sth who/which drive sb mad". Werewolf in folklore and superstition, a werewolf is a human being who has changed into a wolf, or is capable of assuming the form of a wolf, while retaining human intelligence. However, the translator makes use of the simplification technique and used a general term in Albanian "ujk i egër" which is backtranslated as "wild wolf". The magical transformation feature of the noun werewolf is lost in translation but the physical features of the wolf are retained.

Translation of cultural-bound terms related to boarding school

Source Text	Target Text
Head boy	Kryeshkollar
Head girl	Kryeshkollare
Prefect	Prefekt

A boarding school is a school where some or all pupils study and live during the school year with their fellow students and possibly teachers or principals. The word 'boarding' is used in the sense of "bed and board," i.e., lodging and meals. This kind of system is typically British and the terminology related to the boarding school presents the traslator with some difficulties. A Head Boy or Head Girl is a seventh year student who has authority over Prefects at Hogwarts School of Witchcraft and Wizardry. (http://harrypotter.wikia.com/wiki/Head Boy) The translator has made use of the source-oriented strategy, thus being faithfull to the source text and preserving the Britishness of the boarding school, informing the source text reader about the differneces that educational systems in two countries have. A prefect at Hogwarts School of Witchcraft and Wizardry is a student who has been given extra authority and responsibilities by the Head Boy of Girl of House, Headmaster or Headmistress. (http://harrypotter.wikia.com/wiki/Prefect) The translator has literally translatated the word "prefect" even though it is a false friend, considering that the word "prefekt" in Albanian has another meaning. The source oriented strategy on the part of the translator aimed at informing the TL reader about the Britishness of the boarding school.

Comparative analysis of translation strategies in proper nouns

The second group of CSIs, according to Axela, are the proper nouns. More than one hundred proper nouns can be found only in the first novel of the Harry Potter series, namely Harry Potter and the Philosopher's Stone, portraying different events, objects and phenomena in both the magical world and the real one. Several scholars have discussed whether names should be translated or not. While elaborated on Harry Potter's magical elements, Jentsch stated that "Names readily understood by the target audience and those that have no further significance can and should be left in the original. After all, English names for people and places can help create the sense of place, integral to a novel whose setting is in large part a boarding school in Britain. It is obvious that J. K. Rowling chooses her characters' names carefully. They often have a meaning, be it in French, the language and literature she studied at the University of Exeter, or otherwise. Malfoy (bad faith), Voldemort (flight from death) and Sirius (the Dog Star) are examples of this. The decision of how much should be left in the original language, and how to translate such significant words (when necessary to promote these meanings) is a subjective one, but also one that will affect the overall success of the translation". (Jentsch 2002: 285)

As we mentioned above, several scholars have studied the roles of proper nouns in children's literature and proposed alternatives and translation strategies. For the purpose of this study, strategies proposed by Eirlys E. Davies will be used as the theoretical ground of our analysis. He distinguishes seven strategies: preservation, addition, omission, globalization, localization, transformation and creation. (2003: 65 – 100)

Preservation occurs when the translators can maintain the name from the ST without any changes. Next, the second group includes the names which receive a literal translation. Davies's second strategy is **addition**, when a translator "decide[s] to keep the original item but supplement[s] the text with whatever information is judged necessary" (Davies 2003,

p.77). Additional information can be inserted within the text or in a footnote, gloss, introduction and notes (Aixelá cited in Davies 2003, p.77). The opposite strategy to addition is **omission**, when translators decide, as Davies writes, to "omit a problematic CSI altogether, so that no trace of it is found in the translation" (Davies, 2003, p.79). For example, a characte r may speak in a dialect in the ST, while s/he speaks a standard language in the translation. Omission can be justified, as Davies puts it, when a translator cannot convey any meaning for the CSIs in the translation. Davies argues that, when "the inclusion of a problematic culture-specific item might create a confusing or inconsistent effect," it is better to omit it (Davies, 2003, p.80). Davies's next strategy is **globalization**, "the process of replacing culture-specific references with the ones which are neutral or general" (Davies 2003, p.83). An opposite strategy to globalization is what Davies calls **localization**, when translators "try to anchor a reference firmly in the culture of the target audience" (Davies 2003, pp.83 - 84). Davies states that this strategy also includes phonological and grammatical adaptation of names and the use of gender endings The last Davies's strategy is called **creation** and means a creation of a CSI which is firmly or totally different from the ST or is not present in there (Davies, 2003, pp.72-89). This strategy is rarely used and often includes an idea of compensation; for example, a translator can omit puns or alliterations in one place and put them elsewhere.

The strategy of preservation: No orthographic adjustments occur and as such they can be considered as borrowings in the target language.

The application of preservation

Source Text	Target Text
Miranda	Miranda
Doris	Doris
Hagrid	Hagrid
Oliver	Oliver

From the examples in the table we notice that the names that have been preserved are not motivated names and it is safe to preserve them and respect the cultural setting of the source test. Furthermore, even though they are not very frequent names in Albanian, they do not sound exotic to the target text reader due to the phonological features.

The application of transcription strategy proposed by Fernandes implies the adaption of phonological and grammatical conventions of the target language:

The application of localization – (phonologic adaption)

Source text	Target text
George	Xhorxhi
Charles	Çarli
Ginny	Xhini
Sirius Black	Sirius Blek

From the examples in table 2 we can say that the origin of the name is maintained and they are transferred into the target text as they are pronounced in the source language. Most of them are not semantically loaded names, however, the name Sirius Black has lost its connotation in translation. The surname Black is descriptive of the character and the source text reader can interpret the word "black" in two ways: black as a color related to evil (he was thought to be a very negative character throughout the book until the opposite was proved), or black can be related to the dark period that he went through in prison even though he was innocent. Such implications are not experienced by Albanian readers.

The application of substitution

Source Text	Target Text
Leaky Cauldron	Kusia Magjike
Argus	Laraska
Wood	Bastuni

Leaky Cauldron is one of the shops in the imaginary world of wizards. It is translated as Kusia Magjike, meaning Magic Cauldron. Although "leaky" and "magic" are semantically two different words we think that the change of words is a right decision because it is directly descriptive of the fictional worlds. The name Argus comes from Greek mythology referring to a giant with 100 eyes who was made guardian. It also has a second meaning referring to a large bird of the Maley Peninsula. http://www.thefreedictionary.com/Argus/bird In Albanian it is translated as Laraska meaning magpie. Laraska in Albanian is metaphorically used to refer to a person who sneaks around. This substitution is very descriptive of the character Argus, whose role in the novel is to guard and report any problems. "Wood" is a general term whereas "Bastun" in target language is an object made of wood, meaning "walking stick". We believe that the meaning is maintained despite this change.

Recreation is the strategy which involves the recreation of an invented name in the ST text into the Target text, thus trying to reproduce similar effects of this newly-created referent in another target cultural setting.

Source Text	Target Text
Quaffle	Pluf
Hufflepuff	Baldoskuqi
Mcgonagall	MakGur
Dedalus Diggle	Dedalus Luks

Recreation is different from substitution in that, the latter makes use of the target text lexicon whereas recreation is depended on the translator's inventive abilities to coin a new word which is as alien in meaning as it is in the source text but which can be adjusted to the target language phonological system, thus be readable and easy to remember. Quaffle – Pluf are invented words, the latter sounding more natural in Albanian.

Deletion is a translation procedure which involves removing a source text name or part of it in the target text.

The application of the strategy of deletion:

Source Text	Target Text
Severus Snape	Pitoni

Severus is a Latin word meaning "severe, harsh" and Snape rhymes with "snake". http://latindictionary.wikidot.com/adjective:severus The translator has merged the mane and the surname into one: Piton which refers to a breed of snake: python. Although the word Severus is rarely used, the message is conveyed.

Literal translation of nicknames

Source Text	Target Text
Nearly-Headless Nick	Niku Gati-Pa-Kokë
You-Know – Who	Ti-Edi-Kushi
Moony	Hënori
Wormtail	Bishtnxehti
Grim	Mjerani
Dementors	Marrosësit
Bludgers	Fluturakët
Baruffio	Kacafyti

The examples mentioned in the table 4 are expressive or descriptive names and the only strategy possible is to translate them literally so that the reader understands their descriptive role or, as in the case of "Nearly Headless Nick", the comic effect as well even though the alliteration N-N is not preserved. Bludgers are balls used in the fictional game of Quidditch and it is an invented word. However, the translator used a standard word from target language lexis to make it more understandable for readers. Additionally, the translator has preserved the author's style by capitalizing it despite the fact that objects are not capitalized in Albanian. Dementor is a Latin word meaning "fearsome creature" [8]. Even though the

word "dementor" is capitalized, it is in plural referring to a group of creatures having the same characteristic. The Albanian translation "Marrosësit" shows the same feeling that is conveyed in the source text.

Apart from the above mentioned, mixture of strategies occurs when the proper noun is a compound noun consisting of a meaningful noun and a neologism. Such names are typical of the fantasy literature as they are alien to the readership just as the world of fantasy is.

Source Text	Target Text
Voldemort	Fluronvdekja
Albus Dumbledore	Albus Urtmori

Voldemort comes from French "vol de mort" and it can be interpreted as "flight of death". In the target language we have the translation "Fluronvdekja". http://scifi.stackexchange.com/questions/3218/etymology-of-the-name-voldemort The word Vol is translated as "Fluron" unfinished word of "fluturon", whereas "mort" is literally translated as "vdekja". Here the translator is mixing the strategy of recreation with that of rendition.

 Albus is a Latin word, meaning "white" and Dumbledore is an old English word that in Old English meant "bumblebee". http://www.answers.com/Q/What_does_Albus_Dumbledore%27s_name_mean_in_latin The name Albus has remained unchained in the target language. Albus sounds very typical name of a magician and very referential to the magical world, thus, it being substituted with a more frequently-heard name would lose its mysticism. The first part of the surname Dombledore, "dumble" rhymes with "humble", meaning a "modest in behavior, attitude and spirit" http://www.thefreedictionary.com/humble The surname in the target language is Urtmore, "I urtë", according to the Albanian Language Dictionary, means "a quiet and mature person".

Conclusions

As we see from the discussion and the comparative analysis above, it is obvious that the translation of children's literature is not as simple as it might seem. Underlying meanings and connotations are rules rather than exceptions. Proper nouns can be considered as CSI-s which should not be underestimated because they are demonstrative elements of characters, their personality, origin, their magical traits and most importantly they indicated J.K. Rowling writing style and her ability to coin exotic names as well as relate them to myths, Latin or French language. The presence of so many alien terms and the complexity of their phonological sequences might cause barriers to the child reader. On the other hand, oversimplification would fade the fantasy elements that the books offer. In the children's fantasy literature, proper nouns must convey the elements of the unusual, but they must be acceptable and easy-to-read-and-remember.

The application of various strategies in the Albanian translation of CSI in the first three HP novels account for the complexity of the proper nouns. There is a tendency on the part of the translator to preserve and respect the source text culture, when possible. Conventional names are mostly transcribed; some of them have been copied serving as a reference to the British setting. Loaded names have been literally translated but there are cases when the translator left them unchanged, keeping the child reader uninformed about the character's personality.

We can say that names with reference to Latin, French or mythology can partially be perceived as descriptive names from the source text readers. In Albanian, the translator resorted to the method of translation proper to make them understandable to the target text readership. However, this strategy resulted in translation loss of one of the most important J.K. Rowling's stylistic aspects: Latin-rooted words. Generally the equivalent effect has been achieved regarding CSI-s as a result of the translator's encyclopedic knowledge.

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The British Council's Development After the Second World War

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Abstract

After the Second World War, Britain's position knew a significant change; a time which coincided with a turning point in Britain's colonial and foreign policies which particularly agreed upon the importance of British Cultural enterprise overseas. Thus, the British Council was encouraged to expand its work in order to improve Britain's damaged image and further British influence.

Keywords: The British Council, Post-World War II, Development, Cultural Enterprise, Government Support.

Introduction

After the Second World War, developed countries' cultural organisations started to manifest an increasingly very important dynamism overseas to help gaining support for national policies respectively. Consequently, the British Council was encouraged by its government to expand particularly in British colonies. This Council's backed development was in tune with the harsh realities of post World War in which Britain's glorious imperial image was seriously damaged.

The purpose of the present paper is to examine the major factors that contributed to the development of the Council's activities in the British colonies after the Second World War.

