REVISTIA

PUBLISHING AND RESEARCH

EUROPEAN JOURNAL OF LANGUAGE

AND LITERATURE STUDIES

September December 2019

Volume 5, Issue 3

Typeset by Revistia

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Break the Wall: Intercultural Challenges in the Middle East to Teach Spanish as a Foreign Language

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Abstract

This paper investigates the needs of teachers of Spanish have while teaching the language while maintaining and emphasizing the sociocultural, intercultural and religious components. The research will attempt to shed light on offering a performance guide with materials and examples of different nature (songs, videos, textbooks, literary fragments). The paper will also provide a comparison between how to work with similar factors from different perspectives while taking into account the religious and emotional aspects. In order to achieve these aims the method used is based on a synergy of experiences, shared knowledge, culture clash and double perspective the European and the Middle Eastern perspectives. There is an increasing demand for Spanish language instructors' in the Middle East. This increase together with beneficial work conditions for foreigners make The Middle East an attractive land to spread linguistics knowledge as a language instructor. However, there is an observable lack of cultural information, in terms of what is acceptable and what is not acceptable in such a conservative culture, in addition to lack of knowledge of the social protocols in the Middle East. The absence of such essential information may result in misunderstandings and even complaints from both parties in this exchange. It is imperative that senior academics offer a sort of "lifeline" for the upcoming teachers, mainly European or Asian, who might consider working in this area. In a nutshell, in a classroom where the instructor is non-Muslim, what needs to be taken into account in order not to offend the cultural sensitivity of the students? How can the Spanish language instructor create a learning environment where the students do not feel culturally attacked?

Keywords: Interculturality, Teaching, Spanish, Cultural Sensitivity, Middle East

1. Introduction

Working in the Middle East as a foreign Language instructor is not an easy job. Many foreigners, Europeans, Americans and Asians are hired in this region. As such when a professor obtains a position in the Middle East, s/he begins the process of research about the area, culture, traditions and religion. This research process could be considered as the beginning of an intercultural relationship between two different cultures. Thus, interculturality is one of the competences that foreign language instructors work with in the classroom. Furthermore, the task of teaching a foreign language vary in difficulty depending on the origin of the instructor as well as the origin of students and ultimately where the lessons take place.

During the last decades, many publications about "Teaching Spanish as a Foreign Language" were released. However, these studies were primarily from intercultural and sociocultural perspectives. Spanish for English speakers and Spanish for Chinese speakers are two areas that are heavily investigated. The research conducted in these areas helped not only the development of the field but also helped shaping instructor training. However, Spanish language instructors do not have access to updated publications relating to teaching in the Middle East. Furthermore, the existing publications do not investigate social and emotional concerns or cultural factors.

Thus, this paper will attempt to shed light on how to develop the intercultural competence while teaching Spanish in the Middle East, specifically in Qatar. The researcher does not pretend to offer a training agenda, rather it is a broadening of the horizons. This paper aspires to fill in a gap in the field and highlight a reality that is relegated.

ISSN 2411-9598 (Print)
ISSN 2411-4103 (Online)

European Journal of
Language and Literature Studies

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2. Literature Review

Nowadays, Spanish language instructors are emigrating more than ever for different reasons. The reasons may vary, for example seeking better working conditions, or because of lack of jobs in some areas. Instructors have to adapt to the new contexts that foreign territories offer, and the cultural differences. Teaching a foreign language can associated with many cultural factors. Foreign teachers must abandon ethnocentric perspective, enhance their cultural knowledge and improve their cultural exchange skills. Ultimately, these enhancements will provide not only intercultural education but also develop the intercultural competence.

According to UNESCO, interculturality can be defined as the construction of equitable relationship between people, communities, countries and cultures […] and it is necessary to work with it from a perspective that includes historical, social, cultural, political and educational elements. This definition is arguably generic. Nonetheless, it is helpful to think about the education system and language teaching system together since both systems promote an exchange. Furthermore, the concept of *interculturality* is understood as another competence that must be included in foreign language teaching. *Interculturality* is part of the *Plan Curricular del Instituto Cervantes* (2006). PCIC argues that "the development of this dimension […] requires knowledge, abilities and attitudes that settle the intercultural competence" (PCIC, 2016).

Interculturality has its origin in culture and sociocultural studies. Interculturality is an exchange that requires "comprehension, acceptance and integration" (Alarcón and Barros, 2008). Both teacher and student are culture producers and receptors. However, this is not an easy task since "it is necessary to adopt a tolerant and respectful attitude and to eliminate the stereotypes or ethnocentric attitudes while conserving their own identity" (Oliveras Vilaseca, 2014).

Textbooks, for example, are a great ally for teachers and students to exchange information. Notwithstanding, textbooks can be problematic depending on the country where they are being used. Topics like culture, politics or personal relationships can offend the sensitivity of the student while the instructor's purpose is to explain the reality s/he comes from -in case they are native speakers-. This exchange serves a bigger educational purpose as well, that of preparing and broadening the students' horizons on what to expect when they visit any of the countries where the language in question is official.

Countries whose official religion is Islam may present a challenge for instructors in terms of developing intercultural competence. The bilateral factor of interculturality may suffer when it is time to decide what is or is not acceptable. Paricio Tato (2014) claims that "the communicative approach was not as successful because it does not recognize the links between language and culture".

The concept of *thoughtful behavior*[1] (Borgh, 2003) is related to teachers' beliefs because it says that instructors are the ones that begin the reflection process and must be conscious of how their work has to be done. Politics, for example, is a topic that sometimes is better avoided in the classroom, mainly in countries as the ones mentioned previously. The idea of *classroom as culture* from Breen (1986) helps instructors understand how communication and interaction develop in order to establish an intercultural link.

If instructors study the students' culture, prejudices are likely to be eliminated. The perceptions of students and their country are likely to change as well as what strategies may be used in the classroom (Ramos Méndez, 2010). There are many factors that can undermine the teaching/learning process. To mention a few: lack of knowledge of the country or Arab and Islamic cultures; the possibility of culture clashes. In addition to the lack of adapted materials or even fear of offending cultural sensitivities due to possible judgmental opinions. It is only by acknowledging the limits of the interaction and becoming aware of their existence, foreign language instructors can bring down the wall and establish a bridge.

3. Paper Objectives

It is not an easy task to work as a Foreign Language instructor in the Middle East. There are many factors to consider such as culture, society and religion. Work relationships between men and women, Middle Eastern conservatism, and Islam as the official religion of the State are the three main pillars that directly and indirectly impact the academic landscape. This paper has a number of objectives that relate to qualitative and ethnographic methodologies. The paper takes into account

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[1] Borgh, 2003: 81.

the importance of religion and culture as well as the culture clash resulting from these two. The following objectives are a product of experiences of instructors of Spanish as a Foreign Language who live in a country similar to Qatar.

This paper has three objectives. The first one is to expose the problems and difficulties of Teaching Spanish as a Foreign Language as well as Spanish and Hispanic cultures in the Middle East. The second objective is to analyze which factors of the Arab and Islamic culture are to be considered when teaching Spanish as a foreign language. The third and last objective is to survey the relevant cultural and religious aspects that directly influence teaching together with what needs to be taken into account in order not to offend the students' sensitivity.

4. Methodology

As mentioned previously, the methodology of this paper is qualitative and ethnographic. On one hand, the research focuses on a specific group; on the other hand, there is a cultural relationship and exchange. The paper uses data gathered from surveys and personal experiences. Combining the date from these two research tools, the data provides both objective and subjective information since the challenges discussed previously can only be observed from the inside. Therefore, this paper is to be considered as a guideline. The results are not meant to be generalized. Rather, they are meant to map the cultural landscape and to invite future researchers to investigate this area. It is important to state here that the researcher is not only gathering information, but also he is part of it. Thus, the researcher produces the guidelines, collects experiences and processes the information.

The data must not be generalized, rather it is to be considered as a starting point and an invitation to build upon it based on a gap that was observed in the field. It is necessary to shed light on the situation of teaching a foreign language in this territory and deconstruct the previous ideas in order to make a valuable contribution to the world of teaching Spanish as a Foreign Language.

Two research tools were used for this purpose: teacher's diary[1] and surveys[2]. These methods provide not only the instructor's view and personal experience but also, the collective and accumulative teaching experiences from an intrapersonal perspective. The suggested approach also provides the views and experiences from the survey respondents. Both the diary and the surveys aim to allow us to rethink and restructure our conscience. In other words, the researcher here attempts to break the intercultural wall to construct a bridge. In order to achieve this vision it is important to know and understand the opinion of other instructors.

4.1. Teacher's diary

The teacher's diary used for this research takes into account the purpose of organizing problems, complaints and comments. This is because it focused on intercultural aspects as opposed to daily notes. Using the diary method helps in developing an auto-analysis introspectively in a subjective way. While at the same time leading the reflection process to the judgment of the researcher's work. The aim of this process was to compare and contrast the researcher's data to that of the respondents and ultimately fulfil the objectives of this paper.

4.2. Surveys

The respondents were 12 Language instructors, Culture and Literature. The respondents were working in the academic field in Qatar during the data collection. The respondents also worked in different countries in and outside the Middle East.

The surveys were based on Google Forms and presented the following questions:

Multiple-choice questions:

Q1: Gender

Q2: Nationality

Q3: Age: with a 10 years range per option (20 to 30 years, 30 to 40 years…)

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[1] For the duration of a year.
[2] Survey repondents were working in Qatar.

Q4: Working area: Linguistics or Literature

Q5: Campus where they work: Female or Male campus (some universities in the Middle East can be segregated, like in Saudi Arabia, Qatar, Kuwait…)

Open questions:

Q6: Have you ever adapted materials to respect the cultural sensitivity of the students and their religion? Can you describe it?

Q7: If you answered "yes" in the previous question, do you think that you would have had this problem in non-Islamic countries?

Q8: Have you ever had to avoid certain topics in your lessons? Which ones?

All these questions were analyzed holistically and analytically. Multiple-choice questions served to guide the researcher in understanding the profile of the respondent. On the other hand, open questions provided answers to the research questions and the objectives that were proposed in advance.

5. Data study, presentation and discussion

The purpose of this analysis is to explore the issues and challenges of teaching Spanish language and Hispanic and Spanish cultures in Qatar. Furthermore, the analysis aims to gather the factors of a conservative culture that may impact teaching. Finally, the analysis would serve to show how to approach the students with resources like songs, textbooks, literature etc.

5.1. Answers from multiple-choice questions:

Q1: Gender: 8 male instructors and 4 female instructors

Q2: Nationality: 3 American, 2 British, 1 Greek, 1 Kuwait, 4 Spanish, 1 Syrian/Argentinian.

Q3: Age: 2 between 20 and 30, 3 between 40 and 50, 7 between 30 and 40 years old

Q4: Working Area: 11 belong to the Linguistics Area and 1 to the Literature Area

Q5: Campus where they work: 1 at Male campus, 2 at Not segregated and 9 at Female Campus

5.2. Answers from open questions[1]:

Q6: Have you ever adapted materials to respect the cultural sensitivity of the students and their religion? May you describe it?

A1: Many times. Especially when using authentic material referring to love, relationships (not married), expressions or cultural elements referring to religion.

A2: Yes. I removed sensitive words and/or images.

A3: Yes, we always have to adapt anything that goes against Islam's values

A4: I have avoided discussion of religion (Islam) and if encountering Christian writers or themes in texts, made sure to emphasize the relative values and beliefs of this group, so as to avoid the chances of coming across as evangelicizing. Not difficult, since I am atheist. It's actually more problematic dealing with texts/philosophers that are avowedly non-religious. In these cases again, it's important to emphasize that these views are opinions, not facts. Such issues can crop up in unexpected places, such as science fiction classes when discussing the history of science as subversive to religion.

A5: All the time but this has nothing to do with gender and all too do with culture. I always check to make sure nothing is risque and that it avoids pork, alcohol, religion, and Western romantic relationships.

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[1]Answers are copied and pasted from the surveys.

ISSN 2411-9598 (Print)
ISSN 2411-4103 (Online)

European Journal of
Language and Literature Studies

September December 2019
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A6: I always make sure to take out any references to dating or drinking alcohol.

A7: Yes, it is very difficult using textbooks because you need to modify of avoid many topics. There was an activity about dating that I avoided or pictures with parties where people are drinking alcohol.

A8: Yes, I have. I still made it obvious for them that the materials had been adapted because I thought that they needed to know that they were common topics and aspects of the Hispanic culture. I did not want them to have a distorted image of Spain, and then visit it and be surprised. I believe that one cannot separate a language from its culture, so whilst I did respect their religion and culture, I always tried to explain them those cultural differences to avoid misunderstandings.

A9: I had to adapt material because of political issues in the region, and more often than not, I find I also have to be careful with words I use (homonyms).

A10: all the time, but with my more adult students (17--18 years old) I have decided not to adapt or cut them anymore but explain, culture and traditions are part of a language and they need to learn, experience and get know this part too.

A11: Yes. I checked "read" and "watched" material for nudity, explicit sexual scenes or offensive terminology. One time, I had to cancel a text book order because it included poems that were culturally inappropriate and were reported by some students and parents.

A12: Yes. I have occasionally removed pages from the students' reading materials because I perceived them as potentially problematic (as long as they don't constitute essential reading for the subject I am teaching). I also moderate classroom discussions, wherever possible, to avoid references to subjects that may be considered inappropriate by the more conservative students in my class.

Q7: If you answered "yes" in the previous question, do you think that you would have had this problem in non-Islamic countries?

A1: No.

A2: Yes.

A3: No, but same problems could arise in any country with strong religious beliefs

A4: Of course- every culture has taboo topics that are not only defined by religion but by history. In South Korea, you have to be sensitive to attitudes toward North Korea.

A5: I teach ESL which means even in the US many of my students are from Islamic countries. However, we usually made a point of leaving the "secular" references in the textbook in order to better prepare them for American society.

A6: No, not at all.

A7: Yes, of course.

A8: I wouldn't, I taught in a European country and these issue did not exist.

A9: Yes, maybe in other cultural content but of course, always.

A10: Probably not to the same extent. However, most universities adhere to a certain standard of political correctness that dictates what can and cannot be said in the classroom.

A11: No I don't think so.

A12: N/A

Q8: Have you ever had to avoid certain topics in your lessons? Which ones?

A1: Love and relationships outside of marriage, eating and drinking as part of social culture, the importance and impact of religion in everyday life in Spain.

A2: In certain cases, topics such as religion or politics.

ISSN 2411-9598 (Print)
ISSN 2411-4103 (Online)

European Journal of
Language and Literature Studies

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Volume 5, Issue 3

A3: Yes. Dating, politics, food (pork), etc.

A4: Religion, sex, homosexuality.

A5: Sex, drugs, romantic relationships (ex boyfriend and girlfriend), politics, music, alcohol, parties, homosexuality and religion.

A6: Dating, drinking alcohol, religion, political issues.

A7: Yes: politics, sexuality, nudity, prostitution… But in the end I try to go to the limit: I make it up, I do not say explicitly but students understand.

A8: Sex, eroticism, gender, or some aspects of equality.

A9: Religion, Islamic religious diversity, sex, politics, and race.

A10: Usually related to alcohols, pork and relationships topic, what most of the time is even contrary to the IB program I teach, but….still sometimes I have to do it.

A11: Yes. Sexual related topics mainly.

A12: Certainly. However, sometimes it is more a question of HOW you approach a topic, rather than the topic itself. Generally speaking, as long as it isn't strictly relevant to the course content, I prefer to only make a passing reference to issues concerning regional politics, religion and sex. If it is related to the topic at hand, I address issues as impartially as possible, allowing students to express their opinions, and never imposing my own.

5.3. Discussion of the survey's result

According to the multiple-choice questions, it can be argued that the diversity of profiles offered in this research present a multicultural approach as well as different backgrounds and experiences. The diversity can also be observed in the variety of answers provided by the open questions:

Q5: The answer of this question was unanimous: all the survey respondents modified or adapted material or speeches in the classroom. The topics that were repeated more frequently are topics related to love, relationships, religion, dates, alcohol, politics, nudity, and offensive words.

Q6: Five respondents answered that they would not have had the same problems while four of them mentioned that they would face the same situation in a non-Muslim country. However, two of them did not provide a clear answer although they referred to code of ethics. One of them did not answer.

Q7: All the respondents answered this question. However, this question differed from the previous ones in that the respondents mentioned that instead of adapting topics they simply avoid them. The topics that they avoided were sex, love, religion, alcohol, drugs, parties, homosexuality, politics, eroticism, pork etc.

5.4. Teacher's diary result

First of all, it is necessary to highlight that a teacher's diary can be understood as a subjective research tool, because it relies primarily on reflection. The diary began when the researcher started working in a conservative environment. Despite the fact that there are many parts relating to the topic of this paper, only the relevant ones were selected. This diary was divided into different parts due to the diversity of professional and anecdotic comments: previous comments, culture clashes and activities in the classroom.

Previous comments:

-There is a proper way of dressing (we sign a dress code document).

-The campus is segregated.

-In certain occasions, censorship must be applied to avoid complaints.

ISSN 2411-9598 (Print)
ISSN 2411-4103 (Online)

European Journal of
Language and Literature Studies

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Culture clashes:

-When students mention topics such as feminism, religion, maternity or homosexuality and they debate among each other or by themselves.

