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Developing Language Skills in Preschool Children through Games

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Abstract

Preschool institution as a first level of the unified system of education bases its activity on the "student centered" philosophy of education which promotes different ideas from that of traditional education. Through organized activities in all its field activities foreseen in a curricula, the preschool institution with its structured environment in harmony with the goals and concrete objectives offers numerous possibilities to develop general abilities of children, which create appropriate conditions to prepare and offer optimal readiness to master the reading and writing skills. The activities that we handle and which aim accomplishment of this concrete objective come out and are supported by the living context of children in accordance to fulfillment and urging of the knowing interests for developing and deepening the knowledge of letters, sounds, reading and writing. In this view, children should not be imposed or prevent the interest they show in order to learn letters, sounds, reading and writing. Working with children of this age in order to understand and learn letters isn't a program-based obligation because this is the school's duty and not the preschool institution's obligation. Obligations cause unwanted consequences which generate different psych-neurotic disorders. Overwork and heavy workload of these children, diminishes or misplaces children's trust on possibilities of overcoming difficulties in learning basic letters, sounds, reading and writing. In addition, it diminishes and misplaces their interest in continuing school and the learning process. Therefore in order to prevent these negative consequences, there is an immediate need for a general preparation which offers children a possibility to transfer and generate skills in specific fields and content. The best strategy to prepare children to recognize letters, sounds and master reading and writing is no doubt activity through games which in this case represents the main substance for organizing activities in aspects of integrated education within preschool institutions.

Keywords: language, words, sounds, letters, game, fun

Introduction

Preschool education requires a great commitment in continuity because it represents the first level of pre-university education in our country. "If a child has passed the pre-school education, integration into elementary school becomes easier." ¹ Thus, quality education in the early childhood has a high selection in the entire mandatory education system and for all people who benefit from this education. The basic literature that is intended for preschool education has clarified the areas of development, the curriculum lines to be followed, the objectives its aims to achieve, and the materials to be used during the educational activities. Different educational models are implemented in the preschool education institutions of our country, such as traditional education "Step by Step", Rexhio-Emilia, "Montesor", "Frobel" etc. ²

Achieving success with pre-school children requires an interactive methodology, an instructive and active educational process, updated with sophisticated methods, strategies and advanced learning techniques. Therefore, it is the responsibility of each educator/teacher to make effective use of multiplicity of strategies and methods of education in order to achieve the objectives set, and in this way the children can directly see their progress and their results. As a matter of fact, preschool educators need more in-depth theoretical and practical knowledge of the new methods that are in use, so that the work with children will also be more productive. Responsive educators do not hesitate, but they consistently associate the methods of education with working techniques that help achieve the objectives set out in the curriculum. Every passionate educator should strive to discover the children's learning style and preferences and adapt the materials and activities in that way. ³

Children prefer styles such as: learning by discovering; learning by repeating things mechanically; learning by demonstrations or examples; learning by asking; etc.

Children interact with each other, thus learning is the result of this interaction with the surrounding environment that includes objects, people, and the surrounding world. The educators are aware that the children who they are working with belong to different age groups and also have different levels of intelligence, but they are all individuals who are able to learn, thus the work needs to be adapted to their primary level (their age group). All work with preschoolers is developed in an external and internal physical environment. There are many factors associated with this environment that help the growth, development, and progress of a child. An location destined for preschoolers should be a quiet place, clean, healthy, and a safe environment for children.

1. National Strategy for Development of Pre-University Education 2004-2015, Tirana, June, 2004.
2. Ermioni Hoxha Cekani, Pre-school Teacher's Book (for Groups I, II and III) Polis Publications, Tirana 2010 pg.10.
3. Work quoted pg. 21.

There should be different games available for children, because it is not said in vain that the game is the work of children.

Kids love games, they design them on their own. While playing with each other they learn and have fun. As such, the game itself is an entertaining activity. When playing various games at the same time, children are fulfilling their need to play spontaneously. The game is not only entertainment and fun for them, but through it children efficiently develop their skills. By playing, they cite the name of the game, sing songs, and recite short strings, in this way they develop language skills. While playing children build different towers and objects, and then they find the right place to place different mosaic figures, etc. Through games, children develop small muscle skills, eg. Playing with mud or cutting with scissors. Kids love the ball as well. Playing with the ball and running, provides them the opportunity to develop big muscle skills. Children have their own imagination. They create their own fairy tales, play with dolls, and even try to dress like someone else, this way they develop creative skills. While playing, children exchange their roles, split in minor groups or even discuss the rules of the game. Likewise, they also talk about the characters and their roles in theatrical "shows". In this way, children develop social skills. Thus, apart from developing different skills, children learn many other things during a game. Playing with their friends, help them build strong and positive relationships with other people. Children are ready to show their contribution during a game because they feel a part of it when they are playing. Through game children not only have fun but they learn new things. Looking from another point of view, knowing the importance of games in the child's development, experts have designed curricula that use the game to promote and develop cognitive development of children but also to teach them reading and writing skills. For example, Bodrovaans of Leongs (2001, 2003) have designed the program "Mind Means" a program dedicated to children who attend the kindergarten. The uniqueness of this program is that it attaches particular importance to the application of socio-dramatic games in affirming the ability to read and write, mainly relying on the principles of Vygotski's theory and the work of his student, Elkan. Preschool classes include spaces where, among other things, are reserved to play dramatic games. In this environment children start to get used to their everyday life in kindergarten and respect the rules of the community feeling responsible for the environment they spend their time in. Children play there imitating animals and fairy tales, imitating their voice, body, gestures and facial mimicry. In addition, wearing costumes, different character masks, they make animations with dolls and various tools, they also learn to differentiate theater equipment, scene, scenery, costumes, lighting, acoustics, and experience drama events. Educators' support the children's games by helping them create imaginary situations, providing them with scenic material and enabling the gaming process to continue.

Children with the support of the educator draw up script scenarios including the theme, roles, and rules on which the game is based. ⁴

The game is a way through which the child makes a connection with the outside world. Along with active child engagement and satisfaction, one of the most accepted aspects of the game is the aspect of its internal motivation. Children should be motivated to learn, read, and write; therefore through different activities of a game they are motivated and at the same time learn how to form linguistic concepts. The most appropriate strategy for preparing children for recognition, letter separation, reading and writing is undoubtedly the activity through the game. The game in the function of education for the recognition and learning of reading and writing skills creates favorable conditions for a natural preparation of preschool children in accordance with the particular characteristics of the psycho-physical, socio-emotional, and their intellectual development.

Structured teaching environments in various educational fields create favorable conditions for the development and the education of cognitive interests, skills, and habits at this age. Fields of activities in preschool institutions are numerous such as: language education, physical and health education, mathematics, artistic, self-knowledge and the world around us. Research has shown that children with preschool preparation not only know the letters but also they apply skills in their writing. In the field of language development and communication, educators and parents should work based on some of the following components: developing through symbols, spoken language, heard language, written language, knowledge of books and signs, sounds, letters, as well as learning strategies.

A number of scholars support the idea that the years from zero to six are the most critical period in the development of reading and writing skills of children as well as mathematical skills. Educators should be aware and pay importance to the fact that during this time children have deal with language, books, and other interactive activities. Today, developed and advanced countries in many facilities of pre-school education have designed special curricula aimed at promoting the ability of pre-school children to read and write.

All of these programs incorporate various activities and games and use different materials that help promote the development of these skills. In his theory, Lev Vygotsky emphasized the role of cultural tools such as language and writing having an important role in a child's development. Converging with the surrounding environment and providing opportunities for children to explore and interact with the environment in the peer society and others, increases the child's development. His conclusion was that children learn through practical experiences.

4. Trust in Education is Key to the Future, Scientific Bulletin, No.2, November, Tirana, 2010

Language development experts have identified six literacy skills for children. Rich vocabulary or knowledge of names and things is a very important skill for children as they learn to read and write. Most children start school by recognizing three thousand to five thousand words.

Children enrich their vocabulary when reading books of various kinds and naming things that are around them. ⁵

From another point of view, linguistic development in early childhood stage besides creating a rich vocabulary of words that children pronounce should also increase their knowledge in the following four main areas, regardless of the language or dialect they use:

Phonology or sounds, semantics or encoded meanings, syntax or the way in which words are formed and combined, as well as pragmatics or knowledge on the use of the language in different contexts; so language in relation to the user. Educators should continually try to increase children's interest in their enjoyment of the book. They are encouraged to have higher motivation for the books because this is where their indicative skills are developed, hence a child is able to describe the events of his/her birthday party or describe their experiences during the summer holidays. Encouraging the child to show and describe various things he has done in the regular order will be a good opportunity to develop this ability. ⁶

Perceptive language and understanding what others say, is gradually developed from the age of six months. However the expressive language and the creation of words takes place soon after the age of one year and continues through a multiple expansion of words about the second half of the second year. This great enrichment of the vocabulary is closely related to the ability of children to repeat the words pronounced and also helps the development of the ability to pronounce. Letter recognition involves learning that letters call sounds, so are sound names. The letter is the basic unit of writing and reading. Recognition of alphabet letters has consistently proved that it is a strong basis for the child's reading level in the future. They differ from each other and each letter designates a certain sound. There is a relationship between letters and sounds of a language. That is, the phonics. When the child is clear that a letter represents a sound and when a group of letters make up the same sound then they are learning the phonics. Learning the phonics helps children to read and write. The written language can be compared to a code. Children will read simple short books that contain the sound or the word they are learning. They must also write a lot to reinforce the connection between the sound and the written word.

Kindergarten educators should be prepared to make this selection: The words spoken are composed of phonemes, and the words written consist of letters. The knowledge of the alphabetic principle emphasizes that the letters in the written words represent the phonemes in the words pronounced.

5. Karaj, Theodor (2005): Child Development Psychology, Progres, Tirana, pg.57

6.Ermato,Erlchta (1995), Some psychological and social features of the preschool, Tirana, pg.36

Over the time, the child begins to understand the grammatical rules and the combination of words, about the age of two. The acquisition of vocabulary and grammar continues gradually throughout the pre-primary and primary cycle. Around the age of three, the child begins to use complex words and also some special words systems. At about the age of five, the child's linguistic usage is similar to that of an adult. On the other hand, teaching children how to write from an early age is also an important skill. Children begin to realize that writing differs from drawing. Usually children between the ages of four and six begin to write letters and numbers. Preschool and kindergarten children develop reading and writing skills at the same time. This means that one area of development helps the other. The kindergarten teachers should help children learn the script functions. It is important for children to understand that writing is a way to share ideas and knowledge, so it is a method of personal communication and transmits a message that can be read later.

Conclusion

The game in the function of education for the recognition and learning of reading and writing skills creates favorable conditions for a natural preparation of preschool children in accordance with the particular characteristics of the psycho-physical, socio-emotional, and their intellectual development. Structured teaching environments in various educational fields create favorable conditions for the development and the education of cognitive interests, skills, and habits at this age. Fields of activities in preschool institutions are numerous such as: language education, physical and health education, mathematics, scientific, etc. Through various activities in the field of physical and health education, children during various systematic exercises train for coordinated hand and eye movements and even for the entire body. Kindergartens equipped in structured settings in preschool institutions are stimulating places using tools and materials such as paper, plasticine, clay, soft wire, rods, seeds etc. In these environments the children not only experience positive emotions but they also develop and exercise the muscles of their hands and fingers. Children are trained to be aware of motor activities that are developed by time. These psycho-motor skills are developed and strengthened through the organization of functional games, rhythmic exercises, and thematic games. Research has shown that children with preschool preparation not only know the letters but also they apply skills in their writing. In the field of language development and communication, educators and parents should work based on some of the following components: developing through symbols, spoken language, heard language, written language, knowledge of books and language signs, etc.

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Translation and Theatre Performance of Arthur Miller's Plays in Albania

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Abstract

This paper explores the challenges and difficulties faced by theatrical translators and stage directors during the process of acculturating and adapting foreign written plays to the target audience. More specifically, the focus is on the translation and performance of some of Arthur Miller's plays such as "Death of a Salesman", "The Crucible", "A View from the Bridge", "Incident at Vichy" in Albania during the socialist realism and in the democracy era. The paper contains translation and stylistic analysis of the above-referred plays as well as performance analysis in the target culture supported by concrete examples in both SL and TL. Furthermore, the paper provides a depth insight of the differences noted in terms of collaboration between theatrical translators and stage directors in the socialist realism and in the democracy era supported by archival images, article stories, reviews, etc. In conclusion, the paper aims at praising the job of theatrical translators and stage directors because they are providers of quality, professionalism, aesthetic pleasure. They both intend to render the meaning of the ST with dynamic equivalence in attempt to achieve the most awaited success on stage.

Keywords: Theatrical translation, translation devices, semiotic signs, stage performance, stage directing, etc.

Introduction

Some of Arthur Miller's plays: "Death of a Salesman", "The Crucible", "Incident at Vichy", were officially translated as published books during socialist realism. The same official translations served as the script of their stagings at that approximate time.

'Death of a Salesman' was translated by the Albanian translator and writer Piro Misha in 1986 under the title "Vdekja e një Komisioneri" (Misha, 1986). The target language renders the play's intent with almost the same equivalence and ease in reading and understanding. The play was staged the same year under the simultaneous direction of a senior director, Piro Mani and a junior one, Fatos Haxhiraj. This play has not been restaged or retranslated yet.

Death of a Salesman starts with stage directions which contain accurate information on how the play starts, indicating the gradual lighting of the stage to signal the beginning of the play (see table 1).

Stage directions carry over the burden of the character's tragedy. The subordinate time clause '*as more light appears*' has been adapted into Albanian with a figure of speech '*dora-dorës që drita shtohet*' by making visible the stage lighting and by giving the impression that the lights should increase gradually in order that the audience understands the starting of the play. The translator has used inversion in compliance with the nature of the Albanian language. The sentence '*we see a solid vault of apartment houses around the small, fragile-seeming home*' has been translated as '*përreth shtëpisë së vogël dhe pamjebrihtë, shohim qemeret e gurtë të pirqeve të apartamenteve*'. Here again inversion has been used and the description of the play opening is conveyed by equivalence providing the stylistic device in the form of a neologism created by the compound adjective in the SL '*fragile-seeming*', which in Albanian comes with one adjective only '*pamjebrihtë*'. The rich vocabulary of the playwright and the use of the word '*vault*', which means something cold and creepy, because it refers to the image of a tomb, is equally rendered into Albanian with the use of the word group noun + adjective '*qemerët e gurtë*' where the combination of noun and adjective contextualize the image.

By continuing with inversion, the translation of the sentence '*An air of a dream clings to the place, a dream rising out of reality*' into the target language '*I gjithë vendi ka një si pamje ëndrrë, ëndrrë të dalë nga vetë realiteti*' has a deviation from the norm which in another non-stylistic situation would have been '*Një ndjesi ëndrrë krijohet përreth*'. The translator in doing so has provided the literary figure of speech by inserting the preposition 'si' (meaning "like"). In the sentence: '*Before*

the house lies an apron, curving beyond the forestage into the orchestra... translated "*Përpara shtëpisë kemi paraskenën, e cila zbret gjer poshtë në plate*", the translator demonstrates full knowledge about theatre world and technical terms like 'apron' – 'plate' and 'forestage' – 'paraskena', even though the word 'orchestra' – 'orkestër' is omitted, which stands for musical effects on stage. The sentence '*She more than loves him, she admires him*' is translated '*Mund të themi se më tepër se sa e do, ajo e admiron*' by adding the modal verb + infinitive 'mund të themi' (meaning "we can say") to reinforce the author's idea. The rest of the sentence which describes the main character's personality is rendered naturally and equivalently into the TL by adapting very well the adjective 'mercurial' with the mercury image having the property of not being stable by obtaining the adjective 'e paqëndrueshme' (meaning unstable), which refers to the noun 'natyra e tij' (his nature).

In this dramatic discourse (Elam, 2002, p.123) between the spouses (See table 2) the question tag '*did you*' is adapted in TL by the exclamation 'ë' and the verb '*smash*' is translated '*prishur*' (meaning broken in Albanian), which could have been '*përplasur*' but it does not blur the meaning of the SL. The sentence '*maybe it's your glasses*' in its construction contains the pronoun 'it' + verb 'is', but in translation it should necessarily be adapted because the Albanian language does not convey the same meaning with the structure pronoun + verb and there would have occurred a misunderstanding making the sentence sound primitive, that is why the translator adapts it by inserting the implied noun 'fajin' (blame) - 'ndoshta e kanë fajin syzet' (meaning – maybe the blame rests on your glasses). The sentence '*you never went for new glasses*' is naturally and smoothly translated with the exclamatory clause expressing criticism '*S'vajte që s'vajte për një palë syze të reja*', where the verb preceded by the apostrophe 's'vajte' (you didn't go) is repeated twice at the beginning of the sentence to reinforce the idea given in the SL through the adverb of frequency '*never*'. Even though 'you never went' cannot have a deviation from the norm because the structure cannot be differently perceived, in TL the personal pronoun 'you' can easily be omitted, because the conjugation of the verbs in Albanian ends in inflections.

The sentence '*I was even observing the scenery*' in TL is translated '*Bile rrija dhe sodisja panoramën*' (I was even standing and observing the scenery) by making the situation concrete through the addition of the verb '*rrija*' (standing) which adds something more to the word '*soditje*', by creating the idea that the main character spent there a lot of time observing the scenery. The translator continues with the modulation (Newmark, 1988, p. 88) of the following sentence by translating the sentence '*you can imagine, me looking at the scenery, on the road every week of my life*' very naturally in the TL. The absurdity contained in the SL is conveyed by joining the verb '*përfytyron*' (imagine) with the personal pronoun '*mua*' (me) in the accusative case preceded by '*më*' (part of the pronoun) by inserting the particle '*dot*' of the colloquial style respectively '*më përfytyron dot mua*', by associating this sentence with the clause '*mua që jam gjithmonë në rrugë*' (me being always on the road) by adapting the adverbial of place used in SL '*on the road*', and the adverbial of time '*every week of my life*' is equivalent to the adverb of frequency '*gjithmonë*' (always) to give the idea of continuous repetition of the action every week. After having drawn the attention of the reader or spectator by placing the adverbial of time in front of the sentence '*Nesër në orën dhjetë*' (tomorrow at ten) the translator has naturally rendered the slang '*Goddammit*' respectively '*Dreqi ta hajë*' accompanied by the exclamation 'oh' which manifests the anxiety and nervousness of the character.

"The Crucible" was translated by Enver Fico in 1973 (Miler, 1973). It was staged in Fier, a city in Southern Albania some years later, but was never considered to be staged at our national theatre. During that period the translation went through some censorship because religion was forbidden by law in Albania. Many biblical formulas containing the ten commandments or other religious references were removed and were not showing in the target language.

The translator has used transposition (Newmark, 1988, p. 85) and adaptation (1988, p. 91) (see Table 3) by translating the phrasal verb "*you've sent for Reverend Hale of Beverly*" with the transposed form "*keni derguar te thërnisni Reverend Heillin nga Beverly*", "a precaution only" is adapted and transposed by providing the equivalent form adapted like "*Masë e thjeshtë*", in the sense "preventive measure", and then we notice that the word group in SL "Adjective + Noun" is transposed in TL with the word group "Noun + noun" in order that the message is properly conveyed, and the equivalence is obtained. Moreover, the translator by making use of adaptation as a translation technique, has translated in this context "Now", as a way of drawing attention with "*Ç'është e vërteta*" (To tell the truth), the form of address "*Goody Ann*", has been deviated during translation, whereas the sentence "I'm certain there be no element of witchcraft here" which contains elements of colloquial style has been transposed as "*Sidoqoftë këtu nuk ka kurrfarë magjie*" (However there isn't any sort of witchcraft here) combined with stage directions in the TL, respectively ("*Duke u përpjekur të tregohet i bindur.*" (Trying to sound obedient), in compliance with the nature and requirements of the Albanian language.

"Incident at Vichy was translated by Gjergji Zheji in 1973 (Zheji, 1973). It was also staged by our national theatre some years later. It has not been retranslated or restaged yet.

If we analyze this dialogue (see Table 4) which takes place at the very beginning of the play, we notice that the translator Gjergji Zheji has adapted some expressions and words, to meet the requirements of the Albanian language. In the case of the sentence *'I was walking down the street'*, which is preceded by the stage directions *'shaking his head'*, the sentence is translated word for word, with the exception of the adaptation of stage directions, which are transformed into character's discourse. Accordingly, *'shaking his head'*, as a stage direction to instruct the actors on how to act out the character's part, or to help the audience perceive and visualise his gesture, is converted into an exclamatory sentence *'e ku ta dish'* (how should one know?) and the next sentence is joined to it by use of a comma. The "Yes/No" question *'does anybody know anything?'* is translated *'a ka njeri që di diçka rreth kësaj çështjeje?'* by making the question concrete inserting the word group adverb + demonstrative pronoun: adverb 'rreth' (about) + demonstrative pronoun 'kësaj'(this) + noun 'çështjeje' (issue).

The stage directions *'They shrug and shake their heads. Lebeau looks at the walls, the room; then he speaks to Bayard'* are translated *'Të gjithë ngrënë supet dhe tundin kokën. Lëboi shikon muret, lokalin, pastaj kthehet e i drejtohet Bejarit'*. The personal pronoun 'they' is adapted with an indefinite pronoun 'të gjithë'(all), by contextualizing the idea that all people present fail to give an answer. The noun 'room' is adapted with the noun 'lokal'(café), whereas the sentence *'then he speaks to Bayard'* is modulated and adapted with the verb *'i drejtohet'*(addresses) by reinforcing and clarifying the idea contained in the verb 'speak to somebody' – 'flas me dikë'. In the ST, the playwright uses two synonyms the word 'police station' and 'buildings'. The former is a definite word with a clear notion for the 'police station' ('rajonin e policisë'), but the word 'building' is an unclear notion and comprises a general indefinite noun, because this word itself can take its meaning in the context used, for example: 'house', 'multifunctional building', 'block of flats'. The translator has preferred to repeat the word 'station' making the idea more concrete although he refers to it as 'stacion' and not 'rajon policie', which would have been the equivalent translation in Albanian language and culture. The last sentence of this dialogue *'It's just some building they're using, I guess'* is translated through the inversion technique by positioning the expression 'I guess' in front of the sentence: *'ma ha mendja'*.

"A View from the Bridge" was staged for the first time in 1964 under the direction of Piro Mani at the theatre "Andon Zako Çajupi" in Korça, where he also played the role of Eddie Carbone. The success was great due to the great contribution of the Albanian talented scenic designer Agim Zajmi (Papagjoni, 2005, p.197). But after a short time it was banned by the communist regime considering it a Freudian play. No official translation of this play was found in the archives or libraries. One speculation may be that it had been disposed of by the regime.

The advent of democracy and fall of communism brought about changes in the approach of translating for the theatre. Albanian stage directors have shown continuous interest in Arthur Miller's plays particularly in the prevailing themes. In the years 2000, many Albanian stage directors: Alfred Trebicka, Albert Minga and Spiro Duni made use of translated manuscripts provided by translators engaged in the theatre. "Going Down Mount Morgan", "A View from the Bridge" did not have a previous official translation during socialist realism. "The Crucible" was retranslated for performance purposes in 2011 as a theatre manuscript but not as a published book.

Miller has also been appraised in Kosovo. The troupe of Academy of Arts in Tirana performed in the festival organized by the University of Pristina in 2010 by bringing on stage the play "The Crucible" (*"Shtrigat e Salemit"*). In this festival of an international character the performance was highly rated and considered as the most well realized performance. The stage directors Alfred Trebicka and Romir Zalla were awarded the prize "Fryma e Re" (New Spirit).