I- The British Critical Situation After the Second World War:

The British traditional values of pragmatism and progressive politics were no longer attractive. Britain was perceived to be an old-fashioned, outmoded power. Therefore, she had to promote a new image of herself as a dynamic, progressive democracy at the centre of a world-wide association of peoples, providing alternatives to communism and free-market capitalism. Her political and economic relative decline was coupled to a growing ideological gap between her and her colonies, which it was hoped would be closed. Indeed, after the Second World War, Britain had to reconstruct her destroyed economy and she needed support. So, she looked to her colonies for primary resources. Britain's damaged prevailing image there could no longer convince the colonial people to tolerate being exploited as they had previously been. This rejection of exploitation was encouraged by the pan-African movement which activated to spread awareness among the colonised people. The Manchester Pan-Africanism Congress of 1945 called colonial and particularly African peoples to oppose fervently imperial exploitation of their own resources. They also demanded equal and accelerated economic, cultural and social development of Africa ; a larger participation of Africans in the administration of their countries at different levels to prepare self government, a systematic planning and evolution especially in the interests of the Africans.[1]

This hard colonial situation led Britain to look for suitable machinery that would improve her image and secure her prestige from a total decline in the world in general and in Africa in particular. After debate with the different departments, the British Government was convinced that a corporation body would better assist in cultural propaganda than a government department, and because of its 'independent status' from its government and its wide range experience in dealing with different overseas peoples, the British Council was thought to be the qualified machinery.[2] It was hoped the British Council

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[1] For further details, see E. Geiss, The Pan-African Movement, (London, Methuen & Coltd, 1974), p. 391.

[2] "Both at home and abroad persons and organisations in the cultural sphere who willingly collaborate[d] with the British Council as a non-official body but who would not be equally prepared to co-operate with any organisation directly controlled in all its activities by [the British] Government". T 219/85, Confidential, Review of the Future of the British Council 1950-1951, p. 27.

might close the ideological gap that was threatening British imperial interests. For instance, in Africa, the Council's focus was mainly on adult education, led by discussion group and assisted by spreading library services. The aim behind such an approach was to induce in African 'a state of mind favourable to Britain',[1] and secure economic advantages for her as well as her world prestige. Therefore, the Council was required to sophisticate its organisation and develop its work.

II- The British Council's Development After the Second World War :

In fact, the consequences of the Second World War on Britain and her colonies favoured the acceleration of the British Council's timid growth experienced before the war.

II.A- The British Council's Structural Growth and General Functionning :

The post-war preoccupations required more professionalism from the British Council to lead a pertinent expansion of a long-term work in view of the sizeable turbulences Britain had to face. Consequently, the Council's organisation and policy were designed in general terms by a Cabinet decision of March 1946[2] which ordered the Council initially to confine its field of action to educational and cultural matters and to avoid overlapping with the Government's Information Service whose work mainly covered among other patterns lectures (except a small portion), visual propaganda, press and broadcasting.[3] Later changes occurring on the structure of the post-war British Council led to developments of the Council's organisation, Finance and Staff.

Before the end of the Second World War, the British Council was organised into a number of divisions which increased from 3 (in April 1939) to 6 (in February 1943). After, the war in order to meet post-war British requirements and fulfil its wide-range activities, within an accelerated growth of international cultural enterprise, the British Council had to reorganise itself into 9 divisions each one including several departments which undertook a variety of tasks. The heads of those divisions proposed projects to the executive and Finance and Agenda Committee. The latter were assisted by a number of advisory ones. Moreover, the Council co-operated with various international institutions such as the United Nation Educational Scientific and Cultural Organisation, the Food and Agriculture Organisation and the World Health Organisation.

In fact, this doubling of the Council's number of divisions during the Second World War reflected the manifested need for the Council's assistance to spread influence and protect British imperial interests from the propaganda other countries were leading against Britain and other allies. Such Council's backing was further requested once the war ended. Consequently, the Council's structural organisation which comprised 38 departments in 1939, had 37 in 1943 and 47 departments in 1950. This increased number of departments in the British Council's structure to cover new tasks, reflected the significant expansion this machinery's work witnessed after the Second World War.[4]

This Council's continual development of its organisation and important relationships at an extended scale was made possible by devoted qualified staff. The latter was divided into separate Home and Overseas Services. The appointment of staff to different posts had to be recommended by the Council's Personnel Board in London, confirmed by the Director-General or, by the Executive Committee for Senior Posts.

To open offices at home and overseas, be able to fulfil its mission to achieve its objective, the Council had to obtain financial support. Its funds derided from two main sources : the first one, money voted by Parliament. The grant in aid was provided in a separate vote accounted for by the Foreign Office and was spent on the Council's work in foreign countries only. The cost of the work in the colonies and Commonwealth countries was furnished from funds born on the votes for colonial services and Commonwealth services, respectively. The Council's welfare operations for colonial students in the United Kingdom were covered by a grant from the Colonial Office which derived from the funds furnished under the Colonial Development and Welfare Acts. The grant-in-aid was officially for a net amount after deducting the miscellaneous receipts and the repayments by the Colonial Office and Commonwealth Relations Office. The Council's expenditure which amounted

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[1] T 219/84, Second Meeting of Working Party, 2 January 1951.

[2] G. S. 29/05, Mr Bevin's letter 20th March, 1946.

[3] F. Donaldson, The British Council's : The First Fifty Years 1934-1984, London, Jonathan Cape, 1984, p. 72.

[4] For details concerning the Council's affairs management see : CAB 113/17, Confidential, Report on the British Council by Sir Findlater Stewart, 8 February 1945, p. 3.

to £353,233,000 in 1939-40 knew continual increases ; was £480,673,000 in 1940-41 ; £688,773,000 in 1941-42 ; £1,011,109,000 in 1942-43 ; £2,814,625,000 in 1945-46 and 3,140,956,000 in 1946-47.[1] The second source, miscellaneous receipts, included fees charged in the Council's institutes and schools, income gathered from courses and the 'service and material' operations of the Council, financial assistance from the Colonial Governments and contributions from private corporations and individuals in accordance with the terms of the Charter.[2]

Under the British Council's Charter, the responsibility for controlling the Council's expenditure rested with the Council's Executive Committee.[3] The Foreign Office was responsible for general surveillance of the manner in which that control was exercised, and was accountable to Parliament for the proper expenditure of the grant-in-aid voted to the Council for work in foreign countries. The Colonial Office and the Commonwealth Relations Office were answerable to Parliament for the proper expenditure of the money voted to them for the Council's work in the colonies and the Commonwealth respectively. Moreover, the Foreign Office and the Treasury needed to be sure that the Council's own standards of financial correctness and of control were not below those of government departments. For instance, to facilitate the Council's expansion in the colonies, annual estimated expenditure by the Council operations there was increased from £369,000 in 1942-49 to £450,000 in 1950-51.[4]

Once the Council's needed money was secured, it was divided between United Kingdom and Overseas Services. For instance, in 1947-48, the British Council's total expenditure was £3,161,000, of which £1,607,000, rather more than a half was incurred in the centres overseas. Of the expenditure in London, educational services and material accounted for £577,000, Arts, for £167,000, Common Services for £341,000 and Headquarters administrative staff for £170,000.[5]

Post-war British Council's expenditure faced imposed cuts. Like all government machineries, the British Council suffered from the austerity policy Britain adopted immediately after the Second World War in order to face her economic problems and to meet the emergency imposed by the Cold War. Yet, the British Council did not mince efforts to spread British influence through the maintained work which helped the understanding of British policies overseas.

II.B- The Council's Policy Development:

The British Council machinery was entrusted with the task of supervising cultural relations as a formal activity of government[6], but the British Government did not consider the Council's 'cultural' work as 'part of the normal functions of a diplomatic mission'.[7] The Council's area of activity was restricted by the Foreign Office so as to cover the educated groups, leaving the other categories or the general public to the Information Service.[8] In spite of the fact that it wanted to enlarge its audience and to deal also with non-academic audience, the Council was expected to influence, in the long-term, particularly educated, often already receptive groups in foreign countries through the English language, British Drama, Fine Arts, Literature and Music and focused much more on Higher Studies and the training of teachers.[9] Thus, it was normal to see its staff involved with the training of teachers and the very filling of English-teaching posts in universities and other institutions overseas.

The new educational dealing proposed by the Council's new Education Director, Dr A. E. Morgan (1946-1951), was a serious problem in the Council's relations with the Foreign Office. Backed by Sir R. Adam (British Council's Chairman and Director-General 1946-1955 and President of the Council 1950-1954), Morgan claimed that direct teaching of elementary English and the support of British schools should not occupy the Council's first priority but these tasks had to be transferred

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[1] F. Donaldson, op. cit, p. 382.

[2] T 165/84, op. cit, 1954, p. 7.

[3] T 219/420, Charter, clause 6, British Council Financial Handbook, Chapter II.

[4] T 219/85, op. cit, 1951, p. 36.

[5] For more details, see BW 151/10, Report of the British Council 1948-49 (London, June MCMXLVII).

[6] FO 924/253 LC 4940/113/45, Foreign Office Circular N° 144, 28 December 1946.

[7] BW 69/1, Minutes of a policy Committee Meeting, 11 February 1947.

[8] BW 2/342, Minute by A. Dudley, 3 March 1946.

[9] BW 2/343, Annex to Evidence presented to Sub-Committee D of the Select Committee on Estimates, 16 October 1946, p. 469, Memorandum by the British Council.

to the countries concerned instead the Council should reach beyond political and intellectual elite through the use of discussion group techniques.

Such Council's advanced type of education was resisted by the Foreign Office. For instance, in 1949 the Foreign Office Secretary, Sir Ernest Bevin asked the Council to revise its new dealing of education policy. He emphasised elementary teaching, and the expansion of British-type schools.[1] The Foreign Office argued that discussion groups could not be a substitute for English teaching and British schools could be suspected by foreign governments. The Foreign Office precisely referred to educationally underdeveloped areas and warned that, Morgan's proposed policies were big mistake since they could provoke suspicion.[2] Convinced with these arguments, the British Council's educational policy came back to traditional lines at the end of the decade.

The Colonial Office welcomed and encouraged the British Council to work to its full financial capacity. In August 1947, Mr Green-Jones (UK delegate to UN 1946, 1947-8) expressed his strong feeling about the obligation to maintain the British Council's work in the British Colonies for the following reason : [3]

As the Colonies themselves progress towards greater self-consciousness and self-sufficiency, their culture and institutions may retain a British flavour and cultural ties may supplement or take the place of political ties on which less reliance can be placed than in the past.[18]

The Colonial Office instrumentalised the British Council to develop an understanding of British colonial policy through British publicity.[4] The Council was also used in the Colonies 'not only as a means of 'putting across' Britain, but also as a powerful instrument in the improvement of race relations'.[5] Such an enterprise was particularly necessary in African colonies where large unofficial European populations were established. In 1948, the Colonial Under Secretary, Charles Jeffries, himself stated :[6]

I feel that the Council can play a vital part in the development of closer links between the people of the Colonies and the people of Britain, …, the services of the Council should be used to an even greater extent than they have in the past. [21]

This Colonial Office positive attitude towards the Council facilitated the establishment of Council representations in all but the smallest colonial territories. Moreover, the Council's policy there became clearly defined particularly, in 1948. The opportunity of the Council work was briefed as 'the carrying of any activity in the cultural and educational sphere whose chief purpose is the "projection" of British way of life and the promotion of closer relations in cultural matters between the people of Britain and the people of the colonies'.[7] It was possible for the Council in the colonies to take part in cultural and educational operations which were to improve the promoted appreciation of the British way of life. In this respect, the British Council Annual Report for 1950-1951 pointed out :[8]

At present there are strong links between Britain and the Colonies which for the most part have not been forged by the Colonial peoples themselves. In many ways the strength of these links is threatened. It is to be hoped that as the peoples of the Colonies obtain greater control over their own affairs, they will realise the value of the connection with Britain and will themselves seek to strengthen the links between their countries and the Commonwealth clearly the Council can play … in achieving this purpose.[23]

Thus, the Council's work in the Colonies was perceived as a very important help to the Colonial Governments and was warmly encouraged and backed by the Colonial Office. Besides, the Foreign Office wished to see the work of the Drama,

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[1] A. J. S. White, op. cit, p. 68.

[2] FO 924/771 LC 2291/71/452, Minute by J. P. Finch, 6 July 1949.

[3] BW 26/4. J. Thomas to Adam, 9 August 1947.

[4] PREM 8/648, Report of the Empire Publicity Sub-Committee, 20 February 1947.

[5] CO 878/48/1, Minute by K. W. Blackburn, 17 January 1949.

[6] A. J. S. White, op. cit, p. 85.

[7] Ibid, p. 86.