-During the call, it is not allowed to play music.

-History topics such as absolutism, freedom, monarchy, elections etc.

Activities in the classroom:

-In terms of culture, the students make their own research about topics I cannot address or explain thoroughly because they might be sensitive topics or offensive to some of them. This is interesting because since I cannot talk about certain topics, It sparks the students interest even more and they ask more questions. I justify my reluctance to answer that I cannot "offer" more. Then the students are happy to make their own research and discuss it with me later in private.

-Nowadays, Spanish and Hispanic cultures are widely spread because of music and videos. However, many of these videos contain references to topics I cannot mention in the classroom. I can perhaps edit the films and songs. Another example is Netflix recommendations. I am under certain pressure because I cannot recommend certain TV series or films, but I can mention what I am currently watching.

-Some activities in the textbook and their description may be controversial as well. A number of these activities represent the culture of partying in Spain, references to alcoholic drinks and typical foods offered by Spanish and Hispanic cultures. If the instructor does not pay enough attention to these references, it may cause a problem. A good approach to solve an inappropriate reference is turning it into an anecdote if the students realize that it is an awkward situation.

6. Conclusions

To conclude this paper it is prudent to mention that the answers of the respondents of the survey, in addition to the compilation of examples from the teacher's diary, provide possible answers to the concerns raised in the beginning of the paper. The analysis of the data also aimed to fulfill the objectives of the paper. At this stage, it is important to reiterate that there is an observable lack of specific and detailed previous research to base this research on. As mentioned previously, little to no research has been done regarding teaching Spanish as a foreign language in the Middle East and Islamic countries.

Instructors of Spanish language and Spanish and Hispanic cultures face a number of challenges in the Middle East when teaching. Even though not all the survey respondents work in the Linguistics field, all of them attest to the fact that there is a need to modify, adapt or even censor certain topics related to Spanish and Hispanic cultures similar to the ones mentioned in the survey. Instructors must be familiar with the culture of the country where they work or are going to work. Similarly, it is important that instructors are familiar with the pillars of the religion and culture. Cultural knowledge will serve in avoiding misunderstandings and establishing an intercultural bridge based on mutual respect and empathy.

Thus, the following question arises: what has to be taken into consideration in order to avoid offending the cultural sensitivity of conservative students? The answers to the survey in this paper as well as the notes from the teacher's diary could be seen as a starting point. In fact, all this information can be seen as a basic action guide for future instructors in the Middle East. The teaching method will depend on the teacher's criteria. However, more research is required in this area and perhaps creating manuals that address the issues raised previously is necessary. It is necessary to listen to the student body, and allow students to share their opinions about the topics discussed in class. Interculturality is a symbiosis and it is bilateral.

Although this paper may not have provided a clear action plan to the proposed challenges, it is hoped that it highlighted the challenges and explained possible actions taken by foreign instructors in bridging the cultural gaps.

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Multilingualism in Kosovo and Switzerland; a Comparable Viewpoint of Language Policy

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Abstract

The main aim of the paper is to show the differences and similarities of the language use and language policy in The Republic of Kosovo and The Federation of Switzerland. It has a look in to the core documents of language including the constitution of both countries.

Keywords: Multilingualism, Kosovo, Switzerland, language use, language policy

Introduction

Despite the small territorial surface and the population both countries are officially multilingual. Kosovo officially recognizes two languages on the national level; Albanian spoken by 95% of the population and Serbian spoken by 3% of the population, and two other on the municipal level; Bosnian and Turkish together spoken by 2% of the population. Whereas, Switzerland has four national languages. It is German which is a language spoken by a majority of the population 63.6% , French spoken by 19.2% Italian 7.6% and Romansh spoken by 0.6% . Both countries have different historical backgrounds and events that have had an impact on the countries to become multilingual nations. Kosovo has a central position in the Balkans, bordering with Albania in the South, Macedonia in the East, Serbia in the North and Montenegro in the Northwest. This crossroad position in the Balkans has had an impact on language situation as well as intercultural environment and relationship among ethnicities, which have changed from time to time. A history snapshot of six centuries would be: five centuries under Ottoman Empire, a century part of Serbia and Yugoslavia and around 20 years "a country of its own". Without doubt these are the key factors in actual religious, ethnic, cultural and language situation in Kosovo. As broadly known three original so called cantons joined together to create a union in order to defend themselves of surrounding countries known today as: Austria, France, Italy and Germany.

Language Policy and Arrangement

Language rights and the use of language have always been an issue around the globe and have been explored and treated by many researchers and publishers as an important and the most sensitive element of identity, especially when it comes to language rights of minorities. These topics are even more current in the Balkans, a region known for multilingualism and multiculturalism.   The region of the Balkans is widely known for its diverse cultural and language lands=cape. Nevertheless, there might be clear territorial separations of languages all of the countries of the Balkans Peninsula are multilingual, as the case is with the Republic of Kosovo. People have learned languages here in order to fulfill daily obligations, to prosper and integrate.   Prof Sadik Idrizi describes the language issue in the Balkans as follows:

It is common in the Balkans that people speak many languages and are in contact with communities of different language groups. They often try to use a prestige language, depending on the country they live in, the country that ruled in a certain period in history. (Idrizi, Jezik i stil narodne poezije Gore, 2012)

The Republic of Kosovo as a young democratic country declared its independence on February 17, 2008, and so far has been recognized by the majority of United Nations Member states (114 until this paper was published). Since 1999, immediately after the last armed conflict many things have changed including the language legislation. As a multilingual and multicultural country, it seems to have defined very well the language issue and treated it very neatly in legislation on language. It is clear that the national identities have been taken into consideration when drafting the language policy and language rights as a main mean of identification.

Languages serve as a means of identification, as important ethnic symbols, therefore they are close related to emotions and subjective value judgements, which is why they easily become signs of national anticipation but also objects of nationalist manipulation. (Bugarski, 2007)

Language rights in Kosovo and Switzerland are guaranteed and protected by the highest juridical act which is the Constitution of the country, In the case of Kosovo it is clearly defined, whereas, in Switzerland it is the issue of the local authorities.

Language rights and use of language are defined by many core legislation documents of the Republic of Kosovo. Article 5 of the Constitution defines Albanian and Serbian language as the official languages in the country on national level. Bosnian and Turkish languages are defined as official languages in municipalities as provided by law.

5.1. The official languages in the RK are Albanian and Serbian.

5.2. Turkish, Bosnian and Roma languages have the status of official languages at the Municipal level or will be in official use at all levels as provided by law. (Constitution of the Republic of Kosovo, 2008)

Multilingualism in Switzerland is also guaranteed by the highest juridical act, The Constitution of the Swiss Federation.

Art. 4 National languages

The National Languages are German, French, Italian, and Romansh. (Federal Constitution of The Swiss Federation)

Art. 70 Languages

1 The official languages of the Confederation are German, French and Italian. Romansh is also an official language of the Confederation when communicating with persons who speak Romansh.

2 The Cantons shall decide on their official languages. In order to preserve harmony between linguistic communities, the Cantons shall respect the traditional territorial distribution of languages and take account of indigenous linguistic minorities.

3 The Confederation and the Cantons shall encourage understanding and exchange between the linguistic communities. (Federal Constitution of The Swiss Federation)

The language situation in Switzerland seems to have come in more natural and logically explainable way. Compared to Kosovo, in Switzerland languages are divided based on territorial inhabited areas, known as cantons. The overall language legislation has a very careful treatment to all national languages and it has a conservational approach.

The Cantons shall designate their official languages. In order to preserve harmony between linguistic communities, they shall respect the traditional territorial distribution of languages, and take into account indigenous linguistic minorities." (Federal Constitution of The Swiss Federation)

Kosovo and Switzerland seem to have very different state organizations in terms of government and regional.

There are six constitutional entities in Kosovo and two official languages on the state level. In the research paper we focus mainly on central institutions when talking about general situation of official languages in Kosovo. When analyzing language use on the local level, city of Prizren is taken as an example of multilingualism, multiculturalism, as a city of mutual tolerance and harmony.

Different from Kosovo, where language issue is the case of the central government, in Switzerland language issue is the case of the local government.

Switzerland is a federation made up by different localities known as cantons. As a result of federalism, certain powers are assigned to the federal government while others are assigned to the localities.

For the most part, policymaking power is devolved to the cantons. Such is the case with language and education policies. Because these powers have been delegated to local officials, practices can vary from region to region so long as they are in compliance with federal laws. What stems from this devolution is the principle of "territoriality." (Morrison, 2013).

Article 29.2 guarantees everyone to be informed in mother tongue in the case of deprived liberty. According to article 59.3 everyone has the right to obtain primary and secondary education in his mother tongue. Article 59.6 regulates the use of language on municipal level. It guarantees to non-majority communities the right to use their mother tongue where they represent sufficient share of the population in accordance with the law. In case of the use of translator costs are covered by competent authorities.

The Constitution of the RK also guarantees the representation of TV program in community languages in accordance with the law and international standards. It guarantees the community language use in all other types of media like newspapers, radio, or social media.

Law nr. 02/L-37 of the RK regulates the use of language in the country. The Law ensures the use of the Albanian and Serbian language as official languages on the national level as well as Turkish, Bosnian and Roma languages on the level of municipality. Article 2.2 and 2.3 specifies the language use on municipal level. Municipalities that are inhabited with more than 5% of the population of the certain minority population, language of this minority are represented as official. Such municipality is Prizren, which is located in the South of Kosovo, where except the Albanian language, Turkish and Bosnian are official languages as well.

On central level, official languages are represented equally. Central institutions are obliged to ensure translation in all official languages. Moreover, official meetings have simultaneous translations when necessary. All speakers can freely express in their mother tongue. Official documents are issued in all official languages. Moreover, they are issued in English. In cases of misunderstanding in translation, English language is taken as credible. Names of institution in all levels are written in all official languages, in municipalities they are written in community languages too.

On municipal level, all languages are represented equally including languages on national and local level in all fields of administration and institutions, in media, official documents, minutes of debates, all levels of education. The law guarantees attending primary and secondary education on mother tongue for everyone. Municipalities of Prizren, Peja, and Mitrovica offer study programs in all municipal languages for all levels of education,

Similar language policy is inclusive and balanced. In some cases there is a subtle difference of language use on central and local level. However, it has never a discrimination approach in any forms towards any of the ethnicities forming the federation.

Conclusion

Switzerland became a multilingual country as an urgent need for survival and existence while Kosovo as a newborn country in order to satisfy international requirements made positive discrimination towards language use and policy. Switzerland seems to have a right system on place in terms of language use and clearly there are no what so ever serious challenges. In Kosovo, even though there are still ethnic tensions and the armed conflict happened just twenty years ago, there is a very modern and inclusive language policy on power. However, there is still work to do in order that the situation on the field is at a satisfactory level. This situation is mainly due to lack of economic and human capacities.

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Piero Gobetti and his Writings on International Politics in The 1920s

Francesca Somenzari

Abstract

Università degli Studi di Torino Piero Gobetti (Turin 1901- Paris 1926) was not only one of the most important thinker and political writer of the Twentieth Century, but also one of the greatest organizers of culture: in his short life, he founded three journals (Energie Nove, Rivoluzione Liberale and Il Baretti) and a publishing house (Piero Gobetti Editore). Within his prodigious intellectual activity (obviously against Mussolini and what he represented), there was also room for reflection on the international politics of the 1920s. Gobetti's attention to international politics was expressed first in Energie Nove and then in Rivoluzione Liberale, with projects of columns and unique numbers especially dedicated to some foreign countries[1].

Keywords: Piero Gobetti, international politics

Introduction

The main focus of many of Gobetti's writings was the Versailles Conference together with the decisions it gave rise to: international issues were analyzed in the light of a perspective that explicitly rejects nationalism[2]. As Gobetti stated: "Versailles not only is not a peace, but it excludes peace"[3].

The writer's considerations and conclusions were strongly influenced by the thought of Gaetano Salvemini and- albeit to a lesser extent- seemed to refer to the Wilsonian teaching (despite the criticisms addressed to it at first).

Gobetti and Russia: among history, ecstatic contemplation and Liberalism

In *Energie Nove* (1918-1920) and *Rivoluzione Liberale* (1922-1925), Piero Gobetti wrote several essays on Russia and in particular on the 1917 Revolution; Language, Literature and Leninism were the three *Ls* sparking Gobetti's interest. Together with his wife, Ada, he began studying Russian with the aim of translating Andreiev's works[4]; but ultimately, it is the phenomenon of the Bolshevik revolution that motivated Gobetti's general passion for Russia.

In "Frammenti di estetismo politico" and "La Russia dei Soviet", Gobetti presented the Revolution as one of those mythical and unrepeatable events that history offers only rarely: for this reason it had to be contemplated rather than judged. As he reported:

> The Russian Revolution is history, you must study it; it is a social phenomenon […]. You have before you a world of constant progress, and you looked for the scheme in which to enclose it […]. The Revolutions do not look at the past. They create and shape new realities. The government of Lenin

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[1] Two issues of *Rivoluzione Liberale* were devoted to Germany and Great Britain, respectively in January and March-April 1924. Regarding France, see N. Bobbio, F.S. Nitti *et al.*, *Piero Gobetti e la Francia. Atti del colloquio italo-francese*, Franco Angeli, Milano, 1985.

[2] See F. Somenzari (edited by), *Piero Gobetti. Vita internazionale*, Aras, Fano, 2017, pp. 17-22.

[3] P. Gobetti, *Il trionfo della democrazia*, in "Rivoluzione Liberale" (from now on **RL)**, II, n. 4, February 1st, 1923; the article is also included in P. Spriano (edited by), *Scritti Politici*, Einaudi, Torino, 1997, pp. 448-452.
Original text: "Versailles non solo non è una pace, ma esclude la pace".

[4] Gobetti defined Leonid Andreiev "the greatest of contemporary Russian writers". See P. Gobetti, *Leonida Andreiev*, in "Energie Nove" (from now on **EN**), II, n. 8, September 30, 1919.
Andreiev was defender of the revolution of 1905 and contrary to that of 1917, but above all he was against the excesses of Bolshevism.

and Trotzki is a *de facto* government. It is the will of Russia. A state organization and not a scientific investigation. Life and not the book[1].

Gobetti stressed the importance of such a simple and fundamental concept: the Revolution is a fact and a new democracy is born. At first, he seemed to categorically reject any form of manipulation of the phenomenon, preferring a historical and objective interpretation to one of political expediency.

In Gobetti's writings, Lenin and Trozki were called great statesmen who elevated Russia to the level of Western civilizations, facing dangerous government responsabilities[2]. And then:

They [Lenin e Trotzki] are not only Bolsheviks; they are the men of action who have awakened a people and are recreating a soul for them[3].

The position taken by Gobetti led the communist Antonio Gramsci to write that Gobetti was a young men who had understood the greatness of the Revolution and its leaders"[4].

However, after this first contemplation of the phenomenon of the Russian Revolution, in 1921 Gobetti denied himself, by stating:

Trotzki affirms a liberal[5] view of history [...]. Only for tactical necessities and for historical needs, the Revolution- full of Liberalism, in a country like Russia, home of the *mir*, worshiper of every form of community- must take the name and sometimes the appearance of socialist work [...]. It is up to the historian to affirm the truth above political contingencies[6].

From the ascertainment of the extraordinary nature of the Revolution and from a gaze that wanted to be as objective as possible, Gobetti moved on to an extremely partial political interpretation, placing the Russian events into the riverbed of the liberalism current. According to Gobetti, Trotzki carried on (without knowing it) a liberal, non-socialist design.

In this case, Gobetti's interpretation is neither shareable nor sustainable, but it is very interesting because it clearly demonstrates the non-systematic nature of his thinking[7].

Gobetti and the United States of America

In Gobetti's writings even the United States were taken into consideration and not by chance: the First World War brought about the entry of the United States themselves into European life and dynamics, especially at the end of the conflict. Although in the 1920s President Harding carried on the motto *America first* - the basis of a highly isolationist policy - the Wilsonian conception of Europe and international relations was destined to have a lasting echo in the Old Continent, even

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[1] P. Gobetti, *Frammenti di estetismo politico*, in **EN**, II, n. 10, November 30, 1919; the article is also included in P. Spriano (edited by), *Scritti Politici* cit., pp. 206-213. Original text: "La Rivoluzione Russa è storia, voi dovete studiarla; è un fenomeno sociale [...]. Avete dinanzi un mondo in formazione, e voi cercato lo schema in cui rinchiuderlo [...]. Le Rivoluzioni (e tutta la storia del resto) non guardano il passato. Creano e plasmano nuove realtà. Il governo di Lenin e Trotzki è un governo di fatto. E' la volontà della Russia. Un'organizzazione statale e non un'indagine scientifica. La vita e non il libro".
[2] See P. Gobetti, *La Russia dei Soviet*, in "Volontà", February 15, 1921; the article is also included in P. Spriano (edited by), *Scritti politici* cit., pp. 197- 206, p. 197.
[3] P. Gobetti, *Rassegna di questioni politiche*, in **EN**, II, n. 6, July 25, 1919, pp. 132-139; the article is also included in P. Spriano (edited by), *Scritti politici* cit., p. 151. Original text: "Non sono solo dei bolscevichi, sono gli uomini d'azione che hanno destato un popolo e gli vanno ricreando un'anima".
[4] P. Gobetti, *Paradosso sullo spirito russo*, Einaudi, Torino, 1969, p. XXI.
[5] In this case, the adjective "Liberal" has to be understood in its historical sense, that is "relative to the Liberal Party". Today the term "Liberal" is used with the meaning of "progressive".
[6] P. Gobetti, *Trotzki*, in "Il resto del Carlino», April 5, 1921; the article is also included in P. Spriano (edited by), *Scritti Politici* cit., pp. 206-210. Original text: "Trotzki afferma una visione liberale della storia [...] Soltanto per necessità tattiche e per esigenze storiche quest'opera [la rivoluzione] feconda di liberalismo, in un paese come la Russia, patria del mir, adoratrice di ogni forma di comunità, deve prendere il nome e talvolta anche le apparenze di opera socialista [...]. Spetta allo storico affermare la verità al di sopra delle contingenze politiche".
[7] See P. Polito, *L'eresia di Piero Gobetti*, Raineri Vivaldelli, Torino, 2018.

by virtue of territorial changes which it produced at the Versailles Conference. The Fourteen Points and the birth of the League of Nations deeply engraved on the new European balance[1].