In 2011 "The Crucible" was retranslated by Rudi Erebara and restaged by Spiro Duni preferring to preserve the allusive (Newmark, 1988, p.156) title that Enver Fico provided in 1973 .

"A View from the Bridge" was put on stage in 2008 under the direction of Albert Minga (Mexhit, 2008) engaging a troupe of talented actors. In the advertisement of the play we notice the name of every contributor to the production, including the translator, Gjergji Peçi. The scenic designer is Agim Zajmi, the one who designed the scene for 1964 production. However, 'scenic design is as functional as it is expressive, its language is harmoniously integrated with director's language; it is both realistic and modern scenic design, even aesthetic one. This is a value which enlisted alongside with best values of the performance' (Mexhit, 2008).

If we compare the period of 1964 with that of 2008, the play is the same, the content and the characters are the same, but the spirit of cooperation differs entirely. Apparently the selection of plays is conditioned by the time in which people live and create, according to their life experience and according to their freedom of artistic expression. In the year 1964 the immigration issue could have never been part of Albanian minds, whereas nowadays the Albanian audience does not find it difficult to perceive the play as the drama of Albanian children. It continues to remain an intriguing play to many theatre companies and stage directors, both in terms of artistic level and associated messages.

The new production of the play "The Crucible" was realized in the period March-April 2011, under the direction of Spiro Duni and a troupe of well-known actors. The success of the play was proven at the Albanian national theatre, and undoubtedly the pathos and energy of the play alongside with stage images were best harmonized, by impressing and affecting spectators minds and hearts.

In the role of John Proctor was the talented actor Timo Filoko, whereas Elisabeth Proctor was played by the talented actress Eva Alikaj. Drita Pelinku, the great and irreplaceable senior actress was in the role of Rebecca Nurse. Naun Shundi played Giles Core. Reverend Parris was played by Neritan Liçaj, Judge Danforth by Fatos Sela, Abigail Williams by Elia Zaharia, Tituba by Flaura Kureta, Goody Putnam by Erjona Kakeli, Reverend Hale by Vasjan Lami, Sheaver by Mehdi Malkaj. Theatre signs were well realized. The public could understand that this play was divided in five acts, because after each act the lights would turn off and only the rhythmic music to crescendo would be heard, aiming at intensifying the tension and increase the audience curiosity on what was going to happen next. The lights turning off would at the same time give actors time to get changed and stage technicians to change the setting.

From the semiotic point of view the production of this play contains many stage images. At the end of the play the lights turn on by signaling the audience to stand up and start applauding. The actors position themselves in a row facing the public, and then in turns make a step forward and take a bow and then leave applauding themselves, too. They continue like this for a while followed by the heartfelt round of applause and enthusiasm of the audience, who cheer out loud when the 'heroes' of the performance bow in front of them. The distinguished actress Drita Pelinku was applauded the most.

Another interesting phenomenon at the end of the play is the appearance on stage of the director Spiro Duni, who once again invites the actors to come on stage one by one by applauding together with the audience.

A play is written to be shared with the public and the thin line of distinguishing between the written text and the performance exists only in the superiority of the performance in relation to the written text because the performance contains other stage effects, which in spite of being easily visualised by the reader, who follows the logic and reads the passages contained in stage directions, he/she can never experience it fully without interacting and seeing the play on stage.

According to translation theories on theatrical translation "the main purpose of translating a play is normally to have it performed successfully. Therefore, a translator of drama inevitably has to bear the potential spectator in mind though" (Newmark, 1988, p.172).

Different performance theories emphasise the importance of relations created between the written text and its performance on theatre stage. Fortier in his book states "unlike drama, theatre is not words on a page" (Fortier, 1997, p.4). Success on stage is dependent on different factors: the play's content, the quality of translation, actors preparation during rehearsals, stage effects, direction, interaction.

Phyllis Zatlin in her book "Theatrical Translation and Film Adaptation" states that according to Jacques le Ny, AET's coordinator "spectators may see a bad film and yet keep going to the movies but that a bad play can turn them off theatre" (Zatlin, 2005, p. 58). There is interaction between the actors and the audience. They exchange their unique experience together by sending signals and providing reactions on both sides. Actors themselves try hard to meet the expectations of the audience and give their maximum to achieve the awaited success.

The whole performance is realized thanks to cooperative work and joint efforts of theatre professionals to achieve a successful production. In such a case the borders of interpreting a play change because the written text is shared with many people, who give ideas, try to rewrite a passage, trim off some parts, change one scene, in attempt to retain the intent intact.

In the case of a whole crew opinions are various and the work is joint, making playwrights to bewilder how many endless changes their written text has gone through.

Nowadays relations between playwrights and stage directors have started to change. In developed western countries there are many high standard collaborations between them. The idea of collaboration in theatre world is very important in relation to copyright and the integrity of the written text as an intellectual property. Collaboration would be ideal if the collaboration spirit is positive, because playwrights are not always prone to admitting changes, omissions or additions to their texts, claiming that they had in mind a specific intent of their own to convey the message in this particular artistic form. "In the AET project, communication between playwright and translator is direct in that the translator knows the playwright's language well" (Zatlin, 2005, p. 62), states Zatlin in her book.

Collaboration between playwrights, stage directors and translators applies only to contemporary playwrights, whose works have started to be chosen in the current theatre market alongside with classic playwrights. It is thanks to this collaboration that satisfactory and successful outcomes have been achieved, because lack of collaboration has brought about problems and even lawsuits were filed against the violation of copyright or intellectual property.

In the domain of translation theory and practice, especially in relation to translating for the theatre, different avant-garde countries like France, Germany, USA, Great Britain, have created collaboration networks between translators, playwrights and stage directors both nationally and internationally. 'Reconstruction' (Fortier, 1997, p.97) is a phenomenon which occurs in the world of theatre and drama. Rebuilding or rewriting a text, in the case of native plays, is performed by the script writer, who in many cases is the playwright himself, but this reconstruction is strongly recommended by the stage director who has a different way of perceiving the events and the dramatic action.

In the case of foreign plays, rewriting or reconstructing is mainly performed by the translator and then it is tried out during rehearsals, where the director, the actors and other professionals of theatre pay special attention to contextualizing the play within the framework of artistic and aesthetic requirements. According to Kate Eaton "this process that proceeds production is indeed something of a luxury, and I like to refer to these translations as "performance-ready" (Eaton, 2008).

Conclusions:

All the above-referred statements derive from meticulous and continuous research work in the discipline of translating for the theatre. Moreover, meeting directors/translators, observing and analyzing Miller's latest productions at our national theatre of "A View from the Bridge" (2008) and "The Crucible" (2011) by the Albanian national theatre contribute to the collection of data, pictures, images.

As far as previous productions of the communist era are concerned many written articles have been consulted. A visit to the theatre archive was paid during 2011 on the permission of the director of that time to have a look at the drawings of characters costumes designed by costume designers of the play "Death of a Salesman" in 1986.

The prevailing themes in Arthur Miller plays resisted different times of political changes in Albania.

Translations in the socialist realism were done with great care. The translators were skillful professionals.

However, they were short of up-to-date dictionaries to make proper use of some idioms and expressions.

Censorship was in place filtering every potential threat of any imperialist or anti-communist content.

There wasn't any cooperation between translators and stage directors.

Miller's plays were chosen again to be retranslated and restaged after the years 2000.

Many differences are seen in the way stage directors cooperate closely with translators and the whole crew to achieve the awaited success.

Translators are invited during rehearsals.

They are consulted on different words and expressions.

They are involved on stage.

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Table 1

As more light appears, we see a solid vault of apartment houses around the small, fragile-seeming home. An air of the dream clings to the place, a dream rising out of reality... Before the house lies an apron, curving beyond the forestage into the orchestra... She more than loves him, she admires him, as though his mercurial nature, his temper, his massive dreams and little cruelties, served her only as sharp reminders of the turbulent longings within him, longings which she shares but lacks the temperament to utter and follow to their end. (pp, 11-12)	Dora dorës që drita shtohet, përreth shtëpisë së vogël dhe pamjebrihtë, shohin qemeret e gurtë të pirgjeve të apartamenteve. I gjithë vendi ka një si pamje ëndrrë, ëndrrë të dalë nga vetë realiteti... Përpara shtëpisë kemi prapaskenën, e cila zbrit gjer poshtë në plate... Mund të themi se më tepër se sa e do, ajo e admiron, sikur për të ajo natyra e tij e paqëndrueshme, karakteri i tij shpërthyes, ato ëndrrat e tij të rënda e mizoritë e vogla, të mos jenë veç shfaqje të jashtme të pasioneve tronditëse që i vlojnë atij përbrenda që edhe ajo për vete i ka, por veç s'është në gjendje as t'i shprehë e as t'i ndiejë siç duhet. (fq 264-265)
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Table 2

LINDA – You didn't smash the car, did you? ... Maybe it's your glasses. You never went for your new glasses..... WILLY – I was even observing the scenery. You can imagine, me looking at scenery, on the road every week of my life.... I have to send a wire to Portland. I'm supposed to see Brown and Morrison tomorrow morning at ten o'clock to show the line. Goddammit, I could sell them! He starts putting on his jacket. (fq. 13- 14)	LINDA - Nuk e ke prishur makinën, ë? ... Ndoshta e kanë fajin syzet. S'vajte që s'vajte për një palë syze të reja.... UILLI - Bile rrija dhe sodisja dhe panoramën. Më përfytyron dot mua duke parë panoramën, mua që jam përditë në rrugë...Duhet të dërgoj një telegram në Portland. Nesër në orën dhjetë duhet të shkoj për të takuar Braunin dhe Morrisonin që t'u tregoj mallrat. Dreqi e mori; oh sikur të mund t'i shes! (përpiqet të veshë xhaketën.) (fq.265-267)
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Table 3

PUTNAM: as though for further details. They say you've sent for Reverend Hale of Beverly?? PARRIS: with dwindling conviction now: a precaution only. He has much experience in all demonic arts, and I-	PUTNAM: as though for further details. They say you've sent for Reverend Hale of Beverly?? PARRIS: with dwindling conviction now: a precaution only. He has much experience in all demonic arts, and I-
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<p>MRS PUTNAM: He has indeed; and found a witch in Beverly last year, and let you remember that.</p> <p>PARRIS: Now, Goody Ann, they only thought that were a witch, and I'm certain there be no element of witchcraft here. (CHCPB, 1970, p.147, act. I)</p>	<p>MRS PUTNAM: He has indeed; and found a witch in Beverly last year, and let you remember that.</p> <p>PARRIS: Now, Goody Ann, they only thought that were a witch, and I'm certain there be no element of witchcraft here. (CHCPB, 1970, p.147, act. I)</p> <p>PATNËMI: Më duket se keni dërguar të thërrisni Reverend Heillin nga Beveri!</p> <p>PERRIS: (shumë i tronditur, do të luftojë ende).-Masë e thjeshtë. Ai ka njëfarë përvoja përsa i përket punëve të djallit.</p> <p>ZONJA PATNËM: -Edhe unë ashtu e di! Vitin e kaluar ai ka zbuluar një shtrigë në Beveri!</p> <p>PERRIS: Ç'është e vërteta. Mua nuk më kujtohet dhe aq mirë ajo çështje. (Duke u përpjekur të tregohet i bindur). Sidoqoftë këtu nuk ka kurrfarë magjie. (SHST, 1973, fq. 4, akti I)</p>
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Table 4

<p>LEBEAU: You wouldn't have any idea what's going on, would you?</p> <p>Bayard, shaking his head: I was walking down the street...</p> <p>LEBEAU: Does anybody know anything? They shrug and shake their heads. Lebeau looks at the walls, the room; then he speaks to Bayard. This isn't a police station, is it?</p> <p>Bayard: Doesn't seem so. There's always a desk. It's just some building they're using, I guess. (fq. 2)</p>	<p>LËBO: A ke ide se ç'po ndodh?</p> <p>Bejar: E ku ta dish? Unë isha duke ecur rrugës. ...</p> <p>LËBO: Ka ndonjë që di diçka rreth kësaj çështjeje? (Të gjithë ngrenë supet dhe tundin kokën. Lëboi shikon muret, lokalin, pastaj kthehet e i drejtohet Bejarit). Ky nuk është stacion policie, apo jo?</p> <p>Bejar: Nuk duket. Zakonisht nëpër këto stacione ka një tryezë shkrimi. Ma ha mendja se do të jetë vetëm një vend që e kanë sekuestruar. (fq 6 - 7)</p>
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L2 Writing: A Comparison of Upper Intermediate and Advanced EFL Learners

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Abstract

The present study examines differences in syntactic complexity in English writing among advanced and upper intermediate undergraduates by means of quantitative measures of syntactic complexity. Participants were 250 Spanish undergraduates enrolled in a Degree in Modern Languages. A total of 121 students had an upper intermediate level (B2 level according to the CEFR) and 129 had an advanced level (C1 level according to the CEFR). Essays were evaluated by quantitative measures gauging different aspects of L2 complexity. Results indicate that the complexity measures chosen can capture significant differences in writing proficiency when comparing different proficiency levels. The scores on the general quality of the writings and on all syntactic complexity measures increased from B2 to C1 and for all complexity measures the increase was statistically significant.

Keywords: writing, higher education, complexity, EFL

Introduction

Complexity is an intricate construct, made up of several sub-constructs and components, each of which can be independently assessed (Norris and Ortega, 2009). An attempt to capture this multidimensionality is Bulté and Housen (2012, cited in Bulté and Housen 2014). Bulté and Housen (2012, cited in Bulté and Housen 2014: 43) distinguish between three components of L2 complexity: propositional complexity, discourse-interactional complexity, and linguistic complexity. Linguistic complexity, the focus of the present study, has clearly received the most attention in L2 writing research. It has been defined as “the extent to which language produced in performing a task is elaborate and varied” (Ellis 2003:140). As Bulté and Housen (2012, in Bulté and Housen 2014: 43-44) argue, “linguistic complexity can be investigated at the level of the language system as a whole (or of its major subsystems) and at the level of the individual linguistic features (forms, structures, patterns, rules) that make up such (sub-)systems. The complexity of these structures can in turn be studied from a formal and functional dimension. All these different components and subdimensions of complexity can be studied across various domains of language such as the lexicon, syntax, and morphology”.

The present study focuses on syntactic complexity, understood broadly, as “the range and the sophistication of grammatical resources exhibited in language production” (Ortega 2015:82). The aim of the present paper is to examine the relationship between syntactic complexity and L2 proficiency among intermediate and upper intermediate undergraduates.

There is a wealth of complexity measures available in the L2 acquisition literature and, as Bulté and Housen (2014: 44) point out, most L2 studies use only one or two complexity measures. As a result, L2 complexity research studies suffer from low content validity (Bulté and Housen 2012, cited in Bulté and Housen, 2014).

Thus, from an approach to complexity that regards it as a highly complex construct, consisting of several components, the present study will incorporate measures that capture different aspects of syntactic complexity: at the sentential, the clausal and the phrasal level.

2. A review of the literature

The importance of syntactic complexity in second language (L2) writing research is now widely acknowledged. Some recent studies have examined the relationship between syntactic complexity and L2 writers' global proficiency (e.g. Ai and Lu, 2013; Ji-young Kim, 2014; Lu, 2011; Mazgutova and Kozmos, 2015).

Lu (2011) analysed a large number of essays written by Chinese learners of English from different university years using 14 syntactic complexity measures and found out that some of these measures were related to proficiency (complex nominals per clause, mean length of clause, complex nominals per T-unit, mean length of sentence, and mean length of T-unit).

Ai and Lu (2013) found discrepancies in length of production unit, amount of subordination and coordination, and degree of phrasal complexity between the writing of non-native students at both low and high proficiency levels and that of native students.

Ji-Young Kim (2014) showed that more proficient L2 writers produced longer texts, used more diverse vocabulary, and showed the ability to write more words per sentence and more complex nominalizations than less proficient learners did.

Lorenzo and Rodríguez (2014) analysed a corpus of historical narratives of subjects from the third year of secondary education to the second year of post-compulsory secondary education (baccalaureate). The study employed complexity measures, among them the mean length of sentence, mean length of clause, clauses per sentence, verb phrases per T-unit, dependent clauses per clause, coordinate phrases per clause, complex nominals per T-unit, and complex nominals per clause. Results (2014) showed that learners in the lowest grades produced texts that lacked dependent clauses, and coordinate phrases. However, their essays improved and writing was became more syntactically complex. The data showed significant advances in mean length of clause, sentence subordination, as well as complex nominals per clause and verb diversity and verb tenses (2014: 70).

Mazgutova and Kozmos (2015) investigated the development of the lexical and syntactic complexity of two groups of upper intermediate students enrolled on a month intensive pre-sessional English for Academic Purposes programme. The English language proficiency of one group was slightly lower than that of the other. Mazgutova and Kormos (2015) found out different patterns of improvement for these two sample groups and attributed these differences to L2 proficiency. Students in the lower proficiency group demonstrated development in phrasal elaboration measures (noun modification via adjectives and prepositional phrases, complex nominals in subject position, multiple modifiers after the same noun), and in the subordination-related measures (syntactic structure similarity, conditionals, and relative clauses).

3. The present study

What the studies reviewed above seem to reveal is that L2 proficiency tends to be a relevant influence on syntactic complexity. The present study intends to contribute to this issue examining the validity of syntactic complexity measures as indicators of L2 writers' proficiency. This study examines if there a significant difference in syntactic complexity between upper intermediate (B2 according to the Common European Framework of Reference for Languages or CEFR) and advanced (C1 according to the CEFR) EFL learners' written production.

4. Method

4.1. Participants

Participants were 250 higher education students enrolled in a Degree in English Studies in a Spanish University. Previous studies on writing accuracy (e.g. Thewissen, 2012, 2013) suggest that writing improvement tends to occur frequently between adjacent proficiency levels. To test this finding in complexity, we decided to examine two adjacent levels: upper intermediate and advanced. The sample was therefore composed of two groups: 121 students had an upper intermediate level (B2 level according to the CEFR) and 129 had an advanced level (C1 level according to the CEFR). The students' CEFR level was based on the scores obtained in an Oxford Placement Test carried out as part of a previous research on the average skill level in English of these students.

4.2. Procedure

For the present study, the data come from a written composition activity, which was administered to participants in their own classroom. For the written activity, students had to write on the topic 'Should children use mobile phones?' All the participants were given 30 minutes for the writing activity. In this way, both time and topic constraints were controlled in order to make results comparable (Wolfe-Quintero, Inagaki, and Kim, 1998).

4.3. Measures

The essays were evaluated by means of both holistic ratings of writing quality as well as by a selection of quantitative measures gauging different aspects of L2 complexity.

For the holistic writing, we followed Connor-Linton and Polio (2014) and used five 0-5 scales: Content, Organization, Language Use, Vocabulary and Mechanics. The holistic composition score was arrived at calculating the mean of the five scales. Some of the excerpts from the rubrics used for the rating scales are, for example “no major error in word order and complex structures”, “no errors that interfere with comprehension”, “excellent sentence variety” (for a detailed description of the scale, see Connor-Linton and Polio, 2014: 8).

For the analysis of the relationship between the holistic ratings and the quantitative complexity measures, we decided to follow Bulté and Housen (2014: 47) and used two rating scores: (i) the mean total score of all five rating scales and the scores of the scale, and (ii) Language Use. Syntactic complexity did not figure in the Language Use scale, so that this could not affect the possible correlations between the syntactic complexity measures and the holistic ratings.

Regarding the syntactic complexity measures, we examined syntactic complexity as a multi-dimensional construct. The syntactic complexity measures were chosen to gauge complexification at the sentential, the clausal, and the phrasal level of syntactic organisation. Three sets of measures on sentential syntactic complexity were chosen, so that “they represented a different but interrelated aspect of sentence complexity” (Bulté & Housen, 2014: 47). The first set gauged sentence complexity in terms of the mean length of sentential unit in words: mean length of sentence. The second set measured sentence composition in terms of clauses and consisted of three measures: the compound sentence ratio, complex sentence ratio, and the compound-complex sentence ratio. The third set of measures measured sentential syntactic complexification in terms of proposition combining and clause integration strategies: the coordinate clause ratio and dependent clause ratio. As Bulté and Housen (2014: 47) point out, “although these sentential syntactic complexity measures are well tried metrics in L1 and L2 research the measurement of syntactic complexity at phrasal level is only a fairly recent development in L1 and L2 complexity research, and the number of available measures is still limited”. I therefore calculated syntactic complexity at the phrasal level using one measure: mean length of noun phrase (noun-phrases per clause).

5. Results

A statistical analysis was carried out with the program R Development Core Team 2012, 2.15 version.

Results showed that advanced students significantly outscored upper intermediate students in the general quality of the compositions (upper intermediate, $M=2.94$; advanced, $M=4.40$; p -Value <0.001).

Advanced students also outperformed upper intermediate students in all syntactic complexity measures used. With regard to sentential complexity advanced learners wrote longer sentences (upper intermediate, $M=17.26$; advanced, $M=19.03$; p -Value $p<0.001$). When we look at sentence composition in terms of clauses and the different combinations of propositions under clausal structures, we observe a significant increase in compound sentences (upper intermediate: $M=0.45$; advanced: $M=0.62$; p -Value <0.001), in complex sentences (upper intermediate: $M=0.48$; advanced: $M=0.59$; p -Value <0.01), and in compound complex sentences (upper intermediate: $M=0.38$; advanced: $M=0.45$; p -Value <0.01). At the level of clause linking, the number of coordinated clauses per sentence and the number of dependent clauses per sentence increased significantly from upper intermediate ($M=0.19$; $M=0.45$; advanced level ($M=0.33$; $M=0.55$). In both cases p -Value = <0.001 . Finally, a significant increase in the length of noun phrases was observed (upper intermediate: $M=0.59$; advanced: $M=0.67$; p -Value <0.01), pointing to increased use of determiners and modifiers of the noun phrase head.

6. Discussion

This study allowed us to identify how syntactic complexity develops at adjacent proficiency levels (upper intermediate and advanced). We observed that advanced students outperformed upper intermediate students in the general quality of the compositions and in all complexity measures of writing used.

Results revealed a syntactic complexity development by means of a significant increase in the length of linguistic units at all levels of syntactic organisation examined, i.e. phrase and sentence, which agrees with previous studies both on

secondary-level and college-level EFL learners (e.g., Ai & Lu, 2013; Bulté & Housen, 2014; Ji-Young Kim, 2014; Lorenzo & Rodríguez, 2014; Lu 2011; Yang et al., 2015).

At the level of sentence composition, there was a significant increase in sentence coordination and subordination from the upper intermediate to the advanced level. This finding agrees with the result obtained by Bulté and Housen (2014), who found a significant increase in compound sentences at the end of their college-level students' intensive English language programme.

A significant increase was also found in both clause coordination and subordination in advanced writings. This agrees with the results obtained by Lorenzo and Rodríguez (2014) with secondary-level EFL learners. These authors showed that sentence embeddedness presented higher scores in the higher grades with one index (dependent clause per clause) reaching statistical significance in the last year, 12th grade. Our finding is also consistent with the results obtained by Bulté and Housen (2014) with college level learners: they found that the number of coordinated clauses per sentence increased significantly in the students' writings at the end of the programme.

Regarding syntactic phrasal complexity, the data showed higher scores at higher proficiency levels in mean length of noun phrases. The increase in the length of noun phrases points to an increased use of determiners and modifiers of the noun phrase head and as Lorenzo and Rodríguez (2014: 68) state, "it has been seen as a borderline that marks linguistic adulthood". This increase in noun phrase length agrees with the results obtained in the study carried out by Lorenzo and Rodríguez (2014) on secondary-level learners, as this measure presents consistent higher scores at each grade examined (from 9th to 12th grade). This result does tally the results obtained by Bulté and Housen with college-level learners as well: they found that the length of nominal phrases increased significantly.