[8] BW 151/12, Report of the British Council 1950-1951, (London, MCMXLVII, 1951), p. 2.

Fine Art and Music Departments severely reduced.[1] It was proposed to make these activities self-supporting and in 1948, the Council was instructed to focus as much as possible on activities such as visits, courses, lectures and English lessons rather than on longer-term projects like exhibitions of modern paintings.[2] This direct selection for the Council's post-war priority was expected to ensure rapid political return to which Britain was in most need particularly in relation to her colonies' young generation with whom Britain would have to treat in the future.

Conclusion

Thus, the British Council was allowed to know a significant change and development after the Second World War. In fact, the granting of self-government which was launched and the spread of communism which became a reality threatening British imperial interests in particular at that time, helped the Council to secure more support from the British government in order to strengthen its establishment and extend its work in British spheres of influence and later on, in different parts of the World to improve Britain's damaged image and further British influence.

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[1] BW 1/4, W. H. Montagu-Pollack to White, 17 January 1946.
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Politics and History in Ben Okri's the Famished Road

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Abstract

In the post-World War II period, magical realism, as a distinctive mode of fiction, has offered cultural hybridity, transformation and intermingling, and has thus been a significant means of communication for the postcolonial world. It has enabled postcolonial authors to get the chance of observing the world from a different perspective and seeing the truth with a 'third eye'. The Nigerian-British author Ben Okri's *The Famished Road*, which was awarded the Booker Prize in 1991, is one of the postcolonial magical realist novels aiming at viewing the world with a third eye. In *The Famished Road*, Okri attempts to investigate sociopolitical and historical realities, to understand and solve the paradoxes and secrets of history in the language of magic and dreams. In the novel he connects politics directly with the concept of history; his conception of 'inviolate' African consciousness becomes the base for his representation of history. The aim of this study is to scrutinize the ways in which Okri encodes African consciousness versus Western epistemology and reevaluates history. The study tries to analyze how Okri redreams postcolonial potentials for his hometown, Nigeria, by extension for the whole African continent, through magical realism functioning as a third eye in *The Famished Road*.

Keywords: Ben Okri, *The Famished Road*, postcolonialism, magical realism, history, politics.

Introduction

Since the 1950s magical realism, a widely-known postmodern narrative mode, has been utilized as an amazing weapon especially by the postcolonial authors to represent the realities of the postcolonial countries of the world. Because of its power of sociopolitical and cultural subversion and reformation, magical realism has been "the literary language of the emergent postcolonial world" (Bhabha, 2000, p. 7). Taking advantage of the hybrid nature of magical realist texts, postcolonial authors have attempted to create a "third space" (Bhabha, 1990, p. 211) of cultural production trespassing the binary opposition between colonizer-colonized, to observe the world through a third eye and thus, to oppose cultural imperialism, colonialism and neo-colonialism of the West.

In order to reevaluate the realities and possibilities of his native country, the Nigerian born British author Ben Okri effectively uses this "nonmimetic, non-western" (Sangari, 1987, p. 157) narrative mode in *The Famished Road*, which was awarded the Booker Prize in 1991. In *The Famished Road*, Okri fuses African and Western cultures to fight against foreign colonialism and domestic neocolonialism in Nigeria. In his distinct type of magical realism, which serves as a third eye in the novel, Okri observes the realities of neocolonial political struggles and stresses the sociopolitical injustice, corruption and dysfunctionality in his native postcolonial Nigeria. While exploring sociopolitical and historical realities, he represents

the history of his country through his conception of African consciousness. The concept of history is contiguously connected with politics in the novel.

This study aims at examining the ways in which Okri reinterprets African histories altered and misinterpreted by Western colonialism. It tries to analyze how the author redreams postcolonial potentials and remedies not only for his postcolonial country but also for the entire African continent using the language of myths, magic and dreams in *The Famished Road*.

The Representation of Politics and History in *The Famished Road*

In *The Famished Road*, Ben Okri uses the techniques of magical realism interweaving magical elements with real experience in a realistic atmosphere. The magic reality in *The Famished Road* is not something created by imagination; but rather something inherent in West African myths. The magical elements of the novel are in harmony with the Nigerian cultural beliefs and values. Okri, who has provided "the most sophisticated expression of magical realism in African literature today" (Quayson, 2009, p. 172), directly derives his material from the culture of West Africa and provides the amalgamation of Yoruba (a tribe in Nigeria) mythology, West African oral tradition, conventional European realism and Latin American magical realism in his novel. By mingling African, Latin American, and European narrative methods, he attempts to investigate some certain areas of the African consciousness, such as the African power of imagination and creation and spirituality and elasticity of aesthetics in African culture, as a result of which he can produce a counter-colonialist and counter-neocolonialist narrative discourse.

Although Ben Okri, as "the harbinger of the contemporary Nigerian novel, the link between the old and the new" (Nnolim, 2010, p. 206), follows in the footsteps of the Nigerian authors such as Olorunfemi Fagunwa, Amos Tutuola, Wole Soyinka, and Chinua Achebe, while producing as a postcolonial author, he separates himself from the aims of his literary precursors who spent great effort especially in the 1960s and 1970s to verify the strength and authenticity of African culture over imperialist, colonialist European norms. Okri argues that

[…] there's been too much attribution of power to the effect of colonialism on our consciousness. Too much has been given to it. We've looked too much in that direction and have forgotten about our own aesthetic frames. Even though that was there and took place and invaded the social structure, it's quite possible that it didn't invade our spiritual and aesthetic and mythic internal structures, the way in which we perceive the world. […] a true invasion takes place not when a society has been taken over by another society in terms of its infrastructure, but in terms of its mind and its dreams and its myths, and its perception of reality. If the perception of reality has not been fundamentally, internally altered, then the experience itself is just transitional. There are certain areas of the African consciousness which will remain inviolate. Because the world-view it is that makes a people survive. (1992, p. 86)

As seen in the quotation, Okri denounces the overemphasis on colonialism in African postcolonial studies. He puts emphasis on certain inviolate, uncaptured, and untouched 'areas of the African consciousness' such as the African world-view and African mythologies, the unlimited dream abilities, the imaginative power, the elasticity of aesthetics, and spirituality in African culture. According to Okri, what should be done in postcolonial studies is not to waste time thinking too much over the damaging effects of Western colonialism, but rather to try to get a better understanding of African local systems of knowledge, to capture the untouched African consciousness and to reflect it through Africa's 'own aesthetic frames'. For him, although Africa has had some failings throughout the history, it has its own marvels. Being aware of their continent's marvels, African people should try to reaffirm their place in the world in the postcolonial period. Pointing out Okri's idea of the unbroken African consciousness, Hobby (2006) proposes that "if ways of perceiving reality in Africa have not been altered by the colonizer and if a way of perceiving reality unites Africans present, past, and future, then Okri's work deals with both the historical and the suprahistorical, the universal". True to Hobby's contention, Okri's main concern in *The Famished Road* becomes the concept of history. Okri himself admits that his novel is "about history. […] History is actually in the book right from the beginning. But I prefer to say suffering rather than history" (1992, p. 86). For Okri, "the whole of human history is an undiscovered continent deep in our souls" (1991, p. 572). It seems that the expression 'undiscovered continent' in the quotation refers to the inviolate African consciousness. Then, in *The Famished Road*, in which history of Africa is regarded as a "weird delirium" (p. 228), Okri attempts to understand and encode this consciousness in opposition to Western epistemology and to reconstruct history in order to heal the restlessness and confusion of the past.

As mentioned above, Okri's preoccupation with the inviolate African consciousness leads him to the use of mythical, spiritual, and folkloric elements together with sociopolitical, and historical issues. Depicting the history and the mythical viewpoints of rural people living in a slum of an African country, *The Famished Road* is set at the historical moment of Nigeria's Independence from the British colonial rule in 1960. That is, the novel portrays the social, economic, and political situation of Nigeria on the verge of self-government and investigates the post-colonial Nigerian society and the failure of the country as an independent nation state through the Yoruba myths of the road and the abiku child – "a child in an unending cycle of births, deaths and rebirths" (Quayson, 1997, pp. 122-23). The abiku child Azaro is the protagonist and narrator of the novel. As "a child of miracles" (Okri, 1991, p. 10), he wanders between the realms of the living and the dead never completely belonging to either of these realms. Living with his poor family in a leaky apartment room in a slum of a capital city of an African country, Azaro observes the chaotic life of the people around, their sufferings, poverty and struggle to survive, and social and political violence around them. Moreover, he always keeps in touch with the world of the dead. In this way, he encompasses all his past, his present, and possible future lives within himself. Becoming "a perfect metaphor for postcolonialism's dualistic anomie" (Aizenberg, 1999, p. 465), Azaro's inbetween and ambiguous ontological position represents the traumatic story of an African nation - by implication the Nigerian nation. According to Felicia Oka Moh (2002), Azaro's continuous births and deaths symbolize the political history of Nigeria and the Nigerian nation. For Moh, Azaro is "on his fifth round to the earth; a parallel to the five eras of government in Nigeria: Colonial, first Republic, Military Rule, second Republic, Military Rule" (p. 90). Thus, by the help of Azaro and his experiences Okri scrutinizes the Nigerian nation and its chaotic passage from the colonial period to the years of Nigeria's Independence. Arlene Elder (2009) expands Moh's contention claiming that Azaro functions not only as a symbol of Nigeria, but "even of Africa as a whole" (p. 11).

In *The Famished Road* the *abiku* children are introduced as those who "lingered in the world, seduced by the annunciation of wonderful events, went through life with beautiful and fated eyes, carrying within us the music of a lovely and tragic mythology. […] Our minds are invaded by images of the future" (Okri, 1991, pp. 4-5). The expectation and optimism of the *abiku* children for a beautiful future in the quotation seems to represent the hopeful situation in Nigeria on the brink of self-government. When the country became independent in 1960, the Nigerian people, especially the nationalists, were awash with hope for their future and were dreaming to turn Nigeria into a great nation. However, during the years following Independence, many factors such as governmental ineptitude, political and institutionalized corruption, bad leadership, economic backwardness, and social injustice caused a certain disillusionment in the country destroying all the hope for a bright future. Like Azaro, who claims that "being born was a shock from which I never recovered" (p. 8), the national independence created a great shock from which Nigeria could never recover. Entering into a vicious circle, the country was ensnared in its own history never accomplishing to be a self-sufficient, self-governing state.

In the novel, like Azaro, his *abiku* friend Ade functions as a representative of Nigeria / Africa. Ade, the son of a carpenter, leads a poorer and harsher life than Azaro and, unlike Azaro, he is enthusiastic to go back to the world of the Unborn. Comparing himself with his best friend, Azaro says that

I was a spirit-child rebelling against the spirits, wanting to live the earth's life and contradictions. Ade wanted to leave, to become a spirit again, free in the captivity of freedom. I wanted the liberty of limitations, to have to find or create new roads from this one which is so hungry, this road of our refusal to be. I was not necessarily the stronger one; it may be easier to live with the earth's boundaries than to be free in infinity. (pp. 558-59)

As suggested in the quotation above, Azaro and Ade become representatives of two different visions of Nigeria. Ade seems to be the symbol of Nigeria as a neglected, disregarded, frustrated and torn apart country, while Azaro symbolizes Nigeria as a country which still struggles to survive for all misfortunes, difficulties, sufferings, and failures. Through Azaro, Okri offers that "the country can emerge into harmony if people can remember their roots and keep the faith" (Biscaia, 2011, p. 297).