In the above-mentioned journal "Energie Nove", Gobetti focused on Wilsonism and the League of Nations; the writer's judgment on this international organization (wanted by the Democratic President) was in some ways cautious and even a little suspicious: according to Gobetti, the League of Nations was characterized by excessive abstractness and a utopian vision that damaged its own work. So wrote Gobetti:

> To correctly understand and evaluate everything that passes under the name of the League of Nations, we cannot stop at an examination of the potential abstract value of the idea, but we must immediately see its value in relation to social life, that is we must study in which practical forms it [the League] can be implemented [2].

It was not only the idea itself relevant, but its practical implementation, its sustainability: "the politician feeds on reality".

The appeal to democracy as a pivot of peaceful coexistence and a guiding principle of international relations alone was not enough, beyond the morality that this internationalist project carried with it. On this point, Gobetti was very close to Salvemini's position.

Beyond the criticisms, in the pages of Gobetti there is however the recognition of the value of the *New Diplomacy*, that is of a vision that, in spite of its specific and contingent limits, will reveal itself in the long-term forward-looking.

A few years later, on the occasion of Wilson's death, Gobetti wrote:

> To realize his greatness, the judgment must instead concern his American figure, in the history of America. His own election to the presidential seat is a solemn fact: as early as 1914 he had turned out to be a great statesman. After the mediocrity of presidents like Taft or Roosevelt, the temper of a Lincoln emerges in Wilson[3].

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[2] P. Gobetti, *La Società delle Nazioni*, in **EN**, I, n. 5, January 1-15, 1919; the article is also included in P. Spriano (edited by), *Scritti Politici* cit., pp. 65-67.
Original text: "Per intendere e valutare rettamente tutto ciò che passa sotto il nome di Società delle Nazioni, non ci possiamo fermare ad un esame del valore potenziale in astratto dell'idea, ma dobbiamo scendere subito a vederne il valore in relazione alla vita sociale, dobbiamo studiare cioè in quali forme pratiche essa si può attuare".

[3] P. Gobetti, *Uomini e idee. Lo stile di Wilson*, in **RL**, III, n. 7, February 12, 1924; the article is also included in P. Spriano (edited by*), Scritti politici* cit., pp. 591-593. Original text: "Per rendersi conto della sua grandezza il giudizio deve invece riguardare la sua figura di americano, nella storia dell'America. Già la sua elezione al seggio presidenziale è un fatto solenne: già nel 1914 si era rivelato un grande statista. Dopo la mediocrità di presidenti come Taft o Roosevelt, in Wilson si sente la tempra di un Lincoln".

[7]   L. Ginzburg, *Gobetti e il significato della Rivoluzione Russa*, in «Quaderni di giustizia e libertà», n. 5, dicembre 1932, pp. 88-92

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A Neologism: Translation and/or Adaptation

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Abstract

This article deals with neologisms, the way they are created (their etymology), their function in the text, as well as the way how they are translated and adapted from English into French and Croatian. It will show what are the motifs for some translations (Is it a pure semantic transfer or the text and context have their role too?). Furthermore, we will analyse the main techniques/ways of creating the new words and try to answer the question what purpose they are created with for the whole text. At the end, we will give some examples of a good translation which goes beyond the word or the situation and show how the translator influences the reading of the book.

Keywords: translation, neologism, meaning, adaptation, English, French, Croatian, Harry Potter

Introduction

Translation is all about the meaning, but the meaning is not all in translation.

According to Ghazala (1995:1), "translation generally refers to all the process and methods used to render and/or transfer the meaning of the source language text into the target language as closely, completely and accurately as possible". This means that the meaning is translated in relation to grammar, style and sounds of the target language and not only by that what the words "mean".

Furthermore, translation implies a process and methods leading to (some and hopefully) appropriate equivalent which respects the grammar rules, style and morphosemantic features of the target language. Translation is not a simple copy-paste action. It is a whole process which implies many different approaches in order to obtain the „appropriate" equivalent or the equivalent textual material as it is defined by Catford (1965:19). What method (procedure) of translation will be used largely depends on the choice of the translator and his/her competence of finding the best solution (word by word translation, adaptation, semantic translation…). But the key word in all translation is the **appropriate equivalent** which, in fact, represents the meaning of the word (expression…) which is the closest to the original meaning and the word (form).

The appropriate equivalent is much more than just the meaning of the word in the source language. It implies all possible connotations which the translator has to include in order to represent in the best way and in the spirit of the target language what is said in the source language. This also implies that the translator has to be very educated in grammar and in metrics of both languages, that he/she has to be aware of the context in which the source language is written, that he/she has to feel the spirit of the target language, and that he/she has to be familiar with the cultural phenomena of both languages. Finally, the time the translator has at his/her disposal to do some translation can also play a significant role in transferring the meaning from one text to another.

A Neologism

Most frequently a neologism is a new, coined word or phrase constructed or invented to assign a name to a new reality. Or as Newmark (1985:139) puts it: „Neologisms can be defined as newly coined lexical units or existing lexical units that acquire a new sense."

Very often it involves the description of the function of the new word or the function of the new word itself as it is the case with the German word *Auspuff* which is a compound word consisting of two words *aus* „from" i *puffen* „blow". The English word *exhaust* has the same meaning and it has been translated by means of the similar words: „1530s, „to draw off or out, to use up completely," from Latin *exhaustus*, (…) „draw off, take away, use up, empty""[1]. Both neologisms have a logical, obvious meaning which contains the original idea of „throwing something out of something".

But, the new coined words don't always have to have the obvious meaning. Sometimes the creator of a word (the author) has had completely different ideas from those which, at first sight, may seem correct. Such a situation can be found in some neologisms invented by J. K. Rowling for the purpose of her book about Harry Potter. During the interview with J. K. Rowling a British reporter has concluded that the neologism *quidditch*, a popular wizarding sport, obviously comes from the word *quiddity*: „now, you obviously got the word "quidditch" from "quiddity," meaning the essence of a thing, it's proper nature"[2]. In spite of the fact that the author:

„was really really tempted to say, "yes, you're quite right," because it sounded so intellectual, but I had to tell her the truth, which was that **I wanted a word that began with "Q"** (Emphasis added) -- on a total whim -- and I filled about, I don't know, 5 pages of a notebook with different "Q"-words until I hit "quidditch" and I knew that was the perfect one - when I finally hit "quidditch." Yeah."

In another interview[3] the author added that the word *quidditch* rhymes with the word *pitch* („an area painted with lines for playing particular sports")[4]: *Quidditch pitch*.

So sometimes the meaning of the new word is not so obvious and it can be invented for so many different reasons: it sounds better, it has hidden meaning, it describes the function of the word, it rhymes with another word, it fits better in the text or just because it „must begin with the letter Q"…

A neologism unlike an „ordinary" word poses a double problem for the translator. Firstly, it is a new word, it doesn't exist in the dictionary so it doesn't have its existing equivalent, which makes the translation of neologism even more difficult for the translator. And secondly, after acquiring the meaning of the neologism, the translator has to decide how to approach the problem of the translation of a new coined word. He/she has very few choices. Or he/she is going to keep the original word, the original form of the neologism in the source language, or he/she is going to adapt the new word to the target language. Both solutions are possible but the second one is quite more sensitive and needs much more attention and feeling for the whole (con)text rather than just for the new word itself. In the case of the second solution, the translator again has at least two options: to translate the neologism or to adapt it to the best solution in the target language. We can mention the German example *ausflug* which has been literally translated into Croatian as *izlet* (*iz* – *aus*; *let* – *flug*), so it is an example of translation. The already mentioned German example for the word *exhaust* – *auspuff* has been adapted in Croatian as a word *auspuh* (*aus* remains as in German, but the word *puff*(*en*) has been converted into Croatian word *puh*(*ati*)) in which both mean „to blow out").[5]

When translating new words, translators usually combine both approaches taking into consideration many different (not always linguistic) reasons: no better solution, sounds better, in the TL there is already a word with a similar meaning, it fits better into the translation… So it doesn't surprise when Newmark states: „Neologisms are perhaps... translator's biggest problem." (1985:139)

When dealing with the formation of neologisms we can find a different ways they are coined but the most common are: abbreviation, compounding, derivation, loan words, analogy, and meaning transfer (Zhou, 2016:292). In *A textbook of translations* (1985, pp. 141-149) Newmark mentions 12 different types of neologisms including also collocations, pseudo-neologisms and internationalisms.

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[2] https://www.hp-lexicon.org/source/drs/ (19.7.2019.)

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[5] It is interesting to see how the Croatian word *auspuh* (from German *auspuff*) developed in Croatian and from the pure adaptation became a translated word *ispušna cijev* („exhaust pipe"). This happened many years after the first apparition of the adapted word *auspuh*. That means that also the time has an important role in translation as we shall see further in the article.

In purely linguistic terms, neologisms are most often created by putting a prefix or a suffix to an existing word (*bonjour - rebonjour*); by putting together two existing words (*latinoamerican*); by putting together the first part of one and the second part of another word; but keeping the meaning of both words (*franricain*: *français - américain*) or they are pure innovations.

Neologisms in *Harry Potter* – Neomagisms

The world created by J. K. Rowling is a world of pure magic. At the beginning of the series the reader is slowly introduced to the strange and abnormal world of wizards and witches that is presented to us through the eyes of the *Muggle* family – Dursleys, the family where the world's most famous wizard, Harry Potter, is growing up. The only problem is that he is not aware of it and the reader discovers, step by step, along with Harry, a new world – the world of magic. To describe this world, the author invented hundreds of neologisms which help the reader better understand the functioning of the newly discovered world. The neologisms which can be easily called neomagisms, for the purpose they have, function as a sort of a guide to this magical world. At the beginning of the *Philosopher's Stone*, since it was meant to be "a story for kids", the magic is introduced by familiar notions and phenomena: a half-giant[1] with a magical umbrella[2] which he uses for spells, cauldron as a symbol for making potions[3], disappearing glass… All these phenomena are well known to the reader. But then the words take over the role and help the reader immerge into the world of wizards.

The neologisms can be found in many different semantic fields: names (especially in proper names), spells, magical creatures, potions and many more. They can also be divided by the type of word formation: prefixed or suffixed words, a combination of Latin and English words, compound words, wordplay, anagrams, the use of foreign words, particularly French words (*Beauxbatons*, *Madame Maxime*, *Voldemort*…).

But J. K. Rowling hasn't strictly limited herself to the creation of the magic world. Instead, she created the whole atmosphere (the very large context) which follows not only the plot of the seven books, but which goes far beyond the story in order to give a multidimensional frame of the story. The pluralism of her ideas has been largely seen in the real world: films, the theme park, trading, marketing… But much more of this plurality has been hidden inside the words of the books. Almost every single name in the book has its meaning, history and destiny. Almost every single neologism is created with accuracy to serve the whole saga, not only in the particular book. In addition to the series of seven books, and three separate books (*Fantastic Beasts and Where to Find Them*, *The Tales of Beedle the Bard*, *Quidditch through the ages*), the official site of the author (www.jkrowling.com) and the official entertainment and news channel (www.pottermore.com), there are numerous web sites on which the fans from all over the world try to explain the complexity of the magical world of Harry Potter. And for that, the creation of the atmosphere (the context) was crucial.

Creating the Atmosphere – Neologisms with the Latin Root or Element

Almost all neologisms referring to the spells in Harry Potter series contain the Latin element. J. K. Rowling studied French and classical studies which she largely integrated in her novels. Hogwarts, the school of wizarding and witchcraft, was created in 10th century, which was the time when Latin was used as a *lingua franca*.

Many neologisms for spells in the book contain an overt Latin element: *wingardium leviosa* (eng. wing; lat. *arduus* "high"; lat. *levis* "light, not heavy" or *levitatio* "to float"), *nox* (lat. *nox* "night"), *lumos* (lat. *lumen* "light"), *expelliarmus* (lat. *ex* "out, from" *pellere* "to push", lat. *arma* "weapon"), *locomotor* (lat. loco "place"; motor "to move"). Some of them are combined with the English words, some of them are just creations that sound Latin.

When facing such neologisms the translator has to take care of several things, not only of translation. First of all, he/she has to understand the context[4] and why the author used Latin root words for spells. Secondly, the translator has to understand the meaning of Latin roots in order to give an appropriate equivalent. Thirdly, he/she has to be aware of "what's coming next" if possible. Fourthly, the translator has to choose which way he/she is going to approach the translation of the neologisms, and finally the translator has to be aware for whom he/she translates (the public).

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[1] Mythological creatures

[2] Mary Poppins flies with her magical umbrella

[3] Merlin, the wizard, druids, legends

[4] which is a *conditio sine qua non* for any good translation.

After having taken all these things into consideration, the translator can begin the search for an appropriate neologism in the target language.

In these particular examples the translators of Harry Potter books in French (Jean-François Ménard) and in Croatian (Zlatko Crnković books 1 -3, and Dubravka Petrović books 4 -7), opted for the neologism as it is. This means, they left the spells in Latin. The reasons for that can be very different as we have previously mentioned in the text. Usually it is about two main reasons: there is no better option or it sounds better (it reflects better the atmosphere of the whole story).

But in the case of the next two spells, *crucio* (lat. *crucio* "I crucify, I torture")[1], *imperio* (lat. impero "I rule"), in French there is translation of the first spell - *endoloris*, while the second spell is adapted to French with the omission of the last –*i*: *impero*. *Endoloris* comes from a French word *douleur* "pain" derived from Latin *dolor* (v. *dolorare* "to suffer"), so it is obvious that the translator adapted and translated the meaning of the Latin word into French ("to make pain to someone"). In Croatian, the translator kept the original form for both neologisms.

Keeping up with the Modern – Neologisms with the English Root

J. K. Rowling stated in an interview[2]: „I love making up words". This love for new words contributed in making up the whole Harry Potter world. She didn't use few neologisms to fulfil the gaps between "the Muggle and the wizarding" world, rather the neologisms are essential part of the wizarding world. They make difference. They are there to keep reminding the reader of the magic world he/she finds himself/herself in. But Rowling has been aware that Latin couldn't be the only source of neologisms so she has counted also on many newly coined English words such as *knightbus* and *stupefy*.

Knightbus (*knight* + *bus*) is a neologism which is actually wordplay arising from the words *night bus* and the word *knight*. The meaning of the word connects the meaning of the bus which drives at night and the word *knight* which implies a noble warrior coming to help those in need. So it happens to be the bus which comes to help the wizards.

In Croatian the translator, Zlatko Crnković, uses the same method: wordplay. The translator connects Croatian word *noć* „night" with the word *moć* „power" using the rhyme between these two words. he adds the word *autobus* and thus creates the new word *moćni autobus*. So the *knightbus* turned out to be the „mighty bus" in Croatian or the bus that has a power to help people in need (close to a meaning of „knightbus"). This is an example of very skilful translation. It coincides with the meaning of the neologism, it respects the wordplay as it is in the source language and it even rhymes like it is also a case in the original neologism (*night - knight*; *noć – moć*)

On the other hand, in French there was no such a possibility of the wordplay and rhyme. There was no possibility to combine the words *nuit* „night" and *chevalier* „knight" so the option was to put together the word *magic* with the word *bus*. So the translator offered a new word – *magicobus*, which definitely reflects the purpose of the neologism (it is not an ordinary bus, it is invisible to Muggles, it can change the shape…).

The spell *stupefy* is an English word that "means 'to put into a stupor', a temporary vegetative state."[3] S*tupefy* became *stupéfix* in French which is the adaptation by adding the suffix -*ix* and is adapted also to a French orthography (by putting the accent on the *é* for the French pronunciation of the closed *e*). It seems that the translator wanted to keep the Latin[4] mode of making the spells.

In Croatian this non-Latin spell was translated as the imperative form of the verb: *omami* (infinitive *omamiti*) which means "to stupefy". There was no phonetic similarity, so the option was to translate. The other reason for the translation lies perhaps in the fact that this spell is not casted in Latin and it has its overt meaning in English.

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[1] lat. *crux* „the cross"; it can be understood also as a spell which causes an extreme pain to the person.