The findings of the present study show that from the upper intermediate to the advanced proficiency stage, coordination, subordination as well as clausal and phrasal elaboration index syntactic development and writing progress. These results partially tally with Mazgutova and Kormos' (2015) findings that both phrasal and clausal complexification grow in parallel for their L2 upper intermediate undergraduate writers. They equally coincide in part with the results obtained by Lorenzo and Rodríguez (2014) that show growth in both subordination and phrasal complexity from the intermediate to the upper intermediate level of proficiency among secondary-level writers.

They nevertheless disagree with the results obtained by two studies on college-level writers: Bulté and Housen (2014) and Crossley and McNamara (2014) found that by the end of the study their upper intermediate learners produced longer, more complex phrases (more modifiers per noun phrase), but fewer subordinated clauses.

In sum, our findings regarding the development of syntactic complexity in a university-level context support the view of an increasing growth in multiple dimensions of complexity, they uncover a progress in writing characterized by increasing length, coordination, subordination and phrasal elaboration as proficiency increases.

7. Conclusion

The analysis carried out indicate that the complexity measures chosen can capture significant differences in writing proficiency when comparing different proficiency levels. We can also conclude that syntactic complexity and therefore the writing skill, tends to be consolidated in higher levels of English competence.

It is nevertheless important to acknowledge some limitations of the current study, which may be addressed in future research. Since our study focuses on a rather short period within the entire developmental trajectory of L2 learners (one academic year), the trends we observed may not be representative of the learners' overall long-term L2 development. A longitudinal study spanning longer observation periods will be carried out in the future to confirm the findings of the present study.

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Teaching ESP Terminology- Case Study Agricultural University of Tirana (AUT)

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Abstract

English for Specific Purposes (ESP) focuses on learners' specific needs in a particular profession. There are different reasons why people study a language. ESP is starting to play an important role in today's world. The aim of this article is to find the difficulties encountered by the students when learning the terminology of Agriculture and Environment. For this reason, 103 questionnaires were collected. The questions are based on the process of learning-teaching specialized vocabulary. They provide feedback on student's difficulties in learning ESP terminology. The main aim is to teach students basic and advance working knowledge, so they can communicate in English in the area of their study. The focus of this study is to present a detailed description of the students' needs and difficulties in learning ESP terminology.

Keywords: ESP learners, language teaching, teaching methods etc.

1. Introduction

The Agricultural University of Tirana (AUT) offers ESP courses to students who study in different study programs. ESP course is a compulsory subject in the first year of their bachelor degree. Since English has become the dominant language used in science and in other fields, students are then required to learn English for employment purposes as well as for academic research. Different scholars and academics are nowadays highlighting the importance of ESP courses. The motivation for this study originates from the need to analyze the process of acquiring new terminology in ESP courses. First of all, it's important to clarify what is the aim of English for specific purposes (ESP). The aim of ESP courses is to enable students to use it for academic or occupation purposes. As stated by Basturkmen.H., ESP has functioned to help language learners cope with the features of language or to develop the competencies need to function in a discipline, profession or workplace (Basturkmen,H., 2006). According to Musikhin, ESP should be considered to "develop the learners' overall communicative competence in the field of their professional activity, and to lay the foundation for further learning and refinement of language skills" (Musikhin,2016). According to Dudley -Evans & St. John, 1998, they give the following definition:

Absolute Characteristics

ESP is designed to meet specific needs of the learner.

ESP makes use of the underlying methodology and activities of the disciplines that it serves

ESP is centered on the language appropriate to these activities in terms of grammar, lexis, register, study skill, discourse and genre

Variable Characteristics

ESP may be related to or designed for specific disciplines

ESP may use, in specific teaching situations, a different methodology from that of General English

ESP is likely to be designed for adult learner, either at a tertiary level institution or in a professional work situation

ESP is generally designed for intermediate or advanced students. Most ESP courses assume basic knowledge of the language system, but it can be used with beginners (Dudley - Evans & St. John, 1998)

ESP courses are designed to meet students' specific needs to deal with real situations at work. The books and materials used in the class are developed by English teachers for these specific classes, and students are exposed to authentic materials. Teachers' duty is to design a syllabus which can serve to students' needs in order to adapt to today's requirements. Students do not need to be experts of their area of study in order to learn ESP, but they need to have some basic knowledge of the field. Meanwhile, a certain level of proficiency is required from the students in order to attend the course successfully. ESP is more a learner-centered approach rather than a teacher-centered approach, where students' needs are the primary goals to be achieved and students can give their contribution to make further changes in the course syllabus. Dudley-Evans and St. John (1998), prefer to use the term "practitioner" rather than teacher. They highlighted that ESP practitioners need to accomplish this work as a/an: 1. Teacher 2. Course designer and materials designer 3. Collaborator 4. Researcher 5. Evaluator. Dudley-Evans has mentioned that ESP teaching goes beyond teaching just language.

2. Teaching New Terminology

The mastery of English language terminology is a fundamental and crucial component for ESP students. It is very challenging for the ESP teachers to perform both the task of English teachers and have good knowledge of all the students' subjects. Teaching ESP is like teaching all the courses in that field. Choosing the appropriate methodology to teach ESP courses is another challenge that the teachers face in order to run a successful ESP course. Another crucial issue is that teachers need to be aware of different learning approaches such as kinesthetic, visual, auditory and reading/writing learners in order to use different methodologies and approaches so that all students can benefit. As Hutchison and Water highlighted that the starting point of teaching a language is to understand how people learn (Hutchison & Water, 1987). The teacher's role in ESP courses is to be the facilitator of the learning process.

As Quero and Coxhead (2018) mentioned planning is essential in deciding what needs to be learnt and how it is best learnt. Learning the technical terms in isolation is difficult for students, thus teachers should develop learners' skill in apply strategies to deal with the vocabulary they encounter (Quero & Coxhead, 2018). In English, specialized words have a particular meaning within a particular subject. Specialized words can be learned and understood by studying the field. Word knowledge is a key component of language acquisition, and without enough receptive vocabulary, it is not possible to achieve good reading comprehension of academic or specialized texts (Laufer 1989; Nation 2013). Quero and Coxhead, (2018). Students need to be aware that any error in written or spoken language interferes with the meaning of the message they want to convey.

It is quite normal that students have difficulties in specialized words, but the techniques that teachers will use should facilitate the learning process. Before focusing in which vocabulary to learn it's important to have an idea about the frequency of the word. Schmitt and Schmitt (2012) divided the vocabulary in three categories high-frequency, mid-frequency and low-frequency. In high-frequency vocabulary were included the 3000 words families of English. Low-frequency vocabulary includes words that are rare in all discourses beyond the 9000 frequency level. Mid-frequency words between 3000-9000 frequency levels. As Schmitt and Schmitt (2012) mentioned technical words are low frequency thus, learners who know high and mid-frequency vocabulary have high probability to acquire low-frequency vocabulary.

Nation mentioned when learning a new word it's essential to know its form, its meaning and its use (Nation, 2000). Nation (2000) emphasizes that the activities in a language course can be classified into the four strands – meaning-focused input, language focused learning, meaning-focused output, and fluency development. Meaning-focused output activities where students will prepare talks/conversation about the topic they have read; meaning-focused input activities students will be interested in the input and try to understand it; language-focused learning focuses on language feature such as grammar, discourse, spelling etc; and the last fluency development focuses on developing reading skills including activities such as skimming and scanning, speed reading etc. (Nation, 2000). According to Nation (2007) each strand should have an equal amount of time; teachers are responsible to check if there is a good balance of the strand (Nation, 2007).

2.1 Terminology teaching in ESP courses can be based on the following suggestions:

ESP teachers are responsible to provide to the students extra materials that suit to their learning goals; to choose appropriate materials according to the needs in the global market. Bringing extra reading materials in the class is necessary for vocabulary learning. First of all, they can study the words in meaningful contexts and become more competent in their

specific disciplines. When choosing the extra reading materials, take into consideration their current level of comprehension, and then gradually introduce to the students the linguistic feature.

Teach students how to look on specialized dictionaries, or use the internet to search for more information, emphasize that terms have restricted meaning across disciplines. Teach them to consult with an expert of the field, to clarify the exact meaning of the terms and to offer the best translation in Albanian. Teaching high-frequency words, if students know high-frequency words, will increase the possibilities to learn low-frequency words.

Some techniques that can be used in ESP course: *visual technique*: - some words are difficult to explain, showing them pictures or real objects can help them understand the terms; *definitions and explanation*: -giving the definition of the words in both languages; *matching*- matching words with sentences or pictures; *giving the synonym or antonym of the words* for example- *ground- field or landscape*; *grains- particles* (synonym) or *integration- separation* (antonym); *guessing from the context*: it means to understand it from the context by activating background knowledge. Teachers should guide students to success of being fluent and confident in all the areas of using ESP. Some suggestions that can be applied in class to help in memorizing and learning new terminology:

organizing discussions related to the field of their study, by dividing the students based on their skills level and giving them freedom to contribute by giving suggestions regarding the topics.

encourage students to work and research independently rather than memorizing language rules

choose materials which suit the students' needs

help students how to fit into target situation by organizing role-plays in class; prepare students to be able to present in front of an audience

make a presentation on aspects of agriculture and environment and it increases the likelihood to introduce and acquire new vocabulary

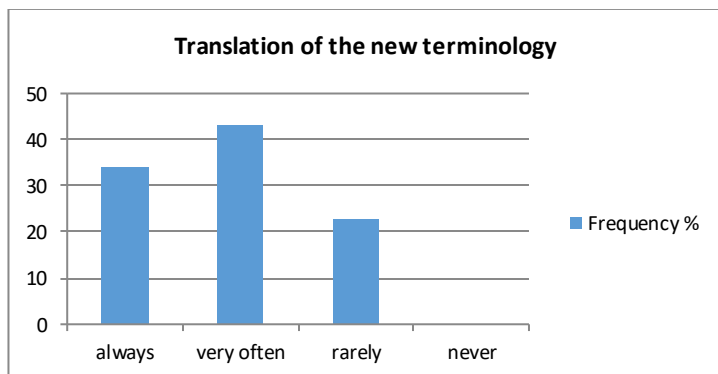
enlarge their knowledge through reading extensively

3. Findings

The data for this research was collected from 103 students at the Faculty of Agriculture and Environment. Responses collected from students are analyzed and serve as recommendations for further inclusions in ESP courses. The questionnaire is divided in three sections. All the questions are based on students' difficulties of acquiring new terminology and teachers' methodologies. Below you can find the analyses of some important questions.

Question- *When you read agriculture texts; do you need to translate the new terminology to understand the text?*

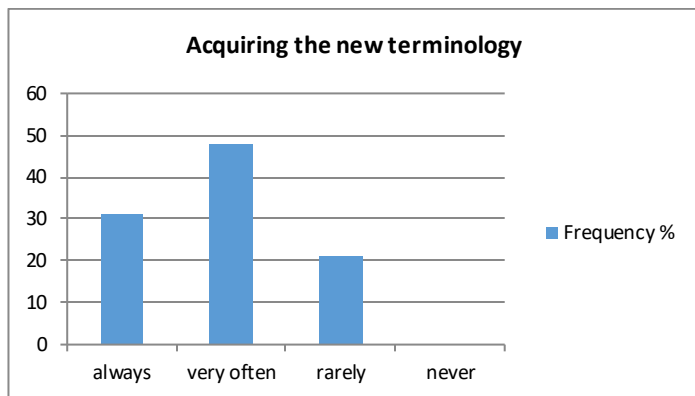
As you can see in the graph 1, it shows the need of the students to translate the new terminology of a text, where 34% always, 43% very often and 23% rarely. Sometimes terminology translation alone is not enough to understand the content of the text.



Graph 1.

Question- *Do you encounter difficulties in acquiring the new terminology of agriculture?*

The statistics show that 31 % always, 48% very often and 21 % rarely encounter difficulties in acquiring the new terminology of agriculture (Graph 2). At the same time, having difficulties acquiring the new terminology of agriculture shows lack of sufficient techniques and methods applied in the class.

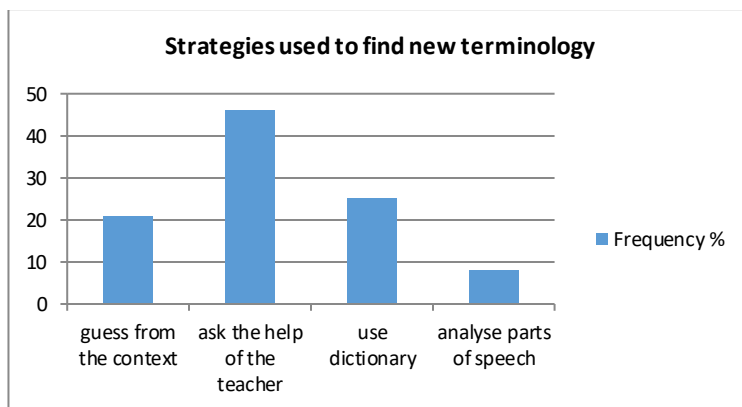


Graph 2.

Question- *What strategies do you use to find the meaning of the new words?*

a. guess from the context b. dictionary c. analyze parts of speech d. ask the help of the teacher e. consult with an expert of the field

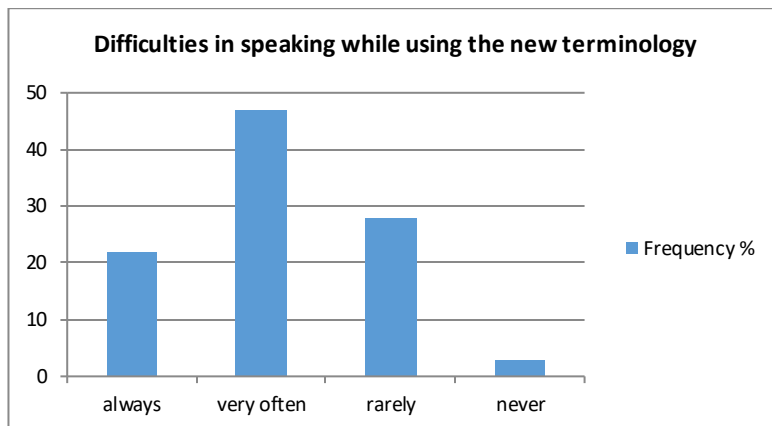
It is important to know what approach students use to understand the meaning of new terminology. As it is clearly shown in the graph, 46 % need the help of the teacher, 21 % guess it from the context, 25 % use the dictionary and 8% analyze parts of speech, none of them actually consults an expert of the field. From the statistics, it is clear that students lack methods of understanding new terminology from the context or by analyzing the parts of speech in the sentence.



Graph 3.

Question – *When I have to speak in English, I encounter difficulties in using the terminology of agriculture*

As it is shown in Graph 4. 22 % always, 47% very often, 28% rarely and 3% never have difficulties in using the new terminology while speaking. Speaking is another important issue which is not practiced a lot in ESP courses. Swain (1985) argues that students fail to develop their grammatical and sociolinguistic accuracy due to the fact that students had received few opportunities to produce language (Cit. Basturkemen.H., 2006). Using the language in communicative situation helps them improve the technical vocabulary they have learnt and acquire new terms.



Graph 4.

The rest of the questionnaire consists of open-ended questions. In an open-ended question, students mentioned several reasons why they encounter difficulties while learning the terminology of agriculture and environment. The overwhelming reason was that they had to learn and understand it firstly in Albanian and then in English. Actually, the ESP course is being taught in the first year of Bachelor degree and consequently students do not have enough knowledge of the topics being discussed. This makes it difficult for the teachers since their scope is to develop this knowledge in English. Some other reasons mentioned were: not having a certain level of proficiency to complete the course successfully and difficulties to find the meaning of the words even though they are completely aware that the translation of the terms isn't enough to fully understand the text. What was noticed in the syllabus and mentioned by the students as well, was the lacking of listening activities in class. Listening activities contribute in the process of acquiring of new terminology.

Some activities which help the students to acquire new terminology are: use of new terminology in written and spoken form during the class activities; activities with definitions of the new words; activities with completing the gaps; activities with alternatives and sentences ordering, listening and speaking activities with topics regarding the agriculture and environment.

4. Conclusions

Teaching terminology in ESP requires special attention by the teachers. Thus, it is essential for the teachers to develop all the skills and strategies related to acquiring the new terminology. The main aim of the study was to understand how to deal with the new terminology and to suggest some ideas on how to facilitate the learning process. In order to have a successful result at the end of the course it is necessary to learn what ESP is, what does it represent; what role do the ESP teachers play; what can ESP teachers do to improve students' knowledge in learning the new terminology. To conclude all the difficulties that students' encounter can be reduced.

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Challenges of Grading in an ESP Course

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Abstract

This paper deals with the drawbacks of the existent grading system in the English for Specific Purposes course and the suggested solution to this problem. The main difficulty concerns the fact that in Ukraine the CEFR level is not mentioned in the transcript of the university diploma containing the list of the courses and their grades. This is the reason of impossibility to split students into groups according to their initial level of English language competency and give them an opportunity to develop at an appropriate pace and rate. Thus, we can not completely meet the needs of our students, although satisfying the learners' needs is the key point in an ESP course. This discrepancy pushed us, ESP practitioners, to reconsider our approach to the grading system in an ESP course. We have suggested a system of level ratio that may be applied while calculating the final grades of the students. The introduction of this system may eliminate the outlined problem and enhance motivation of university students in an ESP classroom. In this paper we have described the mechanism of level ratio application, depicted the advantages of the suggested theory and outlined possible problems that can appear.

Keywords: grading, level ratio, fairness, transparency of grades, motivation, needs, CEFR, European Credit Transfer and Accumulation System, assessment, English for Specific Purposes

Introduction

In any English for Specific Purposes (ESP) course, assessment should reveal some relationship between the language, subject-related skills and knowledge that a person needs to master in order to perform efficiently in the professional environment.

The reasons for assessment are grouped under 2 main headings: for feedback to aid learning and for a comparable measure of competence (Dudley-Evans, T. & St John, M. J., 2013, p. 210). And when assessment is regarded as "a process of measuring" (Dudley-Evans, T. & St John, M. J., 2013, p. 210), grades come into the foreground of educational process.

Ukraine has been a full member of the Bologna Process / European higher education area since 2005 (Members, n.d.). Therefore, Ukrainian higher education institutions make use of the European Credit Transfer and Accumulation System (The ECTS Tables and Grading Scale, n.d.), which is "a tool for making studies and courses more transparent and thus helping to enhance the quality of higher education" (ECTS Users' Guide, 2015, p. 6), "designed to facilitate the transfer of academic results (expressed in terms of grades) between different national assessment systems" as they "allow the conversion of the grades from one country into grades used in another country, following common European rules" (The ECTS Tables and Grading Scale, n.d.).

Nowadays grades are not a mere formal requirement. Depending on the grades students may be obliged to retake some exams, be more or less successful when applying for a job, and, above all, their motivation and self-confidence are either enhanced or undermined. What is more, transparency of grades is significant regarding the current growth of academic mobility programs as level of performance influences students' access to further studies, grants or other benefits (ECTS Users' Guide, 2015, p. 39). Hence, fairness and standardization of grading are vital.

Methods

The study required the application of the following methods: *hypothetico-deductive* method was used to formulate the theory that accounts for the results obtained via direct observation and enables to predict further effects to be verified or disproved by empirical evidence; *comparison* was necessary to correlate the existing grading system with the suggested one; *analysis* and *synthesis* were applied to identify the relations between the existing grades and the introduced ones regarding the level ratio, *induction* helped to summarize the prospects for the usage of the suggested level ratio for grading, *quantitative* method was used to calculate the ratio.

Results

Every year, when yesterday's school leavers enter our universities we encounter one and the same problem: their level of the English language competency ranges from A1 to C1. There is no opportunity to split them into groups according to their level. The reasons are as follows: we do not indicate the level according to CEFR classification in the transcripts to the diplomas; the only two things are mentioned there: the name of the course – English for Specific Purposes and the grade. Therefore, if we do streaming, split students into different groups according to their level, use course books of the appropriate level, we may face an unfair situation, when an A2 level student has higher grades than a B2 level student, whilst his or her knowledge and skills are much lower than those of the B2 level student. This may influence not only the result of the competition among students for the right of having scholarship, but later it can cause the situation of misleading the future employers and other stakeholders about the real competencies of this or that graduate.

Besides these challenges the existent assessment system does not allow to pay respect to students' needs, which are considered to be of paramount importance in an ESP course. Moreover, this situation decreases motivation of learners and, as a result, leads to lower productivity, time and effort waste.

All the above mentioned difficulties pushed us to reconsider our approach to assessment in the ESP course. If we can not change the state standards of filling in the transcripts of the diplomas, we can change our approach to calculation of the final grades. Thus, we suggested introducing a level ratio corresponding to each CEFR level. In our opinion, it would be more beneficial for the students to be split into groups according to their level and to have their final grades calculated using level ratio application, as it is shown in the following table.

CEFR Level	Course book level	Level Ratio	Correspondence of the obtained grades to the level ratio											
			100	95	94	90	88	83	79	75	71	67	63	60
C1	Advanced	1	100	95	94	90	88	83	79	75	71	67	63	60
B2	Upper-intermediate	0.95	95	90	89	86	84	79	75	71	68	64	60	-
B1	Intermediate	0.9	90	86	85	81	79	75	71	68	64	60	-	-
A2	Pre-Intermediate	0.85	85	81	80	77	75	71	67	64	60	-	-	-
A1	Elementary	0.8	80	76	75	72	70	66	63	60	-	-	-	-

Symbols:
Green numbers – grades obtained by the students during the term according to the traditional ECTS system
Blue numbers and red numbers – final grades put into student's record book in accordance to the level ratio
Red collar depicts minimal points necessary for getting excellent (90), good (75), and satisfactory (60) grades

Calculation:

The final grade put into student's record book = grades obtained by the students according to the traditional ECTS system \times **level ratio**. The final result is rounded according to the mathematical rules.

Example:

If a student from the group of **B2 level** gets 90, the calculations are as follows: $90 \times 0.95 = 86$. So the student gets 86 grades into his/her record book.

If a student from the group of **B1 level** gets 90, the calculations are as follows: $90 \times 0.9 = 81$. So the student gets 81 grades into his/her record book.

Range of final grades for the students of different levels:

A1 level: from 60 to 80

A2 level: from 60 to 85

B1 level: from 60 to 90

B2 level: from 60 to 95

C1 level: from 60 to 100

The suggested grading system has the following *advantages*:

Fair distribution of grades among students of different levels

Elimination of the risk that strong students with lack of motivation join the lower level groups for the sake of higher final grades

Higher motivation for lower level students to do well in order to be able to join the higher level groups with opportunity to get higher final grades correspondingly

Opportunity for the students of the same year of study to join the group of appropriate to their skills and knowledge level, despite the fact that the level is not mentioned in the transcript of their diploma

Better meeting the students' needs

Meanwhile, this system has a few *disadvantages*:

Level ratio needs scientific justification and further elaboration.

There is some evidence of discrimination of A1 and A2 level students in terms of their impossibility to get an excellent grade (90), at least while they are a part of Pre-intermediate or Elementary groups.

Conclusions

The existent assessment system in an ESP course is far from ideal. Therefore, it really needs reconsideration by the competent experts including front-line ESP practitioners. In this paper we suggested our way out of the situation, when students and teachers suffer from lack of opportunity to work in groups of the corresponding level and still have the system of fair and valid assessment. Undoubtedly, the system of final grade calculations in accordance with level ratio needs further elaboration, however, its introduction may be beneficial for the learners in terms of motivation, reasonable amount of challenge and fairness.