At the end of *The Famished Road*, Okri represents the Nigerian nation directly as an *abiku* nation through Ade's prophecy. When he is about to return to the spirit world, Ade foretells a future which is embedded in sorrow, violence, cruelty, blindness, starvation, coups, wars, and catastrophes. Ade recommends that all these sufferings and disasters should not frighten Azaro or make him feel desperate because he will always find something to struggle for. Ade also encourages Azaro saying that "our country is an *abiku* country. Like the spirit-child, it keeps coming and going. One day it will decide to remain. It will become strong" (Okri, 1991, p. 547). For Ade, if Nigeria can overcome its chaotic history and present

condition and rejects its *abiku* destiny, it will accomplish to survive just like Azaro, who has preferred to remain in the world of the living breaking the pact with the spirit world. For Okri, the job of making the Nigerian nation survive is in the hands of the Nigerian people. He goes on saying that "all nations are children; [...] ours too was an *abiku* nation, a spirit-child nation, one that keeps being reborn and after each birth come blood and betrayals, and the child of our will [the Nigerian nation] refuses to stay till we have made propitious sacrifice and displayed our serious intent to bear the weight of a unique destiny" (p. 567). To keep their country alive, the Nigerian people should make favorable sacrifices for their country. They have to sharpen their awareness toward Africa's marvelous capacities and evaluate their history consciously. They must be aware that only in this way they can break the vicious circle in which Nigeria was kept captured. Okri suggests that optimism for the future should go on despite all misfortunes and sufferings:

Africa has an incredible capacity to not die and not be destroyed. Unlike China that was always unified and had this great wall to prevent invasion, Africa had no great wall, yet it manages to remain unique. It's things like that, the resilience of the spirit, the great dreaming capacities, the imaginative frames that are visible in art, an art that has not remotely been understood. All these things are within the terrain of the book. But they're not different things. It's just one subject I'm addressing: the famished road. (1992, p. 87)

As revealed above, Okri takes advantage of the West African myth of the road along with the myth of *abiku* children. These two myths go hand in hand throughout the novel. Azaro and Ade function as the symbols of Nigeria, by extension the whole African continent, in the throes of becoming and recovering from the effects of a bygone colonialism, while the road stands for Nigerian / West African struggle to survive. Okri uses the myth of the road to reflect several different meanings. In some places, the last two hundred years of African history is symbolized through the metaphor of the road and in some others, the road symbolizes Nigerian history beginning from pre-colonial times until the present day. At the beginning of the novel, the road, originated from a river, is introduced in its pre-colonial condition and becomes a vehicle to demonstrate the value of African traditions and wisdom of African culture. It is always hungry as it has lost its African origin and connection with the spirit world. Towards the end of the novel, the myth of the road starts to represent Nigeria / Africa. In one of his visions, Azaro sees a lovely jeweled road being built. The road has been built for two thousand years, but it is still only two feet long. When a generation destroys the road, a new generation attempts to rebuild it. The reason is explained by the three-headed spirit as follows:

"Because each new generation begins with nothing and with everything. They know all the earlier mistakes. They may not know that they know, but they do. They know the early plans, the original intentions, the earliest dreams. Each generation has to reconnect the origins for themselves. They tend to become a little wiser, but don't go very far. It is possible that they now travel slower, and will make bigger, better mistakes. That is how they are as a people. They have an infinity of hope and an eternity of struggles. Nothing can destroy them except themselves and they will never finish the road that is their soul and they do not know it."

"So why don't you tell them?"

"Because they have the great curse of forgetfulness. They are deaf to the things they need to know the most." (1991, p. 379)

In the quotation, the road being built seems to represent two hundred years of recorded African history. African people struggle in vain to construct their history which has been injured by "enslavement by African notables, colonialism by Western imperialist adventurers and neo-colonialism by the new African oppressors" (Adeniji, 2011, p. 67). Furthermore, as argued by Moh (2002), "long periods of colonization by African notables and the white colonizers have left the citizens with a slave mentality which shuns positive remedial action" (p. 73). Because of the hundred years of enslavement, colonialism, neo-colonialism, and more significantly the African slave mentality, African people could not be successful in the construction of national consciousness, social justice, political equality, and technological and economic development. Okri does not put all the blame on the West for its continuous intrusion, but he also criticizes the African people: "the road was young but its hunger was old. And its hunger had been reopened" (1991, p. 484). Towards the end of the novel, especially the character Dad, Azaro's father, becomes Okri's vehicle to criticize his own people. Dad says that their road is hungry and because "We [Africans] have no desire to change things!" (p. 517). He accuses people of their apathy towards the evil condition around, their laziness, their cowardice and selfishness. Furthermore, Dad reproaches people because of their forgetfulness and lack of historical consciousness. The African people easily forget what they have

experienced, that is, it is impossible for them to learn from their past experiences. Their forgetfulness is the real cause of their slow improvement and development.   Dad urges people "to lift themselves up by their thoughts", to "THINK DIFFERENTLY" to be able to change the world, to "REMEMBER HOW FREE YOU ARE [they are]" in order to "TRANSFORM YOUR (their) HUNGER INTO POWER" (p. 479). According to Dad, the old ways are the best and must be followed to solve the present problems such as social and political conflicts, neo-imperialist exploitation of the country and dissolution of traditional communities. The African wisdom, traditions, and philosophy will provide the power and knowledge that the African people require to rebuild their road and to open new roads of the future. Through Dad's oration at the end of *The Famished Road*, Okri presents his socialist optimistic vision of Nigeria / Africa. In his long speech, Dad expresses the urgent need for a new African society constituted by new citizens who have accomplished self-actualization, self-education, self-realization, self-analysis, magical perception, and spiritual insight. For him, African people can change the world and their destiny by redreaming the world: "God is hungry for us to grow. […] We must look at the world with new eyes. We must look at ourselves differently. We are freer than we think. […] We can redream this world and make the dream real. Human beings are gods hidden from themselves. […] our hunger can change the world, make it better, sweeter" (pp. 571-72). Thus, Okri's idea of 'redreaming' stands out as a key concept at the end of the novel. African people have a lot to learn from the power of redreaming in the face of the hazardous effects of colonialism. For Okri, "the real quarrel of the oppressed is not with the oppressors. The real truth they have to face is the truth about themselves. Hope and striving have magic in them. Those who have much to strive for, much to resolve and overcome and redream, may well be luckier than they think" (1997, p. 133). Then, those who gain the power of redraming are luckier than those who get stuck in the past. Remembering the past histories and redreaming the possibilities for Africa can be the best remedy to re-member African national consciousness.

Conclusion

The Famished Road, as an example of postcolonial magical realist fiction, functions as Ben Okri's sociopolitical weapon to fight against imperial, colonial and neocolonial forces, as well as social, political, economic and cultural corruption and to provide change and improvement. Taking advantage of the subversive power of magical realism, the novel merges the literary traditions of Africa, Europe and Latin America with a philanthropic and universal vision through the local. The function of Okri's distinct type of magical realism is the same as the function of Azaro's third eye, which suddenly opens out of the centre of his forehead and makes him perceive the world brighter and better (1991, p. 266). Through its third eye, *The Famished Road* attempts to free the human mind from all restrictions, to monitor the world from a different perspective, to uncover hidden facts, to highlight social and political reality and to document history.

Reflecting the traumatic condition of Nigeria on the eve of Independence, *The Famished Road* analyzes the chaos disturbing the country and its people. It reveals outrageous experiences such as the failure of Nigeria as an independent nation state, poverty, famine, violence, social and political corruption, militarism, dictatorship and domestic neocolonialism. While carrying his novel from the traumatic atmosphere of postcolonial Nigeria to optimistic dreams of the future, Okri's main concerns become 'myth', 'history' and 'politics'. These three concepts go hand in hand in Okri's philosophy and function as inseparable organizing principles throroughout the novel. If history means suffering of the people in Okri's understanding,   then myth becomes the best remedy for the Nigerian / African people's sufferings. Refusing the overemphasis on colonialism in postcolonial studies, Okri focuses attention on "inviolate" African consciousness, to which the Western colonialism could not give any damage for centuries. To disentangle the energies hidden in the mythic and spiritual aspects of African history he directly plumps the depths of Yoruba mythology, folktales, legends and beliefs. In *The Famished Road*, the post-colonial Nigerian society is searched through the Yoruba myths of the abiku child and the road: Azaro and Ade, as spirit children, serve as the representatives of Nigeria, and by extension of Africa, and the road becomes the symbol of Nigeria's (by extension of Africa's) struggles to survive. Through these myths Okri attempts to investigate Africa's past histories and to give moral lessons to African people. African people have forgotten their past, lost their African consciousness and thus developed a certain apathy towards their own African essence. It is not only the Western imperialism and colonialism but also the apathy and amnesia of African people that can be blamed for the everlasting "hunger" of Africa. However, it is also the African people who can satisfy this hunger by rediscovering the possibilities of imagination and spirituality buried in the unbroken African consciousness. African people have to think in a different way, overcome their forgetfulness and cowardness, and redream their past to heal their future. For Okri, this is the only way of solving the crises of democracy in Nigeria, Africa and moreover, throughout the modern world.

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Collaborative Learning through Literature Circles in EFL

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Abstract

This paper discusses how the introduction of 'literature circles' have led to the stimulation of social interaction among language learners. These social interactions happen because members of the literary circles are able to read and understand a book of choice, and assign participating student members their responsibility through structured time and assessment. They are primarily guided by students' insights and questions and they apply each other's learning, reading, writing, and speaking skills, making this approach to learning flexible and fluid, while initiating collaborative social interaction at the same time. This collaborative learning and social interactions have been applied in classrooms of 'English as a Foreign Language' learners. This paper looks into the need for literature circles that promote collaborative learning in the EFL classroom, in order to attain higher levels of language and literary skills. The research also shows that literature circles as reader-response centric have come to constitute a part of a balanced literacy program in learning foreign language in general and the English language in particular.

Keywords: English as a Foreign Language, Literature Circles, Social Interactions, Collaborations, Language and Literary Skills.

1. Background of the Study

1.1. Concept of Literature Circles and their historical evolution

In a 'book club', a group of people meet regularly to discuss specific ideas about the books they read, and express their opinions through discussions. Similarly, 'Literature Circles' involve students, discussing their academic books in the classroom. Such groups allow those with similar interests to come together, and encourage a 'love for reading' among young people. In DaLie's words, Literature Circles "*allow students to practice and develop the skills and strategies of good readers*" (DaLie, p. 85). This circle allows small groups of students to discuss piece of literature in depth, and the discussion is normally guided by students' response to what they read and understand. Literature circles thus form an independent reading, which is structured as collaborative small groups, and guided by the reader-response principles (DaLie; Daniels).

Historically speaking, the first recorded 'literature circle' started when the English colonizers were bound for American colonies (Daniels). It is stated that the noted Puritan figure, Anne Hutchinson was responsible for gathering a women's study group every Sunday on-board the ship during their voyage to America. Although most of the discussion was based on religion, it nevertheless set off the trend of literature circle groups. Researchers like Daniels explain that such literary circles have changed overtime, and it does not merely encompass home or parlour anymore, but that it has moved on to encompass even schools and other larger learning institutions. In his own words, "*what used to be quiet, home-grown activity in a few scattered classrooms has become a trend, a boom, almost a fad*" (Daniels, p. 1).

1.2. Necessity of Literature Circles in EFL

In today's learning atmosphere, English as a Foreign Language (EFL) course books aim to include up-to-date and interesting texts for the target group, which relates to their everyday lives. The fact is that studying English poems, short stories, or plays has no major role in developing the communicative competence of students in the English language; instead, it only helps those who are advanced learners. Many of the English learners have therefore come to think that studying pure literature may not be the best way to develop English language skills, and that there may be other forms of learning through the EFL course books.

It is therefore necessary that different approaches to teaching and learning a language are being adopted, with regard to possessing 'strong centered components' like cooperative and collaborative learning for the learners. This strong centered student component is evident in the 'literature circles' of the EFL system, where small groups of five to six people come together to learn the English language. In this kind of learning environment, the activities include reading the same piece of literature and trying to accomplish their different learning tasks through preparing questions, reporting challenging vocabulary, making efforts to understand cultural items, and relating the language-words and literature-story to contemporary society. After understanding and discussing among themselves, the group will later come together in a classroom and discuss their learning under the supervision of their English teacher. Having such literature circles helps to improve the potential of the student by increasing their foreign language competence.

2. Aim and Objectives

The aim of this paper is to explore the way literature circles stimulate the social interaction among language learners

The objectives of this paper are:

        i.To critically review the way literature circles promote collaborative learning in the EFL classroom.

    ii.To understand the importance of literary discourse and literary texts for a comprehensive attainment of higher levels of language skills.

3. Literature review

3.1. Characteristic features of Literature circles: emphasis on collaborative learning in fostering foreign language classes and social interaction

Literature review mainly focuses on the language aspect of literature, wherein literature circles and their studies of a specific book or books help to enhance the quality of learning 'English as Foreign Language' in groups through collaboration and cooperation. Learning foreign language means that people are engaged in learning and studying all new words in terms of collocations, idioms, communications and interactions with others, and phrasal verbs among others. This requires tedious and powerful work and literature circles as the platform for learning a foreign language helps with such a learning process. Since literature circles allow the learning of language within a more realistic atmosphere through discussion and reading for pleasure in groups, the system gives marked improvement.