[2] J.K. Rowling on The Diane Rehm Show, WAMU Radio Washington, D.C., October 20, 1999 (re-broadcast December 24, 1999) https://www.hp-lexicon.org/source/drs/ (20.7.2019.)

[3] https://harrypotter.fandom.com/wiki/List_of_spells#S (20.7.2019.)

[4] Something that is very well known in French comic tradition (see *Astérix*, *Obélix*, *Idéfix*…). All „typical" Latin names.

Proper Names as Neologisms

The proper name has no meaning. It means that, following the Saussure's theory[1], a proper name will not produce an image in our spirit which will connect the sound (the phonemes that are a part of the proper name) with reality. On the other hand, nouns do produce an image in our spirit. If someone pronounces the letters CHAIR (in correct order and in correct, in this case, English way) it will produce the image of "chair" in anyone's spirit (assuming that a person speaks English, of course). But if someone pronounces the letters HARRY, the proper name will not automatically refer to some particular Harry or to any Harry in general. That means that the proper name has no real meaning. This shouldn't be misunderstood with the names which derive from some overt origin such as for example *Leon* which means "lion". That only means that the name itself has a meaning but it is not in any particular way related to a person that carries that name.

J. K. Rowling used neologisms to create the magical atmosphere of the story. Many creatures, objects, phenomena which are invisible to non-magical people, exist there as "normal" nouns. But in creating the story she has coined many new names that are always somehow linked to characters' destiny, or at least they reflect their personality. New names are there for a reason. Every name has its purpose. For example, Remus Lupin is a professor who turns into a werewolf during the full moon. His name comes from the legend of creating the city of Rome where two brothers, Romulus and Remus, were raised by a mother wolf. His last name *Lupin*, comes from a Latin word for "wolf" – *lupus*. It is revealed in the story that he was bitten and turned by another werewolf, Fenrir Greyback[2]. So, there is a whole story behind the name, especially if the name is a neologism.

Again, it is obvious that many characters have the Latin name or at least contain the Latin element: *Albus*, *Severus*, *Remus*, *Sirius, Lucius, Bellatrix…* The atmosphere of the ancient and magic world is further emphasised by the use of Latin names or elements. Many names in the series have a hidden meaning. For example, *Albus* (Dumbledore) means "white" in Latin. It is not by accident that the Dark Lord fears only Albus (White) Dumbledore. His name can also be comprehended as a "dawn"[3] (of a new times) since he had won the great battle against another dark wizard, Grindelwald, in 1945 (sic!).

So, when dealing with neologisms the translator has to be very aware of the importance that the author attaches to the new word. When dealing with an invented name, the translator has to be even more careful for the name is often connected with the plot of the story by the meaning that the author has willingly hidden in it. A change of the character's name can be very problematic especially for the story that is being told in several books.[4]

In translations of the *Harry Potter* series in Croatian and French we have found several interesting translations of proper names. We have tried to draw a few that we found extremely important for the story: *Hogwarts, Severus Snape, Alastor Mad-Eye Moody.*

In French translation the name of the school (*Poudlard – Hogwarts*) has probably been adapted to kids since it is said that the Harry Potter series was meant to be for kids. Even though J. K. Rowling admitted that she had written it for the kids ages 9 and up, some parts of the first book and other books have been definitely meant for older readers. Many critics have defined it to be for kids because the main character is 11 years old at the beginning of the story, but since the story is so complex and it is subject to countless interpretations it is clear that the kids are not its only public.

The neologism (the new name) *Hogwarts* probably comes from the word *warthog*. Its head is at the entrance of the school and it is very likely that the name derived from wordplay: warthog – Hogwarts.

The French translation – *Poudlard*[5] comes from *pou-de-lard* which literally means "bacon lice". It is true that there is some connection between the hog and bacon, and that lice live on the skin of the animals and that it is easier to explain it to the kids in a funny way. But the name had to be kept within all seven books, and that is something that the translator has to keep in mind.

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[1] Theory of a sign: signifiant + signifiée = sign (CLG, 2005/1916)

[2] The name of *Fenrir Greyback* also has its meaning and origin in the Scandinavian mythology. It comes from the name of the gigantic wolf of God Loki – *Fenriswolf* or *Fenrisulf*. *Greyback* could just simply be one type of a wolf (grey wolf).

[3] fr. *aube*, it. *alba*

[4] „In the case of *Harry Potter*, one of the most striking features of the book (…) concerns the names of characters and elements related to the school." (Munday, 2016:192)

[5] The name could have come also from the French word for *powder – poudre*, which is usually used or is the effect of the witchcraft.

The Croatian translation kept the original name as according to the Croatian language standard the proper names are not modified. Foreign names are respected in their original version unless there is an existing Croatian version of the name.

Severus Snape is another proper name that has been changed in the French translation. And it was not adapted nor was it translated. The translator opted for a description of the personality of the character. His French name is *Severus Rogue*. *Rogue* is an old French word meaning "arrogant, unpleasant" which definitely fits with his first appearance in the first book and he also keeps that characteristic till the very end of the saga. The adjectives that are mostly used to describe Severus Snape in the books are as following: *unpleasant*, *malicious*, *angry*, *dangerous*, *horrible*, and *twisted*. There is no need to mention that his name, *Severus*, means "severe" in English. However, when translating one must be aware of the context in the original text and that there are some indications that shouldn't have been neglected. First of all, three out of four heads of the houses have the name and the surname beginning with the same letter: **M**inerva **M**cGonagall, **F**ilius **F**litwick, **S**everus **S**nape. All four founders of Hogwarts share the same characteristic: **G**odric **G**ryffindor, **H**elga **H**ufflepuff, **R**owena **R**avenclaw and **S**alazar **S**lytherin. Even though J. K. Rowling said that *Snape* originates from the name of the village[1] in the North of England (North Yorkshire), it is quite obvious that his last name shares the same root as the word *snake* and that he is the head of the Slytherin house, a sign of which is a snake. In the French version of the name the alliteration[2] has also been lost (**S**everu**s S**nape vs. *Severus Rogue*). Again, if translated in that way, the translator has to keep the name of the character till the end of the saga.

The Croatian version has kept the original name.

A Nickname

Unlike the proper name, the nickname does not impose any restrictions in translation. Nicknames are the names that describe someone's characteristic. Therefore, they carry the meaning unlike the proper names that lack the meaning. The nickname is the name given to somebody who usually has some obvious characteristic. In the book there are several nicknames such as 'Mad-Eye' Moody (real name Alastor Moody) or Nearly Headless Nick (real name Sir Nicholas de Mimsy-Porpington). Both characters have the obvious characteristic: one has the eye that spins, therefore he got the nickname Mad-Eye; the other was not decapitated properly so he is "Nearly Headless". Both translations in both cases respect the meaning of the origin words. In French Mad-Eye Moody becomes Maugrey[3] Fol-Oeil, and Nearly Headless Nick is Nick Quasi-Sans-Tête (literally). In Croatian they have respectively become: Divljooki[4] Moody i Skoro bezglavi Nick (literally).

An Anagram

If *Harry Potter* is considered to be an ordinary English name,[5] *Tom Marvolo Riddle* or *Lord Voldemort* is certainly not. All the names attributed to the main antagonist are likely to be very significant.

It has already been said that J. K. Rowling did her French and classical studies and that she used her knowledge of those languages in creating the story and especially in inventing the names of the characters. One has only to mention some of those names to conclude the fact: *Beauxbatons*, *Malfoy*, *Fleur Delacour* are influenced by the French language, *Alastor* (*Moody*) is originally a Greek name, *Argus* (*Filch*) and many others are the names from the Roman mythology (Latin).

The main antagonist is named *Voldemort*, another name that comes from the French language, which literarily means "the flight of death" (*vol* "flight"; *de* "of"; *mort* "death"). It is a neologism because it respects the process of creation and uses

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[1] The village Snape is famous for its wool combing and in the book it is revealed that the Severus Snape's house is located in „Spinner's end". The reminiscence is completely lost in the French translation.

[2] Munday (2016:192) also points out the importance the sonority of the names used in *Harry Potter*: „The school itself has the sonorous and Anglo-Saxon sounding name of *Hogwarts*…The names of the characters are similarly sonorous and suggestive: *Hagrid*, *Hedwig*, *Snape*, *Draco Malfoy*, *Argus Filch* and the headmaster *Albus Dumbledore*"

[3] *maugréer* – to mumble but also the person who shows his bad mood by mumbling which describes quite well the character of Alastor Moody.

[4] *divlji* „wild" so his name means „Wild-Eye Moody" in Croatian which once again describes the characteristic of his "nervous and spinning" magical eye.

[5] Yet, there are many theories which explain how Harry Potter has been predestined to become the leader. His name derives from *Henry* which is the name that many English kings bore during the history.

existing parts of the language. But since it is the only name of that character that appears in the first book[1], the reader nor the translator has any idea that it is in fact a kind of the nickname that Tom Riddle invented for himself in his desire to abandon all the connections with his Muggle father. Another very important thing is that the name is a coined word from French elements and if it is pronounced in English way it does not have an overt meaning, especially if the reader doesn't speak French (and many don't since it is supposed to be for English kids). These facts lead almost all translators to maintain the name as it is in the original version – *Voldemort*. It would be very strange and harmful for the story if translators have used different variations in the target language as it is the case with Slovenian in which his name sounds so weird – *Mrlakenstein*.

If the name of (Lord) *Voldemort* hasn't produced much controversy, this cannot be said for the name of *Tom Marvolo Riddle*. That name appears for the first time in the second book (*The Chamber of Secrets*) and is contained in an anagram that gives the phrase *I am Lord Voldemort*. At this point any translator has to have and has to take time to decide what to do with the anagram. When the second book appeared, it was already known that J. K. Rowling was going to write seven books about Harry Potter in which Voldemort is the main antagonist. So the translators were aware of the fact that this name was going to appear and reappear again and again and that their choice of the name in translation would have many influences on the future translations of the books to come. It is the fact that it is not easy to translate; it is also the fact that translation of the neologism is the translator's biggest problem, but the anagrams can be a real nightmare.

In the anagram *Tom Marvolo Riddle* again all the parts of the name carry their own meaning and therefore make it much more difficult if someone decides to respect the meaning and at the same time to stick to the form of the anagram. Probably the worst situation would be to stick to the form of the anagram in the target language without making connections to the meaning in the source language. It is not to be forgotten that in translation everything is about the meaning but the meaning is not all.

Tom comes from the Hebraic word meaning "twin". Thomas was the Apostol who didn't believe that Jesus resurrected till he didn't see him personally, he had so little faith. In the book Tom can be understood as a twin of Voldemort or his double (reappeared in the memory of one diary), some other see him as a twin of Harry Potter because they have many characteristics in common (they are mentally connected, they can speak with snakes, they share the same core of the wand…). But since *Tom* is a very common name at least in European languages, it didn't cause lots of problems because almost all translators kept the original or the existing similar name in the target language. Yet in Danish it becomes *Romeo*!

Riddle is a common noun but can also be a very common last name. As the common noun it has its synonyms in *enigma*, *puzzle* or *mystery*, so Tom Riddle was a very mysterious boy that nobody knew who he was. J. K. Rowling definitely played on the meaning of the word *riddle* in creating the name of Tom Riddle, wanting to build the mysterious atmosphere about this strange boy (who is revealed to be the future Lord Voldemort). Translators in many languages tried to incorporate the different kind of this name in the anagram that fits in the target language meaning "I am Lord Voldemort". Probably the two best solutions are those in Slovakian: *Tom Marvoloso Riddle* which comes from the anagram *A som I Lord Voldemort* "And I am also Lord Voldemort" and which is very appropriate equivalent with the small transformation of the middle name – Marvoloso (Marvolo), and Turkish: *Tom Marvoldo Riddle* which is the anagram of *Adim Lord Voldemort* ("My name (is) Lord Voldemort") and is again an excellent equivalent that respects almost in perfect way the original name.[2]

Marvolo is the name that caused many different theories about the creation of the word/name itself. The most common one is that it comes from Latin meaning "marvellous" and volo meaning "to desire". So it gives "the desire of marvelous". But it is a very weak theory and it could be also that J. K. Rowling invented the name *Marvolo* just to create the anagram: *I am Lord Voldemort*.

In their intention to follow wordplay in the anagram, many translators forgot the true function of translation: appropriate equivalent. And by *appropriate* we mean a lot more than just translation or a grammatically correct word in the target language. Appropriate means the best solution in the full sense of the word, not only the pure translation. In the example of the French translation of the anagram, the translator made a fantastic combination of words creating the anagram *Tom Elvis Jedusor* which gives *Je suis Voldemort*. He created the anagram containing the word *Jedusor* which is a pun or wordplay (fr. *calembour*). It can be understood as *je(u) du sor(t)* which can be comprehended in many ways because of the

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[1] His name strikes fear into the wizards so they call him: *You-Know-Who* or *He-Who-Must-Not-Be-Named*.

[2] For more anagrams and translation see https://harrypotter.fandom.com/wiki/Tom_Riddle#Translations_of_the_name

extremely homophonic character of the French language: "spell casting", "game of chances", "I have/possess destiny" and many more. But in reality the anagram was more a game in which the translator showed his extreme translation ability and competence, no doubt about it, then the search for the appropriate equivalent. He has totally lost sight of the further reading of the book.[1] Now it turned out to be that *Elvis* is the name of the old dark wizard family!

In Croatian, the translator left the anagram as it is, giving an explanation of the meaning of wordplay and the phrase *I am Lord Voldemort* in the footnote. This was definitely better solution than to search for invented names that can easily ruin the further reading of the story. In the next five books of the series the reader feels much better with the original *Marvolo* name rather than with *Elvis* which sounds so modern that cannot be traced back to the old family name. Sometimes the less is more and sometimes it is better to leave a neologism as it is than to offer a doubtful solution.

It is obvious from this example how important is the time in translation. At the time of the publication of the second book of the series, it was already clear that the whole saga will be extremely popular and that there was no question about whether it should be translated or not. The only solution was to translate it immediately after the book was published in English, in the shortest possible time. It is, what is popularly called, *must do* thing because people *must have* it. Perhaps, if the translator had had more time to think over the coming books and how the story would develop, he would have opted for another solution.

A Bit of Luck

Like in everything, a bit of luck is needed also in translation. If the translator limits himself/herself to a "simple" translation, to a simple search of what some word means in the source language in order to be able to translate it into the target language, then the result can be an "empty" sequence of words or phrases which do not fit in the spirit of the target language. But if the translator feels the spirit of a language, he/she will look up for a solution which reflects many elements of the target language: meaning, atmosphere, sounds, context, culture… And yet, sometimes it is with luck that a dedicated translator is awarded. In the last two examples we will show how translators have shown an enormous feeling for the translated word and how their translation competence is crucial in their job.

Butterbeer is a famous drink in the wizarding world. It is a compound consisting of two words: *butter* and *beer*. Since such drink doesn't exist in a real life (at least it didn't exist at the time of creating the Harry Potter's world), it is a neologism that should be adapted or translated into the target language. It is translated in Croatian as *pivoslac* which is a combination of the words *pivo* "beer" and (*ma*)*slac* "butter". The translator changed the word order probably because the word *pivo* ends with –*o* which is often used as a connector between the two words in Croatian (latin**o**američki "Latin American"), and he added the end of the word (*ma*)*slac* to obtain the new word that sounds like some Croatian existing word.

In the French translation there is even more than the "sounds like in French" effect because the neologism *Bièraubeurre* respects perfectly the logic of creation of the French words and it even rhymes with the English original *Butterbeer* even though the word order is changed in French.

The last example is about the name *the sorting hat* which is a neologism composed of two or more words. It is a very old hat that sorts students into the houses (fr. *sort* „destiny"; the hat that decides about the destiny of a pupil; it suggests, predicts, helps with the choice of the house).

The translator in Croatian offered a combination of an old word for *hat* – *klobuk* which is almost forgotten word but can be found in older texts and stories and which matches perfectly the characteristics of the sorting hat and how it looks like; and the word *razredbeni* which is the adjective of *razred* "class", so it gives *razredbeni klobuk*. In Croatia those who want to enter the University sometimes have to pass the so called *razredbeni ispit* (an entrance exam). The word perfectly describes the look of the sorting hat and it respects its age and function.

In French the translator has created an excellent neologism combining the verb *choisir* („to choose") and the noun *chapeau* („hat") which resulted with *choixpeau magique* „the hat that makes a choice", „that predicts the destiny of a pupil". With a

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[1] Yet, there are however different opinions to be found on https://frenchly.us/best-french-translations-harry-potter-vocabulary/ where it is said that the puzzle *Tom Elvis Jedusor* is „Best of all, Tom Marvolo Riddle became **Tom Elvis Jedusor.** Elvis. ELVIS!... Because of the genius of the translator, the pun with Riddle's last name was not lost: Jedusor sounds like "jeu de sort," meaning a game of chances."

little bit of luck (the homophonic beginning of *choisir* and *chapeau*) and a great dedication of the translator, the reader is rewarded with a magical neologism (neomagism) that almost sounds better than the original.