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Identification of Common EFL Errors in Writings of Kosovar Freshmen

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Abstract

This descriptive study aims to identify the most common English language errors committed by EFL freshmen of the second largest university in Kosova. Data was collected from a corpus of hand-written essays from 210 freshmen in English Language and Literature Department at University of Prizren during the winter semester of 2016/2017 academic year. Data was analyzed using frequency count and percentage distribution. Findings of the study revealed that faulty use of prepositions and present simple tense made up almost half of the total number of errors committed.

Keywords: EFL errors, linguistic errors, EFL teaching

Introduction

Identification of learners' errors in English language learning is not a new topic, but one that was studied at length by numerous researchers since 1960's (Corder, 1967; Richards, 1970; Corder, 1981; Dulay, Burt, & Krashen, 1982; Taylor, 1986; Ellis, 1989). Language errors are seen as valuable information not only for researchers seeking information on how second language is acquired, but also for teachers looking into how to improve their language teaching, and students probing on which language areas they need to strengthen (Corder, 1967; Corder, 1981; Dulay, Burt, & Krashen, 1982). Consequently, the wave of error research has spread fast to other countries trying to identify and analyze specific errors committed by learners learning English as a foreign or a second language (Royster, 1913; Earhart & Small, 1915; Politzer & Ramirez, 1973; Lu, 2010; Nezami & Najafi, 2012; Novita, 2014; Prvulović, 2014; Kotsyuk, 2015). However, there is scarce research into errors committed by Albanians (Kaçani, 2013) or Kosovars who learn English as a foreign language (Gërmizaj, 2005) and hardly any specific statistical research. The present study aims to bridge this gap by identifying the most common linguistic errors that Kosovar learners tend to make in written English, without inquiring into what "causes of the deviation might be" (Dulay, Burt, & Krashen, 1982, p.139). In addition, it hopes to provide specific data that can be used to improve teaching practices in the short term and raise the awareness of all the parties involved in the learning process in the long term.

Error definitions

The relevant literature reveals a number of error definitions. Dulay, Burt, and Krashen (1982) defined errors as deviations from the Standard English, while James (1998) defined them as faulty language uses that do not match language that native speakers would use. In addition, researchers have tried to clarify the distinction between errors and mistakes in terms of learners' language abilities. Thus, if students make linguistic faults and can self-correct without external assistance this is considered a mistake and as such they show unsystematic errors in performance; in contrast, if students make language faults but cannot self-correct without additional studying this is considered an error and as such they make systematic errors in competence (Corder, 1967; James, 1998). Sometimes performance errors appear as a result of carelessness or fatigue, whereas competence errors are always a sign of learners' insufficient knowledge of language rules (Dulay, Burt, & Krashen, 1982). Subsequent studies in second language acquisition influenced how errors were viewed by linguists and researchers and showed that learner errors shouldn't be overlooked and ignored, but valued as factual indicators of an ongoing learning process (Corder, 1967).

Error causes and classification

Consequently, the importance given to errors has propelled research alongside two routes: explaining causes and classifying taxonomies. Beginning 1960s, causes of errors have been analyzed and explained using different theories of which contrastive analysis and error analysis are the most prominent (Dulay, Burt, & Krashen, 1982). The former emphasized the influence of the mother tongue in second language acquisition, wherein the interference of first language is seen as impeding the learning process and not assisting it (Dulay, Burt, & Krashen, 1982). The latter emerged as a reaction to error causes that could not be explained by contrastive approach, and in turn included the aspect of the learner's own idiosyncratic language which is used during the process of learning itself (Corder, 1981; Dulay, Burt, & Krashen, 1982).

In the second route of research, language theoreticians have restlessly tried to cover and explain all the errors committed by learners of different backgrounds (Dulay, Burt, & Krashen, 1982). This route generated the four principal error taxonomies: 1. Linguistic category classified errors alongside the language segments where the errors occurred including phonology, syntax, morphology, lexicon, and discourse components; 2. Surface strategy identified errors based on cognitive processes that learners use to alter the new language namely omitting, adding, misforming, or misordering parts of language; 3. Comparative taxonomy compared second language error structures between second language learners and first language learners and aligned errors in two groups: developmental and interlingual, and 4. Communicative effect taxonomy classified errors based on their effect on communication grouping them into global and local errors (Dulay, Burt, & Krashen, 1982). Similarly, Richards (1970) explains error occurrence on developmental basis which he further groups under four groups: 1. over-generalization where learners merge two grammar structures into one faulty structure, for example, the third person singular ending and irregular past forms of verbs; 2. ignorance of rule restrictions where learners are ignorant of exceptions to rules or limitations to general rules with examples of errors of preposition and article use; 3. incomplete application of rules which include incorrect use of question forms and statement forms, and 4. false concepts hypothesized which includes the "occurrence of structures whose deviancy represents the degree of development of the rules required to produce acceptable utterances" (p.12) which covers incorrect use of question forms.

However, defining and classifying errors properly showed to be an arduous activity. For instance, some errors which are affected by the differences between first and second languages systems are also found in languages that have similar grammar structures such as the case of verb inflection in English, Albanian and Spanish (Corder, 1967; Dulay, Burt, & Krashen, 1982). Furthermore, some errors tend to fall into both over-generalization and ignorance of rule restrictions, while others cannot be precisely grouped under certain categories such as intralingual or developmental (Richards, 1970; Dulay, Burt, & Krashen, 1982). These observed difficulties in describing errors and classifying their causes show that knowing only the differences in learners' first language and second language learning systems might not be enough for errorless acquisition (Corder, 1967), nor might one single theory account for all possible errors that come out of the learning process (Dulay, Burt, & Krashen, 1982).

Error significance

Identifying errors is especially significant in teaching. Results from these studies create a strong foundation for making improvements in teaching, showing gaps in student knowledge that need to be worked on further, and creating a favorable environment for successful acquisition (Corder, 1967). In addition, studies show that language learners make use of conscious and subconscious processes in language learning. These practices affect the quality of learning because they "filter" what new information can enter the mind, then organize and monitor the overall classroom instruction (Dulay, Burt, & Krashen, 1982, p.45). The conscious and subconscious processes have more significance in adult learning than it was previously thought; in fact, research shows that adults make use of inner processes when communicating in a foreign language more than they rely on conscious use of grammar rules in speech (Dulay, Burt, & Krashen, 1982). It is this "linguistic ignorance" of errors that shows how students handle gaps in their knowledge to come with a solution in their language use (James, 1998) and are in control of their own learning process governed also by other factors including personal needs and desires (Ellis, 1989).

Errors across nations

Research shows that errors are widespread and attributed not only to non-natives but also native speakers of English Language. Far from being exhaustive, we are enlisting only a few samples to give a simple outline of errors committed across nations. The most frequently mentioned five error types are verb tenses, subject-verb agreement, prepositions,

articles and singular/plural forms of nouns. While natives struggle with errors in subject-verb agreement and adjective-adverb use (Royster, 1913; Earhart & Small, 1915), foreign language learners, as reported by Poulisse in 1997 (as cited in James, 1998), keep on making the error in the third person singular (s) ending, which is one of the most difficult errors to overcome (Dulay, Burt, & Krashen, 1982); subject-verb agreement is a common error among Filipino learners (Gustilo & Magno, 2012); Ukrainian university students' essays are marked by errors in article use, wrong use of verb forms, incorrect use of singular/plural nouns, possessive's, and errors in use of modifiers and quantifiers (Kotsyuk, 2015); Indonesian freshmen at Andalas University struggle with similar errors in their written essays with the five most frequent ones in verb tenses, subject-verb agreement, article, and prepositions (Novita, 2014); the most common error types in Pakistani learners are verb tenses mainly past and present (Zafar, 2016); Iranian learners struggle with articles, verb forms, singular/plural, prepositions, and tenses (Nezami & Najafi, 2012); Albanians make a range of errors in articles and plural forms (Kaçani, 2013); bilingual and monolingual Mexican school children make errors in simple past tense and prepositions (Politzer & Ramirez, 1973); Serbian students have difficulties with determiners, especially articles and pronouns (Prvulović, 2014); Malaysian secondary school children have their share of errors with the five most frequent in singular/plural form, verb tense, word choice, prepositions and subject-verb agreement (Darus, & Subramaniam, 2009), and Turkish learners make errors in preposition use (Tunaz, Muyan, & Muratoğlu, 2016).

Methods

In this study, data was collected from a total of 210 written essays from EFL Kosovar freshmen of Department of English Language and Literature at Prizren University in the academic year 2016/2017. The students were asked to write a one-paragraph essay on the topic of student motivation causes within a time-length of 60 minutes as part of their composition course evaluation process. Additionally, they were explicitly asked to avoid grammar and writing mistakes so that the aspect of performance errors is eliminated (Richards, 1970; Dulay, Burt, & Krashen, 1982). The collected errors are contextualized and semantically related because they are written about a particular topic within a given situation and not just random sentences which would make identification difficult (Corder, 1967).

The methodology in this study followed the same complementary procedures used by other researchers including description, categorization, and descriptive statistics (Politzer & Ramirez, 1973). Within the framework of descriptive taxonomy, data was classified using the linguistic category scheme with an added focus on morphological component (Dulay, Burt, & Krashen, 1982). This scheme prevailed over the other taxonomies because of three reasons: 1. they are an easy reference to both teachers and students, 2. most of textbooks and lessons are developed based on linguistic features of language although in recent years this has been bolstered by context (Dulay, Burt, & Krashen, 1982), so teachers can adapt them easily into their classroom teaching, and 3. in order to avoid challenges that other scholars have faced in attempts to define categories (Politzer & Ramirez, 1973; Dulay, Burt, & Krashen, 1982). Accordingly, errors identified in this study adhere to basic morphological structures (noun, verb, adj...) because of their convenience and user-friendly format, while resort to syntactic terms (subject-verb agreement, modifier...) only when the former is inappropriate.

Data was identified and coded using the comprehensive first and second cycle coding method (Saldana, 2009) focusing only on mostly grammar-based errors including erroneous capitalization and the empty subject (it), and not on acceptability, correctness, strangeness, or infelicity of errors themselves (James, 1998). Errors were extracted from participant's writings as were put on paper, without taking into consideration writer's intentions of what they wanted to write (Taylor, 1986). Therefore, the process of error identification included several considerations:

The participants' first choice of words determined correction of the rest of the sentence, for example "...our family spend money.." was classified under incorrect use of present simple tense affirmative third person (*our family spends money*, rather than *our families spend money*), "if a student feel good", "we don't have anyone to ask...so we failed sometimes" which was grouped with incorrect present simple negative form rather than incorrect past use, "why people don't learning" was aligned under present simple affirmative and not present continuous tense, or "may will happen yet" was grouped under modals instead of future will. However, when the first word was insufficient to determine the category, meaning of the first part of the sentence was considered as a guiding point such as "I remember my dad always says to me...", or "that's what happening to me lately". Finally, when neither of the two was helpful, the arbitrary decision (Dulay, Burt, & Krashen, 1982) based on logic and reason was followed, for example "after they are getting graduated ...won't stay" was placed under present tense rather than present continuous.

Although erroneous sentences were chopped for convenience purposes, researchers gave a careful consideration to chopping process by focusing on the overall meaning of respective sentences/text such as “students leave the city ...and going to another one”, “.better to work ...than going at.”.

Participants’ personal choice of words and sentence structure was given priority over the researchers, experts’ choice of sentence construction, or choice of other linguistics forms, so the researcher focused on “observable [rather than inferred] characteristics” of errors (Dulay, Burt, & Krashen, 1982, p. 146). In this view, we have not included sentences that used a personal choice of words and sentence structure such as “and thinking the fact that they have...”, “as a quote say..”, “they are going to have mistakes”, “the fault goes to someone else’s”, “students that are interested to study”, “choose a place that they don’t belong there”, “we can do our future better”, “they’re poor and they should work instead of study”, “they think that could not find ...”, “, to have lack of knowledge, it’s a disaster”, “they less their motivation”, “we are lack of motivation”, “to start tell students”, “start stopping this”, and “became who they wanted to be”.

sentences with ambiguous meaning were not included such as “we cannot find our jobs in a near future”, “the reason why is this problem going far is the internet”, “in the future”.

Once errors were identified and selected, an additional coder¹ was asked to code in order to address the validity of the coding process whereby the undecided sentences were disregarded from the research data set. In the first cycle, a preliminary linguistic code was assigned to 19 items, then continued into the second cycle in order to further manage and filter the data so that more manageable categories are formed (Saldana, 2009) and it was decided on the final seven. Finally, descriptive statistics was performed on coded structures for frequency counts of incorrect uses and percentage distribution using Excel.

Results

From the total of 210 student-produced papers, 148 (70.5%) papers contained errors and 62 (29.5%) did not. Total number of errors identified is 406. The highest number of errors was seen in prepositions (21%), and the lowest was recorded in wrong use of present simple questions and past simple negative structure (0%) with only 2 errors, respectively (Figure 3.). The most frequent errors registered were wrong use of prepositions and present simple tense structures, which comprised almost half of all registered errors, 171 (42%)(Figure 1,2).

Within the category of prepositions, the highest number of errors was registered in wrong use of *to* 20% and the lowest, *while* 1%. Similarly, learners made use of the five most frequent prepositions including *to, for, in, on, Ø* (*no need for a preposition*) which covered the total of 70% of all prepositions (Figure 4.).

Figure 1. Aggregated categories of errors

Aggregated category	Sum of ttl	Sum of %
Prepositions	87	21%
Present simple	84	21%
Singular/Plural	68	17%
Other tenses	60	15%
Others	52	13%
It empty subject	35	9%
Article	20	5%
Grand Total	406	100%

¹ Prof. Agim Mullafetahu is a senior EFL teacher with a vast experience in teaching.

Figure 2. Percentages of aggregated errors

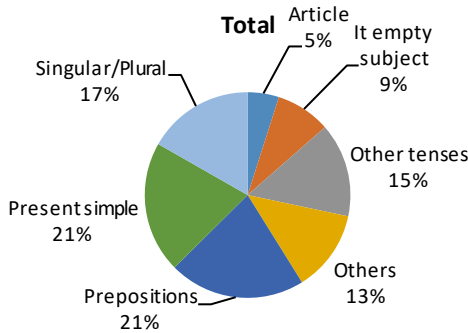


Figure 3. Total of identified error categories

Error category	Sum of Ttl	Sum of %
Prepositions	87	21%
Singular/Plural	68	17%
Present simple	66	16%
It empty subject	35	9%
Articles	20	5%
Adjective/Adverb	18	4%
Present simple negative	16	4%
Capital letters	14	3%
Modals	12	3%
Infinitive	10	2%
Pronouns	10	2%
Present perfect	10	2%
Other negatives	10	2%
Past simple tense	9	2%
Future	9	2%
Present continues	5	1%
Passive	3	1%
Present simple question	2	0%
Past simple negative	2	0%
Grand Total	406	1

Figure 4. Errors of prepositions

Preposition	Sum of Ttl	Sum of %
to	17	20%
for	11	13%
in	11	13%
Ø	10	11%
on	10	11%
of	7	8%
at	5	6%

with	5	6%
about	3	3%
by	3	3%
from	2	2%
under	1	1%
among	1	1%
while	1	1%
Grand Total	87	100%

Discussion

A prevalent occurrence of language errors in EFL learners shows that a plethora of studies on causes is slow to show significant changes in its overall goal to improve the present teaching practice. The results of this and other studies confirm three significant points in English language teaching: 1. Studies on error analysis offer a comprehensive, if not exhaustive, tool for narrowing down the list of errors that deserve more attention, 2. there are other factors that influence learning, and 3. errors are inevitable signposts of learning.

Studies have shown that errors are “indicators of progress rather than failure” (Dulay, Burt, & Krashen, 1982, p. 136) in the learning process. In order to help learners in their progress towards successful learning there are several steps that teachers can follow. Knowing that it is learners who control the classroom input (Corder, 1967; Dulay, Burt, & Krashen, 1982) and that learning depends on other factors such as environmental elements and personality traits of the learners (Dulay, Burt, & Krashen, 1982; Corder, 1967; Richards, 1970), teachers can still accomplish their tasks if an extra attention is given to the most frequent errors (Royster, 1913), if there is more contextual and purposeful “input”, and if “the idea of individualized approach to language pedagogy” is standardized (Ellis, 1989, p.91). On the contrary, learners will make use of other devices to accomplish the given language tasks and end up making errors on the way.

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Appendix

Tables of errors

Distribution of sentences with errors in Tables 1., 2. and 3. is done based on the correct language structure uses rather than faulty ones because of their convenience and teacher-friendly use.

Table 1. Errors related to prepositions

No.	Preposition	Correct Sentences	Sentences with errors
1.	<i>In</i>	use it in the best way	use it for the best way
		in my opinion	for my opinion
		in my opinion	for my opinion
		in my opinion	for my opinion
		in my thought	for my thought
		how much of them have success in their purpose	how much of them have success on their purpose
		to find the best in him	to find the best at him
		find your motivation in it	find your motivation on it
		some believe in a better future	some believe for a better future
		can be useful in keeping in touch with people	can be useful on keeping in touch with people

	have doubt in themselves	have doubt on themselves
On	keep on being motivated	keep being motivated
	play games on our phones	play games in our phones
	spend time on the phone	spend time in the phone
	we spend a lot time on thing	we spend a lot time in thing
	is spending too much time on social applications	is spending too much time in social applications
	the future depends on us	the future depends to us
	we are depended on internet	we are depended from internet
	come on time	come at time
	has a bad influence on us	has a bad influence to us
	on the other hand	in the other hand
At	they are staying at home	they are staying in home
	when my mother wasn't at home	when my mother wasn't in home
	have children[s] at home	have childrens in home
	at other times	in the other times
	has the right for studying at [the] university;	has the right for studying in university;
Under	...put us under [an] unnecessary stress	who put us in unnecessary stress
For	another reason for students who lack;	another reason of students who lack;
	use for the purpose of learning	use in purpose to learn
	which makes it easier for us	which makes to us easier
	make [it] easier for us	make to us more easier
	reasons for the lack of knowledge	reasons of the lack of knowledge
	are the results for [the] lack [of] motivation	are the results of lack motivation
	are the results of lack motivation... especially for [the] students	are the results of lack motivation... especially at students
	they have motivation for this because	they have motivation in this because
	a primary reason for [the] lack [of] motivation	a primary reason of lack motivation
	things will change for good	things will change in good
	another reason for me is	another reason to me is
To	they are going to the	they are going at the
	to go to faculty	to go in faculty
	if you go to any restaurant	if you go in any restaurant
	since they start going to high school	since they start going on high school

	someone don't have money to go to other state	someone don't have money to go in other state
	the key to success at learning process	the key of success at learning process
	solution to the problem	solution of the problem
	listen to music	listen music;
	to listen to a teacher	to listen a teacher
	I'm listening to professor	I'm listening professor
	addicted to technology	addicted from technology
	addicted to technology	addicted on technology
	to adapt to the system	to adapt with the system
	that will come to the Upz at the future	that will come at the Upz at the future
	which students came to university	which students came in university
	they are always saying to me	they are always saying me
	he said to me you have	he said me you have
Ø	many people	many of people;
	I went home	I went to the home
	we shall build [a] future	we shall build of future
	prices of students can be many kinds	prices of students can be of many kinds
	I didn't find it myself yet	I didn't find it for myself yet
	they give up all the habits	they give up from all the habits
	will help students find	will help students to find
	because we need this	because we need for this
	nowadays	in nowadays
	it will not only benefit us having a strong	it will not only benefit with us having a strong
With	maybe the[re is a] problem with us	maybe the problem is to us
	starting with myself	starting by myself
	this problem stands with the students that are	this problem stands at the students that are
	every student feels comfortable with	every student feels comfortable on
	if teachers..give..help with their decisions	if teachers ..give..help on their decisions
Of	are the results [for the] lack of motivation	are the results of lack motivation
	a primary reason of [the] lack of motivation	a primary reason of lack motivation
	most of reasons	most reasons
	most of [the] students	the most students

	this is one of reasons	this is one for reasons
	the most important part of learning for a student	the most important part on learning for a student
	to increase motivations of students	to increase motivations at students
By	their thoughts are accepted by the teacher	their thoughts are accepted to the teacher
	to be accepted by [the] university	to be accepted on university
	without their families and to be missed by them	without their families and to be missed for them
While	and enjoy while it lasts	and enjoy as it lasts
About	they do not think a lot about studying	they do not think a lot for studying
	talking about the internet	talking for the internet
	they think about the present	they think for the present
From	if we look from one side	if we look at one side
	if I could stay far from my family	if I could stay far from my family
Among	among students of universities	in students of universities

Table 2. Errors related to present simple tense of verbs

Present simple affirmative	All the errors	
	our family spend money	if a student feel good
	nobody notice you	we don't have anyone to ask...so we failed sometimes
	some students is have	teacher appreciate them
	the situation are	Kosova have a lot of
	all of us know s	I'm agree with
	some students likes	teachers needs to
	students who studies	one of the students who study here
	the student have to like	as a quote say ...
	even they "graduted"	university studies seems to be
	students leave the city ...and going to another one	using to much social..they lost a lot of time
	everyone have	ev erybody dream
	our teacher tell to us	ev ery student have a plan
	somebody ask	a student sacrifice all his life
	ev erybody have reasons	students needs better
	if I finish university and I couldn't find a job	a lot of students w ants
	one student need to be a good person	not reading enough books have it's own reason
	help others who needs your help	information that ...help us
	teacher which explain	my friends works in a different jobs
	this strategy increase my motivation	smartphones and technology ..is the main reason
	not just to hear the lessons that teachers says	students who works
	people who wants to be	if any one have their reasons
	ev ery students have	that this mean ev erything ...the student are not
	maybe this help and motivate us	a student that ... want to graduate

	a lot of professors that teach's us	after they are getting graduated ...w on't stay
	are my parent	if the teacher use
	he/she have attitude	everyone choose the university
	they comes in university	student's goes to the pub
	if my parents want's	question that have more of one answers
	teacher use sentences	students that studies
	every person have	when someone ask me
	the students thinks	since we born
	ev eryone need a strategy	money make you important
	our country need to changes	respecting people make you
present simple negative	students doesn't spent	student'sdoesn't have;
	about those w ho doesn't	they don't thinking
	students haven't motivation	most of students doesn't have...
	this dosen't happen	because they are no motivation;
	someone don't have money to go in other state	and not have much time
	teachers are great, but...some of them no	why people don't learning
	people who doesn't finished their school	why studen't doesn't learn
	student's not have any reason	they ...because not have any free
present simple question	why you say that?	you know why

Table 3. Singular/Plural Forms

Singular/plural	six professor
Irregular and no plural	four hour in day
	my parents are professor
	give motivation to student
	peoples
	peoples
	peoples
	other peoples
	childrens
	have childrens in home
	lifes
	lifes
	achieve anything in our lifes
	to continue their lifes
	we have to... for ourself
	make a class to have motive to do ..
	one old men
	know ledges,
	presences,
Other/another	give them other ex ample of people
	there are other reason
	in other univ ersity
	another reasons
this/these	from this things

	if students have all these things
One of the	it's one of the reasons
	one of the reasons
	one of the reasons
	one of the reasons
	one of the main problems
some/any + plural noun	these are some of the reasons
	some of the professors don't do that
	don't have any job
much/many	I have many options
	there are so many reasons
	how many of them (students) have
	most students have
	many of students in the world
a few / a lot	these are a few reasons
	in a lot of universities
	a lot of reasons
	there are lots of reasons
every	not every parent is
	in every lesson in school
	for every parent
	in every bad circumstance
Singular form	using a smartphone
	a successful student is
	a student's knowledge
	in a different job
	have educations
plural form	from students'
	a student's life
	student's must
	thing's changed
	thing's be better
	the number of student's
	all student's need
	use ..phones' inside of books'
	student's are not motivated
	students'
	read books'
	parent's
	like student's we are
	student's are
	some student's which
	better university's
	some students'

Writing and Metacognition: How Italian Students Represent the School Organization and the Assessment Processes

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Abstract

The importance of involving students in writing activities that encourage them to work on metacognitive processes is shared by educational experts (Albanese et al., 2003; Harris et al., 2010; De Simone et al., 2015). During the formative process, activities that require students to use judgment and critical thinking skills, as well as challenging them to reflect on themes close to their daily-life, are those reported to be more effective (Bruning & Horn, 2000; Boscolo & Gelati, 2007; Smith et al., 2007). The paper presents the results of a writing laboratory developed with Italian undergraduate students. The students were freshmen at the Department of Education of the Roma Tre University. The main objective was to work on the metacognitive skills of students, asking them to clarify their idea of "school organization and assessment processes in Italy", through a written paper. In addition to argumentative texts, students were asked to identify one or more illustrations to support their own judgment. The research hypothesis was that ideas that students have about scholastic organization and about assessment processes could considerably influence the way in which they approach their academic path. The products of the laboratory were systematically shared and discussed with the students. The result of the research confirms the importance of working with students on writing skills and on metacognition. These are shown to be relevant to the students' educational and professional future.