Literary Circles adapt to the learning process of EFL and offers potential to improve reading for pleasure as well as learning a foreign language as a success. Many researchers show how such literary circles can become collaboratively integrated into foreign language learning. To start with, in understanding the collaborative learning of foreign language among students, Showalter states that literature circles among students allows them to analyze, read, think, speak, and write the language better, and allows students to take a structured approach towards literary problems and learn literary methodology (Showalter). Macaro brings out in his research that 'collaborative learning' through literary circles allows learners to achieve common learning goals by working together. This makes them respect each other's insight into learning the language as well as in making the learners learn at a faster pace (Macaro). Teachers in this case only act as facilitators, while students are the main key towards achieving the goals of competence in learning and speaking the language. When there is collaborative learning through literature circles, there is some sharing of authority and an acceptance of responsibility among the students, that allows them to put in effort both in terms of individual as well as the group's benefits. Consensus opinion through cooperation therefore gets the better of learning than competitive studies among individuals**.** Researchers like Panitz stated that cooperative learning through literature circles in foreign language learning makes learning become more directive for the students to learn themselves, and the teacher's centricity is done away with (Panitz).

Literature circles as collaborative learning also makes EFL learning in the classroom become easier, and supports language learning in all levels of learning, from simple to difficult steps (Thaler). Learning EFL through literature circles includes all forms of skills and competencies like reading, thinking, speaking, and writing linguistic domains like grammar, lexis, pragmatics, and sentence construction, which amounts to the learners' 'language development".

3.2. Efficacy of Literature Circles in EFL: An empirical investigation

Starting from the estimation on how 'literary circles' come to being, many researchers have been working on this concept, and the popularity of English language usage has made many schools and institutions look towards learning English as a 'Foreign Language', where the first language is not English.

Researchers like Daniels bring out how EFL started in literary circles for the first time. His assessment shows how from traditional books clubs which used to be popular only in public rooms became popular even in schools and the world at large in modern times. His research shows that millions of students are now involved in some kind of small interest group or peer group that wishes to discuss their learning and understanding, making literature circles very successful (Daniels). This work therefore shows transitioning of books clubs to literature circles as a natural transition that has brought immense benefits to EFL learning.

On the specific usage of literature circles (which Mark Furr termed as 'reading circles') in EFL, his research noted the effectiveness of the system as "the material [used in reading and learning] is both comprehensible and interesting to talk about, and it consists of a framework which makes having a real discussion in English an achievable goal for students" (Furr, p. 5) .Other language learning researchers, like Carrison & Ernst-Slavit, discuss in their article the benefits and importance of using 'literature circles' while learning English as a foreign language. The fact is such groups not only improve language skills, but also learning skills and boost the confidence of the students. This makes literature circles a powerful strategy in enhancing language, literacy, and boosting confidence of the students, making learning fun and exciting. In their own words, literature circles, "*decreased anxiety about reading and participation, increased motivation on everyone's part, and improved reading accuracy and comprehension*" (Carrison & Ernst-Slavit, p. 111).

Day & Ainley in their research on 'literature circles' also highlight that the system is proving to be very valuable for young adolescents learning English. This is because 'literature circles' allow students the opportunity to talk about books through their insights and opinions, making them express themselves through the language requirement of the group. This makes foreign language learners understand the literary texts in the language they are learning. Christina Sanchez in particular also address how 'literature circles' helps EFL learners in their oral language development. Her analysis of fourth graders shows that 'literature circles' are very effective in making Second English Language Learners more adept in oral communication.

In the end, Kims shows that there are three steps through which literature circles have become effective in EFL learning. These include: pre-reading, discussion, and project evaluation. This comprehensive step-by-step procedure makes language learners achieve true personal encounters with texts learning, interpreting the texts, and appreciating the language they are learning (Kim). His suggestion is that if a language like 'English' is taught in a response-based manner, then EFL learners in literature circles will become more effective in nature (Kim). This reader-response theory provides specific direction to the learners for further growth and improvement.

4. CONCLUSIONS

In brief, the research shows that 'Literature Circles' as reader-response centric constitute a part of the balanced literacy program in learning foreign language in general and English as a Foreign language (EFL) in particular. Through literary circles, the member groups of EFL are able to read and understand a book of choice, and assign participating student members their responsibility through structured time and assessment. The group here is primarily guided by students' insights and questions and they apply each other's learning, reading, writing, and speaking skills, making this approach of learning flexible and fluid, while initiating in collaborative social interaction at the same time.

The fundamental need in researching the greater needs for improving EFL learning skills and development through literature circles can be well estimated in the modern day environment. Researchers therefore need to look into the matter of how literary materials based on present requirements can help simulate and boost students learning of the English language in the collaborative environment of literature circles. The research on this topic will help create better guidance and instructional materials that will helps students develop their foreign language competence. Additionally, studying and researching EFL as abbreviated scope in linguistics literature circles can also be given attention by future researchers.

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Nietzsche's Approach on History and The Great Gatsby's Historiographical Performance

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Abstract

For Nietzsche, history creates the dull illusion of past. The constructed nature of the historiography that narrates the past through the perspective of the present drains the vital energy of the past and transforms it into a carcass. For the cure, Nietzsche suggests incorporating the artistic approach into the practice of historiography. He explains that art has the opposite effect of history in terms of vitality. In his consideration, if history transforms into a pure piece of art than it would involve and be able to transmit the vital energy of past. The artistic approach to historiography would recreate the sensation of the past hence the representation would sustain the vital energy. Nietzsche's suggestion towards the artistic execution of historiography provides a fruitful field to discuss the historiographical performance of the diegetic historical film. Baz Luhrmann's The Great Gatsby's (2013) will be analyzed through in the presentation with such perspective.

Keywords: Nietzsche's Approach on History and The Great Gatsby's Historiographical Performance

The Great Gatsby directed by Baz Luhrman in 2013, narrates Jay Gatsby's story that takes place in 1920's New York. The film represents the period of time through its cinematography and artistic design. Through this perspective the historical representation practiced in Luhrman's Great Gatsby could be discussed in the field of historiography.

In order to further my study on the historiography of The Great Gatsby first I will effort to interpret the ideas of Friedrich Nietzsche in On the Use and Abuse of History (2010) (The book is first published in 1873). After I will analyze the historiographical performance of the film.

In On the Use and Abuse of History, Nietzsche adresses the meaning of history and its neccessity for life. According to him, the knowledge of past would be a revarding tool to generate prospects for the future activities and interpreting the present when approached with a hint of critical distance. In his words "History is neccessary to the living man in three ways: in relation to his action and struggle, his conservatism and reverance, his suffer and his desire for deliverance" (Nietzsche, 2010; 5).

For these necessary utilities of history he signifies a distinguishing terminology as the monumental, the antiquarian and the critical history (ibid). The history in its monumental utilization refers to the knowledge of the past in use to set an example in front of mankind (ibid). When the guidance of some kind of wisdom is demanded and wouldn't be spotted among the contemporaries, the cognition of past would be useful as a monument to interpret the present. Nietzsche attributes the antiquarian cognition of history the approach to perceive the past, present and future as a coherent whole (ibid, 7). In this cognition, the knowledge of the past signifies the progress of mankind. History functions as a bridge between past, present and future highlighting the continuous progress in each of them.

On the other hand acknowledging the history as a fixed bulk of knowledge towards a past event accomodates the risk of restricting the perspective of oneself. In his expression this excessive appreciation and dependence to history would weaken the personality and destroys the vitality of the present. A critical perspective towards history would be the shield to prevent the man from the encapsulation of the discources that mould in history (ibid, 8). He signifies that looking at the knowledge of the past in a critical way would dismantle the constitution by putting a knife to its roots to reveal the components. The unhistorical perception that would be formed through the critical perspective for Nitzsche would best be

balanced with the super-historical understanding to to constitute the dynamic relation towards the knowledge of the past (ibid, 29).

In his critical approach, Nietzsche discusses the key concepts of objectivity, narration and the historiographer's perspective in the practice of historiography. I will effort to explain Nietzsche's critical approach to history by interpreting them with E. H. Carr's ideas on historiography in his book *What is History?* (1990).

Nietzsche acknowledges the practice of historiography as the artistic composition of the past events (ibid, 15). Signifying the narration as the fundamental component of the historiography, he asserts that the history is the work of the dramatist that links the events in causality to form the coherent presentation of the past. The practice of historiography inevitably incorporates narration in order to express the knowledge of the past. Information or an idea as an abstract form cannot exist as pure substance and moreover transferred to the minds of others. The communication whether in verbal or written modes occurs through the expression of the sentiment of the idea. This depends on the selection and placement of the words and of course, on the utterance. Narration would then be defined as the process of selecting, ordering and accentuating the words in an order to transfer the meaning. Next thing about narration in historiography would be the attribution of causality in the order of events. Carr mentions that historians constantly endeavor to arrange the past experiences of human by attaching the cause-and-effect relationship to them (1990, p.88). Based on this idea, Carr defines history as a constitution composed of organizing the incidents of the past in an order that involves cause-and-effect relationship.

The practice of organizing the past through cause and effect relationship would inevitably involve the exclusion of some historical data that would become irrelevant in the narration. In the practice of historiography, Carr underlines the rejection of irrelevant data about past when composing a logical and rational historical document (ibid, 147). For Nietzsche this practice of selection corresponds to the annihilation of the vitality of the past (2010, 17). The judgment of the historiographer on which historical event to include and exclude damages the atmosphere of the past as a once dynamic field. Therefore any historiographical attempt would fail to express the whole meaning of the past even it is practiced with a pure heart. On the other hand, for Nietzsche any historiographical attempt that would struggle to avoid narration in terms selecting and marshaling the events in an order would loose its creative instinct to represent the past event. Consequently, history shall be understood as a narrative that is constructed through the perspective of the historiographer. Accordingly Nietzsche addresses his critical approach to the objectivity of the historiographer.

Nietzsche considers the conception of objectivity in historiography fundamentally problematic due to the process that flows from the present towards the past (ibid, 14). In the process of the formation of a historical document, the event belongs to the period of time it occurred but the action of documenting is practiced at present. Therefore, the cognition and interpretation of that previous event is inevitably done through the eyes of the present. Carr explains the notion of the contemporary formation of history asserting that the past can only be viewed and comprehended through the eyes of the present (1990, 24). The eyes of the present refer to a cognition that is shaped through the tendencies of the present society. The perspective of the historiographer cannot be evaluated free from the society the historiographer belongs to. The social tendencies of the society would inevitably shape the cognition of the historiographer towards the past event. Carr claims that in order to understand the work of the historian, the place s/he stands and the root of that standpoint within the social environmental circumstances should be analyzed (ibid, 40). Therefor a historical fact could not be acknowledged as an objective and autonomous entity free from the interpretation of the historian and the interpretation of the historian is bond to the tendencies of her/his society.

For Nietzsche, history creates the dull illusion of past (2010, 17). The constructed nature of the historiography that narrates the past through the perspective of the present drains the vital energy of the past and transforms it into a carcass. For the cure, Nietzsche suggests incorporating the artistic approach into the practice of historiography. He explains that art has the opposite effect of history in terms of vitality. In his consideration, if history transforms into a pure piece of art than it would

involve and be able to transmit the vital energy of past. The artistic approach to historiography would recreate the sensation of the past hence the representation would sustain the vital energy.

In my perspective, Nietzsche's suggestion towards the artistic execution of historiography provides a fruitful field to discuss the historiographical performance of the diegetic historical film. In the rest of the paper I will effort to explain the historiographical performance of the diegetic film in order to analyze *The Great Gatsby*'s (2013) historiography towards the 1920's. The explanation towards the historiographical performance of the diegetic film grounds on the studies I practiced on the field for my MA thesis.

The historical representation in historical films would be included in historiography once the historiography is acknowledged as a constructed practice of historical representation. As I have discussed above, the historiographical practice is based on the selection and marshaling of historical facts towards the intended narration. Through this perspective the filmic representation of history would fit in the field of historiography. However I find it useful to place the separation between the diegetic and non-diegetic practices grounding on the sensual experience the diegetic practices transmit.

As Hayden White suggested in *Metahistory* (1975), historiography is a narration that performs the representation of the past and if so, it may not be appropriate to limit the historiographical performance to written practices. In this respect, historiography comes to include other mediums that perform historical representation. Around this climate of comprehensiveness towards other mediums to perform historical representation, I distinguish the forms of the practice as diegetic and non-diegetic historical representations. I locate the distinctive point between the diegetic and non-diegetic representations of historiography, rather than to the medium referring to written or filmic practices. All historiographical practices are composed of narration and they include historical facts in their historical representations. However, the diegetic representation of history generates a sense similar to experience over the historical event the narration represents.

The diegesis in a narration is the sphere where all the events occur, it is the genuine world design generated for that narration. The diegesis possesses its own rational consistency within itself in means of building a sphere of actuality that the events occur according to the causality within the rules of diegetic gravity. The rational consistency of the events in the narration is bond to the diegetic gravity hence the plot is legitimized in its own space of actuality independent from the restrictions of reality.