Conclusion

In this article we have tried to point out some of the difficulties in translating the new coined word. The analysis has shown that the translator's job goes far beyond the meaning and that the successful translation largely depends on the competence and dedication of the translator. When dealing with neologisms the translator has to be extra cautious since he/she must understand the reasons for creating the neologism and its meaning. Then he/she can get busy with finding the best solution in the target language. In our article we have shown that three compared languages (English, French and Croatian) in many ways show the similarity in approaching the problem of creation and translation of neologisms. In spite of their belonging to a different language family (German, Romance and Slavic) they all share many characteristics in dealing with neologisms (the way they are created, the purpose of their creation and so on).

Some differences in translation have also been noted especially in the field of new coined proper names. Whereas in Croatian the proper name is almost respected as it is in the original, the French translator sometimes opted for a translation of the name. In our opinion it has had also some bad implications for the further reading of the HP books since some offered solutions for the proper names (such as *Elvis* for *Marvolo* or *Poudlard* for *Hogwarts*) have had an odd overtone not reflecting in an appropriate way the connotation that the proper name has in the original version. Sometimes the best option for the translation would be to leave the neologism as it is if there is no better solution in the target language especially when it is about proper names. It is not in vain said *Nomen nest omen*.

On the other hand. we have also shown how the translator's competence and excellence can contribute to the story by creating neologisms which perfectly reflect the meaning and the function of the newly created word. Examples such as *bièraubeurre* for *butterbeer*; *razredbeni klobuk* and especially *choixpeau magique* for *the sorting hat* show how a highly successful neologisms need to be approached and that there is much more beyond the pure meaning of the word.

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Argument Structure of the Verb in Albanian Linguistic

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Abstract

In this paper we attempt to address the argumentative structure of the verb in Albanian language. It is an almost common opinion that in the syntactic studies of Albanian language the way how they deal with phenomena, conceptions, ideas are logical. The verb forms the nucleus (core) of the sentence. It assigns to other components of the syntagm the semantic roles they will carry and their structure. In generative linguistics the necessary ingredients are called arguments, while the non-essentials are called adjuncts. As a corpus we will have the treatment of various authors on this issue, the most representative of Albanian language grammar. Different views of Albanian scholars are presented in this issue in the Albanian syntax.

Keywords: argument structure, argument, adjunct, Albanian syntax

Introduction

Verb and arguments

The verb plays an important role in the sentences. It is characterized as a lexical unit whose information has argument structure. Based on the Grammar of the Academy of Sciences (2002:259) the verb denotes an action as a process and has the grammatical categories of self, number, manner, time, and diathesis.

L. Haegeman (1994:40-42) states that in traditional grammar the requirement that the verb has to take or not a noun syntagm (SE) within the verbal phrase itself is recognized as characteristic of the verb itself.

In a metaphorical form, researcher L. Haegeman has described the argument structure by comparing it to the script of a drama. According to her (1994:44), predicates are like a drama defining a number of roles that must be played by actors; a predicate's arguments are like the roles defined in the drama script and for the best possible realization, each role must be assigned to an actor and there can be no missing script role but no actresses that have no definite role in the drama play.

Argument strukture has attracted the attention of Albanian and foreign scholars due to different perspectives. Treatments on the argumentative structure in Albanian have been made by: L. Buxheli (2007, 2011), A. Kananaj (2015), F. Koleci (2011) and Th. Dhima (2007) in an article that had as its object of study the valence of names, which identifies valence with arguments, and the valence-like names can be covalent = one argumentative, divalent = two argumentative.

According to L. Buxheli (2007:187), arguments represent nothing but the participants necessary for the realization of the action or condition expressed by the predicate. In the linguistic literature, the term *actant* is used in this sense.

The term argument or topic was first used by N. Chomsy (1965, 1982) in his Aspects of Syntactic Theory and in Lectures on the Theory of Direction and Relationship as a synonym with the term valence[1] or actant used by the French linguist L. Tesnière (1959), who explained valence as the ability of syntax lexemes-atoms to connect a number of other elements to an argument strukture. This term has been borrowed from philosophy to describe the function of different expressions in the semantic structure of the phrase (Koleci-Turano, 2011: 51).

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[1] The concept of valence was introduced into linguistics in 1959 by the French linguist L. Tesnière according to a metaphor derived from the technical dictionary of chemistry. Just as the H_2O water formula shows that the oxygen atom's valence is double compared to the H2 valence, therefore, to form H_2O there must be two H atoms and one O atom.

According to mathematical logic, language consists of linguistic structures, which are given symbolically by the formula P (x, y), where the symbol P represents the predicate and the variables x and y representing the arguments join the two-sided predicate P (Buxheli, 2011: 93 -94).

So, in the logical aspect, the structure of the argument is a phenomenon of a predicate that refers to the number of participants necessary to complete the meaning of the predikate (Buxheli, 2011:94).

Thus, we illustrate with examples: the variables or arguments of the verb predicate *"shkruai" (*write) in the sentence "*Unë shkruaj letren" (*I write the letter) are two arugments: *I, letter*; the verb "*hingellon*" (neigh) in the sentence "*Kali hingellon*" (Horse neighs) has only on variable-argument *horse* and the verb "*say*" in the sentence *Ajo ia tha lajmin motrës (She told her sister the news) has 3 arguments:* she, news, sister.

The number of arguments varies from one verb to another and depending on the number of arguments; the verbal argument structure in Albanian can be characterized as a one-argumentative, two-argumentative, three-argumentative structure (Buxheli, 2011: 96).

Along with this categorization in the contemporary foreign literature are also used the terms: verbs with monovalent, divalent or trivalent structures. We give the argument structure after the examples given in both variants for each sentence separately, eg:

1.**Beni** po noton.　　　notoj : FOLJE (verb) [Beni]　　　ose notoj: FOLJE [SE[1]]

(in English: Ben is snowing.)

2. **Beni** lexoi **librin**.　　　lexoj: FOLJE (verb) [Beni, libri] ose　　　lexoj: FOLJE [SE, SE]

(in English: Ben reads the book.)

3. **Beni** ia dha **librin motrës**.　jap: FOLJE (verb) [Beni, libri, motra] ose　jap: FOLJE [SE, SE, SE]

 (in English: Ben gave his sister the book.)

　　The sentence *Beni lexoi librin (in english: Ben reads the bosk)* and *Beni bleu librin (in English: Ben bought the bosk)*, we also give it through the structural tree, which shows the syntactic positions of these arguments.
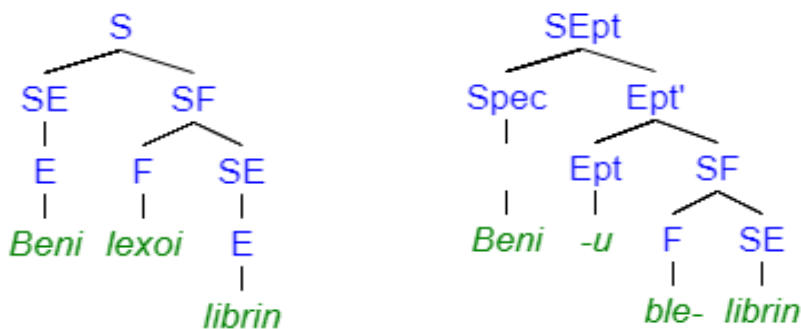
(1) [S [SE[E Beni]] [SF[F lexoi] [SE[E librin]]]];

(1') [SEpt [Spec[Beni]] [Ept'[Ept -u] [SF[F ble-] [SE librin]]]];

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[1] Structurally, the verbal arguments expressed by NP in the role of the headword or object are not equivalent in their dependence on the verb, which is why in some cases the verbal argument is not given with an underlying noun phrase (NP).

ISSN 2411-9598 (Print)
ISSN 2411-4103 (Online)

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Arguments are indispensable elements for the realization of the meaning of the verb. In the surface structure, elements of the verbal argument structure may be not necessarily phonetically projected into syntagms. Consequently, the lack of projection of an argument into the surface structure does not mean that it is lacking in the deep structure, because the number of arguments is determined in the deep structure through lexical information of the verb.

The thematic role that the verb denotes to the syntagm, which serves as a complement to the verb is called the internal thematic role, and the argument that is assigned to this role is called the *internal argument*, that is, the verb *I hear* in the sentence *Ana listens to music* marks the internal thematic role of the music argument, whereas the role assigned to the subject is called the external thematic role and the argument that it takes is called the *external argument* (Koleci-Turano, 2011: 52).

The structure of the argument in Albanian is closely related to the semantic structure of the verb. This means that each argument has a certain semantic role. The number of thematic roles described varies across authors, but the following thematic roles are generally accepted (hence the arguments): *agent, actor, receiver, theme, perceiver, beneficiary, locator, target* (Kananaj, 2015:40-41). According to Buxheli (2007: 193), every argument has only one semantic role and each semantic role is given only one sentence argument.

Argument structure is represented by the valence of the verb. A. Kananaj (2015) claims that valence can be a semantic, grammatical concept or a combination of the two. According to her (2015: 47), valence as a semantic concept refers to the number of participants in the world of discourse, conventionally expressed by the predicate, for example she (the author) takes for example the verb *eat*, which has two semantic valences after the verb requires two participants to be realized, one actioner and one receiver: someone eating and someone eating something, while grammatical valence (syntactic valence) refers to the number of deep arguments present in a sentence, such as the headword, the direct and indirect object. Take the sentence as an example:

Unë tashmë **kisha ngrënë**. (I had already **eaten**)

The verb *eat* has two semantic valences, although only one is grammatically expressed, but it is implied that *bread* is concerned, the semantic valence of the receiver while eating is implied even though it is not expressed by lexical-grammatical means in the sentence, not realized, but it is easily understood, and at the same time depends on the desire of the speaker himself to make it feasible, to express it phonetically in sentences. As far as grammatical (or syntactic) valence is concerned, the verb *eat* in this sentence only has a grammatical valence expressed through the subject, whose role is the thematic role of the actor. In linguistics, also speaks for so-called small clauses or verbless clauses, in which one NP serves as the predicate subject predominantly expressed by NP, AP, PP (Haegeman, 1994:51).

Conclusions

At the end of this, paper the main conclusions that can be drawn from this study of the argumentative structure of the verb in Albanian language:

1. The concept of verbal argument structure replaces the traditional concept of Albanian grammar about classification of verbs into transitive and intransitive or double objects verbs.

2. Each argument has only one semantic role and each semantic role is given only one sentence argument.

3. Argument structure and semantic roles indicate that lexical categories play a special role in the structural and syntactic presentation of sentences. The lexical categories not only serve as the head of the respective phrases, but also with the semantic roles they assume from the predicate serve as indispensable components of sentence structure. The lexical information they provide is reflected and syntactically.

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Albanian and English Hand in Hand Phraseologically

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Abstract

Phraseological expressions which contain at least one body-part are common in all the languages. In this paper we want to compare those kinds of expressions which are formed with the word *dorë/ duar* in Albanian and *hand* in English. Our expressions are extracted both form monolingual and bilingual Albanian and English phraseological dictionaries. The expressions we have chosen are analysed from the cognitive standpoint, i.e. when we look at the expressions we try to gain an insight into how these two peoples, speaking languages which are distantly related and different in terms of organisation, see and conceptualize the world around them and as a result shape it linguistically. This process has undoubtedly attracted the attention of researchers (and the resulting ongoing debate) around the world. In order to see how comparable the world view and cultures of these two languages and peoples are we compare the syntactic and semantic structure of phraseological expressions containing the relevant body-part term.

Keywords: Body part, phraseological expressions, Albanian, English, false friends

1. Introduction

Phraseological expressions are a very important part of the language of a people. Regardless of the various definitions given to them by different scholars, they express the same /or similar world conceptualisation realized in a way which is uniquely language-specific. So, phraseological expressions are no exception to this rule since they are part of the basic vocabulary of a people. Every language learner finds it difficult to get the hang of them since they comprise a huge chunk of the vocabulary of every language. As Wierzbicka puts it "The dictionary is a very sensitive indicator of the culture of a nation" ANNA WIERZBICKA (1997: p, iii). So, this means that whenever we compare languages, and by extension cultures, we also compare the various phraseological expressions they use. In doing this, we find how and if languages, which are distant from one another both geographically but also lingusitically, Albanian and English in our case, realize a particular semantic concept. This question served as our starting point to investigate phraseological expressions with the word *dorë / duar* in Albanian and *hand* in English. The aim of our paper is to investigate whether the word *hand / dorë* is used in praselogical units with its basic meaning e.g. hand, (this limb as a representative of the person which performs something, causes something, or possesses something) and whether or not there are phraseological correspondences between Albanian and English containing this body-part term.

Before we proceed with our analysis we would like to say a few words regarding the terminology in this field. It is not the aim of our paper to discuss if and to what extent scholars agree on what is and is not a phraseological expression and why they go by various names but it is safe to say that opinions differ since such expressions display the richness and diversity of human language itself and tend to defy any attempt at categorising them a priori. And different designations are used for different expressions which share similar characteristics but which are different otherwise. Regarding their semantic unity we can say that they fall into a sliding scale ranging from the opaque (the famous *kick the bucket*) and fixed to transparent and variable (*hard frost*) with idiom taking pride of place, see Gläser (1998: 126). In our paper we will cast our phraseological net not so wide (we deal with only one concept).

2. Semantic analysis

We start our semantic analysis by stating obviously that the word under question has a rich semantic structure in both languages, its senses are derivatives of the processes of the work of metaphor and metonymy which use as their jumping

ISSN 2411-9598 (Print)
ISSN 2411-4103 (Online)

European Journal of
Language and Literature Studies

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board this limb as a representative of the person which performs something, causes something, or possesses something. English has the phraseological upper hand for obvious reasons in terms of volume.

As far as the semantics of the phraseological units containing the body-part term "dorë" in Albanian is concerned, actually a small part of them express action where this body-part term is used in its conventional meaning and is, therefore, the doer of the action. The rest have other connotations ranging from carelessness, emotion, state of being, acquiring an ability, exploitation, artfulness, malice, negligence, ingratitude, lack of willingness, compassion, graft, theft and even loss.

First we present those expressions expressing action.

-Ngre (çon) dorë (dorën) (kundër dikujt a kundër diçkaje) (lift (raise) hand (the hand) (against someone or something); *lift/raise one's* **hand** *against sb*)[1]

- I dha duart (dikujt) (gave (someone) the hands; *kick out*)

-Ia bëj me dorë (dikujt a diçkaje) (to wave one's hand (at someone or something);not to need someone or something anymore)

We continue with those expressions which express emotion, state of being, acquiring an ability, exploitation, artfulness, malice, negligence, ingratitude, lack of willingness, compassion, graft, theft and even loss.

-Hedh gurin e fsheh dorën (dikush) ((someone) flings the stone and hides the hand; commit a wrongdoing but deny responsibility)

-S'më bën dora (one's hand is unwilling to act, to pity someone or something; to be unwilling to do something)

-U bë një dorë (dikush) (became one hand (someone); to crouch out of fear, cold, problems)

-E ka dorën të shpuar (dikush) ((someone) has a pierced hand; to spend money recklessly)

-Syri plot e dora thatë (the eye is full but the hand is dry; to see a lot of things around but to be unable to buy)

-I nxjerr gështenjat (nga zjarri) me duart e botës (pull the chestnuts (out of the fire) with the world's hand; *pull the \someone's chestnuts out of the fire*)**.**

Here we feel it is apropos to make a clarification, even though this seems to be the case of a total equivalence in fact we are dealing with a false friend which according to Dobrovol'skij (2005: p, 109), are "two or more expressions that evoke almost identical or very similar mental images but show significant differences in the actual meaning", thus the intended meaning of the expression in Albanian is to achieve something using someone else as a cat's paw, unlike the English which carries a different meaning.

-E ka prishur dorën (dikush) ((someone) has spoiled his/her hand; the quality has declined)

-E la pas dore (dikë a diçka) (to leave (someone or something) behind hand; forget about something)

-E mbledh (e rrudh) dorën (clench (shrink) the fist; start spending less)

-Ia dha veshët në dorë (dikujt) (to give (someone) the ears on hand; to berate some usually by tweaking their **ears**)

-Ia kthej dorën (dikujt) (to return (someone's) hand; not to accept someone's proposal for marriage)

-Më la me duar në ijë (dikush) ((someone) left me with my hands on my hip; *have (one) in stitches*)

-Fërkon duart (dikush) ((someone) rubs their hands; to gloat)

-Fut duart (diku) (he /she puts the hands (somewhere); to interfere)

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[1] For ease of understanding, every Albanian expression is followed by its literal translation into English, and the corresponding English expression. The English expression is printed in italics and the body-part term in bold. All idiomatic expressions are in italics whereas the non-idiomatic ones are in normal.