Keywords: Assessment, Critical thinking, Metacognition, Students, Writing laboratory

1. Introduction

The importance of involving students in writing activities that encourage them to work on metacognitive processes is widely believed by experts in the educational field (Albanese et al., 2003; Harris et al., 2010; Boscolo & Zuin, 2014; De Simone et al., 2015). Writing is one of the basic language skills together with listening, speaking and reading, but not always in teaching practices is specific attention given to strategies that can be effective in promoting its development and/or enhancement (Piemontese and Sposetti, 2014, 2015). It is also made clear in the *Recommendation of the European Council on key competences for lifelong learning* (2018) that «Individuals should have the skills to communicate both orally and in writing in a variety of communicative situations and to monitor and adapt their own communication to the requirements of the situation. This competence also includes the abilities to distinguish and use different types of texts, to search for, collect and process information, to use aids, and to formulate and express one's oral and written arguments in a convincing way appropriate to the context» (p.5).

In an educational context the act of writing is connected to the ability of a student to elaborate thoughts in an orderly manner and to express their reasoning in a coherent way to fulfill the task that the teacher expects. Requiring students to put their

writing skills into play in response to tasks in which they are invited to express critical judgments and in which, in a challenging way, they are expected to declare opinions on topics close to everyday life - in particular - is shown by research to be particularly effective (Bruning & Horn, 2000; Boscolo & Gelati, 2007; Smith et al., 2007; De Beni et al., 2015).

In a university context, there is sometimes the risk of underestimating the importance of reflecting and working with students on writing, as it is assumed that students have already acquired this ability and are able to use it effectively, flexibly and autonomously. The results of various research projects show that university students demonstrate considerable gaps in competence when producing written texts, including, for example, logical incoherence in expounding the flow of thoughts and the presence of grammatical errors (Stefinlongo, 2002; Sposetti, 2008; Cisotto & Novello, 2012; Lucisano et al, 2013).

One of the educational devices identified to counter the tendency of underestimating the importance of encouraging the development and enhancement of student writing skills is the laboratory. In particular, those laboratories that encourage students to produce written texts of a certain complexity and which provide forms of feedback referral that allow the student to reflect on and reorganize the written output (Sibilio, 2002; Pietragalla, 2005; Bonaiuti et al., 2016; Hattie, 2016; Giuliani, 2018) are indicated as strategically relevant. In designing laboratory activities of this type, the educational context of the 21st century can also use digital infrastructure in which to offer meaningful activities to students (Galliani, 2004, Calvani, 2005, Banzato & Midoro, 2006). In the last decade, for example, many universities have set up training platforms on which to create learning paths in blended or distance-learning modes.

Digital learning environments can be effective in involving students in educational courses that enhance writing skills inasmuch as they offer the possibility, with their own utilities, to provide synchronous and asynchronous communication spaces (chat and forum) where students can engage in informal writing activities. Furthermore, the possibility of preparing areas in which to produce and deliver written work offers the opportunity for students to test their writing skills in a formal educational setting and for teachers to collect useful data to become acquainted with the students and to respond with an assessment judgement also from a distance. To be effective, the teacher's feedback should highlight not only the adequacy or inadequacy of the work as a whole, but should also specifically indicate the reason why the different passages of the written output are correct or wrong. Any errors should be explained to the student in detail so that he/she can refine his/her metacognitive skills and improve his/her performance in subsequent deliveries (Irons, 2007, Shute, 2008, Harks et al., 2014).

A further strategy that can promote the development and enhancement of students' writing skills is peer assessment (Falchikov & Goldfinch, 2000; Schunk & Zimmerman, 2012; Lea & Nicoll, 2013). In fact, involving students in laboratory activities aimed at discussing with their classmates the texts produced and preparing evaluative assessments written to be shared with them can be effective for working on both the assessment and self-assessment capacity of the students and the ability to express judgements in written form. In this context, the teacher should assume the role of observer-mediator, not intervening in the methods implemented by the students except in providing thoughts on revision aimed at increasing student awareness of what they have produced and shared. In this perspective, peer review can be useful not only to develop written communication skills but also to enhance metacognitive skills and to promote student leadership development (Spillane, 2005; Dugan & Komives, 2007; Moretti & Giuliani, 2016).

With the intention of working on a cognitive and metacognitive level, in the writing laboratories students should be given tasks asking them to express critical judgment and delivering questions in a semi-structured form (Wiggins, 1998; Domenici, 2005; Tessaro, 2014; Moretti et al, 2015). This type of task seems to be particularly effective because on the one hand it allows students to exercise their writing skills (ability to produce written output, to formulate hypotheses, to solve problems, to re-elaborate texts and to analyze complex situations), and on the other – by inserting limitations in the output, such as limiting the number of lines, the language register, the amount of material to be taken into consideration – it allows the teacher to assess the works in a more objective way. In addition, the teacher, providing feedback to the students on specific

elements of the text they have written, provides key indications to reflect on in order to improve their performance in future deliveries.

The importance of writing for students should be highlighted both in their personal and education paths and in the future professional path in which they will be protagonists. Knowledge of how to communicate in writing and being able to express critical judgement are among the essential elements for a conscious involvement in active citizenship, and it is therefore important to do research on what may be the most effective strategies to promote their development.

2. Methodology

The paper presents the results of a writing laboratory developed with Italian undergraduate students. The students were freshmen at the Department of Education of the Roma Tre University.

The group of students has been identified as attending the course of "Didactic organization and evaluation processes", and therefore involved in the individual and group activities foreseen by the course. The laboratory has foreseen the commitment of the students in individual works that asked to produce written and argumentative texts, followed by a phase of restitution of the results by peers and by the teacher or tutors of the course. The paper deepens the results of one of the laboratory deliveries.

The main objective of the laboratory was to work on the metacognitive skills of students, asking them to clarify their idea of "school organization and assessment processes in Italy", through a written paper. In addition to argumentative texts, students were asked to identify one or more illustrations to support their own judgment and to critically express their own reflection on what they had selected.

The research hypothesis was that ideas that students have about scholastic organization and about assessment processes could considerably influence the way in which they approach their academic path and project into the professional future. As future educators and teachers, in fact, it was considered important to call students' to reflect on their convictions and require them to explain these in a written form. About the text production process, we wanted to investigate how, by asking to develop written answers, individual points of view assumes a linear and structured structure. About the process of sharing the texts, we wanted to investigate how the discussion, the peer evaluation and the self-evaluation can increase students' awareness in supporting and problematizing their opinions. The products of the laboratory were systematically shared and discussed with the students.

The research has been developed through several phases.

During the first phase was implemented an online learning environment in which involve students in laboratory activities. The online environment of the course, accessible on the Department Moodle platform (*formonline.uniroma3.it*), has been divided into different sections, each one aimed at enhance students as active protagonists of the learning path in different ways. The initial section contains information about teaching, materials for conceptual and methodological study, notices about the course and links to the teacher's personal page. A second section is dedicated to individual and self-assessment activities, and it is here that the activities related to the writing laboratory presented in the paper took place. The last section is dedicated to the development of group work (producing tools and developing projects, but also producing written works). Also this section was aimed at involving students in laboratory activities.

The second phase of the research actively involved students in the writing laboratory. In the forums of the individual activities, several deliveries were introduced; they asked to produce texts in which to express critical judgments on a given topic. The deliveries were articulated with simple language and asked to produce texts of increasing complexity, taking into account the fact that - being freshmen - it was not obvious that everyone mastered adequate skills of writing and expressing critical judgments. The deliveries to be challenging and engaging were formulated in order to investigate issues close to the daily reality or related to the professional future of the students.

During the third phase of the research, ongoing monitoring activities were carried out on the answers given by the students to the deliveries of the laboratory. The written works were initially evaluated by the teacher and the tutors, and then were encouraged peer evaluation activities in order to give feedbacks. In both cases, a formative evaluative function was promoted, so the approach was constructive and not connected to the allocation of narrowing votes or judgments. The students' writings were systematically presented and discussed and it was interesting to analyse how were activated negotiations and discussions starting from the personal points of view expressed.

In the fourth phase of the research was conducted a final follow-up with the students, in order to reflect collectively about the effectiveness of the laboratory on their cognitive and metacognitive processes. This phase was useful to increase students' awareness about the relevance of the activities in which they were involved a to give to teacher and tutors the opportunity to receive feedback on the quality of the planned formative action.

3. Main results

The Department of Education Science platform is a moodle platform in which it is possible to set up a learning environment designed to carry out the activities foreseen in the university courses. The platform has resources to perform both synchronous activities, including chat, and asynchronous activities, including forums and Wiki building. In the course of Didactic Organization and Evaluation Processes the stakeholders active on the platform in addition to the students are the lecturer, author of the course, and the tutors who, in this case, are also experts in the subject. The teacher arranges all the tasks and materials for further study, while the tutors have the role of mediating and accompanying the students in their online learning path. Students can contact the tutors either for technical/IT problems or for explanations on the activities to be performed. In addition, the tutors have the task of stimulating the platform - in particular the forums - to encourage the active participation of all.

The platform has a very friendly user interface that allows students to log on and browse without necessarily possessing advanced technological skills. On the home page of the course, the news Forum where students can find all the up-dated information related to the course and the information given by the lecturer and tutors was highlighted, as well as the link to the teacher's personal bulletin board and the documentation of the course, which collects all the study material and further information on the topics dealt with.

The activities that students are required to perform are divided into individual and group activities. Students are also provided with self-assessment tests that provide personalized feedback based on the answers given. The tests were designed to allow students to monitor their ongoing learning path and check the level achieved in order to make use of additional resources and strategies to bridge any gaps. Figure 1 shows a screenshot of the platform which illustrates the activities related to the course and the individual activities.





Fig. 1: Online platform homepage

This paper presents the results of one of the activities of the individual laboratory. The laboratory was held using a forum in which the following task was proposed: *“Choose an image (photo, graphic, etc.) that in your opinion represents an aspect of the scholastic organization or scholastic assessment very widespread in the public imagination. Reply by attaching the file containing the chosen image. Motivate your choice by briefly describing the image and indicating if the represented aspect is to be considered positively or negatively in the prospect of working to raise the quality of the school and learning.”*

The activity was presented during the progress of the course in question. The course foresees the participation of the students in “blended” mode: partly in the classroom, partly online. The answers of the students were collected by responding to the forum, and during the lessons some of the results were shared in order to open a group discussion, turning the lesson into a dialogue and requiring the active participation of the students.

114 students participated in the workshop. The answers of each one were analyzed in order to verify the structure of the script in terms of the effectiveness of the reasoning, the relevance to the selected image and syntactic and grammatical correctness.

The analysis of the data showed that the students were very motivated to respond to the task. In particular, it was discovered that, following the discussion in the classroom on shared online texts, there was an increase in response on the platform. It is therefore possible to hypothesize that the dissemination of the papers in the classroom prompted the drafting of material by those who had not yet participated. There was therefore no need for a reminder from the lecturer or tutors as the class group seems to have been self-motivated through sharing with other students and experts.

As far as the ability to reason is concerned, it turned out that not only were the majority of students able to effectively discuss the chosen image, but also that they knew how to correctly integrate the issues addressed in the course to support their point of view. The identification of the image has therefore recalled the contents of the course allowing students to put into practice what they learned in theory.

The images identified by the students were found to be representative of the thoughts they wanted to share and were able to effectively illustrate their idea of scholastic organization and assessment. It was interesting to note that, in some cases, the same image was chosen by several students who, however, expressed different observations and points of view. The sharing of their work on the platform did not therefore limit the autonomy of the students who, in the written paper, were able to distinguish themselves by presenting their own opinion in an original way.

From a syntactic and grammatical point of view, the student papers, although in some cases assuming an informal tone, were judged positively. Writing, when proposed in a forum, despite being contextualized in a formal academic environment

such as a university course, runs the risk of becoming uncontrolled. A good level of writing was found from the analysis of the texts. No scientific or academic writing was required in the task, rather a logical and reasoning approach. In this sense, the construction of sentences was for the most part consistent with the structure. Even grammatical errors were reduced to only a few cases. The forum of the platform does not provide a spell- or grammar checker, so it is clear that the students were concentrating during the drafting of their work.

Below are some texts written by students that can be considered representative of the results obtained in the laboratory.

The first extract brings out the student's ability to reflect through the image he/she has chosen (Figure 2) not only on the main activity that is represented, but also on the environment in which it is performed. During the course, the analysis of the context is afforded significant importance. In this case, the student emphasizes how an ordered environment in which activities are introduced one at a time can be considered strategic to develop in children, starting from early childhood, a sense of order, responsibility and self-sufficiency.

"In this image, it is possible to notice that the children are concentrated in their activities. In my opinion, this kind of activity improves the quality of the kindergarten. The children are able to discover new sensations being in contact with different types of materials, discovering their name, their colours and their shapes. In addition, the surrounding environment is ordered and there aren't other activities going on: this is also very important in order to increase the sense of order, responsibility and autonomy." (C. T. 20 years old)



Fig. 2: Manual activities in a kindergarten

With Figure 3, the student wanted to highlight one of the aspects which make it possible to qualify the learning process in the school context, thereby helping to develop some of the key competences. The arrangement of the desks and the sharing of material observed in the image refer to group collaboration activities, indispensable for building learning communities. In this case, the student goes on to report one of the aspects that brings out a positive representation of the school system in which it is possible, through quality initiatives, to achieve the learning goals and develop basic skills to become active citizens. These include responsibility, the ability to collaborate and to develop positive interpersonal relationships.

"I chose this image because, in my opinion, it represents an important aspect of the school organization. In the picture, some children from primary school are cooperating in a group. Working with peers makes the learning activity more engaging and interesting, improving curiosity, interests and responsibility. Within a working group, each child can share his skills and competences, in order to achieve the common purpose. Moreover, this type of activity, in a school environment, avoid competitiveness leaving space for the growing community. Working in a group develop various competences: individual responsibility, interpersonal relationships and cooperative skills. So, it can be considered a positive aspect to raise the quality of school and learning." (F. S. 19 years old)



Fig. 4: Group work in a primary school

From the next excerpt emerges the student's ability to contextualize some of the main topics covered in the course: the organization of spaces, the preparation of resources, systematic observation and the importance of making strategic decisions based on the data collected. These themes are effectively discussed by the student, who is able to describe different aspects of the scholastic organization, starting from the photograph represented in Figure 4.

"I chose this photograph representing children involved in drawing and painting activity in an infant school, as I have identified some aspects that I believe are fundamental both for the scholastic organization and for the assessment. In the first place, one can notice a natural aptitude of the environment to carry out this activity, organizing spaces and materials (and therefore resources) to be used. Everything happens thanks to the teacher's observation, which evaluates the strengths and weaknesses of the organization and the success of that single activity, thereby being able to modify during the following activities those aspects that according to her have not been totally functional for the achievement of the objectives (for example it can drive, in one way rather than another, the activity towards sharing). In my opinion this can happen both in structured and routine activities. Nothing is left to chance. The fact of observation and constant assessment is to be considered in my opinion as positively raising the quality of the school "(R.F. 20 years old).



Fig. 4: Drawing and painting activity in an infant school

The following two extracts refer to the topic of assessment. In both cases it becomes evident that in the students' imagination it is one of the critical aspects of the Italian school system. In the first case (Figure 5), the student draws attention to the importance of the emotional aspect linked to the assessment, which is often underestimated by teachers. It has been found in previous research that students at the university are still affected by past assessment experiences, which often threaten a negative influence on educational success (Moretti, Giuliani & Morini, 2015). The effects of warped judgement, which prejudice objective assessment, are widespread in the scholastic context and those students who are affected find things difficult even at university level.

"This for me is the first image that comes to mind when the subject of assessment is discussed. This aspect of the educational path is often perceived as negative as it implies a judgement and a significant emotional burden for the child. Overturning this perception, through the involvement of the child in an interactive dynamic exchange with the teacher, would reposition the focus, not so much on the assessment itself, but on the stimulus towards knowledge and further learning in an overall vision of continuous improvement ". (L.P. 20 years old)



Figure 5: Emotional aspects linked to assessment

In Figure 6, the infamous Sally Brown says in the cartoon "I was judged for what I learnt related to this exercise? If so, weren't you, my teacher, also judged on your ability to share your knowledge with me? Are you willing to share my 5?". The student chose this comic strip to reflect on the assessment function of a judgement expressed by the teacher. The importance of qualifying the teaching element in relation to the learning results of the schoolchildren is emphasized by the student.

"The image I chose refers to the field of scholastic assessment. The significance of the scholastic assessment should be extended to include, in addition to the learning outcomes of the students, the assessment of schooling as one, both at the level of the individual school and of the system as a whole. Not surprisingly, the student of the image I reproduced, asks her teacher to share the "5" she received as an assessment of the set exercise. This is because a fundamental role in student learning is played by the ability and skill of teachers to do their job. The idea of scholastic assessment as a means of promoting the student, but also as a means to improve the overall quality of the school, should therefore become a prevailing concept."(A.R. 19 years old)



Figure 6: The assessment function in a scholastic context

The texts shown as examples are representative of what emerged from the writing workshop. Students who described aspects of teaching organization have a more positive view on average than students who decided to share their views on assessment. In the students' experience, therefore, a representation of the school emerges that, on the one hand, tries to professionalize the didactic approach by introducing innovative methods, on the other it remains anchored to a traditional assessment structure that sees its limits reflected in the negative experience reported by the schoolchildren.

In the final phase of the course the students were involved in follow-up activity to reflect on the effectiveness of the laboratory. The data collected in this phase allows for the verification of the planned training programme quality and to further verify the research hypothesis. From what the students have said, the possibility of illustrating their point of view on assessment and scholastic organization in writing, including making use of an image, has resulted in a contribution to develop their cognitive and metacognitive skills. In fact, during the follow-up, students said that the writing laboratory was effective in improving their metacognitive skills.

Some student testimonials collected during this phase are shown below.

"I feel more aware about my formative process. I had the possibility to reflect about Italian schools' practices and about my idea of education. In my paper, I wrote even based my thoughts on my experience in the high school" (G.R., 19 years old).

"I had never attended a writing workshop. I think it was useful both to understand how to write texts effectively and to test our critical spirit on topics that concern us first hand as students" (A.L., 21 years old).

The sharing of reflections by the students was an integral part of the path. The collective discussion has in fact allowed, in addition to gathering feedback, an increase in the students' awareness of the course and of the critical reflections on their opinions and convictions.

4. Conclusion

The analysis of the written texts, has allowed us to reflect further on the importance of contributing to develop the metacognitive skills of the students. Through the production of online material the students have been able to deepen their understanding of the didactic organization and the evaluation processes in the Italian context. The possibility of arguing their own point of view using an image or an illustration has made students more aware of their opinions and beliefs. Reflecting individually and sharing in the online learning environment and in presence of their experience is strategic to improve the students' approach in relation to their own training path and their own professional future of educators and teachers.

The results of the research confirm the importance of systematically working both on cognitive and metacognitive skills and on students' writing skills; both these skills are crucial to help ensure training success.

During the follow-up phase, the students expressed their interest in the workshop activities, which allowed them to reflect critically on their experience and on their personal opinions about school organization and evaluation in the Italian context.

Finally, the choice of introducing the "laboratory" as a device into the university course turned out to be effective as it actively involved the students in an activity that requires engagement and critical thinking skills. It is therefore considered important to propose it in a systematic way in the university context activities as well in order to improve writing skills and cognitive and metacognitive skills.

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Minimalism in Literature - Musine Kokalari

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Abstract

Musine Kokalari is first Albanian prose writer, who in 1941 was awarded the “Doctor of Literature” by the University of Rome. She started her literary creation with poetry and literary outlines published in newspapers and magazines of the time, also publishing within a few years the books “Siç më thotë nenua plakë” (1939), “...sa u tunt jeta” (1944) and “Rreth vatrës” (1944). In the summer of 1939, Musine wrote the prose “Siç më thotë nenua plakë”, published in September of that year in the printing house “Gutenberg” in Tirana. Kokalari’s work is dedicated to the world and spirit of women. Through her stories she builds the identity, discourse, psychology, fate and misfortune of women. Characters and the narrator are women. These ten texts are closely related to each other, thematically, structurally and formally. In this paper we strive to determine the minimalist form of these proses that emerge through a sui generis artistic narrative.

Keywords: Albanian literature, prose, minimalism, Kokalari, small worlds

Introduction

Musine Kokalari is a Western-type Albanian intellectual, who in 1941 was awarded the “Doctor of Literature” by the University of Rome, for her thesis: *Albanian Literature-Naim Frashëri*. Musine was one of the few to have completed her undergraduate studies, and was a bright and smart girl with broad interests. She started her literary creation with poetry and literary outlines published in newspapers and magazines of the time, also publishing within a few years the books “Siç më thotë nenua plakë” (1939), “...sa u tunt jeta” (1944) and “Rreth vatrës” (1944). Kokalari is one of the rare women who kept writing between the two wars in the period 1912-1945. The figure of Musine Kokalari represents not only the fate of Albanian women intellectuals, but also the first Albanian woman politician and writer.

Learning that Musine Kokalari was the first female writer in Albania, and the only one until the 1960s, today she is the symbol of a woman intellectual who introduced a new development in the modern Albanian literature, unseen before.

Scope

In the summer of 1939, Musine wrote the prose “Siç më thotë nenua plakë”, published in September of that year in the printing house “Gutenberg” in Tirana. This seemingly modest work (80 p.) is made of ten prose pieces, classified into *tales of youth* (Elsie, 1997, p. 241) *novels* (Kokalari, 2009, p. 354), *literary outlines* (Poradeci, 1940) (as were called at the time) or stories.

Musine Kokalari stands out as a literary phenomenon in prose (Hamiti, 2009, p. 428) introducing thematic, technical and stylistic innovations to Albanian literature, thus bringing original creations. Courageous in life, she comes as a writer of literary experiments at the time when Albanian literature had big names of prose in Koliqi, Kuteli, Migjeni, Spasse, Stërmilli, etc.