The process of making sense out of a diegetic film is in the experiencing of it rather than in the watching. Film medium is acknowledged as a conductive device that transmits the discourse to the spectator by the Apparatus Theory grounding on the sensation it generates on the field of experience. The closural continuous narration, the identification and the inner coherence of the narration are the main elements of diegetic narration in film. Through these structures, the spectator attaches to the narration. The film makes sense through the attachment established with the inner structures of diegesis. The diegesis operates via its own gravitational rules and the comprehension depends on the acceptation of these rules. Therefore, the act of comprehending a film demands the shift in the base of plausibility according to the inner coherence of the diegesis.

When a historical event is represented through a diegetic structure, that event transports to an area that is free from the laws of historical accuracy. In spite of the fictive representation of the historical event, the plot establishes on the historical conscious via the comprehension of the historical event through the sense of experience. Consequently the sense of experience that diegetic practices locate their process of comprehension differentiates the effect of diegetic practices of historiography from the rest. Diegetic historical films operate on the field of experience through the identification they form between the spectator and the narration.

The diegetic historical films reproduce the experience of the past and thus the audience experiences the sensuality of the past in the present. In *Persistence of History* Vivian Sobchack asserts that experiencing the past in the present through the diegetic historiographical practices transforms history into a phenomenon that happens at present (1996, 7). For Sobchack

the historiographical performance of the diegetic practices abolishes the temporal space between the present and past by the sensual experience they transmit. This occasion creates a blur in the cognition of history by dragging the meaning to the field of simultaneity. In her expression "Today history seems to happen right now – is transmitted, reflected upon, shown play-by-play, taken up as the stuff of multiple stories and significance, given all sorts of 'coverage' in the temporal dimension of the present as we live it" (Sobchack, 1996; 5). The sense of experience generated for an historical event through the historiographical performance of the diegetic film transforms the perception of history to a sensation of the present. The conception of history mutates into a conception that is produced and described from the present, therefore the whole temporal sensation dims in a broad sense.

Through the discussions I tried to express about the historiography of the diegetic film, the historical representations practiced in Baz Luhrmann's *Great Gatsby*'s could be acknowledge as a historiographical performance. Produced in 2013, the film is an adaptation from the novel with the same name written by F. Scott Fitzgerald in 1925. The novel narrates a story that takes place at 1922, which is almost the same time period it is published. Luhrmann's filmic adaptation that is coherent with the novel on the other hand is practiced in 2013. The time difference between the creation of the original story and its filmic adaptation generates the necessary practice of historical representation at the first place.

The Great Gatsby narrates the dramatic love story of Jay Gatsby who is a rich young entrepreneur living in New York City in 1922. Accordingly the film performs the historical representation of New York City in 1920's as an urban space. As it is introduced in the opening sequence of the film, it is the time, which Wall Street reaches to the pick levels dazzling the society with the sparkling opportunities of the stock market. The crowded streets of the city darkened through the shade of the skyscrapers represented in the film with Luhrmann's vivid cinematography and editing style. Another exquisite historical representation practiced by the film would be the portrayal of the entertainment culture of the period. The governmental banning on the alcohol production and distribution that forms the social practices of entertainment reflects on the representation of the public spaces as hidden clubs. The hedonistic lifestyle of the bourgeois society represented in the film through the various party sequences in detail.

In order to perform a more detailed study on the historiographical performance of the film I will focus on the sequence, which Gatsby and Nick goes for a lunch in the city. The sequence opens with the scene where Gatsby takes spins around Nick's house to invite him to a tour to the city with his brand new car. The art direction in broad could be acknowledged as the most powerful tool of filmic practice of historiography, which recreates the vital atmosphere of the past. The design towards the interior of the house from the plates that tremble with the vibration of the car engine to the architecture of the exterior express the 20's visually along with costume and props. Their road trip describes the urban settlement of the period signifying the texture of the roads and the road signs along with many more. The establishing shot of the road that reaches to the city with Gatsby's car on it through a bird's eye angle exhibits the gross crevasse between the residential and the industrial areas of the city. In this shot the medium specific visual narration gains prominence once again in terms of the representation of urban space. In the diegetic sphere of the film, we experience the sight of New York City as it was in 1920's through an extreme long shot. As the camera travels down to the level of the car, it introduces the audience to the chaotic settlement of the streets with the upper railroads where the trains pass by. Gatsby and Nick enter the local where they have lunch together from a barbershop. The entrance of the local is masked with a barbershop due to the alcohol ban practiced in the period. This portrayal is as an attempt towards the socio-political representation of the period. The wide shot of the local exhibits a dark crowded club covered with smoke from the cigarettes where the sweaty dancers perform a swing routine on the stage dressed in the stage fashion of the period. There they came across with the commissioner of the city dancing on a table with a few women who are just as tipsy as his. The corruption of that period that wraps around the city from the trade activities to the politics is represented in Nick and Gatsby's local scene.

Nietzsche's suggestion of practicing historiography with an artistic approach in order to maintain the vital energy of past seems to fit in place considering the film's medium specific audio-visual capacities for historical representation. The Great Gatsby's filmic representation reproduces the atmosphere of 1920's in the most possible alive way. The historiographical

performance of the film transmits the sensual experience of the period through the attachment bound with the diegesis. Nevertheless Sobchack's criticism on the diegetic representation that diminishes the temporal space sustains its validity. Through the diegetic historiography of the film, the audience experiences the sensuality of 1920's in the present that pastes the perception of the past into the field of the present smashing the temporal cognition.

On the other hand, I propose that the choice of songs in the soundtrack of The Great Gatsby may function as a distractive element to prevent the abolishment of the temporal space. The director Baz Luhrmann who also produces the soundtrack selects and brings together some of the most popular recent artists and their songs to compose the musical scores of the film. The songs in The Great Gatsby have an important role to express meaning as we often came across in Luhrmann's cinema (Strictly Ballroom (1992), Romeo & Juliet (1996), Moulin Rouge (2001)). Jay Z, Beyonce, Fergie, Lana Del Rey and Jack White perform the original songs in The Great Gatsby along with some other popular names. One of the leading songs in the soundtrack is the cover of Amy Winehouse's *Back to Black* by Beyonce. Some of the songs are established in the film in its original composition while some others re-orchestrated to incorporate jazz or swing rhythms of the era.

I grasp a distraction in the transmission of the sensual experience of the period represented in the film constituted through the unquestionable recency of the popular songs. The utilization of the recent popular songs cracks the consistent structure of the diegesis that performs the historical representation. Through the distraction, the bond with the diegesis fractures along with the transmission of the sensual experience towards the past event. In my perception, the recent soundtrack could re-establish the temporal distance that dissolves during the sensual experience of the past in the present. In other words, the distractive effect of the soundtrack in The Greta Gatsby may pose a function to reveal the constructed nature of the historiography practiced in the film.

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Language Anxiety Among Adult Learners in Uitm Sarawak

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Abstract

Language anxiety is one of the factors that needs to be considered in learning and teaching second or foreign language. Language anxiety can be defined as the feelings of uneasiness, worry, nervousness, self-doubt, frustration and apprehension (Brown, 2001) experienced by non-native speakers when learning or using a second or foreign language. Learners respond to language anxiety differently. This study investigates the language anxiety levels and coping strategies applied by adult learners of UiTM Sarawak in using English as a medium of instruction. The subjects of the study involved those between 45 to 50 years of age. The data collection was carried out through the distribution of questionnaires and semi-structured interviews. The results from the study show that the adult learners have different levels of language anxiety and they have also adopted several strategies in coping with their anxiety. The conclusion of the study presents suggestions and recommendations on ways in handling anxiety in both teaching and learning second language.

Keywords: language anxiety, adult learners, UiTM Sarawak

Introduction

What is language anxiety? Language anxiety is a condition where the learners feel anxious, panic, worried when conversing in the language which is not their first language or mother tongue. The lack of confidence, a reluctant to speak, even insomnia in some cases are some of the familiar symptoms (Ellis, 2008). One particular area addressed by many researchers (MacIntyre,1995; Horwitz, Horwitz & Cope, 1986; Young, 1991 and Sparks & Ganschow,1995), falls under the area of affective factors on how the learner feels emotionally towards the language (Scovel, 1991).

Program Pensiswazahan Guru Besar or better known as PKPGB, is one of the programs offered in Universiti Teknologi MARA Sarawak... The program is designed to provide an opportunity for the Guru Besar or Principals from primary schools who are still in DG 32 or DG 34 (diploma scale) to further their studies in Bachelor Degree in Education. The age ranges from 40 to 50 years old.

As the English language is the medium of instruction for all courses in UiTM Sarawak, this has caused the students or candidates to question their ability in coping with English as the medium in classes and assessments. Hence, there is a need to analyze the students, especially the adult learners on their language anxiety level in using English as their second language. The analysis will give a clear view of the anxiety levels and this will help in term of coping mechanism as well as teaching methods.

The Objectives

The objectives of this paper are to identify the language anxiety levels among adult students in UITM Sarawak. Besides that, the respondents were also interviewed ignored to investigate their coping mechanism and learning strategies. In addition, some effective methods in teaching and learning English as a second language will also discussed.

Research Methodology

Questionnaire and semi-structured interview are used to collect data. The data from questionnaire is analyzed using simple frequency count and the answers from interviews are tabulated and gathered in identifying the students language anxiety in using English language as a medium of instruction.

The questionnaire is adopted and adapted from SLAs by Dr Carter. In order to identify the levels of anxiety, 14 questions were asked and the respondents would rank their levels based on Likert scale from 1 to 5 as; 1 as Not at all anxious, 2 as Slightly anxious, 3 as Moderately anxious, 4 as Very anxious and 5 as Extremely anxious.

The questions are:

The English lecturer asks me a question in English in class.

Speaking informally to my English teacher out of class.

Taking part in group discussion in class.

Taking part in a role-play or dialogue in front of my class.

Giving an oral presentation to the rest of the class.

When asked to contribute to a formal discussion in class.

When asked to contribute to an informal discussion in class.

Asking for advice in English from a lecturer / supervisor in my university.

Talking in English to administrative staff of my faculty.

A lecturer / supervisor from my faculty of study asks me a question in English

A lecturer / supervisor from other faculties of study asks me a question in English

Taking part in a conversation out of class with people whom I think speak better English than me.

Starting a conversation out of class with a friend or colleague whom I think speaks better English than me.
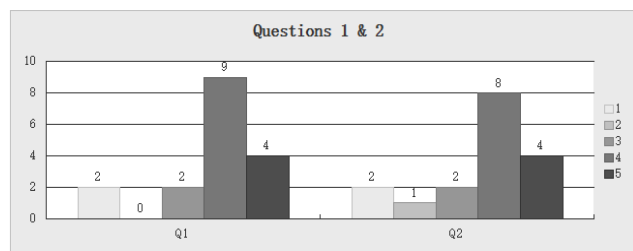
An English speaker I do not know asks me questions.

The questions in the interview were mainly focus on what are the coping mechanism that they adopted in order to lessen their anxiety. The respondents were also asked what will they do in order to improve their language proficiency.

Data Analysis

This section will show the results of the questionnaire based on each question. The results are shown using bar graphs.

Chart 1

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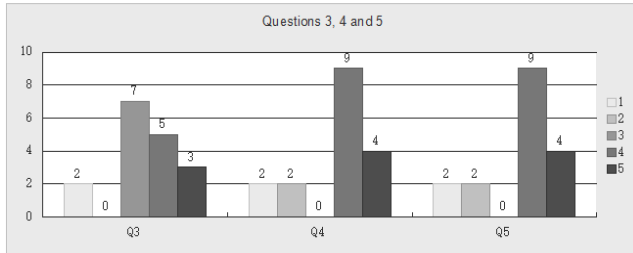Language and Literature Studies

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Question 1 : The English lecturer asks me a question in English in class.

Question 2 : Speaking informally to my English teacher out of class.
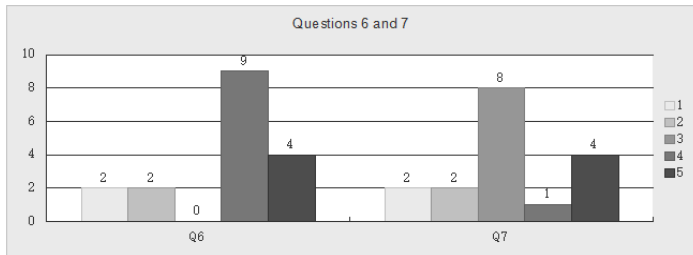
Chart 2

Question 3: Taking part in group discussion in class.