-I holloi duart (dikush) ((he/she) thinned their hands; to be very happy about something)

-Të jep dorë (diçka) (it gives (you) a hand; it is convenient, handy)

-I jep dorën e të merr (të rrëmben) krahun (dikush) (you give him/her the hand and they take (grab) the arm; *give (someone) an inch and (someone) (will) take a mile)*

-E ka lënë në dorë të fatit (dikë a diçka) (has left (someone or something) on the hand of fate; to abandon)

-E ka (e mban) dorën grusht (dikush) (someone) has (keeps) the hand clenched; to be stingy)

-Ç'i sheh syri ia bën dora (dikujt) (what the eye sees, the hand does; *Jack of all trades*)

-S'më bëjnë duart (për diçka) (my hands do not do; *to be all **thumbs**)*

-njëra dorë lan tjetrën, të dyja lajnë fytyrën (faqet) (one hand washes the other, together they wash the face (the cheeks); *scratch my **back** and I'll scratch yours)*

-Ia marr dorën (one takes the hand of something; *get the hang of something**)**

-I ka duart të arta (dikush) ((someone) has golden hands; to be very good at)

-Dora e djathtë (e dikujt) (the right hand (of someone); *right-**hand** man)*

-Ia leu dorën (duart) (dikujt) (he /she lubricated the hand (the hands) (of someone); *grease/oil sb's **palm**)*

-Ia njomi (ia lagu) dorën (dikujt) (he/she wetted (moistened) the hand; *grease/oil sb's **palm**)*

-E jep nën dorë (diçka) *(he /she gives it under hand; *grease/oil sb's **palm**)*

-Me zemër në dorë (with heart on the hand; ***hand** over **heart**)*

-I lë dorë të lirë (dikujt) (leave (someone) free hand; *give sb a free **hand**)*

-Më doli nga dora (dore, duarsh) *(diçka) (dikush)* ((someone) (something) got out of my hand (hands); *get out of **hand**)*

-I jap (i hedh) dorën (një dorë) (dikujt) (give (cast) the hand (a hand) (to someone); *give/lend a (helping) **hand**)*

-E lidhi këmbë e duar (dikë) (bound (someone) feet and hands; *bind sb **hand** and **foot**)*

Here again we would like to make a clarification, although the two expressions may seem identical, their meanings differ, in Albanian the primary meaning is to render someone powerless not in the physical sense, but metaphorically, unlike the English.

-Me të dyja duart (with both hands; *with both **hands**)*

-I lava (i fshiva) duart (nga dikush a nga diçka) (I washed (wiped) my hands (from someone or something); *wash one's **hands** of it)*

Here again we want to make a clarification, the first meaning of the expression in Albanian is to be left without someone or something. The second sense is the same as the English one.

-Ka kaluar në shumë duar (diçka) ((something) has passed through a lot of hands; *change **hands**)*

-Rri (është) me duar të lidhura (dikush) ((someone) stands (is) with tied hands; *tie sb's **hands**).*

-Rri me dorë në xhep (to stand with hand in the pocket; *put one's **hand** in one's pocket)*

Here, again the meaning in the two languages is not the same; whereas in English you donate money to a charity or someone in need, in Albanian you simple buy your friends drinks or treat them to something special (beware of the false friend).

-Me dorë të hekurt (with iron hand; *with iron **fist/hand**)*

ISSN 2411-9598 (Print)
ISSN 2411-4103 (Online)

European Journal of
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-I ka duart të thara (dikush) ((someone) has his/her hands dried*; have a **hand** like a **foot**)*

-Vë dorën në zemër (për dikë) (put the hand on the heart (for someone); *put your **hand** on your **heart***)

Here, gain the meaning in the two languages is not the same; whereas in Albanian you feel sorry for someone or you pity them, in English if *you can put your hand on your heart and say something*, you can say it knowing that it is the truth.

-Më shkau (më rrëshqiti) nga duart (nga dora) (dikush a diçka) ((someone or something) slipped (glided) from my hands (from the hand)*; slip through sb's **fingers**)*

-Me presh në dorë (with leeks in hand*; catch sb red-**handed**)*

-Me duar në presh (with hand**s** in leeks*; catch sb red-**handed**)*

-Me pelë për dore (with mare (the female of a horse) by the hand*; catch sb red-**handed**)*

-Hodhi dorë (dikush) ((someone) flung hand*; to steal*)

-Rri me duar lidhur (dikush) ((someone) stands with hands tied*; fold one's **arms/hands**)*

-E ka dorën të madhe (dikush) ((someone) has big hand*; lay a **finger** on sb*)

-Ka dorë (dikush) ((someone) has hand*; lay a **finger** on sb*)

-Ia lë në dorë (dikujt) (leave it in the hand (of someone)*; **palm** sb/sth off (on sh)*)

Here again we deal with a difference in meaning, in Albanian the primary sense of the expresssion is to entrust someone with something, the second coincides with that of the English.

After we explained the meanings of the expressions we pass to the issue of equivalence.

2.1 Equivalence

Since our analysis places Albanian and English side by side with Albanian being in the first position and then we see if the same expression can be rendered in English using the same body-part term "hand" we can distinguish three degrees of equivalence:

(1) Total equivalence is the same meaning (or at least the second meaning) of the Albanian expression is conveyed in English using the same term.

(2) Partial equivalence if the same meaning of the Albanian expression is conveyed in English using a different body-part term. Here we would like to stress the fact that there two kinds of partial equivalents, the first (a) where the body part shows a meronymic relationship with the Albanian dorë (b) the body-part term used is totally different.

(3) Zero equivalence, i.e. there is an expression in English, but it does not make use of a body-part term, or for the same meaning of the Albanian expression the dictionaries do not have an equivalent English expression.

Examples of total equivalence

Albanian   English

-Ngre (çon) dorë (dorën) (kundër dikujt a kundër diçkaje) (lift (raise) hand (the hand) (against someone or something)*; lift/raise one's **hand** against sb*)

-Dora e djathtë (e dikujt) (the right hand (of someone)*;*   *Right-**hand** man*)

-Me zemër në dorë (with heart on the hand*;*   ***hand** over **heart**)*

-I lë dorë të lirë (dikujt) (leave (someone) free hand*;*   *give sb a free **hand**)*

-Më doli nga dora (dore, duarsh) *(diçka) (dikush)* ((someone) (something) got out of my hand (hands)*;*

                                                                                                                    *get out of **hand**)*

ISSN 2411-9598 (Print)
ISSN 2411-4103 (Online)

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-I jap (i hedh) dorën (një dorë) (dikujt) (give (cast) the hand (a hand) (to someone)*;*

give/lend a (helping) **hand)**

-Me të dyja duart (with both hands*;* *with both* **hands)**

-Ka kaluar në shumë duar (diçka) ((something) has passed through a lot of hands*;* *change* **hands)**

-Rri (është) me duar të lidhura (dikush) ((someone) stands (is) with tied hands; *tie sb's* **hands)**

-Me dorë të hekurt (with iron hand*;* *with iron* **fist/hand)**

-I ka duart të thara (dikush) ((someone) has his/her hands dried*;* *have a* **hand** *like a* **foot)**

-Me presh në dorë (with leeks in hand*;* *catch sb red-***handed)**

-Me duar në presh (with hand**s** in leeks***;*** *catch sb red-***handed)**

-Me pelë për dore (with mare (the female of a horse) by the hand*;* *catch sb red-***handed)**

-Rri me duar lidhur (dikush) ((someone) stands with hands tied*;* *fold one's* **arms/hands)**

Second-degree equivalents

-I lava (i fshiva) duart (nga dikush a nga diçka) (I washed (wiped) my hands (from someone or something)*;*

wash one's **hands** *of it)**

From what we see from the examples regarding the total equivalents we can see that even their structure is largely similar.

As far as partial equivalents are concerned we pointed out that we distinguish two kinds, those in which the body-part term has a meronymic relationship with the Albanian *dorë*, and those which feature a different body part.

Examples of partial equivalence

Albanian   English

-S'më bëjnë duart (për diçka) (my hands do not do*;* *to be all* **thumbs)**

-njëra dorë lan tjetrën, të dyja lajnë fytyrën (faqet) (one hand washes the other, together they wash the face

(the cheeks)*;* *scratch my* **back** *and I'll scratch yours)**

-Ia leu dorën (duart) (dikujt) (he /she lubricated the hand (the hands) (of someone); *grease/oil sb's* **palm)**

-Ia njomi (ia lagu) dorën (dikujt) (he/she wetted (moistened) the hand; *grease/oil sb's* **palm)**

-E jep nën dorë (diçka) *(he /she gives it under hand;* *grease/oil sb's* **palm)**

-Më shkau (më rrëshqiti) nga duart (nga dora) (dikush a diçka) ((someone or something) slipped (glided)

from my hands (from the hand)*;* *slip through sb's* **fingers)**

-E ka dorën të madhe (dikush) ((someone) has big hand*;* *lay a* **finger** *on sb)**

-Ka dorë (dikush) ((someone) has hand*;* *lay a* **finger** *on sb)**

-Ia lë në dorë (dikujt) (leave it in the hand (of someone)*;* **palm** *sb/sth off (on sh)*

Examples of zero equivalence

Albanian   English

- I dha duart (dikujt) (gave (someone) the hands*;* *kick out)*

-Ia bëj me dorë (dikujt a diçkaje) (To wave one's hand (at someone or something)*;*

ISSN 2411-9598 (Print)
ISSN 2411-4103 (Online)

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not to need someone or something anymore)

-Hedh gurin e fsheh dorën (dikush) ((someone) flings the stone and hides the hand;

commit a wrongdoing but deny responsibility)

-S'më bën dora (one's hand is unwilling to act, to pity someone or something;

to be unwilling to do something)

-U bë një dorë (dikush) (became one hand (someone);   to crouch out of fear, cold, problems)

-E ka dorën të shpuar (dikush) ((someone) has a pierced hand;   to spend money recklessly)

-Syri plot e dora thatë (the eye is full but the hand is dry;

to see a lot of things around but to be unable to buy)

-I nxjerr gështenjat (nga zjarri) me duart e botës (pull the chestnuts (out of the fire) with the world's hand;

pull the \someone's chestnuts out of the fire)

-E ka prishur dorën (dikush) ((someone) has spoiled his/her hand;   the quality has declined)

-E la pas dore (dikë a diçka) (to leave (someone or something) behind hand;   forget about something)

-E mbledh (e rrudh) dorën (clench (shrink) the fist;   start spending less)

-Ia dha veshët në dorë (dikujt) (to give (someone) the ears on hand;

to berate someone usually by tweaking their **ears**)

-Ia kthej dorën (dikujt) (to return (someone's) hand;   not to accept someone's proposal for marriage)

-Më la me duar në ijë (dikush) ((someone) left me with my hands on my hip;   *have (one) in stitches)*

-Fërkon duart (dikush) ((someone) rubs their hands;   to gloat)

-Fut duart (diku) (he /she puts the hands (somewhere);   to interfere)

-I holloi duart (dikush) ((he/she) thinned their hands;   to be very happy about something)

-Të jep dorë (diçka) (it gives (you) a hand;   it is convenient, handy)

-I jep dorën e të merr (të rrëmben) krahun (dikush) (you give him/her the hand and they grab the arm;

give someone an inch and someone (will) take a (mile)

-E ka lënë në dorë të fatit (dikë a diçka) (has left (someone or something) on the hand of fate;   to abandon)

-E ka (e mban) dorën grusht (dikush) (someone) has (keeps) the hand clenched;   to be stingy)

-Ç'i sheh syri ia bën dora (dikujt) (what the eye sees, the hand does;   *Jack of all trades)*

-Ia marr dorën (one takes the hand of something;   *get the hang of something***)**

-I ka duart të arta (dikush) ((someone) has golden hands;   to be very good at)

-Hodhi dorë (dikush) ((someone) flung hand;   to steal)

After anaylsing the data we can say that there are quite a few language-specific expressions (mostly those belonging to the third degree of equivalence) with this body-part term, e.g. the Albanian *I dha duart (dikujt)* (gave (someone) the hands meaning *kick out),la bëj me dorë (dikujt a diçkaje)* (to wave one's hand (at someone or something) meaning *not to need someone or something anymore), Hedh gurin e fsheh dorën (dikush)* ((someone) flings the stone and hides the hand; *commit a wrongdoing but deny responsibility), S'më bën dora* (one's hand is unwilling to act, to pity someone or something;

ISSN 2411-9598 (Print)
ISSN 2411-4103 (Online)

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to be unwilling to do something), *U bë një dorë* (dikush) (became one hand (someone); *to crouch out of fear, cold, problems)*, *E ka dorën të shpuar (dikush)* ((someone) has a pierced hand; *to spend money recklessly)*, *Syri plot e dora thatë* (the eye is full but the hand is dry; *to see a lot of things around but to be unable to buy)*, *E ka prishur dorën (dikush)* ((someone) has spoiled his/her hand; *the quality has declined)*, *E la pas dore (dikë a diçka)* (to leave (someone or something) behind hand; *forget about something)*, *E mbledh (e rrudh) dorën* (clench (shrink) the fist; *start spending less)*, *la dha veshët në dorë (dikujt)* (to give (someone) the ears on hand; *to berate some usually by tweaking their **ears**)*, *la kthej dorën (dikujt) (*to return (someone's) hand; *not to accept someone's proposal for marriage)*, *Më la me duar në ijë (dikush)* ((someone) left me with my hands on my hip; *have (one) in stitches)*, *Fërkon duart (dikush)* ((someone) rubs their hands; *to gloat)*, *Fut duart (diku)* (he /she puts the hands (somewhere); *to interfere)*, *I holloi duart (dikush)* ((he/she) thinned their hands; *to be very happy about something)*, *Të jep dorë (diçka)* (it gives (you) a hand; *it is convenient, handy)*, *E ka lënë në dorë të fatit (dikë a diçka)* (has left (someone or something) on the hand of fate; *to abandon)*, *Fërkon duart (dikush)* ((someone) rubs their hands; *to gloat)*, *E ka (e mban) dorën grusht (dikush)* (someone) has (keeps) the hand clenched; *to be stingy)*.

However is this by no means something new to us, since as Sapir says, "Languages vary greatly in the nature of their vocabulary ... These changes go beyond the names of cultural objects. They are also implemented to mental world" ANNA WIERZBICKA (1997: p, 4) or as Konrad Adenauer puts it in lay terms *"We live under the same sky, but we do not have the same horizon"*. That is to say, such expressions are an inseparable part of the language of a people and are the very bedrock upon which language rests and is cultivated, and since we conceive of the world around us in unique and different ways so we come up with expressions which most of the time have their equivalents in different languages but sometimes they do not. Thus, they can only be understood if one is part of the society where they are born and used, i.e. only if one possesses the right information to decode the meaning of the component words and transform them from individual literal words into a coherent sum of words on the basis of common cultural references. However, as we know, since we live in a global village and we are all interconnected cultural exchanges leave their own mark on the very medium that enables this exchange, the language. Consequently, some expressions have an "international passport". This makes the expressions of these two languages unique. As Herder, Johann Gottfried, (1966 [1772]: p, 154) says "Each [language] in its own way is both lavish and lacking, but, to be sure, each in its own way".

3. Conclusions

In this paper we analysed Albanian phraseological expressions formed with the use of body-part term *dorë* and saw the degree to which the same process is reflected (or not) in English. As the examples show the same concept is realized in different ways in the two languages. The reasons behind such reality are many but we all agree that we think differently and thus the outcome is different.

Out corpus albeit very small in scale sheds further light on the topic of culture and cognition and the mindset that these peoples inhabit and in turn how such cultures shape and are shaped by them. Although Albanian and English are part of the big Indo-European family of languages they are quite distant but in terms of language structure with Albanian being synthetic and English analytic with synthetic features. Such expressions carry the seal of authenticity in each language. They are unique creations of the two respective languages and transmit the popular wisdom accumulated generation after generation in their interaction with the outside world and reality. Equivalent expressions between the two languages do exist and warrant further exploration. Likewise, examples of zero equivalence are as or even more numerous which suggests that both languages employ different cognitive processes when communicating with the outside world all of this while utilising the human body with its constituent parts (more specifically *the hand* in our case) and its functions as an interface.

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Teaching English Through Games

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Abstract

This paper aims to analyze the utilization of didactic games in ESL classes while teaching and managing the classroom, as well as strategies and tools for the game between the teacher and the students. Utilizing games in ESL course can fulfill the essential aim of teaching, which is to make students active participants in the learning process and keep them motivated. This paper focuses on analyzing the utilization of games while teaching English with the aim of actively engaging students in the learning process. This study relies on both research methods, the qualitative and quantitative one. There were interviews held with 2 English teachers and a questionnaire completed by the 144 participants. This survey was conducted in one of the high schools, in Tirana. The findings of this study bring out whether the teacher and students like or not game usage during their English classes.

Keywords: games, teaching, management, ESL course, attention, motivation

1. Introduction

1.1. Background of Study

Language is a tool of communication that is used to inform or ask other humans certain things, to express feelings, emotions, ideas or share knowledge or experiences. Definitely, language has a great importance since it serves for linguistic communication, which is a basic need for society. In addition, learning a new foreign language gives the individual an excellent opportunity in today's reality.

Having knowledge of English multiplies your chances of getting a good job not only in your country, but also even abroad in international companies. English has become the language of many fields of today's world, such as science, aviation, technology, diplomacy, tourism and many others. Learning English serves for not only work, but also it is crucial as well on socializing and entertainment, since it is also the language of many social Medias nowadays.

It has been written a lot by academics and teachers about the advantages of employing games in the language class for numerous years. According to (Ersöz., 2000) (Nga, 2003) (Andrew, 1984) (Kim, 1995) and (Yu-jing., 2000) they all affirm that utilization of games in ESL classes contributes in valuable and relevant settings for the use of the language, motivates learners to participate and collaborate with each other, since the prominence is on the message it transmits and not the structure, it can both dispute and reduce anxiety, creates opportunity of practicing the language skills, and helps learners maintain the same attempts in learning the foreign language (Ersöz., 2000) (Kim, 1995) (Andrew, 1984) (Yu-jing., 2000) (Nga, 2003).