This time of literary writing, later to be called “literature of the period of independence-invasion 1912 (1924) - 1939 (1944) (Pipa, 2013, p. 187/188)” or “literature of the period 1940-45 (Hamiti, 2009, p. 425)” produces an author/subject who writes texts that target the world of Albanian women and which brings woman into focus in all her writing activities. Kokalari’s work is dedicated to the world and spirit of women. Through her stories she builds the identity, discourse, psychology, fate and misfortune of women. Characters and the narrator are women. These ten texts are closely related to each other, thematically, structurally and formally.

In this study we strive to determine the minimalist form of these prozes that emerge through a *sui generis* artistic narrative.

Minimalism (in literature)

Minimalism in literature is a phenomenon that is not related to a specific literary trend or school. The term "minimal" as the root of the word "minimalism" in Albanian is defined as: *the smallest or the lowest among others at a certain scale, of a lower level or of a lower threshold; small, low and that it cannot get smaller or lower.* In this sense, minimalism seeks the smaller in politics and art and this is achieved in different ways and at different levels.

In politics, minimalism was used in the early 20th century, more specifically according to the English Oxford Dictionary, the first use was made on 18 October 1906 (Dictionary, 2005) while its application in art was made later. Critics of visual art and minimalism music are describe it as the technique of "undressing" (simplification) of the work so that viewers and listeners concentrate on the most important and essential elements of the work.

In literature in the early 1900s writers like Ezra Pound, Gertrude Stein, Francis Scott Fitzgerald, and above all Ernest Hemingway, used the minimalist style in their works. Hemingway stories, such as: *Cat in the Rain*, and *the Hills Like White Elephants* were not considered minimalist until the 70s, when authors like Raymond Carver were influenced by this writing type. This fact underlines that minimalism, as an approach and *style*, does not appear in any single period and cares not whether the text is old or new. In this spirit, we can say that regardless of where literature is developed, there is a minimalist tendency because it is timeless.

Given the principle of searching for the small, simple and minimal form, minimalism is discovered and tried in two levels, in the outer and inner structures of literature. According to John Barth in "A Few Words About Minimalism (Barth, 1986, pp. section 7: d. 1. column 1)," there is minimalism of the unit, form and scale: short stories, short sentences and paragraphs. Minimalism in style: simple and straightforward vocabulary; common syntax; rhetoric with minimal figures without decorations and formal complications; non-emotional tone; and minimalism in the subject: characters, description, presentation, action, intrigue.

In terms of general criteria we notice that the most distinctive features of a minimal text are:

an open, simple, clear story;

the story begins *in medias res* without previous descriptions

a story that starts from a particular (situation or a particular character) to a more complex (typical) model;

these stories are dominated by dialog rather than a description without interference of the narrator;

characters are not heroes, they resemble ordinary people in everyday life;

the story creates the feeling that the "action" has taken place long ago, or a few moments before the story begins, or that it will happen later, meaning that it does not happen during the narration.

In Albanian studies, the phenomenon of minimalism has never been addressed, although the poetics of short stories during the 1930s shows that this type of writing had also affected the Albanian literature. According to critical studies and writings for this period, it is understood that short story was the most popular and the preferred form of the time (Aliu, 1975, pp. 61-71). Writers such as Migjeni, Nonda Bulka, Petro Marko and Andrea Varfi, tried in their works to achieve an expressive communication and quick response to everyday problems. The principle, in most cases, this was done in a: *simple, short and clear* form. The text had no room for "big chunks of life (Qosja, 1968, p. 208)" but the indulged the short, clear-cut view, and the expression was undressed (bare). Another characteristic of the story was it went straight into the topic "with short, laconic and straightforward phrases (Gurakuqi, 1966, p. 246)" without any rhetoric, with few figures "often receiving the hues of a free conversation with the reader. (Eshrefi, 1990, p. 32)" In little text, that often included no more than two pages, they expressed emotional feelings and emotions, presented the environment and the timid atmosphere of the time but failed to create types and characters. The narrator's function in this prose is realized by the main character, namely the homodiegetic narrator. In the end, this form is interwoven with elements of drama, usually through dialogue and the monologue, while the actions, of characters' steps or hands match the tempo of action films.

This creative spirit and practice of short stories in the 1930s is identified with the minimalist phenomenon in many varieties of texts of Micieni, Nonda Bulka, Petro Marko, and Adrea Varfi, as an internal characterization especially when we recall that minimalism and realism are *close relatives*. Such signs of form and structure simplification are also tested by Kokalari, who writes this contemporary form in a more perfectly formalized plan.

Musine Kokalari's minimalism

At this point, we believe that her work "Siç më thotë nënua plakë" contains the fundamental and determining characteristics of minimalism. Everything begins with the piece by Lasgush Poradec, who, evaluating Kokalari's short stories as original creations with a *new substantial style*, among other, says: *With such precise observation, full of liveliness and freshness, are these miniatures of Musine Kokalari!* (Poradeci, 1940, pp. 6-7) Pogradeci sees the fictional works of these ten texts and their inner dramatics as miniature. These are the first important signs that uncover the essence of Kokalari's bibliography. Indeed, minimalism is not miniaturism, however the criterion of *small*, as the basis upon which the texts are built, is problematized. Kokalari had jumped over the level of miniaturistic narrative with the publishing of poetry and literary outlines in the press and literary periodicals, later under the title of "Kolla e vdekjes". Meanwhile, we will take this idea a step further to argue that the stories of Kokalari are narrations that challenge miniaturism by filling it with minimalist elements.

In "Small Worlds" Warren Motte (Motte, 1999) speaks of the minimalist writers who, according to him, choose to address and concentrate on "simple" things in their works, through direct intrigue, ordinary characters, and even laconic dialogue between characters, etc.

Kokalari is not exclusively a minimalist writer, however she uses a number of minimalist techniques that are out in plain sight in every search/reading. From the nature of the economy of the text, she makes aesthetics of stories that begin *in the media res* and continue with a powerful dialogue and revolve with a large number of repetitions from the homodiegetic narrative voice. Its minimalist writing becomes representative through a special structural and contextual model.

At first glance these short stories seem to lack the essential elements of a story, but in accordance with the minimalist narrative, each word is essential. The importance of these characteristics is different and we will present the premise as prevailing signs of the form.

Minimalism authors carefully choose the words and allusions where the form follows the function. The title "Siç më thotë nënua plakë (As the old mother tells me)" mentions the name and image of the "old mother" that marks the broken age, the experience with an emphasis on the gender principle. This scheme extends as a model for the ten stories as each text includes the woman as the primary and secondary characters. Naturally, because most of them are narrated from women characters, the perspective of Kokalari is feminine. In the diary "Jeta ime universitare (My University Life)" the author subordinates this fact by saying that she wrote ten novels "where life, thoughts, pains, superstitions and miracles of these people (women) (Kokalari, 2009)" and continues "I ran to my mother and read her the writing for her to correct me", thus constructing and preserving the unifying perspective in all the texts - the elder mother, namely the woman.

The discourse of Kokalari is also revealed in the word *tells* (as [Old Mother] tells me...) which refers denotatively to the oral narration. Why did the writer need to allude to the *told* words of the mother, in the very title? Because by giving the model (*tells*) in the title, she makes her the discourse and the subject of the outline. The discourse of narratives is simple, conversational, as of (older) mothers. Kokalari takes care not to "risk" this discourse. Whereas the tense, as we have already mentioned, is the present "As [Old Mother] tells me" - now/presently.

In the introductory paragraphs of all stories, a text with a declarative and direct tone is forewarned:

Lermë biro, mos më mer mënden, mos më rokanis¹ mos më shkul zorët. E ç'të lipsen se si rronim ne? Pse, apo të qeç. Se ç'u bëmë ne, nuk jua kemi zënë sinë, apo mos ju prishmë hundën?

(Siç më thotë nënua plakë)

- More në dalça jashtë, dhe në të zënça dot, pa më sheh mua se ç'do të të bëj, të kam për të marë shpirtin more zabërhan²

¹ Rokanis = grind

² Zabërhan = rruqaç

(Për mustaqet e Çelos)

- *Ti, ja ke hipur kalit, prandaj më flet kështu moj Aishe. Je me burrë vetëm dhe e bën si të duaç, pastaj e ke të mbledhur, nuk është i prishur¹*

(Është e thellë)

Kokalari does not use referral titles, "she said" or "he said" in the dialogue. This stylistic choice is a sign of a strategy that suggests creating a sense of the likelihood that "she said", and "he said" are unnecessary and hence abandoned. This falls in line with the minimalist "definition" and applies for the structure of all stories.

The texts are developed only by two or three characters (grandmother/niece, two neighbors, two sisters-in-law, two sisters, mother/daughter, mother-in-law/bride, two friends) which are sometimes named. For example, in the first story and the story "Udhen e mbare paste", the characters have no names. The grandmother's figure represents the old, the past mindset and worldview, and takes the paradigm of the universe of the past and conservatism, whereas the niece represents the daughters, the brides, she is the model of the new, related to the future and progress. We never learn the age of the characters, their appearance, profession, form, status or any other personal details. We find their characterization in actions, dialogues, and sometimes from harsh thoughts as is commonly the case in minimalist writings. The characters of Kokalari are an image of the type of people she knew best belong to the middle class or the poor. In the story of "Për mustaqet e Çelos", the character of Merusha steals the chickens of the *neighborhood* while in "Udhën e mbarë pastë" the boy flees the country because they are *light and thin* thus showing us in different forms their financial struggles. The fictional world of Kokalari is "populated" with elderly women, married women and widows, unmarried girls, thieves, housewives, migrants and the like who are struggling to face the challenges of everyday life such as death, sickness, poverty, divorce, marriage, loss, lack. The author chooses and distinguishes two to three features of her characters that are simplified and sometimes transformed into caricatures and undoubtedly two-dimensional characters. Characters appear as the emotional and psychological "landscapes" of people between the two World Wars.

The status of "simple characters" of Kokalari who discuss and quarrel for simple stuff is typically minimalistic for other reasons as well. They reside in suburban neighborhoods made up of houses of similar architecture, living with almost the same difficulties and problems. In terms of the location, the stories are placed in small environments and indoors, usually in living rooms, bedrooms, kitchens. This is a familiar topos of minimalist art. Characters in Kokalari's minimalist stories often appear to be doing house chores or drinking coffee and discussing things that are, seemingly, irrelevant. The things mentioned increase the meaning and create a sense of reality. Thus, it is perfectly possible for the stories to write about common things and objects using common languages and giving these things - pots, cups, plates, table racks, bread, underpants, socks, shirts, t-shirts, coats, pots, meat - significant, even surprising, power. In each story, the characters interact through trivial things such as, most frequently, drinking coffee, but other other common occurrences as well such as washing the dishes in the kitchen, preparing lunch/dinner, going or coming to visit, etc. thus the minimalist texts place the emphasis clearly on the direct experience to state the nature of reality.

Musine had spent her childhood in Gjirokaster and her writing is linked to this environment, but her stories never explicitly give the name of the country or the city. Her position is sincere, whereby through such a structurally simple fiction, she characterizes the mentality and moral state of a time and a country, Albania in the 1930s, or more specifically Gjirokaster. She tries to develop the minimalist conventions with a discourse that exactly captures the daily reality of the country and the time, and thus the work portrays "its time". Kokalari makes a double "play" with the language used in stories, with a Toske variety. The language of the old mother makes an aesthetic principle to "tell" the language of the place. Perhaps it would have been simpler if the author would directly identify the place, but she leaves with the implication that it is Gjirokaster. She deliberately imitates and preserves, with a meticulous dialogic process, the idiom in order to give social construct. The model of such discourse is an additional characteristic feature of the minimalist style, often involving strange and humorous expressions, to characterize serious topics addressed in stories. Kokalari created a variant of the biography of Gjirokastra through simple and direct language to give the place a factual look. She avoids referencing to authors such as Koliqi and Migjeni who connect with the environment of Shkoder and wrote in a language and discourse immersed in figures.

¹ Prishur = njeri që prish pa mend, së koti

Kokalari, although in her forming stage in the minimalist aesthetic of stories, she used the technique of repetition as a procedure that suits rather well to the genre of short stories. The best example of repetition can be found in the story "Paç fatin e të ligavet (May you have the fate of the wicked)", where the variation of repetition as a tool comes to words, phrases, ideas and motives. The "wicked" subject is revealed in the title and through dialogue because description is conditional here as well. The homodiegetic narrator, present as grandmother's character, repeats the word "wicked" to make known the state of the niece who misses on the opportunity to marry a good boy and reveals the character of the other, who caught this chance. The word "wicked" defines "bad" in all its dimensions, as a fortune, as a characterization, and as a view that relates to the conjunction of events of chance that happen in someone's life as "bad luck". The wicked fate, may you have the fate of the wicked, the wicked, far from the wicked, the worse of all wicked, are woven through expressions such as donkey, slut, ugly, Arab, etc. The situation of the wicked, the position of the wicked, and other formulations refer to life and the reality of the wicked.

Thuaj si të duaç, shikoju fatin që kanë. Të liga si ato, të prapa jashtë udhës, golë-shporta, gjuhën sa një lopatë, maruka¹ të grisura nga mënt e kokës, fëllega² që kur hin në shtëpin' e tire të zëq hundët.

Kokalari texts have quick, sometimes rebellious and honest rhythm. The author begins the narration without a forewarning, they are "open" and readable, with the immediate introduction, without representations and descriptions. The writing has an occasionally satiric tone, with a hint of humor.

To further characterize minimalism, the author chooses the extradiegetic and intradiegetic story and a heterodiegetic, homodiegetic and autodiegetic narrator.

U-uhnë të dja mbi çilte, e pjeti dhe Xhevruea na ana e saj. Ishin di shoqe që të jetës. Ishin martuar, me një grike fëmile dhe dashurin' e parë s'e kishin harruar. Razos I gëzohej shpirti që Xhevruea e kish nusen të mirë, pastaj ja kish bërë vetë krushqinë.

(Një qen që hamullit nuk ha)

Eh! Që më hangri, që s'i pushoi birbili.³ Nuk durohet dhe kjo, s'kam parë një ditë të bardhë, që kur kam kallur këmbët në këtë të zezë gërmadhë – qahej Durijeja për vjehrën e saj Fatimënë.

(Mos qofshin vjehrat e zeza)

Conclusion

Minimalism of Kokalari has many corrugations, crafts and synthesis. She adheres to an order of denominators as components of the inner structure. Her stories are "pieces of life" that show the basic elements of everyday life; the environment of the story is generally a common household; nonformal and conversational tone; stories capture the main lines of life without being caught in detail; literary expressions are belletristic, leaving signs of implication; thoughts and feelings are not expressed until the end but are also implied; characterism is used instead of describing characters; the sentence structure is simple, figurative language reduced with the repetition of few words and phrases; narration is in the present tense with dense dialogue; stories have no solutions, the conclusions are left open.

The prose "Siç më thotë nënua plakë," which gave Kokalari the epithet of the first woman author to publish a book, introduced novelties in Albanian literature. The author had made a step in the experimental aesthetic path in her formation as a writer. She tried to develop a discourse that captured with precision the daily reality of a country, at one time referring to the subject and the world of women. The structure of the work of Kokalari can be considered to be aesthetic because it subject to the shape that takes the look of a minimalist mosaic.

¹ Maruka = e marrë

² Fëllega = të ndotura, të papastra

³ Birbili = (metaf.) gjuha, të folurit

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The Reading Horizon of Adam Smith from the Perspective of His Italian Library

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Abstract

The paper proposes understanding the reading interest in Italian of the thinker Adam Smith (1723-1790), author of the *Theory of Moral Sentiments* and of the *Wealth of Nations* from the perspective of the partial review of his library's catalogue, with approximately 1,000 titles published in English, French, Italian, Greek and Latin. The list of books published in Italian, which Adam Smith purchased for his library and we assume he also read, since he quoted some, represent the Appendix of the present work. From his Italian library, 60 volumes were identified, published between 1547 (B. Castiglione, *Il Cortegiano*) and 1784 (32 volumes from *Parnaso Italiano ovvero Raccolto de' Poeti Classici Italiani*). Just a few years before his death, the great admiror of Italian literature, assiduous reader of Italian poetry, drama, memoirs, correspondence, biographies, jurisprudence, economics, art and history (especially that of Venice and Florence) was still purchasing and reading books from the Italian states, a fact which sketches a personality with a profound cultural and humanities features.

Keywords: Adam Smith, Italian Enlightenment, Italian library, Italian catalogue, Italian publishing, Italian bibliography

Introduction

Rare and happy are the cases recorded in the European history when the library of an Enlightenment thinker has the catalogue published and can reveal, through its research, the professional and relaxation reading in order to know the man recorded in the universality through the cultural inheritance left to us. The author himself lived to see five editions published of his book *The Theory of Moral Sentiments* (1759, 1761, 1767, 1774, 1781) as well as five editions from his other, more famous work, *The Wealth of Nations* (1776, 1778, 1784, 1786, 1789) translated in Danish, German, French, Italian and Spanish.

The child once kidnapped by the gypsies, who seemed destined to a lower life rank, recovered through a miracle which will lead him, after decades of solitary work and steady work, through his writings, to an amazing gifting of the humanity, will be called, towards the end of his life, at the highest level of the English political level that the whole level has to learn from him. After his death, we also learn from him: from the books given by him we learn to think at more abstract and more generous levels, which open new paths of investigation and how to be better people; from the books he once read, we find the path followed by the Enlightenment thinker in modelling his thoughts, the spiritual models in a period in which the book represented, when mass-media overwhelming us today was missing, the only escape from reality, the reading domains in which he found refuge during his relaxation moments. Lacking the family life, reading, but also maintaining a correspondence, according to the fashion of the period, Adam Smith spent a large part of time. We will have a look upon his readings in order to know better the speciality readings, but also the *loisir* ones, this time from the Italian books' catalogue.

Those knowing the life and work of the Scottish Adam Smith (1723-1790), today recognise him unanimously as the founder of the modern political economy and they know that more than 200 years from his death, after the cult of his work spread everywhere in Europe, the two fundamental titles knowing numerous editions in various languages, – in 1894, it was

published the reconstructed catalogue of the Adam Smith's library,¹ which, without being full² („this catalogue includes a great part of library of Adam Smith”, p. VIII), comprises a great part of the books held by the philosopher. The volume comprises 6 chapters: I. *History of the library*, with a letter of Adam Smith dated April 4th 1760, II. *List of works*, III. *Adam Smith's will*, IV. *The portraits of Adam Smith*, V. *Adam Smith on Portrait Painting*, VI. *Analysis of the library and list of contributors to the catalogue; Catalogue and Index*.

In the 30 introductory pages of the general catalogue, it is made the observation that, in the will drafted in 1776, thus with approximately 15 years before his death, the owner decided the fate his precious library. Within the next hundred years, the books were divided among the legal heirs, and part of the library was lost. In order to reconstruct and for the purpose of publishing, the editor of the catalogue appealed to the contributors' help, whose list we find before the catalogue itself. The mysterious initial we see in the catalogue of Adam Smith's library, on the right-hand side column, belongs to the contributor who failed in order to recover from which we benefit today. As a true instrument of the modern working, which this *Catalogue of...* desires to be, it was endowed at the end with an *Index* of the names of the persons found in the *Introduction (Index to the Introduction and the Principles Names not registered alphabetically in the catalogue)*.

The current period of the audio-video technology removes the idea of a private library, even that of public library, replacing them with the concept of „electronic library”, that is why we find it rather difficult to accept that, during the Enlightenment, a Scottish university professor could have a library comprising between 2,000 and 5,000 volumes³. He himself stated to a friend that it is „a small but excellent library”, for whose foundation he placed a large effort of selection, since it was created „with a great judgement” considering that „I am a beau in nothing but my books”⁴.

The publisher states that the present catalogue comprises 1,000 recordings and 2,200 titles⁵, by „recording” being understood the author. As methodology to achieve it, he opted for alphabetizing the authors. Within several works by the same author, some were ordered alphabetically, other times according to succession of the publishing years, no matter the publication language of the editing data (locality, year). With regard to the structure of the library⁶, the organiser of the catalogue appreciates that up to a fifth comprised literature and art books, up to a fifth were books by the Greek and Latin classics and of the commentators, and another fifth was represented by the law, politics and geography: „Catalogue shows about 1-5th of the books to be on Literature and Art, 1-5th of Classical (Latin and Greek) authors, or their commentators, and 1-5th on Law, Politics, and Geography. Works on Political Economy and on History are making up another fifth, in nearly equal proportions. Science and Philosophy divide the remaining fifth, if we omit a small group of miscellaneous volumes (chiefly biographical).” (p. XXVIII). Now, when we know in detail the structure of the Scottish professor's library, we can believe the statement of the publisher that „More than a third are in English, a little less than a third in French, and rather less than a quarter in Latin, Italian and Greek, accounting for the remainder in nearly equal proportions. There are three German, all presentation copies, and translations of the author's works. No other languages are represented”⁷.

Until the present moment of research, we do not know the catalogue to have made the object of an exegesis, neither from the library point of view, the philological approach or of any other nature. The present paper has a documentary foundation the 1894 catalogue, but it was proceeded the extraction of the authors and titles in Italian, without considering the publishing place. The books written by Italian authors, but published in other languages than Italian (i.e. French or English), were set aside. Following these criteria, we drafted *the catalogue of books published in Italian from Adam Smith's library*, which we are going to discuss below.

Here we introduced the bibliographical details from the general catalogue from 1894, yet we introduced two columns: first for the current number, which identifies the position of the author in the catalogue, used in the statistics carried out, and the

¹ A Catalogue of the Library of Adam Smith, author of The Theory of Moral Sentiments and the Wealth of Nations, edited with an introduction by James Bonar, London, Mc Millan, 1894, XXX + 126 p.

² „From the nature of the case, the work is incomplete; but perhaps the very publication of this Catalogue may reveal the hiding-place of missing volumes.” (Ibidem, p. XXIX)

³ Ibidem, p. VIII.

⁴ Ibidem.

⁵ Ibidem.

⁶ Ibidem, p. XXVIII.

⁷ Ibidem, p. XXVIII-XXIX.

last column, on the right, in which we introduced the domain typical of the title, giving up the initial of the contributor, whose identification was not useful for the research.

From the beginning it is imposed the observation that the Italian works are included between some editing temporary coordinates: we have three books which draw our attention because of their age:

- 1) Jacopo Sannazaro, *Arcadia*, printed in Venice, in **1524** (position 41, in our catalogue),
- 2) Conte Baladesar Castiglione, *Libro del Cortegiano*, Venice, 1547 (position 13),
- 3) Andrea Palladio, *Dell 'architettura*, Venice, 1570 (position 33).

These books, of almost 200 years old, are included in the *loisir* and general culture category, and we do not exclude the possibility to have been an inheritance from his father, since also then, the purchasing of 200-year old books was a difficult process.

The most recent books in terms of publishing period date back to before the death of the philosopher and appear to be books he personally purchased: Gabriello Chiabrera, *Opere*, in 6 vol., Venezia, 1782 (position 22) and Abbate Spallanzani, *Opuscoli di fisica animale e vegetabile*, Modena, 1786 (position 43).

We know that Adam Smith worked until almost the last moment, that he probably read and meditated upon the last books purchased and, when he thought weakened, with just months before his end, he decided to burn many of his papers with the sketches and projects, which today would have signified priceless cultural values¹.