Question 4: Taking part in a role-play or dialogue in front of my class.

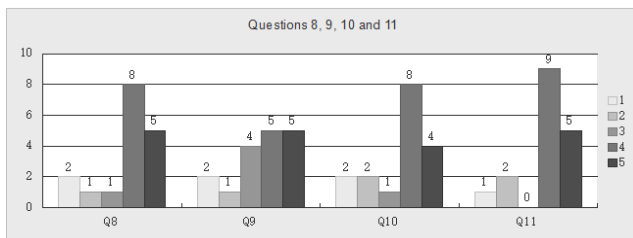Question 5: Giving an oral presentation to the rest of the class.

Chart 3

Question 6: When asked to contribute to a formal discussion in class.

Question 7: When asked to contribute to an informal discussion in class.
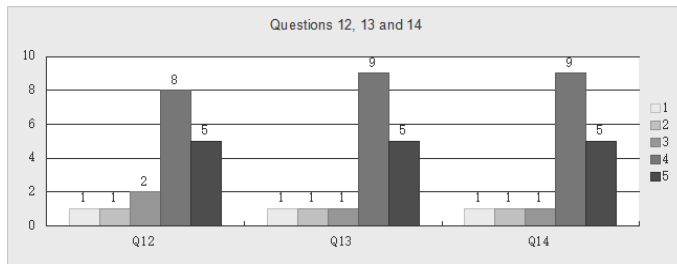
Chart 4

Question 8: Asking for advice in English from a lecturer / supervisor in my university.

Question 9: Talking in English to administrative staff of my faculty.

Question 10: A lecturer / supervisor from my faculty of study asks me a question in English

Question 11: A lecturer / supervisor from other faculties of study asks me a question in English

Chart 5

Question 12: Taking part in a conversation out of class with people whom I think speak better English than me.

Question 13: Starting a conversation out of class with a friend or colleague whom I think speaks better English than me.

Question 14: An English speaker I do not know asks me questions.

Interview results

When asked what normally they do when they feel anxious and nervous, these are some of the answers.

They will try to calm down and talk themselves to feel relax.

They will ask help from other classmates if they are in class.

They will force and encourage themselves to speak English because they know their purpose for being in university.

When asked what will they do to improve their English language proficiency.

They will speak in English more.

They will read more English materials.

They will listen and watch more English programs.

They will ask questions if they do not understand.

They will refer to dictionary and install e-dictionary in their smart phones.

Conclusion, Discussion And Recommendation

As can be seen by the charts it can be concluded that the level of anxiety differs based on the situations. Chart 1, talking to English lecturer in formal and informal situations caused high level of anxiety among students. In Chart 2, participating in group discussion and talking among themselves does not caused much anxiety among students and doing presentations and role play in front of the class caused high level of anxiety among most students. In Chart 3, when contributing in discussion in class; the anxiety levels differ depend on the situation. Formal discussion will cause high anxiety level and informal discussion will not cause high level of anxiety. In Chart 4, talking to administrative staff affect the students' anxiety level in moderate stage while talking to lecturer or supervisors caused high level of anxiety. In the last chart, Chart 5

indicates that talking to somebody who they think speaks better English compared to them or an English speaker affect them greatly in their anxiety levels. In conclusion, in most situations this group of adult students has a high level of language anxiety.

Some students have developed their own coping mechanisms in dealing with this anxiety problem (Dornyei, 2005). Having no other choices but to face their anxiety and practising the language were the only options the learners have. Despite all these , there are still some methods or techniques that lecturers (or language teachers) can help in reducing the anxiety level (Chew and Chui, 2012). To add, Chao (2003) suggested that anxiety and language learning may serve as a guide for language educators to increase their understanding of language from the perspective of the learner.

Making fun or insulting the adult learners is one of the things which can definitely hinder their efforts to converse and participate in class. Working many years in the Malay Language environment, the learners may find it difficult and challenging when using English as a medium of instruction in their study. Hence, as mentioned by Zheng (2008) having full understanding of the students' situation will provide insights into how educators can develop suitable interventions to decrease language anxiety among second language learners.

Other than that, to build confidence in students in using the language is the key motivation to them. Students, no matter what ages they are, need to be nurtured and encouraged in using the language (Ehrman and Oxford, 1990). Using the second language in their classroom, doing assignments and seating for exams affect their confidence in their own ability. Thus, it is important for lecturers to build and boost their confidence level. Trang, Mobi and Baldauf (2012) too suggested that students should be informed about the importance of learning English so that strong motivation can be developed and hence, students can reconfirm their awareness on the importance of English.

In planning and conducting class for adult learners, lecturers or teachers can refer to Knowles (1984) andragogy. There 5 basic principles suggested by Knowles.

a.Self concept- dependent to self-directed

Adults learners need to feel resposible in their lives and decisions, so it is important to make them feel that they have control over their learning. Thus, a good rapport and peer relationship with their instructors or lecturers will give sense of control by being able to participate and communicate with the lecturers. Self-assessment, multiple options and subtle support are essential in their learning.

b.Adult Learner Experience

Activities in language class need to be in par with their experience in life. Discussion and sharing of experience is important before introducing them to the new concept or theory. Mistakes or weaknesses should be treated as learning experience.

c. Readiness to learn

It is said that as a person matures the readiness to learn will be more oriented towards the developmental tasks of their social roles. Thus, it is important to incorporate the element of their social roles into the lesson, tasks, activities and lesson plan.

d. Orientation to Learning-

Activities and approaches used in class in learning and teaching English language need to be revolve around problems solving based on real life situation. This will change subject centeredness to problem centeredness, which will ease students understanding towards the functins of the language.

e. Motivation to learn

In 1984, Malcolm Knowles added this fifth concept of adult learners which is the motivation to learn is internal motivation. Based on this concept, encouragement from lecturers and instructors will help to build their instrinsic motivation to learn.

Last but not least, anxiety can be marshaled into a positive force. Students' anxiety, uncertainty and discomfort can become a catalyst to learn more (Hallinger, 1998). Convincing the students that the mistakes and errors that they are making, or

going to make will make them speak better as they are learning every time they make mistakes, is one of the ways to best deal with their anxiety. Their anxiety should and can be channeled to improve their language (Richardson, 1996).

In conclusion, students of second language will experience anxiety, in one way or another. This is because learning the second language can be difficult for them. Students should develop coping mechanism in facing this anxiety (Robinson, 2006). Lecturers or teachers should form understanding on this anxiety and help them feel confident and encourage their participation in class.

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The Classical Languages and Their Actual Contribution - The Case of German and Greek

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Abstract

In our research on lexical and linguistic interference from one language to another, the case of the Greek language contact with German has drawn our attention. Greek, as one of the most widespread classic languages in the world, came through the Latin channel to convey her words, mostly science (eg mechanics) and the arts (eg aesthetics) in German-speaking countries.

Keywords: Greek, German, word, term, field, linguistics, period, contact, interference

Introduction

Our initial interest began on how the two languages that share no common borders have a lot of common words, with the same meaning often semantic. The answer is to be found at the interval of the Greco-Roman period, led by Julius Caesar[1], who constitute the main foundation of this cultural dominance over other nations (around 58 before e.s.) that enabled the language contact of these two languages in this study[2].

As a result of the economic, social and cultural imposition, was formed the linguistic impact of Greco-Roman culture to the people of other tribes that they conquered. Many inscriptions in Greek in the whole area of Galatia, prove how present the recognition of the Greek in these areas has been, either as an indicator of its presence or as an indicator of the fact that once Greek was considered "lingua franca" that should definitely be spoken by high society classes[3], where Greek certainly conveyed to the conquered territories through a third language, so the emperor Caesar's Latin. This effect explains how words like: Apotheke (pharmacy) from gr. φαρμακείο, chirurg (surgeon) from gr. χειρουργός, catharsis (catharsis) - from gr. κάθαρση, kathode (discount) from gr. κάθοδος, are found in its dictionary.

Another period of contact between the barbarian tribes of central Europe and North and South (call barbarian tribes, because at that time the people that were not Roman were consideredj Barbarian) was The Migration Period (Völkerwanderung) circa 450 A.D. who managed to reach as far as the North Africa and reformated the boundaries of the peoples of the time affecting even their former invaders, still deeply in administrative shape, but however gradually moving over to the administrative and terminology terms that they found in their passage through the Roman civilization which

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[1] See Caesar, G. Jul, *"De bello gallico",* Athens: Grigoris, 2007, Edition:I, paragr. 29.

[2] See Georgudakis, E. "*Barbarian raids and the decline of the West"* A2, Papazisi, Athens 2014, pg. 209.

[3] Wierschowski, L., "*Fremde in Gallien- Gallier in der Fremde: Die Epigraphisch bezeugte Mobilitat*", Sttutgart, Steiner 2001, pg. 448.

prevailed for centuries in these areas. As a result, numerous prisoners and Roman monks that were assimilated into new society forms continued to convey automatically cultural elements of the Greco-Roman civilization also affecting Christianity of the barbarian tribes, but also by trasmitting to them words, as they possessed the power of knowledge in multiple areas and they were maritime traders, slaves, poets, scholars, philosophers, etc. where for the words and the terms used by them there were not equates to the German language and naturally the consequence was that these words would simply adjust their pronunciation. Horace (65-8 BC) said: Graecia capta ferum victorem cepit et artis intulit agresti Latio.

The Gothic language initially as part of the wider family of the German language, from where then differed, reflects in its dimension, although written at IV AD century, a number of Greek vocabulary words transmitted into the German language. It is about a more or less restricted lexicon, because it is mainly the church vocabulary, but containing a lot of paradigm worth mentioning as p.sh.: (Old German) Pfarre – (ahd) Pfarre, paroecia -paroikia –παροικία[1], etc.

The Renaissance of the 15th and the 16th century made the German speaking countries educate their children in gymnasiums in old Greek because the translation of the Holy scriptures by Martin Luther (Martin Luther) brought the need to understand the meaning of these texts in their original language. The Holy scriptures brought through their translations into German, a variety of concepts, names, and phrases that gradually became part of the German language and were now mastered even by simple people who had no previous contact with classical education or more with the Hellenic civilization. Thus, under the influence of operation of high schools and courses that took place in them, the classical Greek language was introduced into the German dictionary until the 19th century.

This gave us the opportunity to find words such as: *akropolis, agora, ethos, amfibrachus, autochtoon, autochtonous, palindrome, diaspora, hybris, kosmos, pathos, schisma, cosmos, heureka, epos, delta, pi grek (in geometry), alfa en omega* (used metaphorically as an expression), etc. At the field of medicine, German borrowed more word from Greek. Some of them are: *diafragma, epidermis, epilepsie, herpes, astma, lepra, dosis, bronchiën, hymen, acne, aorta, clitoris, larynx, meniscus, eczeem, dermatitis,cirrose, oedeem, trauma, colostomy, therapeut, angiogram, leukocyt*, and many names names specialization as *pediatre, chirurg, psychiatrist, gynecolog, oncolog,*etc. Pharmaceuticals also contributed with its paradigms such as glucose, glycerine, kerosine, pepsine etc.

At the sports field Greek led to the promotion of various sports words established in ancient Greece[2]. Words such as *marathon, pentathlon, triathlon, decathlon etc.*

From the fields of arts we have words like *estetic, fotograaf, amfitheatre, bibliotheek, drama, komedie, museum, mysterie, myth, proza, retorica, diploma* etc.

In the field of religion we have the word as *clerus, kyrie-eleison, apocalyps, apostel, engel, evangelie, orthodoks, patriarch, priester, synagoge* etc.

At the field of space science, the ancient Greek scholars had sanctioned this sector terminology with words that dominate as far as today like: *astrolog, astronomie, ellips, horizon, komeet, planet etc.*

The same happened with the German Martin Kraus (1607) and his works in German Turcograecia and Germanograecia where one can find numerous Greek words.

The development of science and their branches enabled the need terminological vocabulary with lexemes of neologisms from Greek, where it is known, medicine, philosophy, theology, pharmaceuticals, biology, flora and fauna, linguistics, arts and many other fields kept their terms from the Greco-Roman civilization for their branding needs[3].