According to the authors mentioned in the previous paragraph, it has been acclaimed that games may provide a pleasant relax from the typical regular English lesson class. Using games after difficult test or during exhausting lessons, they can assist learners adjusting their motivation of learning or making them attentive.

1.2. Problem Statement

There has been a misunderstanding that English learning ought to be somber in nature. Actually, utilizing games is a significant instrument that enables language teachers to add hues to their classes by providing tests and amusement. Through games, students can become familiar with an assortment of significant aptitudes. There exist a variety of abilities

ISSN 2411-9598 (Print)
ISSN 2411-4103 (Online)

European Journal of
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that learners could cultivate via different games played in ESL classes, such as creativity, good sportsmanship and teamwork.

1.3. Purpose Statement

The principal focus of this study is on the utilization of games in English course. This study analyzes the employment of games while teaching English as a second language in an Albanian high school, and aims to discover the importance of using means of entertainment in easing the process of learning English language.

1.4. Importance of the Study

The significance of this study will be of great value to English language teachers to pay more attention to games, much and considerable time for exercises. Previous studies and other educational books have admitted that games are of a great value to be used with the aim of learning English language in an effective way. The findings of this study may serve as a guide to ease teachers in teaching English skills efficiently to students, and keep English students motivated and engaged in continuous studying.

1.5. Research Questions

The aim of this study is to answer the following questions:

- Are games an effective way to make an English class more attractive?

- Do games ease the process of English learning?

- Which are some of the most useful games to use in an ESL class?

- Is it difficult for the English teacher to handle games during ESL class?

1.6. Organization of the Study

This paper is structured into six sections. The first section offers a brief introduction to the paper. The second one encompasses the theoretical part which gives short information on what a game is and their background. It also analyzes how games should be used properly and when to use them. The third part treats the methodology used to gather the data used in this study. The fourth section analyzes the results and findings collected from the students` surveys and teachers' interviews. While the fifth section analyses the findings and interprets the results gained from the questionnaire and interviews. And finally it deals with the conclusion of this study, and a few recommendations.

2. Literature Review

Playing a game is considered not only as a fun activity, but it is also taken into consideration as an educative tool for learning and improving certain skills. Playing games while teaching English requires a lot of effort on the teacher's side since the teacher has to find proper games to utilize in the classroom. An educative game in an ESL classroom should meet the criteria of its purpose. Many games are found to have positive impacts on thinking and other communicative skills. Other benefits that games offer are those of social and team skills.

Learners play certain skill not only improve their knowledge but also gain other abilities, such as collaborative and team work skills. So, they benefit from a mental stimulation that games bring, as games do also require effort from the students. The students are obliged to follow the guidelines that games have and critically think to win the game. Using games in ESL classroom is seen more as an entertainment form rather as a simple form of learning. It brings a novelty to the students when learning English in a funny way so they will not feel like they are learning by-heart or being under pressure.

The results of the game playing in the end will cause students a sense of achievement and easy memorization of new English language skills. Students are more motivated when they learn by practicing and experiencing the new skills. The engagement they show in a game playing makes them eager for better results and so their motivation will be on-going.

2.1. Definitions of games

A "game" is considered a framed and organized play, that is usually initiated for amusement and often serving as an educational tool. There are times when they are played simply for fun, for achievement or reward, and for education purposes as well. Games can be played often in groups or teams, but they can also be played alone (UtopiaEduArt.).

"A language-game is a philosophical concept developed by Ludwig Wittgenstein, referring to simple examples of language use and the actions into which the language is woven. Wittgenstein argued that a word or even a sentence has meaning only as a result of the 'rule' of the 'game' being played" (Wittgenstein, 1953). Language itself is involved inside an activity to gain its meaning.

Educative games are the ones that are specifically constructed with the aim of being educational and transmitting certain knowledge to the participants. They are constructed to provide people a simple and easy environment to learn about certain subjects, or assist them in improving their skills. Since educators, parents and the society are realizing the psychological need of the games, they are being used more and more in educative centers. Games are a reciprocal tool that represent not only fun and amusement, but teach many social skills, motivation, boost confidence and bring many emotions (UtopiaEduArt.).

The use of games dates from the ancient era. The oldest board game dates back to 3000 BC in China (Nulsen, 1996). There are some ethnographers that are assured that education was the basis for building many other games. The purpose of the games were to imitate the humans' living condition, transmit knowledge to the other generations and make them ready for proper behaving in the society. Chess may be considered as a good instance of this, since as an ordinary motivational game, it had as a goal to prepare soldiers for the battlefield (Surdyk, 2008).

In the classical essay of Friedrich Schiller "Upon the Aesthetic Education of Man", play is discussed as a power of sophistication, which encourages human beings to go above their ideas and become representatives of civilized societies. He claims that "humans are only fully human when they play". "Games have long been used as means of education. Mentioning here the ancient game of chess, noblemen of the Middle Ages that was used with the purpose of learning strategies of war. Then in the early 19th century, the creation of Kindergarten by Friedrich Fröbel was made, which was based on learning the children through simple educational toys" (UtopiaEduArt.).

2.2. Games as a teaching method

By integrating games in their ESL classes teachers will build up an environment that fosters student's will to continuous learning. Games are highly motivating when teaching a foreign language due to the amusement that they disseminate to the learners. The students will learn better after they feel that they are making progress and so game playing will be a great source of practice for them and it will also involve even the shy students. Games are a great tool to involve all the students in practicing the skills of English language (Ersöz., 2000).

As Batteridge, Bucky and Wright have mentioned, games build an environment for relevant and purposeful communication that happens as students try to understand the game playing. By participating in game playing, learners are offered various opportunities in practicing not only, their speaking skills, but also all of them. Being immersed in utilizing the four skills of English language, the students are said to better internalize English language (Batteridge.D., 2005).

Utilizing games in class is a great way to warm up the students before the lesson starts, or to give them a break during or after the lesson when you are dealing with a hard subject. English teachers can use numerous educational games in their courses. These EFL games can be used with the aim of testing various competences of English language, such as vocabulary, grammar, listening and writing, and more other social communicative skills.

According to Gardner, whose theories demonstrate that humans possess 8 intelligences, declares that: "when delving into a new topic in school, this new topic should be approached in six various manners so to maximize the chances of being reached by all the students" (Gardner, 2006, , p. 142).

One of the ways that Gardner suggests is 'the personal way', where the final aim is to approach certain topics by using interactions or role play (Gardner, 2006, , p. 142). Additionally, Armstrong suggests as a teaching strategy the use of board games that might probably fit students that have interpersonal intelligence since they provide a great setting for collaboration within students (Armstrong, 2009).

ISSN 2411-9598 (Print)
ISSN 2411-4103 (Online)

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2.3.   Choosing proper games and their importance

In order for the game to be effective and achieve its goal, it should be specifically designed and chosen with the right properties.

According to Tyson, games should meet some criteria in order to achieve their purposes. Some of these criteria are as follows:

* "A game must be more than just fun,
* A game should involve "friendly" competition,
* A game should keep all of the students involved and interested,
* A game should encourage students to focus on the use of language rather than on the language itself,
*A game should give students a chance to learn, practice, or review specific language material" (Tyson, 2000, p. 13).

According to Langran & Purcell, games should be attractive for the participants and make them have fun since this will bring their attention on. Seeing that students lose interest very quickly keeping them encouraged is a crucial criterion to maintain and upgrade their learning. Another criterion that games should have is to make and help students build bonds and feel they are equal. Games must provide for the students a warm and friendly atmosphere, bringing so diversity in learning. Having an exciting environment will maintain students' interest in learning. Keeping in mind one of the reasons for learning languages that is individuals the ability to use it in real life situations, games must provide such criteria (Langran, 1994, pp. 12-14).

They can be an excellent way for putting into life this skill since games can easily be performed to enable different real-life situations. This will give the learners the chance to put their language skills into practice and improve their fluency. Practicing games in classrooms gives the students the opportunity to go beyond the frontline, gain more self-esteem, and take more responsibilities. Games should also create an area in which students become more independent and feel free to express themselves (Langran, 1994, pp. 12-14).

Another need that games should fulfill is to expose students in a variety of situations making the students ready to enjoy the experience, paying attention and being active participants. Games should also bring strong emotions to learners that mean they should feel or experience something when they join a game. Emotions, such as joy, amusement, anxiety, satisfaction, enlightenment and so on will let the students to feel easily about their learning state and this will most likely affect positively on their learning (Langran, 1994, pp. 15-19).

Games are a good tool for reluctant and shy students since they get a chance in expressing themselves in front of others. Playing a game creates a happy and social atmosphere wherever everyone feels free to enjoy it and express himself or herself as they are since the situation is not as serious and errors are not emphasized. This will boost their confidence and increase their learning (Langran, 1994, pp. 12-14).

A good game is a great strategy when teaching various subjects because most likely they will spark the interest between students. They can be used in every classroom with all students' ages and levels. A game should bring diversity and interest in learning certain topics (Sigurgeirsson., 1999).

2.4.   How to use games

Games surely are a great fun when played, but still there should be cautions because often they may have adverse effects, for instance, if students got carried away with all the pride of the winner, might say or do something that may hurt the feeling of another one. In the moment games are employed in the lessons, the teacher must bear in mind the control of it in the proper way so not to lose direction of it. The teacher should assure that all the participants enjoy the game and have a pleasant experience, since the classroom should not become a place where students feel stuck in (Sugar, 1998, p. 16).

Another important thing to keep in mind is that not all the games are suitable for the classroom environment, or the students' ages and levels. It can be hard to decide which the right game is and that is a responsibility of the teacher. It is recommended for the teacher to pay attention to the most fundamental criteria of a game; that is a game that balanced fun, challenge and learning (Sugar, 1998, p. 16).

The teacher should be aware of the group of participants and then decide the proper game with the goals the group must be aiming. The teacher should remember not to select a complicated game that requires a lot of work since this may result

in the loss of attention and interest among students, and as such it will learn them nothing. The rules of the games should be made clear since the beginning of the game, so not to cause interruption during it and the role of the teacher in this case is to observe and help where necessary, and encouraging participants (Jones, 1998, p. 14).

With the end of the game, it is suggested to do some planned activity related to the topic of the lesson as it gives students some time to reflect upon the game and the skills and knowledge obtained from it (Langran, 1994, pp. 15-19).

It is considered crucial for teachers to understand that amplifying a game is permissible and in certain cases it may be necessary. Such as, difficult games can be simplified in order to become a challenge not only for talented students but, for less skilled ones, as well. They must fit the students' needs and their level of knowledge (Hadfield, 1990, p. 5).

2.5. When to Use Games

The ones who use games as a learning tool should also take into consideration the time when to use them.

According to Hadfield "games should be regarded an integral part of the language syllabus, not an amusing activity for Friday afternoon of for the end of the term" (Hadfield, 1990, p. 5). Games should be used as part of the lesson plans in order to better transmit the new skills to the students and make them active participants. For example in games 'Pictionary' and 'Where shall I go' students are able to better learn vocabulary and practice the skill of speaking as they are learning.

When teachers have to explain difficult part of grammar, they can use game playing instead of traditional teaching. Teachers may help learners comprehend particular forms of grammar by engaging them in specific games that fulfill the criteria of a conventional teaching that includes memorizing rules, repetitive drills and so on. In addition, what is crucial is that students can benefit from games their use in real life communication (Hadfield, 1990, p. 5).

Most of the teachers, trying to complete their ESL lessons often find games as a great solution not only to fill their lesson plan, but also to keep students motivated and awake during the class. The utilization of games is justified with the advantages and benefits it brings to the students. They are a great way to be used in difficult and not pleasant topics so as games can make students more active and willing to learn even the complicated topics (Kim, 1995, p. 35).

Games are mostly considered as warming-up activities to attract the student's attention, especially during free time at the end of a lecture. Games are worthy since they encourage and promote an easy learning. As Lee says: "A game should not be considered as insignificant or as an activity to fill in the free time when both the teacher and the students have nothing to do". Games should present a core element of teaching a subject in a foreign language (Kim, 1995, p. 35).

2.6. General Benefits of Games

Games do offer several benefits for the students. Below are mentioned some of them according to Casey Malarcher and Martha Lengeling:

"Affective:

- *lowers affective filter*
- *encourages creative and spontaneous use of language*
- *promotes communicative competence*
- *motivates*
- *fun*

Cognitive:

- *reinforces*
- *reviews and extends*
- *focuses on grammar communicatively*

Class Dynamics:

- *student centered*
- *teacher acts only as facilitator*

- *builds class cohesion*
- *fosters whole class participation*
- *promotes healthy competition*

Adaptability:

- *easily adjusted for age, level, and interests*
- *utilizes all four skills*
- *requires minimum preparation after development"* (Malarcher Casey, 1997).

According to Lewis:

- "Everyone enjoys playing games since they are a lot of fun. Through games they experiment, discover and interact with the environment".
- "Games add colors to a class and boost motivation by providing a joyful encouragement to use the target language". Games do provide the stimulus to learn a language since most learners are not attentive to language learning.
- The game background brings the aimed language to life and it also is a great tool to approach to reluctant learners in a plausible manner. "Through games learning, the foreign language is made as easy as children learn their mother tongue without noticing the fact that they are studying, being so relaxed and without stressed when learning" (Lewis, 1999). Another author Chen emphasizes that games bring in focus the students and advocate communicative skills. Games build a relevant framework for language use and develop students' learning motivation. They lower anxiety and interlink many other linguistic skills. Games stimulate language utilization and inspire for creativity. They also make students active participants and create e cooperative learning atmosphere (Chen, 2005).

According to the author Lee Su Kim, the benefits of games are as follows:

- *"Games are a welcome break from the usual routine of the language class".*
- *"They are motivating and challenging".*
- *"Learning a language requires a great deal of effort. Games help students to make and sustain the effort of learning".*
- *"Games provide language practice in the various skills- speaking, writing, listening and reading".*
- *"They encourage students to interact and communicate".*
- *"They create a meaningful context for language use"* (Kim, 1995, p. 35).

3. Methodology

The purpose of this study is to analyze the role of games in ESL classes with the aim of upgrading students' skills of English language. This study relies also on previous researches conducted affiliated with the employment of games during English courses as a foreign language, and aims to contribute to other researches in this area.

Both methods of quantitative and qualitative have been used in order to better analyze and determine the problem and results of this research. This methodology has been used with the aim of deciding the methods, practices and the impact they had on the process.

Interviews and questionnaires in different classes were conducted for better results.

3.1. General Overview

The quantitative method is chosen in order to measure and determine the quantity and provide better explanations. Aliaga and Gunderson have described the quantitative research methods precisely. According to them *"Quantitative research is an inquiry into a social problem, explain phenomena by gathering numerical data that are analyzed using mathematically based methods e.g. in particular statistics"* (Gunderson, 2003).

Whereas qualitative method is the analysis of data collection via observation, interviews, and study of the documents in everyday framework. As Bryman and Bell (2007) have claimed qualitative research is a research strategy that shows the connection between theory and research and stresses on how these theories were generated. In this study observations, interviews with the English teachers, and book analysis were done (Bryman, 2007).

ISSN 2411-9598 (Print)
ISSN 2411-4103 (Online)

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Language and Literature Studies

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3.2. Participants

This study includes only 144 participants from one of the high schools, in Tirana and 2 English teachers. Data collection was done via the interviews and surveys with the intention of gathering information on the knowledge, attitudes and beliefs of students and English teachers regarding the use of games during ESL lessons.

Through the surveys with the students` information on their attitudes against games in ESL course was gained, whereas with the interviews held with the two English teachers we tried to identify their opinions on using games while they taught English skills to their students.

3.3. Data Collection Tools

For this study, two different types of data collection strategies are employed: questionnaires with students and interviews with two English teachers.

3.4. Questionnaires

The collection of quantitative data has been made possible with the help of questionnaires that included a sample of 144 students. The questionnaire asked the students eight different questions that aimed to reveal their thoughts and attitudes on the use of games during their English classes. The questionnaires were distributed in different classes of 10th and 11th grade students, and these were completed by the students in their free time and anonymously. The questionnaires were as follows:

1. How long have you been studying English?

    a) primary school **b)** secondary school **c)** high school

2. How many hours per week do you take English subject?

    a) 3h/w **b)** 5h/w **c)** 6h/w

3. Does your English teacher use games during teaching process in the class?

    a) always **b)** usually **c)** sometimes **d)** rarely **e)** never

4. Do you think games are an effective learning tool?

    a) yes **b)** not always **c)** no

4. Do you think games affect positively or negatively in obtaining the new skills?

    a) positively **b)** negatively

5. Do you think using games in ESL classroom facilitates teaching-learning process of English language?

a) Yes **b)** no

7. Which of the used games do you find most beneficiary?

- "Board game
- Call My Bluff / Two Truths and A Lie
- Word Jumble Race
- Hangman
- Pictionary
- The Mime
- Hot Seat
- Where Shall I Go?
- What's My Problem?" (Lander, (2018, May 25).