Let us remember that the maximum intellectual efficiency period of Adam Smith can be placed between 1748, namely the end of his studies, and just 11 years later he will publish *The Theory of Moral Sentiments*, a book of profound depth, and in 1776, it is published *An Inquiry...*, following which he publishes nothing else. But that does not mean his intellectual activity ceased: our thinker continued to read, meditate and write, without making known his works. And his last year of creation can be considered the year of his death. We do not know and probably we will never know and we are left only with assuming that the books older than the beginning of the 18th century from his library was partially inherited, partially purchased, since any thinker in training purchases the new elements in his field and copies older than 50-100 years only if he is a passionate reader.

With regard to the domains of interest of the books by the Italian authors, published in Italian, in Italy or abroad, following the creation of the catalogue in the appendix, we proceeded to the identification of the domains which refer to the titles identified and we realised a statistic in Table 1. We did not choose the universal decimal classification, specific of the major libraries, but we proceeded to the alphabetising the domains which were not numerous.

The table shows the following reading interest domains: architecture (1 title), biographies (2 titles), law (4 titles), political economy (2 titles), philosophy (4 titles), history (6 titles), literature (30 titles) and sciences (3 titles) out of a total of 52 books.

It is self-understood that the discussion regarding the domains in the Italian catalogue can be extended very much, but we will stop only on the reading interest relating to the Italians' history and Italy (position 18 and 25), with special reference to the history of Florence (1, 47) and of Venice (21, 40). If in the *science* group, we discover only the work of Galileo Galilei (position 19, 20), which gives rise to a certain disappointment, in the *philosophy* group, the disappointment is easily removed by the quality of the authors: Bentivoglio (political philosophy, position 5), Machiavelli (position 29), Pallavicino (position 34) and the anthology *De' pensieri diversi* (position 46).

Those knowing the Enlightenment personality of great amplitude know that Adam Smith only in *The Theory of Moral Sentiments* the author reminds of hundreds of authors whose books he undoubtedly read, although he travelled only in France and Switzerland (Genève, 1764-1766), in order to know Voltaire and discuss with him. He excelled in Greek and Latin, naturally also in French, but not in Italian. However we know he had an extraordinary intuition about the languages, proved by his famous study *Considerations concerning the first formation of languages and the different genius of original and compounded languages*, which, in the opinion of Eugeniu Coşeriu (1992), contributed to the foundation of a new philological branch, the linguistic typology. We thus have all the reasons to believe that Adam Smith knew Italian at least

¹ Ibidem, p. XIII.

through the linguistic associations, since he read in Italian, even though there is no proof of studying the language or ever writing in Italian.

In this regard, the Italian catalogue reserves another surprise: a vocabulary recommended by the Academy from Crusca (position 27) for the use of the writers, in order to promote a clean language. We must accept that the publishing date of this *Vocabollario* (Napoli, 1746) is included in the period of maximum intellectual evolvement of Adam Smith (1748-1789), thus almost surely, while drafting *The Theory of Moral Sentiments*, at the end of which he added *A Dissertation on the origins of languages*, known with the title *Considerations...* already mentioned, yet in the 2nd edition (1761¹) not only did he read it in Italian, but most probably used it as a working instrument.

But the investigation does not stop here. What was Adam Smith reading the most in the literature category? Since the philosopher could not have kept in the house dozens and hundreds of volumes just for furnishing a room. Here we have the absolute amazing surprise: the literature group comprised more than a half of the number of Italian books in the catalogue: 30 out of 52 copies!

The group being broad based, we proceeded to its segmenting on subgroups and Table 2 is as significant as possible: 5 prose books, 2 correspondence books (he himself wrote and received a rich correspondence with the European personalities), 3 theatre books and 30 titles of poetry and poems. This subgroup especially draws the attention: 2-4 poetry volumes by the same author are frequently mentioned, yet others represent true poetry collections. For example, we discover a Metastasio in 12 volumes published in Paris (position 32), a 32-volume collection of *Parnaso Italiano ovvero Raccolto de' Poeti Classici Italiani* (position 36) and even Zeno, *Poesie drammatiche*, in 10 volumes (position 52). Resounding names of the Italian poetry cannot be absent: Ariosto, Bojardo, Chiabrera, Dante, Metastasio, Petrarca, Torquato Tasso. Or, the above lead us to the conclusion that Adam Smith often entertained himself reading poetry in Italian, perhaps while having tea with his mother with whom he spent his life.

Regarding the 52 volumes comprising the Italian catalogue of Adam Smith's library, it must be emphasised the absence of the incunabula, the owner of the library being more interested in the printed, relatively new book.

It is imposed to be observed also the presence of an interesting manuscript. It was observed by the publisher of the 1894 catalogue and it was introduced although „that is probably of value”². On position 49 in the Italian catalogue and on page 117 of the 1894 original, it is mentioned that the manuscript is a parchment, without identification data (i.e. author, title, locality and year), yet the 8 volumes contain the venetian statues, certified by the coat of arms of the city, which shows a certain interest in knowing the city's justice and history. The observation recommends research and remains the task of a specialized bibliologist.

Another method of approaching the Italian catalogue which might be useful in recollecting the main Italian printing centers during the 16th and 17th centuries is represented by the publishing place.

We thus discover books with Italian authors printed in Italian both in Italy and abroad. Among the external printing centres, weenlist:

Parigi (Paris) – 4 copies printed between 1746 and 1768;

Amsterdam in 1666;

London in 1755, 1768, with the version Londra in 1724 și 1768;

Colonia (Koln) in 1646, 1675, 1721;

Glasgae in 1763;

Geneva in 1629.

Three other books were printed in Firenze, one in Rome (1672), Livorno (1771, 1772), Verona (1726), Bologna (1647, 1656), Padova (1766) and Venice, the most important printing centre, with 12 copies and the manuscript „without value” in

¹ A Catalogue..., op. cit., p. XI and note 3.

² Ibidem, p. IX.

8 volumes mentioned above.

Naturally as in any scientific investigation neither the establishment of the Italian catalogue of Adam Smith's library, with the above discussions cannot be considered concluded. Numerous possibilities of approach and the bibliographical surprises can be revealed in this catalogue, but also from the catalogues extracted from the original catalogue and investigated for other languages, authors or domains.

The present paper leads us to some important conclusions regarding the personality of the modern political economy. Although he did not travel in Italy and since we do not know he studied and wrote in Italian, following this investigation, almost surely Adam Smith read in this language, had knowledge of the Italian culture, was willing to appropriate more knowledge about the Italian history, especially that of Florence and Venice, about the justice of the Italian states, architecture, science, but especially its literature. The impressive number of poems and poetry by Italian writers in Italian shows not only the vast and diversified reading interest, but also the sensible and introverted feature, less open towards people and more towards knowledge.

Catalogue of the books by the Italian authors in Italian in the Adam Smith's library

	AUTHOR	TITLE	DOMAIN
	Ammirato (Scipione)	<i>History Fiorentina</i> . 3 vols. Small fol. vellum. Firenze, 1641.	History of Florence
	Ariosto (Ludovico)	<i>Comedie. Minim</i> . 4to, calf. Firenze, 1724.	I theatre
		<i>Orlando Furioso</i> . 4 vols. 12mo, calf. Parigi, 1746.	Poetry
	Bellori (Giov. Pietro)	<i>Le Vite de' Pittori, Scultori, ed Architetti Moderni</i> . 1 vol. 4to, calf. Roma, 1672.	Biography
	Bentivoglio [Cardinal] (Guido)	<i>Relazioni</i> . Fol. calf. Anversa (Antwerp), 1629.	Philosophy
		<i>Raccolta di Lettere</i> . 12mo, calf. Colonia, 1646.	Correspondence
	Boccaccio	<i>Decamerone</i> . Small 4to. 2 vols. N.D.	Prose
	Boccalini (Trajano)	<i>De' Ragguagli di Parnaso</i> . Minimo, vellum, Amsterdam, 1669.	Prose
	Bojardo (Matteo Maria)	<i>Orlando Innamorato</i> . 1 vol. 4to. Venetia, 1609.	Poetry
		<i>The same</i> . 4 vols. 12mo, tree calf. Parigi, 1768.	Poetry
	Capacelli (Albergati)	<i>Il Nuovo Teatro Comico, coll'aggiunta d'alcune tragedie Francesi</i> . 5 vols. 8vo, calf. Venezia, 1774	I theatre
	Caro (Hannibale)	<i>Lettere Familiari</i> . Small 4to, calf. [N. P.] 1581.	Correspondence
	Castiglione (Conte Baladesar)	<i>Libro del Cortegiano</i> . 12mo, red morocco. Aldi Fil. [Venezia], 1547.	Prose
	Contarini (Gasparo)	<i>Della Republica e Magistrati di Venetia</i> . Minimo, old calf, Venetia, 1650.	Law
	Corsini (Bartolemeo)	<i>Il Torrachione Desolato</i> . 2 vols. Minimo. Londra, 1768.	Poetry
	Dante (Alighieri)	<i>La Divina Commedia con varie annotazioni e copiosi rami adornata</i> . 5 vols. 4to, vellum. Venezia, 1757	Poetry
		<i>Il Convito e la Vita Nuova</i> . 4 vols. 8vo, boards. Venezia, 1772.	Poetry
	Davila (Henrico Caterino)	<i>Historia delle Guerre Civili</i> . 2 vols. Large 4to, calf, Londra, 1755.	History
	Galileo (Galilei)	<i>Opere</i> . 2 vols. 4to, calf. Bologna, 1656.	Sciences
		<i>Opere</i> . 4 vols. 4to, tree calf. Padova, 1744.	Sciences

	Garzoni (Pietro)	<i>Istoria della Repubblica di Venezia</i> . Small 4to, vellum. Venezia, 1720.	History of Venice
	G[C]hiabrera (Gabiello)	<i>Opere</i> . 6 vols. Small 8vo, tree calf. Venezia, 1782.	Poetry
	Gravina (Giovanni Vincenzo)	<i>Della Ragione Poetica</i> . Libri due. 1 vol. Small 8 vo, calf, Napoli, 1716.	Prose
	Guarini (Cavaliere)	<i>Il Pastor Fido</i> . 12mo, calf, N. D.	Theatre
	Guicciardini	<i>La Istoria d'Italia</i> . 2 vols. Large fol. old calf, Venezia, 1738.	Italian history
	Guidi (Alessandro)	<i>Poesie</i> . 12mo, calf. Verona, 1726.	Poetry
		<i>Vocabolario degli Accademici della Crusca</i> . Vols. Fol. calf. Napoli, 1746	Prose
	Lipi (Lorenzo)	<i>Il Malmantile Racquistato</i> . Minimo, calf. Parigi, 1768.	Poetry
	Macchiavelli (Nicolo)	<i>Opere</i> . Vols. VI. VII. and VIII. Small 8vo, calf. London, 1768	Philosophy
	Marino (Cavaliere)	<i>L'Adone, Poema, e l'Allegorie di Don Lorenzo Scoto</i> . 4-to, vellum. Venetia, 1623	Poetry
		<i>La Lira, Rime</i> . 3 vols. Thick minimo, old calf, Venetia, 1674	Poetry
	Metastasio (Pietro)	<i>Poesie</i> . 12 vols. 12mo, old calf, Parigi, 1755	Poetry
	Palladio (Andrea)	<i>Dell'Architettura</i> . (With plans and plates.) Small fol. old calf, tooled, gilt edges. Venetia, 1570	Architecture
	Pallavicino (Ferrante)	<i>L'Anima</i> . Thick minimo, vellum. Colonia, 1675.	Philosophy
	Paolo (padre, Sarpi)	<i>Opere</i> . 6 vols. Small 8vo, vellum. Venetia, 1688	Church law
		<i>Parnaso Italiano ovvero Raccolto de' Poeti Classici Italiani</i> . 32 vols. Small 8vo, tree calf. Venetia, 1784-88	Poetry
	Petrarca (Francesco)	<i>Le Rime</i> . Minimo, calf. Bergamo, 1752.	Poetry
		<i>Le Rime brevemente esposte per Ludovico Castelvetro</i> . 2 vols. 4to, calf. Venezia, 1756.	Poetry
	Pulci (Luigi)	<i>Il Morgante Maggiore</i> , 4to, vellum, Firenze, 1732	Poetry
	Sabellico (Marcantonio Cocceio)	<i>Istorici Veneziani</i> . 11 vols. 4to, calf. Venezia, 1718	History of Venice
	Sannazaro (Jacopo),	<i>Arcadia</i> , 1 vol., Venice, 1524	Poetry
	Soave (Pietro) [Paolo Sarpi]	<i>Historia del Concilio Tridentino</i> , 4to, old calf, Geneva, 1629	Church law
	Spallanzani (Abbate)	<i>Opuscoli di fisica animale e vegetabile</i> , 2 vols, 8 vo., calf, Modena, 1786	Sciences
	Tasso (Torquato)	<i>La Gerusalemme liberata</i> , 4 vols, 4to, calf, London, 1724	Poetry
	Tasso (Torquato)	<i>La Gerusalemme liberata</i> , 2 vols, small 8 vo, calf, Glasguae, 1763	Poetry
	Tassoni (Alessandro)	<i>De' pensieri diversi</i> , 1 vol, 4to, sheepskin, Venetia, 1676	Philosophy
	Varchi (Benedetto)	<i>Storia fiorentina</i> , 1 vol, small fol. calf, Colonia, 1721	History of Florence
	Vasari (Giorgio)	<i>Delle vite de' pittori</i> , 3 vols, 4to, calf, Bologna, 1647	Biography

		<i>Venice - manuscrite pe pergament din statutele venetiene. Fara pagina de titlu, denumire sau data. blazonul Venetiei, 8 vo</i>	Law
	Verri (Pietro)	<i>Meditazioni sulla economia politica</i> (anon.) Nella stamperia dell'Encyclopedia. con approvazione, Livorno, 1771	Political economy
		<i>Meditazioni sulla economia sulla economia politica</i> (anon.), 8 vo, Livorno, 1772	Political economy
	Zeno (Apostolo)	<i>Poesie drammatiche</i> , 10 vols, 8 v.o., calf, Venezia, 1744	Poetry

How Can Texts in Classical Chinese Literature Help Create an Educational Space?

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Abstract

As elite talents of the 21st century should not only be experts in certain aspects, more importantly, they must have good aesthetic abilities. Aesthetic sense is not a skill that is useful for a moment, but a way of thinking that can be penetrated in all aspects of life, and benefit for life long time. Nevertheless, how to cultivate children with good aesthetic sense in school? Through classical literature is an excellent method. As educational space plays a magnificent role in any schools for children. In this article, we will look at how texts of classical Chinese literature can help to create an educational space based on the five human senses theory.

Keywords: How Can Texts in Classical Chinese Literature Help Create an Educational Space?

Introduction

Sensory theory

Aristotle divides human senses into five categories: touch, smell, taste, hearing and vision. Since different people have different strengths in sensory, Dr. Montessori created the method of education. He found that children grow up through their feelings, Dr. Montessori also said that sensory learning must be carried out through the concept of sensory formation. Thanks to this method, children can make creative choices in their study, while the teachers offer appropriate way to guide the teaching process.

Design of school space

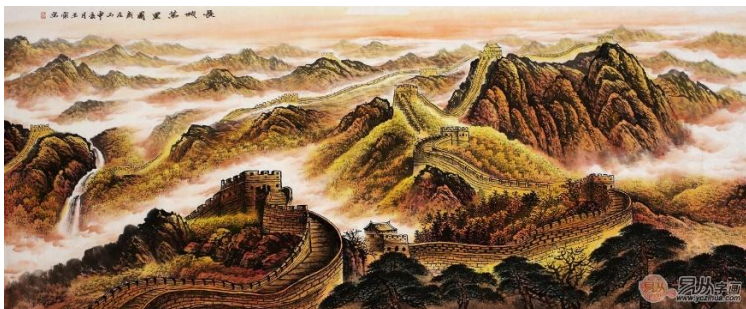
Based on the sensory theory, we can elaborate on campus space design from the following aspects:

Text (vision)

The most intuitive way is to extract classic fragments or motto from classical literary works. Though these fragments, students can feel the beauty and power of literature. Sometimes, the texts can be introduction of poets or famous writers.

Painting (vision)

Many classic Chinese literatures, especially some ancient poetry, have a very beautiful artistic conception. Therefore, great paintings allow students to better understand these classic literatures. For example, there are numerous Chinese poems about the Chinese Great Wall, the landscape painting as below can help students understand how magnificent it is.



Text of new nature (complex- vision, hearing)

Today we have moved into a qualitatively new stage because of the fast development of modern multimedia. Thus, the text of new nature has been given birth. Texts of new nature, in contrast to traditional visual ones, they synthesize words and images. Comics adored by children; filmstrips, once loved by their parents; book trailers – video introduction of books; the pages of literary heroes on social networks; modern graphic novels, sketch notes are all texts of a new nature. Children and teenagers like new nature texts a lot, as they are more interesting, and easier to perceive. Thus, in the school space this is a good way to ask the students to create their own new nature texts, to introduce or present a classic literary work.

Music (hearing)

There are many classic ancient poems in China. Ancient poetry requires strict rhythm, so they are very catchy, and suitable to take them as lyrics. The combination of music and classic literature allows students to feel the harmonious beauty of the classical literature more deeply. In addition, can also make it easier for students to remember the poems with melody.

Attributes (touching, tasting)

In the school space the attributes can be red lantern, Chinese traditional folding fans, kites, paper cuttings, Chinese knots, embroidery, ect., which often appear in classical literatures. Those attributes are the crystallization of Chinese ancient wisdom, that embody the traditional Chinese aesthetic. We use them in decorating the school space, so that our students are able to touch and observe them closely, from which they can better understand the historical and cultural background of the literature works. They can even use them to play a fragment of certain classical literature.

More importantly, we should design the school space from the perspective of students. To enter their world, really consider their feelings and urgent needs. Dedicate to create an environment where our students can feel happy and warm.

Conclusion

Humans recognize the world through their senses. Thus, the educational space, as the place providing study environment, plays an important role for students. We should start from the perspective of the children, use as many texts, paintings, music, attributes as possible, to make an open educational space to help our students learn classical literatures, and enhance their aesthetics.

Overview of Basic Terms of Technical Lexis of Mechanics in the Albanian Language

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Abstract

The subject of the study in this paper is the basic terms of the field of mechanics as a broad field, understanding with this concept not only nouns with nominal base, like pair and kinematic pair, but also other units that can be called terms if they are seen from a certain perspective when connected to the system by terms of nouns or when expressing the specifics of the field as kinematics (adj.) - kinematic (adv.) - shifting (v.), in Albanian kinematik-e (mb.) – kinematikisht (ndajf.) – zhvendoset (fol.). As it is well known in the compilation of terminology dictionaries, both criteria apply, although it can be said that there is no definite stance on this problem. By appearing as single word units, on their own, as well as in wider compounded units (word group), these units serve as compound elements of around 70-80% of the whole Mechanics vocabulary, as they are in Albanian and respectively in English: mekanizëm – mechanism, makinë – machine, hallkë – link, zinxhir – chain, zhvendosje – displacement, lëvizje – motion, rrotullim – rotation, rrotulloj – rotate, rrotullues-e – rotary, kinematik-e – kinematic, kinematikisht – kinematically etc. All of this base vocabulary appears mainly in the basic subfields of Mechanics, in the Theory of Mechanics and in the Applied Mechanics in Machines, in the special subfields, as well as in the subfield of Mechanical Technology of automobiles, of heat technology etc., but it connects also with the base fields of knowledge which stands at the foundation of Mechanics, as with mathematics, geometry, physics, chemistry etc.

Keywords: basic terms, the vocabulary of mechanics, the Albanian language, the English language.

Introduction

Historically, mechanics as a field of knowledge, especially in the developed countries of Europe, has existed since ancient times (in some basic conceptual microsystems it is seen since Archimedes); later, in the Middle Ages, its systems were further developed by Galileo, and later by Newton. However, mechanics as a science has developed over the centuries as part of physics, without completely having its own identity. Its detachment from physics began in the 18th century with the rise of small hand-made production to large production with machines. The introduction of steam engines, internal combustion engines, etc. also led to the differentiation of other fields of physics, such as electricity (electric machines), optics, acoustics, etc., where mechanics itself was differentiated into a range of subfunctions within it as a wide field.

The segregation of terminology as a distinguished field of study¹ of linguistics (of lexicology) and as a special vocabulary (organized in a system of a particular field of knowledge) in the languages of countries with developed technology has been accepted since the mid-20th century. As the first works that laid the basics of terminology as a field of study, we can mention "Standardization in Technology?" (E. Vyster², Austria) and "Basics of Terminology" (Lote³, Russia). We mention these two

¹ H. Felber, "Terminology manual", UNESCO and Infoterm, Paris, 1984.

² E. Wüster, "Internationale Sprachnormung in der Technik", UDI, Berlin, 1931.

³ D. Lotte, "Osnovi postrojenja naučno-tehničkoj terminologiji", Moskva, 1961.

works to point out that the object of their study has been mostly two important areas of knowledge, identified at that time (in the 30s of the XX century), such as are today, mechanics and electricity.

Precisely the vocabulary of one of these two fields, the terminology vocabulary of mechanics, served as a basis for illuminating many theoretical problems of terminology, especially in relation to its basic principles, which were extended in other terminologies. Even Vystery, who later became the father of terminology, practically implemented the general terminology principles and methods of processing it in the terminology work "Machine tool"¹. Even nowadays this work remains a model for the development of a proper terminology dictionary (of systematic type with definitions). Though this dictionary was designed with classical (traditional) methods, it is still a model for the compilation of dictionaries by electronic means (computer). From what we said above, it is known that terminology of the mechanics field remains a broad terrain, in which we can rely on the vocabulary of its many subfields to further deepen in their particular study. It may be noted that for some sub-areas, as the subfield of cars, of cutting machines, and machine elements, a range of two or more language dictionaries has been developed with a large number of terms, especially in developed technology countries such as England, Germany, Italy, Russia and others².

Organized work with terminology in Albania

In Albania, organized work with terminology began several decades later (after World War II) compared to other Western European countries, to some extent even to Eastern Europe. This work is mainly focused on drafting of terminological dictionaries, based on the basis of terminology created in different fields of knowledge in Albanian, under the influence of contacts with the scientific-technical literature of foreign languages (mainly Russian), as well as a result of the introduction of modern technologies in Albania and of the connection with the scientific-technical revolution in almost all fields of human activity, as in any country of the world. From this point of view, it can be underlined that the work in the field of terminology has preceded the study and research work in this field until the 80's of the 20th century. Until this time, work continued on the drafting of terminological dictionaries, where extensive areas of knowledge became the object, including the field of mechanics³. However, the principles and methods, upon which the dictionaries were drafted, were borrowed from the language experience with developed terminology of other countries.

After the 80s (of the last century), besides the drafting of terminological dictionaries, not only of broad but also narrow areas, began a vigorous activity for the generalization of work experience for the elaboration of numerous dictionaries, which was originally materialized in dealing with a series of theoretical problems in articles and scientific works.

Organized work with terminology in Kosovo

In Kosovo, the work in the field of Albanian terminology, within the framework of the Federation of Yugoslavia, was more limited to the reproduction of terminological dictionaries, drafted in Albania, accompanied by terms from the Serbian language.

As it has become acceptable to date, the first place among these languages is taken by English, which in today's time has gained the right to a wide-ranging international language.

Of course here the terminology of this language in the standard (comparative) level with an Albanian terminology (or its terminology in general) would shed some light on many problems of Albanian terminology, especially in solving the issues of systematization and standardization of terminology. Specifically, in this comparative level with the English language, problems of the attitude towards foreign terms, as well as the albanianized terms so far, could be solved.

Vocabulary of special study interest - the terminology of mechanics

¹ E. Wüster, "Machine tool", 1968.