These were mainly the motives of entry of the Greek words in German, where beyond the continuous efforts of German linguists on the purification of their language started from the 18th century onward, they continued to be present as it

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[1] Wierschowski, L., "*Fremde in Gallien- Gallier in der Fremde: Die Epigraphisch bezeugte Mobilitat*", Sttutgart, Steiner 2001, pg. 448.
[2] Here we can see how even centuries after the Olympic Games of ancient Greece, the same terms and designations continue to be used so far in different languages of the world.
[3] For more read the Swedish author Carolus Linnaeus, "*Psittacula alexandri*", Linnaeus 1758

appears in classic expression of texts translated into german, the toponym of the nouns with which even today many Germans baptized as p.sh .: Angela, Dionysius, Agatha, Stephan, Dorothea, Sophia, Andreas, Lydia, Melanie Peter Theodor Helena, Sebastian, Nikolaos, Irene[1], etc. Hektor. Toponyms as Kristianopel, Palaiocome, Neanderthal began settling in German cities because of the admiration that the German King Ludwig the first had for Greece and the Greek civilization whom beyond the fact that some buildings in Bavaria where built in the style of ancient Greece in 1825 his son, prince Otto, was sent as the first king of free Greece.

Browsing the German dictionary: "Duden, Deutsches Universal Wörterbuch." we note that technical[2] terms are commonly found either adapted to the rules of German or completely left just as in borrowing language:: topos - from gr. τόπος, the word idiot gr. Old ιδιώτης del idiot, in German the word Krise comes from the Greek κρίση, the word *organ* emerges as orgel from Greek όργανο, der Dialekt from gr. διάλεκτος. Today in the German language, we face many of the Greek prefixes used in the technique words in German. Prefixes as *aero, neo, hyper, pneuma, tele, syn, kosmo, bio, astro, auto, anti, agro, elektro, homo, demo* etc., which have found thier way into German through her contact with Latin as we explained above.

Not a few are composites with suffixes from Greek as:

-gram at the word hologramm from gr. ολόγραμμα[3]

-logie from gr. λογία.

-skop from gr. σκόπιον

-thik from gr.θήκη

-pathie from gr. πάθεια.

-id from gr. είδης.

Leaving somewhat aside borrowings starting from the 15th and the 16th century, we see that even today German tourists contacts with Greeks has made possible the entry of certain words in the modern period mainly culinary words like ph: *ouzo, souvlaki, retsina, tzatziki*, moussaka, gyros etc.

From the Linguistics and rhetoric we come across words as:

Epithet, idiotic, litotes, prolegomena, lexicon, por kemi edhe fjalë si: *etymologicon, hexameter, zeugma, oxymoron, polysyndeton.*

Interesting too are some of the expressions found in Emmanouil Geogudakis linguist studies that he mentions in one of his articles: *Das A und O, Unter der Ägide, Trojanisches Pferd, Danaidenfass, Gelegenheit beim Schopf packen, Kassandrarufen, Pyrrhussieg, Sisyphusarbeit, Zankapfel.* All these expressions exist today and will be so in the future in use in the German language, as all these centuries failed to change anything inside them.

Conclusions

The classical languages served as an inexhaustible treasure for today's terminology of many Western languages in this setting they gave their indisputable contribution in the German language. Numerous examples from different fields of life more than knowledge testify openly this phenomenon.

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[1] For more refer to, Günther Steffen Henrich, "*Von Kristianopel bis Kiritimati. Heutige Ortsnamen griechiescher Etymologie außerhalb des griechischen Kernraumes*", Ekkehard Stärk, Philologus nr. 141.

[2] The word technique itself has its origin from the Greek, see, Babinioti J., "*Ετυμολογικό Λεξικό της Νέας Ελληνικής Γλώσσας*", Κεντρο Λεξικολογίας, Athens 2010, pg. 1420.

[3] Kaufman, Pons. *"Kompaktwörterbuch",* deutsch- neugriechisch, Stuttgart 1997, pg.384

The contribution of classical languages in the field of lexicology not even today represents a linguistics problem to clear the language from the terms of classical sources, because these words have been completely assimilated, so that the users of Western languages where classical languages mainly find their space do not feel them as foreign. This distinction can manage only someone who is fluent in old and new Greek, and also in Latin. Most users perceive these words in the context of a functional individual and collective bilingualism and they can not distinguish them from the vocabulary of their native language.

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The Impact of Storytelling on Young Ages

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Abstract

The present study aims at determining the influence of stories read or told on psychological and linguistic development of young school children. Although pupils are required to gain skills of listening in order to go through story-telling classes, it was observed that this very basic skill could also be enhanced by story-telling sessions as well. Stories are essential elements of child development as it helps in both native and second language acquisitions. Young age pupils are very fond of stories and familiar with narrations as they may have heard from their parents when they were younger which they seem to enjoy very much and have great pleasure in predicting next events that may occur in coming chapters indicating cognitive involvement as well. As for second language acquisition literature proves that it helps in memorizing new vocabulary and new phrases. The present article aims at providing a general viewpoint on psychological and linguistic development of young school children through the influences of story-telling. By doing so, it is also aimed to emphasize the importance and key role of story-telling on child rearing.

Keywords: story-telling, linguistic development, child rearing, language acquisition, psychological development

1. INTRODUCTION

Stories have long been part of our lives not only when we were young children but also when we grow up and become adults. One may tell the fact simply by figuring the rates of TV and cinema views in our daily lives as the modern methods of story-telling. At early ages, children start to get under influence of story-telling as they have their parents the first story-tellers in their lives which have life-span impact on their development. In this regard, stories are not only necessary for young aged children but also for teenagers and adults as well.

Physical and psychological well-beings of children are also well established when they are gone through story-telling at early ages. One of the other key roles of the story-telling is on second language acquisition. Curriculum designers, government entities, policy makers in education and eventually teachers should give importance to story-telling and have it properly involved in educational system.

Together with development of technology, e-learning, online learning, multimedia involvement in education, 3D integrated media platforms etc. can be used in providing the necessary elements of today`s instructional means in education. Most importantly, teachers should encourage students to get more involved in the classroom activities by providing elements form their daily lives, interests and experiences to make the content more realistic and closer to their grasp. By doing so, they would also be able to avoid abstract learning and help students get constructive feedback through above mentioned instructional methodology (Harmer, 2005:5).

2. METHODOLOGY

The main sources of the present study were articles written on the topic of storytelling and its impact on psychological development of young school children. Nevertheless, primary sources like teacher and student surveys were partially included within the analysis and conclusion parts of the article. Following authors and articles were mainly used as secondary data to support the analysis and interpretations: Harmer (2005): "The Practice of English Language Teaching", Ellis and Brewster (2002): "Tell it Again!", White, Rodney M. (1993). "Teaching History Using the Short Story" Apart from above mentioned sources the present article aimed at providing an insight through interpretations of psychological development of children in regard with the impact of storytelling on young ages.

3. DEVELOPMENTAL PSYCHOLOGY AND STORIES

According to psychologists, stories are one of the essential needs for children. Stories are very much related with their cognitive endeavors as well as in coping with problematic situations. Stories enhance their fantasy world and help them find solutions for their problems. Stories also help children to become part of their social surroundings. Although there are many elements in stories that are far from realities of the world we live in, they still help them in great deal by forcing the limits of their cognitive comprehensions.

Children`s inner deep feelings are also very much influenced from stories like fairy tales as they help them find different solutions and strategies for overcoming the problems they face with. One of the effects of the fairy tales is that it helps them understand the difference and existence of both good and evil as they are given with concrete divisions through villains and heroes. The cutting edge division between the villains and heroes makes things easier for children to grasp at early stages as they are not developed enough to comprehend more abstract scenarios. Identification is much easier at this stage, and it helps the child to make some simple associations like if he wants to achieve something in his life he\she should be like the hero\heroine of the story and if he\she does not behave well, the end will always be bad.

Psychologists determine the development through different stages according to which mental development also goes through some certain stages. In each period, we are required to gain some certain skills to cope with problems in our lives which help us to jump to the next stages of our lives. If we can successfully complete the previous stages we can better be prepared for the next one. Erikson, in this regard, divided our lives into eight periods. First year goes through gaining basic confidence, until age three; we try to gain autonomy which is related with motor skills mostly. At pre-school period, we try to gain equilibrium of being guilty and giving up or gaining senses of initiation. Before we hit puberty, we are in between the senses of inferiority and persistency. In adolescent times we try to figure out our identities; building relations with primary people, intimacy feelings etc. When we are at middle ages, we concentrate on growing our own children. And eventually, by old age, we complete our stages and gain satisfaction our failure feelings depending on the past periods.

4. THE ROLE OF STORIES IN LANGUAGE ACQUISITION

One of the essential elements of language learning especially if it`s the second language is repetition as children learn by repeating and practicing what they have learned in their short memories. This fact makes stories even more important as they include lots of repetition and they provide essential elements of practice as well as feedback opportunities for teachers. *"Repetition also encourages participation in the narrative"* (Ellis and Brewster, 2002:2) indicates the role of stories as they involve repetition as well.

As one of the Indian proverbs states: *"Tell me a fact and I'll learn. Tell me the truth and I'll believe. But tell me a story and it will live in my heart forever."* (White, 1993: 305-306) that mentions the essential role of storytelling and its impact on learning as it helps in building memory skills and contextualization of the new language.

Since stories have great impact on children as they find them challenging, funny, motivating as well as entertaining, they can help them build positive outcomes in regard with second language as well. Stories help teachers to better teach new vocabulary, revise new phrases, sentence structures, memorize new phrases, gain familiarity with new contexts etc. when they listen to stories, children also learn how to follow rhythm, stresses, punctuations of the second language. *"Learning English through stories can lay the foundations for secondary school in terms of learning basic language functions and structures, vocabulary and language learning skills"* (Ellis and Brewster, 2002:2).

On the other hand, we are living at the age of technology which makes it a must for teachers to involve technological instruments in teaching languages as well. Teacher is forcibly obliged to find methods and strategies to teach stories and the language of the stories which is called e-learning by researchers. The usage of technology is about the usage of computer as Welsh et al. (2003:245) stated: *"the use of computer network technology, primarily over or through the Internet, to deliver information and instruction to individuals"*. However Labra Gayo, et, al. (2003) thinks that e-learning conveys all types of web technologies that are used throughout the process of education. It is worth to mention that Ellis, G., & Brewster, J. (2014), in this regard stated as follows: *"It is any kind of system that allows you to learn a skill through the computer and basically, the Internet, an interactive software or text notes; text notes would be the worst case scenario*

and some kind of an interactive software that would give you results and test questions and so on….pick and choose kind of thing, so you can actually see if you are taking the right decisions."

5. TEACHING STORIES THROUGH DIVISIONS OF ACTIVITIES

When teachers make daily plans, syllabus or any type of studies to prepare for the class, they need to have an opinion on how and through what aim are they going to teach that class. In this regard, they need to arrange the timing with some certain divisions as many scholars suggest. They should organize the class activities with warming up, introduction to the topic, pre-activities, during activities and post-activities. In relation with storytelling these activities would be pre-reading\listening, while reading\listening and post-reading\listening.

Warming up activities are essential in making students ready through a smooth way as they would not even feel that they have started the class. Some concern raising questions, an informal chatting of an everyday experience related with the topic or some interesting pictures could do the job of warm up session.

Activities for pre-reading\listening are also important as they help the teacher to introduce the topic in general; they help for motivation and prepare students for profound thinking and involvement to the class activity. Their mindsets are prepared to grasp the material in an enhanced way.

After having students involved to the storytelling activity via pre-activities, teachers may start the listening or reading session that would be could while reading\listening activities which determine the style, content, and other instructional elements.

After reading\listening activities are important because it gives the sense that there is a follow up, which makes students more motivated and more participants: *"Stories may bridge the gap between language study and language use and also to link classroom learning with the world outside. Some of the activities do not always have a very large language element but are nevertheless important in creating a feeling among the pupils that learning English means fun, activity, creativity and enjoyment".* (Ellis and Brewster 2002: 17).

6. CONCLUSION

Storytelling is one of traditional methods but also one of today`s modern devices in teaching as they not only help us learn a language or have good time, they also guide us in our lifetime experiences as they help young aged school children to develop a better psychological and physical well-beings and individuals that can be part of the society they live in. Thus, storytelling is not only for learning our mother tongues but also for second languages as they help in memorizing new phrases through repetitions, raising interest, enjoyable pastime etc. Language acquisition becomes much easier as children absorb the new material in a quicker and smoother way. The usage of e-learning methodologies would also help students` involvement, comprehension through the means they are familiar with as in internet, movies etc.

The psychological developments of children are also worth to mention as their cognitive skills are much more enhanced through storytelling activities. Imitational learning, impersonating, determining the differences between good and evil and such other factors help children for their personality developments as well as fostering their developments that goes through different stages as mentioned earlier.

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