² We can mention a range of dictionaries in the various subfields of mechanics, mainly for Automotive, Machine tools, Car Detail, etc.: a. I. Belkind, "English-Russian Dictionary on Machine Elements" (10000 terms), Moskva, 1959; b. V. Shvarc, "Kratkij iljustririvanij rusko-anglijskij slovar po mashinostroeniju" (3395 terms), Moskva, 1983; c. Ju. Kerzhenjevič, "Italiansko-russkij avtomobilnij slovar" (around 10000 terms), Moskva, 1969; d. "Anglo-russkij teplotehničeski slovar" (23000 terms), Moskva, 1966.

³ 1. "Fjalor i terminologjisë tekniko-shkencore", 8. "Terminologjia e mekanikës" (shqip-rusisht-frëngjisht), Tirana, 1963. 2. "Fjalor i termave themelore të mekanikës", Tirana, 2002.

Among terminologies of various fields of knowledge, especially of applied sciences, a vocabulary of particular interest in the study, is the terminology of mechanics. This is related, on one hand, with mechanics itself as a basic technical science with wider application range within its own limits, and, on the other hand, by integrating it into many other areas of knowledge, starting with the more traditional ones (electricity, construction), as well as the more modern ones (electronics, computer science, etc.). In addition, the main concepts of all fundamental sciences such as mathematics, geometry, physics and chemistry are at the core of its theoretical and practical bases. This wide and multiple complex connection of mechanics as a science with many areas of knowledge makes its terminological vocabulary widely used and as such has attracted and attracts even today the attention of scholars of the terminology field. Many of the phenomena that are observed in it, in the field of word formation (of term formation), in that of semantics (like synonymy, polysemy), serve as a model for solving various problems of theoretical and practical value for the Albanian terminology in general.

Till today, the terminology of mechanics has become a direct subject of study in monographic works, defended as a topic of dissertation¹, and has also been elaborated in scientific articles² in the Albanian language literature on terminological vocabulary problems. In addition, this terminology is elaborated as a vocabulary of specific subfields in technical standards, and is also reflected in separate sections in technical journals³.

Studies undertaken in the field of terminology of mechanics and its processing, reflected in the respective dictionaries, allows for a deeper analysis in certain parts of it, to cover and solve a number of problems related to this particular terminology, as well as with other terminologies.

The idea of relying on a field of knowledge as the basis of the terminology system, has been developed by both domestic and foreign terminologists, both in extensive works and in special articles. This gives the opportunity to address and solve a number of problems related to the systematization of terminology, its standardization on the inter-terminological level (within one language) and on the inter-terminological level (on the sub-linguistic level).

Relying on a field of knowledge provides the opportunity to fully identify (semantically equivalent) the relation of the equivalent concept-term and vice versa, as well as to more easily detect the links between concepts in general, reflected in the relevant terms, which has a particular value in the practise of terminology, especially in the work on processing the terminology and its reflection in the respective dictionaries.

As it is known, terminology of each field of knowledge, as a self-contained system, as well as the terminology of mechanics, consists of single-word and phrase designation units, of which the latter, the phrase units, occupy almost 70-80% of the complete terminological vocabulary. From this point of view, all the single-word terms (word terms) would be accepted as the basic vocabulary of the terminology of mechanics.

The basic terms of this terminology can be seen from two points of view:

as a common vocabulary, which could be confined within the underlying subdivisions, which further narrows the amount of word terms (here the vocabulary of subfields such as theory of mechanics, applied mechanics, resistance of materials etc. would be included, and

as a vocabulary, consisting of the terminology units of each subfield (even special ones, as from the sub-field of automobiles, of thermotechnics, of agricultural machines), but which themselves are the basic terms of these subfields. By form they are word terms and mark key concepts such as: *piston, crank, engine, differential*; in Albanian: *piston, manivelë, motor, diferencial* (from automotive sector); *steam, turbine, generator*; in Albanian: *avull, turbinë, gjenerator* (technical term).

¹ A series of monographs have been written, defended as subjects of dissertations (from 1983 to today), among them we mention: V. Dervishi, "Terminologjia e mekanikës në gjuhën shqipe", Tirana, 1989. S. Pllana, "Leksiku terminologjik bazë i mekanikës në gjuhën shqipe në përqasje me gjuhën angleze", Tirana, 2010.

² 1. V. Dervishi, "Termtat e mekanikës në gjuhën shqipe dhe burimi i tyre konceptor", "Sf", 1991/1; 2. A. Duro, "Fjala shqipe në terminologjinë e mekanikës", "Sf", 1984/4; 3. S. Pllana, "Disa çështje të formimit të termave inxhinierike në gjuhën shqipe", Teknika, 2/07, University of Prishtina FSHTA Ferizaj, 2007.

³ G. Pllana, S. Pllana, "Terminologjia për teorinë e makinave dhe mekanizmave", part I-VIII, Teknika (2/03 to 2/08), University of Prishtina FSHTA Ferizaj, 2005 to 2008.

On the other hand, in the basic vocabulary quality, the constituent parts of the phrase terms will also be inserted, when they, from the word formation aspect (term formation) connect in the system with the word terms as well as when they, themselves, mark specific concepts related to the field (subfield) in question. The specific character of the conceptual content that they express, as well as the connection to the system with the one-word terms that are motivated, are two fundamental traits that motivate their separation as a vocabulary of basic terminology.

As we can compare *axis* and *axial* in Albanian *aks* and *aksor* (*aksial*) along with *meshing* and *mesh*, in Albanian *ingranim* and *ingranoj*, along with *axis* and *axially*, in Albanian *aks* and *aksialisht*. This means that as basic terms, the constituent elements of the phrase terms will also be accepted, when they appear as terms in other forms of speech, except as nouns, this means as adjectives: (*axial*, *kinematic*, *sliding*, in Albanian *aksor-e*, *kinematik-e*, *rëshqitës-e*), as verbs: ((*to mesh*, (*to couple*, (*to rotate*, in Albanian *ingranohet*, *çiftëzohet*, *rotullohet*); as adverbs: (*axially*, *kinematically*, in Albanian *aksialisht*, *kinematikisht*). By not getting into the controversial aspect of the problem, which is not the subject of this paper, we will accept as terms not only the terminological designation units, expressed by nouns and the phrases with noun base¹, but also the units expressed by other parts of speech, especially when they express the field specificity and connect to the word formation system with the word term as *couple* and (*to couple-coupled*, in Albanian *çift* and *çiftëzohet-i çiftëzuar*; *axis-axial-axially*, in Albanian *aks* and *aksial-aksialisht*.

The observation of terms as units that arise in other parts of speech has particular importance in discovering the mechanism of terms formation because, on one hand, the single-word terms themselves have a certain word formation structure like *sliding* from *slide*, in Albanian *rëshqitje* (nga *rëshqit*), (as an adjective) from *slide* (as a verb), but they themselves serve to create many phrases, as they are in their composition like: *sliding* (as adjective) in *sliding motion*, *rotating* (as adjective) in *rotating link*, in Albanian *shkarës-e* in *lëvizje shkarëse*, *rotullues-e* in *halkë rotulluese*.

The treatment of these expression forms of concepts (i.e., with adjectives, verbs and adverbs) take practical value to reflect them in the relevant terminology dictionaries. Their involvement is important in highlighting the systemic character of terminology at the form level, like *machining-machined-machining* (as adjectives), in Albanian *ingranim* and *ingranohet*, along with *përpunim* and *përpunoj-i përpunuar-përpunues-e*. In the context of the study of terminology, this is a glimpse of terms from the linguistic point of view. In this case, the conceptual point of view (which belongs to the terminologist and mainly the specialist) is combined with the linguistic view of the linguist, who sees the term at the word level. In this case, the component parts of the phrase can also be treated as independent units. Thus, for example, on one hand, *a processing machine* as a term in its own, in Albanian *makinë përpunuese*, but also *processor* as an independent unit, in Albanian *përpunues-e*, which can either be presented in an authentic terminology dictionary, in addition to giving it to single-word or phrase units, or another terminological vocabulary can be created, whereby, based on the forms reflected in it, the single-word units represented not only by nouns, but also adjectives, verbs and adverbs to be in it.

Of course, these units, to have the right to enter a vocabulary of such a type, should be connected to the word-forming system (term formation) with the noun term or with each other, for example: *thermodynamic/thermodynamically*, in Albanian *termodinamik-e/termodinamikisht*, that are related to *thermodynamics*, in Albanian *termodinamikë*.

Below we are modeling a terminology-teaching vocabulary in both languages, facing a proper traditional terminology dictionary.

a) In Albanian

The traditional vocabulary model
(reflecting the complete terminological

The terminology-teaching vocabulary model
(reflecting the basic terms)

¹ In the terminology dictionary (of the series), published by the IGJL, there is no firm stand for this problem. In the first vocabularies (about 10), the adjectives, rarely verbs or adverbs terms (Dictionary of Mathematics 8: mechanic and mechanically) are represented in them, while in the later dictionaries are the nouns with base noun terms. In Vyster's Dictionary, which is also referred to as a pilot dictionary, we also include terms such as (*to work*, (*to machine*, (*to tool*, but not adjective and adverbial terms.

conceptual system)

<i>hallkë</i>	<i>hallk/ë-a</i>
<i>hallkë udhëzuese</i>	<i>udhëzues-e</i>
<i>hallkë e udhëzuar</i>	<i>i/e udhëzuar</i>
<i>hallkë lëvizëse</i>	<i>lëvizës-e</i>
<i>hallkë e lëvizshme</i>	<i>i/elëvizsh/ëm-me</i>
<i>hallkë rotulluese</i>	<i>rotullues-e</i>
<i>hallkë e rotullueshme</i>	<i>i/e rotulluesh/ëm-me</i>
<i>hallkë e zinxhirit kinematik</i>	<i>lëvizj/e-a</i>
<i>zinxhir</i>	<i>lëviz</i>
<i>zinxhir kinematik</i>	<i>rotullim-i</i>
<i>zinxhir traktori</i>	<i>rotulloj</i>
<i>lëvizje</i>	<i>rotullohet</i>
<i>lëvizje rrotulluese</i>	<i>kinematik-e</i>
<i>lëvizje zhvendosëse</i>	<i>zinxhir-i</i>
<i>lëvizje translative</i>	<i>traktor-i</i>
<i>zhvendosje</i>	<i>zhvendosj/e-a</i>
<i>zhvendosje translative</i>	<i>zhvendosës-e</i>
<i>mekanizëm (+ 148 togflalësha)</i>	<i>translativ-e</i>
<i>mekanizëm katërhallkësh</i>	<i>mekaniz/ëm-mi</i>
<i>mekanizëm katërhallkësh i çemieruar</i>	<i>katërhallkësh-e; i/e çemieruar; çemieroj (çemierohet)</i>

b) In English

<i>link</i>	<i>link</i>
<i>driving link</i>	<i>driving</i>
<i>driven link</i>	<i>driven</i>
<i>moving link</i>	<i>moving</i>
<i>movable link</i>	<i>movable</i>
<i>rotating link</i>	<i>(to) move</i>
<i>rotary link</i>	<i>rotating</i>
<i>rotary link</i>	<i>rotary</i>
<i>link of kinematic chain</i>	<i>(to) rotate</i>
<i>chain</i>	<i>kinematic</i>
<i>kinematic chain</i>	<i>chain</i>

<i>traktor chain</i>	<i>traktor</i>
<i>motion</i>	<i>motion</i>
<i>rotary motion</i>	<i>displacing</i>
<i>displacing motion</i>	<i>displacement</i>
<i>translational motion</i>	<i>(to) displace</i>
<i>displacement</i>	<i>translational</i>
<i>translational displacement</i>	<i>mechanism</i>
<i>mechanism (+ 140 togfjalësha)</i>	<i>four-bar (-) (mechanism)</i>
<i>four-bar mechanism</i>	<i>hinged</i>
<i>hinged four-bar mechanism</i>	<i>(to) hinge; (to be hinged)</i>

Conclusion

From a lexical point of view, the terminology of mechanics consists of basic expression units that relate to other fields, such as broad-spectrum terms not only in this terminology, but also with terminologies that are related to it, such as: link, pair, chain, mechanism, in Albanian *hallkë, çift, zinxhir, mekanizëm, makinë, bosht, aks*. Both languages (Albanian and English) prevail in terms of autochthonous words such as: *link-hallkë, linkage-lidhje, pair-çift, chain-zinxhir, shaft-bosht (machine)*.

Special importance for the study of basic terms also takes their identification in other fields of mechanics, as well as their construction from the term-formation point of view.

In a similar way, this terminology is also related to other areas, such as: construction machines, automobiles, agricultural machines, thermodynamics, whose terms are often used in these two subfields in both languages: connecting rod, crank-shaft (in Albanian: *bjelë, manivelë, motor*) (aut.); cutting mill, cutting tool, rollforming, slotting (in Albanian: *thikë, frezë, incizim, gdhendje*) (metalcutting machines).

Indirectly they have meeting points with mathematics, physics, descriptive geometry, technical drawing, and so on, (English: equation, abscissa, coordinate) -, (Albanian: *ekuacion, abshisë, koordinatë* (Mathematics), (English: design, designing, projection) - (Albanian: *projekt, projektim, projekSION, vijëzim* (Geometry).

A very important phenomenon is the enrichment of the vocabulary of mechanics, which is noticed in both languages. Thus, parallel constructions can be displayed in both languages: i.e: *mechanism-four-bar mechanism-joint four-bar mechanism* = (Albanian) *mekanizëm-mekanizëm katërhallkësh-mekanizëm katërhallkësh me çernierë*. This vocabulary is presented in the hierarchy plane and the term connection in the system, by fields, microfields, to conceptual cores (finite links).

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Observations of the Antonyms of Nouns and Adjectives in the Economic Terminology in the Albanian Language

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Abstract

The antonymy arouses various discussions in various studies, especially the extreme or scalable opposition, it is complete and partial, negation and opposition. On the basis of many studies it is argued and accepted that the antonyms deny each other but at the same time assert themselves. Compound antonymic words are more numerous than the merged words (agglutinations). By analyzing the syntactic relationships between the elements of these words, they emerge entirely only as deterministic compounds. From the lexical-grammatical point of view these are nouns, adjectives and few adverbs and pronouns. In this work, the antonymic pairs, nouns and adjectives, are treated, which are widely used in the Albanian economic terminology. The systemic organization of terminology is also helped by the antonymic contrasts. Contrary to synonymy and homonymy, the antonymy characterizes the terminology positively, precisely because it proves the systematic connection of terms for a developed terminology in the system.

Keywords: antonyms, economic terminology, antonymic noun pairs, antonymic adjective pairs.

Introduction

Antonyms are of great interest to lexicography. They play an important role in fulfilling the meaning of words through opposition. Consciously, the antonyms were first listed in the Dictionary of Kristoforidhi. He has made a great contribution in this regard, by reflecting hundreds of antonyms. A pretty good work on the reflection of antonyms has also been done later in the Dictionary of the Albanian Contemporary Language (1980)².

The antonymy appears as a linguistic phenomenon with a systemic character, both for the general language and for the terminology, as they create connections from the opposite; so it is a phenomenon of linking meanings or concepts that are in opposition to each other. In regard to terminology, this phenomenon can occur to varying degrees depending on the nature of the field. This phenomenon is also reflected in the terminology of the economy, especially in its basic vocabulary. As a rule, adjective units can be opposed because they show qualities, and fewer noun units because they mark concrete objects:

Adjective units: *i përshpejtuar* — *i ngadalësuar* (*accelerated* — *decelerated*); *homogjen* — *heterogjen* (*homogeneous* — *heterogeneous*); etc.

Noun units: *mikrostrukturë* — *makrostrukturë* (*microstructure* — *macrostructure*); *mikroorganizim* (*micro-organization*) — *makroorganizim* (*macro-organization*); etc.

Antonymic relationships are also the most important manifestations of the systemic nature of language.

Among the determining antonymic compounds of nouns, the noun + noun type is the most common:

Albanian	noun + noun	English	Albanian	noun + noun	English
<i>granddhënës</i>	<i>grand + dhënës</i> <i>grant + giver</i>	<i>grantor</i>	<i>grandmarrës</i>	<i>grand + marrës</i> <i>grant + taker</i>	<i>grantee</i>
<i>huadhënës</i>	<i>hua + dhënës</i> <i>loan + giver</i>	<i>lender</i>	<i>huamarrës</i>	<i>hua + marrës</i> <i>loan + taker</i>	<i>borrower</i>
<i>qiradhënie</i>	<i>qira + dhënie</i> <i>rent + giving</i>	<i>leasing</i>	<i>qiramarrje</i>	<i>qira + marrje</i> <i>rent + taking</i>	<i>hiring</i>
<i>qiradhënës</i>	<i>qira + dhënës</i> <i>rent + giver</i>	<i>landlord,</i> <i>lessor</i>	<i>qiramarrës</i>	<i>qira + marrës</i> <i>rent + taker</i>	<i>tenant, lessee</i>
<i>pikënisje</i>	<i>pikë + nisje</i> <i>point + start</i>	<i>starting</i> <i>point</i>	<i>pikëarritje</i>	<i>pikë + arritje</i> <i>point + arrival</i>	<i>arrival point</i>

Some determining antonymic compounds of nouns, of the adverb + noun type:

Albanian	adverb + noun	English	Albanian	adverb + noun	English
<i>mirëbesim</i>	<i>mirë + besim</i> <i>good + faith</i>	<i>good faith</i>	<i>keqbesim</i>	<i>keq + besim</i> <i>bad + faith</i>	<i>bad faith</i>
<i>mirëkuptim</i>	<i>mirë + kuptim</i> <i>good + understanding</i>	<i>understanding</i>	<i>keqkuptim</i>	<i>keq + kuptim</i> <i>bad + understanding</i>	<i>misunderstanding</i>
<i>mirëqeverisje</i>	<i>mirë + qeverisje</i> <i>good + governance</i>	<i>good governance</i>	<i>keqqeverisje</i>	<i>keq + qeverisje</i> <i>bad + governance</i>	<i>bad governance</i>

The antonymy between the meanings of compound words of adjectives is more common in the Albanian language; antonymic adjectives of the type:

noun + noun: *dëmprurës* (maleficent) — *dobiprurës* (beneficent); *fitimprurës* (profitable) — *jofitimprurës* (unprofitable); etc. and the type:

noun + adjective: *dorëilirë* (spendthrift) — *dorështrënguar* (tightwad); *vullnetfortë* (strong-willed) — *vullnetdobët* (weak-willed); *zemërmirë* (kindhearted) — *zemërkeq* (evil-hearted), etc.

Most of these examples of antonymic adjectives are possessive compounds; therefore in those pairs the meanings are opposed which essentially indicate the characteristics of people¹.

In the following, antonymic noun pairs are presented which are used in the economic terminology: *akordim* (accordance) - *çakordim* (discordance); *analizë* (analysis) — *sintezë* (synthesis); *asimetri* (asymmetry) — *simetri* (symmetry); *barazi* (equality) — *pabarazi* (inequality); *blerje* (purchase) — *shitje* (sale); *blokim* (blockage) — *zhiblokim* (unblocking); *centralizim* (centralization) - *decentralizim* (decentralization); *dëmtim* (damage) - *zhdëmtim* (compensation); *doganim* (imposition of customs duties) — *zhdoganim* (payment of customs duties); *kamje* (wealthiness, wealth) — *skamje* (poorness, poverty); *kredi* (credit) — *debi* (debit); *ligjshmëri* (legality) — *pajligjshmëri* (illegality); *makrostrukturë* (macrostructure) — *mikrostrukturë* (microstructure), *marrës* (receiver, donee) — *dhënës* (donor); *mbingarkesë* (overload) - *nëngarkesë* (underload); *ngarkimi* (loading) - *shkarkimi* (unloading); *normë* (norm) — *jonormë* (non-norm); *pagim* (payment) - *mospagim* (non-payment); *punësim* (employment) - *papunësi* (unemployment); *rregullim* (regulation) - *çrregullim* (deregulation); *saktësi* (accuracy) - *pasaktësi* (inaccuracy); *shitës* (seller) — *blerës* (buyer); *shtrenjtësi* (expensiveness) — *lirësi* (cheapness); *zbatim* (implementation) - *moszbatimi* (non-implementation) etc.

¹ Samara, M.: “Çështje të antonimisë në gjuhën shqipe”, ASHS IGJL, Tiranë, 1985, f. 153.

Antonymic adjective pairs which are used in the economic terminology:

afatshkurtër (short-term) – afatgjatë (long-term); aktiv/e (active) – joaktiv/e (inactive); i/e balancuar (balanced) - i/e pabalancuar (unbalanced); i/e barabartë (equal) – i/e pabarabartë (unequal); detyrues/e (binding) – jodetyrues/e (nonbinding); i/e drejtë (fair) – i/e padrejtë (unfair); ekonomik/e (economical) – joekonomik/e (uneconomical); i/e fortë (strong) – i/e dobët (weak); i/e hapur (open) – i/e mbyllur (closed); kapitalist/e (capitalist) – jokapitalist/e (non-capitalist); ligjor/e (legal) - kundërligjor/e (illegal); miqësor/e (friendly) – armiqësor/e (hostile); i/e miratuar (approved) – i/e refuzuar (rejected); i/e ngarkuar (loaded) – i/e shkarkuar (unloaded); optimist/e (optimistic) – pessimist/e (pessimistic); i/e pasur (rich) – i/e varfër (poor); i/e përdorur (used)– i/e papërdorur (unused); i/e pranueshëm (acceptable) – i/e papranueshëm (unacceptable); prodhues/e (productive) – joprodhues/e (unproductive); i/e qëndrueshëm (stable) - i/e paqëndrueshëm (unstable); real/e (real) – joreal/e (unreal); i ri / e re (junior) – i/e vjetër (senior); i/e rregullt (regular) - i/e parregullt (irregular); i/e saktë (accurate)– i/e pasaktë (inaccurate); i/e sigurt (safe) – i/e pasigurt (unsafe); i/e vlershëm (valid) – i/e pavlershëm (invalid); i/e zhvilluar (developed)– i/e pazhvilluar (undeveloped).

Conclusion

The antonymy as a linguistic phenomenon has been known since ancient times and in many points still arguable.

Based on practical and theoretical studies, we can encounter errors when trying to place a boundary between complete, partial, contextual, and intermediate antonyms. Nouns and verbs can form complete antonyms, while this is less common with adjectives and adverbs.

The antonyms of lexical-semantic affiliation are mainly nouns and qualitative adjectives; antonymic noun pairs: *ekuilibër (balance) – desekuilibër (imbalance); aktiv (i bilancit) (active balance) – pasiv (i bilancit) (debit balance); debi (debit) – kredi (credit); deficit (deficit) – suficit (surplus)* etc.

In the category of nouns, the verbal nouns differ:

të ardhura (income) – të shpenzuara (expenses); shitje (sale) – blerje (purchase); importim (import) – eksportim (export); bllokim (blocking) – zhblokim (i fondeve) (unblocking) (of funds) etc.

Antonymic qualitative adjective pairs: *(kontratë) afatgjatë (long-term) (contract) - (kontratë) afatshkurtër (short-term) (contract); (kapital) i ndryshueshëm (variable) (capital) –(kapital) i pandryshueshëm (invariable) (capital); (fitim) i shpërndarë (distributed (profit) - (fitim) i pashpërndarë (undistributed (profit))* etc.

The antonymy is not unknown to terminology, but on the contrary, in terminology, it becomes a means of expression of the indispensable and inevitable phenomena of science. (of expressing the indispensable and inevitable occurrences of science.) This is due to the fact that the term is also a word, and that to some extent it is subject to these processes, the result of which are the ambiguous terms, the synonymic terms, and the antonymic term pairs.

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