8. Do you like games being part of your English class?

a) yes **b)** no

3.5. Interviews

There were held two brief interviews with the English teachers. It contained open questions that allowed the teachers to express their ideas in a broad way and to collect as much information as possible. The interview questions were conducted related to the significance and treatment of games in English language classes. The selection of the teachers was not done randomly, since they were the English teachers of the students participating in the survey. Interview questions with the teachers are as below.

1. *What is the method you use in your English class?*

2. *Are games difficult to organize and manage?*

3. *Do students find games boring or attractive?*

3.6. Limitations of the Study

This study has some limitations. The first limitation is that the questionnaires were distributed in just one city, Tirana. Secondly, the number of the participants in the survey is not very high, only 144 participants from one high school.

As this study is based on students' responses, its validity depends on their solemnity and honesty in answering the questions. The survey was conducted in a high school in Tirana, including 10th and 11th grades. In order to achieve more precise results, a further survey with higher participation should be conducted.

3.7. Games used for this survey

According to Emma Lander, a qualified EFL teacher that has taught in the UK, Scandinavia and South Korea, there are some EFL games that can be used with English students to a better practice of their skills. Some of these were chosen to be used in the survey and are as below:

a). Board Race

"Board Race is a fun game that is used for revising vocabulary and grammar, whether it is words from the lesson that has been just taught or words from a lesson taught last week. It can also be used at the start of the class to get students active. It is a great way of testing what your students already know about the subject you're about to teach. This game is appropriate for all levels and ages. It is better to be played with 6 students or more. The class is split into two teams and each of them is given a colored marker. A line in the middle of the board is drawn and a topic is written at the top. The students must write as many words as required related to the topic. The teams win one point for each correctly spelled and written word" (Lander, (2018, May 25).

b). Call My Bluff / Two Truths and A Lie

  "Call My Bluff is also suggested as brilliant icebreaker between students if they do not know one another. It is good for practicing speaking skill. In this game, the teacher writes 3 sentences, two of which should be lies and one should be true. Students are allowed to ask questions about each statement and then guess the truth. Then, students are paired and practice the game with their partners" (Lander, (2018, May 25).

c). Word Jumble Race

"This game is great to motivate students work in team and bring a sense of racing to the class. It fits all age groups and is recommended when practicing tenses, word order, reading, writing skills and grammar. The game needs to be planned ahead the lesson. A number of sentences are written with different colors. Then these sentences are cut up in a handful of words. These words are then given to several teams to properly be arranged and read correctly. The one that finishes first all the sentences is the winning team" (Lander, (2018, May 25).

ISSN 2411-9598 (Print)
ISSN 2411-4103 (Online)

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d). Hangman

"This classic game is preferred by all students but it can get boring for them quickly. It is better used as a warm up activity before the class or when there is some time left over at the end of the lesson. A word is thought and students are required to guess it by saying the letters. The number of the letters is written on the board using dashes to show the number, and when the letter said by the student does not appear in the word, it is written off to the side and the image of a hanging man is drawn. It continues until the students guess the correct word (they win), or if the diagram is completed, they lose" (Lander, (2018, May 25).

e). Pictionary

"This game works well with any age group as it fosters creativity and it's a break from the usual routine of learning a new language. It helps students practice vocabulary skills and their memorization ability. A bunch of words is prepared and put in a bag. First, the class is divided into 2 teams, and the board is divided into 2 parts. A leader from each team is required to choose a word from the bag and draw the word as an image on the board. The team is encouraged to guess the word and the winning team is the one who shouts out first the correct answers. This is repeated until all the words are gone out" (Lander, (2018, May 25).

f). The Mime

"Miming is an excellent game to make students practice tenses and the verbs. It is almost suitable for any language point that the teacher wants to focus on. It works well with any age group to practice their speaking skills and to keep them more interested the miming topics should be related to any personal interest. The teacher writes out some actions and puts them in a bag. A student from each 2 teams is required to come in front of the class and select a word from the bag. Then they both are asked to mime the action and the team should guess the correct word. This is repeated until all students have mimed at least one action" (Lander, (2018, May 25).

g). Hot Seat

"Hot Seat is a game that makes possible for the students to build up their vocabulary and fosters competition in the class. It also helps to practice their speaking and listening skills, and it is suitable for any learner's level. The class is split into two teams and one student from each team is asked to sit on the 'hot seat' facing the classroom with the board behind their backs. The team then helps its members guess the word that is written on the board. The word must be described and the time is limited. It continues until each team member has described a word to the student in the 'hot seat'" (Lander, (2018, May 25).

h). Where Shall I Go?

"This game is recommended for testing prepositions of movement and it is beneficial for practicing speaking and listening skill. The students should be cautious since it might be a little bit dangerous as one student in each pair will be blindfolded while the others guide them. The class should be arranged into a maze and students are paired outside the class. One of them is blindfolded and the other is guiding the partner. When a pair enters the classroom, the guiding student must use directions such as step over; go up etc. to lead their partner to the end of the maze" (Lander, (2018, May 25).

i). What's My Problem?

"This game is great to practice speaking, listening skills and giving advice. It is suggested to be played after the 'giving advice' vocabulary lesson has been covered. It works well with any age group and enhance speaking skills of students. On post-it, notes on the back of each student are written down some problems and then students are mingled and must ask for advice from others to find solutions for their problems. They ought to be able to find their problems based on the advice they receive from their peers" (Lander, (2018, May 25).

4.   Results

In this section, the results obtained from questionnaires with students and interviews with teachers will be provided.

4.1. An Analysis of the Life textbook

This section will focus on a brief analysis of the Life intermediate textbook which is the book used by the students participating the questionnaire. It is written by Helen Stephenson, Paul Dummett, and John Hughes published by National Geographic Learning and Cengage Learning in 2013. The book has 12 units and respective exercises for each topic of the units.

This book differs from other English textbooks because of its novelty. The issues are more interconnected with the real world by maximizing the opportunity for the learners to better express themselves. This book offers a range of videos, interviews and documentaries or short film features that deal with issues of the world globalization. Even though the book does not offer game plays the teachers still employ games for the many benefits they offer to the students.

Since games are prepared by the teacher themselves, they are time consuming, as they need to be organized carefully. The teachers claim that games engage students more personally and make them active participants, and that is why they use them in classes beside the book activities.

The below table provides an insight of the book units and an analysis whether the book offers respective games for each target skills.

Table 4. 1: Insights and analysis whether the book offers respective games for each skill.

UNIT	Skill	Game
1.Relationships	Vocabulary: friendship, friends, nouns and phrasal verbs	No game in this unit.
2.Storytelling	Vocabulary/ice breaker: books and films, word building, synonyms	No game in this unit.
3.Science and Technology	Grammar: Future forms review; will, going to, Present continuous, present simple, future continuous and future perfect simple	No game in this unit.
4.Art and creativity	Vocabulary: forms of art	No game in this unit.
5.Development	Grammar, speaking, listening: Verbs+infinitive or-ing, forms of direction	No game in this unit.
6.Alternative Travel	Speaking, listening: Topics: a stay at a nice hotel, vacations went wrong	No game in this unit.
7.Natural Resources	Vocabulary, speaking and listening:	No game in this unit.
8.The news	Grammar, vocabulary , speaking:	No game in this unit.
9.Talented People	Vocabulary: describing skills, talents and experiences	No game in this unit.

10. Customs and behaviors	Vocabulary/speaking skills: Describing traditions	No game in this unit.
11. Knowledge and Learning	Grammar, writing skills, word order, spelling could, was able to, manage to, succeed in.	No game in this unit.
12. The economy	Grammar, revising vocabulary	No game in this unit.

4.2. Observation

The below table provides an insight of the book topics and the games played that fit each type of skill. This table has come as result of the observation conducted during game playing of the students.
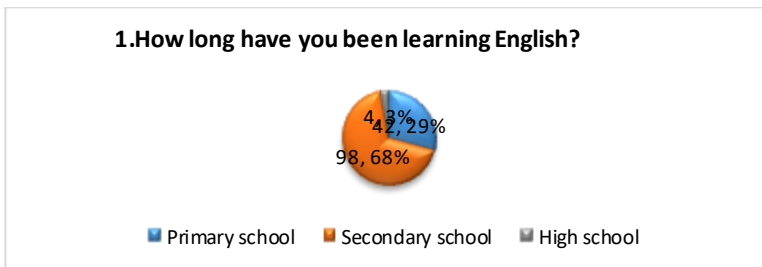
Table 4.2: Insight of the book topics and the games played that fit each type of skill.

UNIT	Skill	Game
1. Relationships	Vocabulary: friendship, friends, nouns and phrasal verbs	Board Game Students were given the topic of Friends and were asked to write as many words as possible related to Friendship and friends.
2. Storytelling	Vocabulary/ice breaker: Books and films, wordbuilding, synonyms	Call my Bluff In this game students were written 3 sentences on the board about the teacher, 2 of them were lies and one was the truth and they had to guess the correct sentence. Students were then asked to write their own sentences and divided into pairs.
3. Science and Technology	Grammar: Future forms review; will, going to, Present continuos, present simple, future continuous and future perfect simple	Word Jumble Race Students were given several sentences into pieces separated and put inside hats, cups and small bowls, including the tenses mentioned in the target unit and they were asked to put the sentences in correct order.
4. Art and creativity	Vocabulary: forms of art	Pictionary Students were divided into 2 teams and a leader from each team was chosen to draw a word from the bag given by the teacher.
5. Development	Grammar, speaking, listening: Verbs+infinitive or-ing, forms of direction	Where Shall I go? First, the class was turned into a maze, then students were paired, one of them was blindfolded and guided by their partner into the class to go to a place. The one who guided had to use verbs with infinitive and –ing form, plus directions forms. i.e. keep going right, you have to step over, etc.
6. Alternative Travel	Speaking, listening: Topics: a stay at an ice hotel, vacations went wrong	What's my problem? several students were chosen and each of them had a post-it notes related to problems on the mentioned notes, behind their backs and their peers tried to explain their problems so they would guess the correct answer.
7. Natural Resources	Vocabulary, speaking and listening:	Hot Seat The class was divided into 2 teams and one student was selected from each team facing the classroom with the

ISSN 2411-9598 (Print)
ISSN 2411-4103 (Online)

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|		board behind them. Words on the board were written such as; pollution, hydroelectric, renewable, geothermal energy etc. Moreover, students from the team helped the student in the hot seat by describing the word in order for him to guess the correct answer.
8.The news	Grammar, vocabulary, speaking:	The Mime The teacher had written some actions related to the news topics and put them into a bag, and students in 2 teams were asked to mime the actions they would pick from the bag. The team that found most mimed actions was the one winning.
9.Talented People	Vocabulary: describing skills, talents and experiences	Hangman Students were given words related to the world of showbizz and famous talents and they had to guess, if they said wrong letters and the man dronwed they would lost the game.
10.Customs and behaviours	Vocabulary/speaking skills: Describing traditions	Call my Bluff Students in pair wrote 3 sentences about a particular tradition, 2 of them were fake and one was right. The one student from each pair had to guess the correct one.
11.Knowledge and Learning	Grammar, writing skills, word order, spelling could, was able to, manage to, succeed in.	Word Jumble Race Several sentences were cut up into a handful of words and put into hats, cups and small bowls. The first team that has all the sentences correctly ordered is the winning one.
12.The economy	Grammar, revising vocabulary	Board Race The students were divided into 2 teams, they were given the topic of economy and they had to write and spell correctly as many words as possible related to this topic.

4.3. Survey Results

As noted above, 144 students of in one of the high schools, in Tirana in 10th and 11th grade participated in this study. For this study, a questionnaire that consisted of eight questions was administered. This section will present the results obtained from the student questionnaire.

1.How long have you been learning English?

4,3%
42,29%
98,68%

■ Primary school ■ Secondary school ■ High school

Chart4.1: Students period of learning English

Regarding the first question, 98.68% of the students were studying English since secondary school, and a considerable percentage of 42.29 of students had started learning English since primary school. There was also a small percentage of 4.3 that were taking English in high school, but they clarified that they had also attended extracurricular courses on their own.

**2.How many hours per week do you take your English subject?**

38%
62%
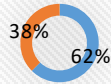
■ 10th grade/ 5 hours per week

Chart4. 2: Students frequency of English classes

As shown in the chart above, students from the 10th grade take English course 5 times per week, whereas students of 11th grade attend English class three times per week.

3. Does your English teacher use games during teaching process in the class?

0%
45%
54%
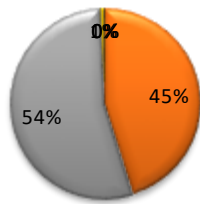
■ always ■ usually ■ sometimes ■ rarely ■ never

Chart4.3: Game usage in class

The chart above shows the frequency of the games used in English classes in 10th and 11th grades. Teachers used to employ games often during their English classes.

4. Do you think games are an effective learning tool?

17%
48%
35%
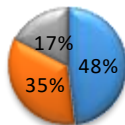
■ yes ■ not always ■ no ■

Chart4.4: Opinions on game effectivity

As the overhead graph shows, a great number of students that make up a percentage of 48 admitted that games were affective regarding their learning, whereas a 35% of the students said that not always they found games effective since they lost attention. Moreover, a small number of 17% replied games were not effective.

5. Do you think games affect positively or negatively in obtaining the new skills?

3%

97%

■ positively ■ negatively ■ ▢

Chart4.5: Positive or negative impact of games

With regard to the above chart an abundant number of students that comprise 97% admitted that games have a positive impact in obtaining certain new skills. In so much as 3% of the students denied that games have a positive impact in acquiring the new skills.
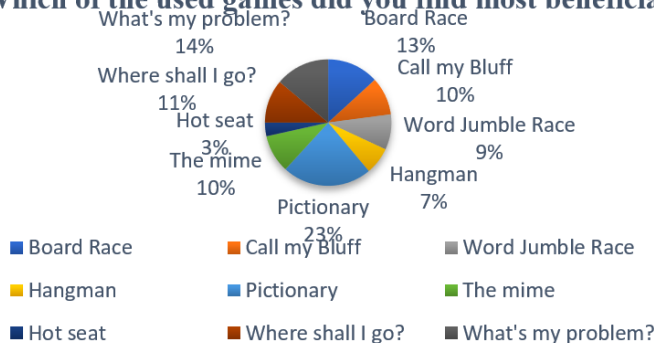
6. Do games in ESL class facilitate teaching-learning process of English language?

yes
66% 34%

■ yes ■ no
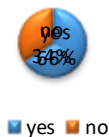
Chart4.6: Games facilitate ESL teaching

The overhead graph indicates the answers of the student with regard to the question whether games facilitate the process of teaching and learning. A 66% of students answered that games do facilitate this process, while 34% did not agree.

7. Which of the used games did you find most beneficiary?

What's my problem?
14%

Board Race
13%

Where shall I go?
11%

Call my Bluff
10%

Hot seat
3%

Word Jumble Race
9%

The mime
10%

Hangman
7%

Pictionary
23%

■ Board Race   ■ Call my Bluff   ■ Word Jumble Race

■ Hangman   ■ Pictionary   ■ The mime

■ Hot seat   ■ Where shall I go? ■ What's my problem?

Chart4.7: The most beneficiary game

Pictionary was the most preferable game by the student with 23% since it helped to practice their vocabulary, 14% of the students liked 'What's my problem?' a game that helps student practice their speaking and listening skills. Also 'Board Race' was desired by a considerable number of students with 13% as it helped practice not only vocabulary, but grammar as well. 'Where shall I go, The Mime, Call my Bluff and Hangman, Word Jumble Race' were some other games played

during class that had nearly the same percentage   of likes. The less preferred game was 'Hangman' with only 3% of students that liked it.

8. Do you like games being part of your english class?

■ yes ■ no

26%

74%
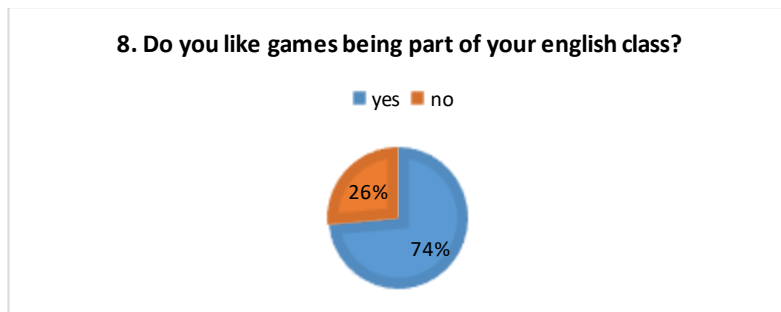
Chart4.8: Attitudes against game utilization in ESL classes

As shown in the chart a vast majority of learners that comprise 74% enjoy to have games part of their English lessons, in so much as 26% of the students were not keen on having games in their English classes.

4.4.   Interview Results

As it is mentioned above, in this study is conducted a brief interview with two teachers of EFL from the same high school with regard to the treatment and importance of games in English language classes.

Both of the teachers agreed in using the same technique in their English classes, that was CLIL technique. CLIL stands for Content and Language Integrated Learning. This technique is used to teach and learn both content and language. Two teachers admitted that it was not a smooth task to adjust materials and that it was time consuming and not much effective for the students. It would be easier for the students if they would go gradually in learning something and so they would achieve higher grades in their exams, which was the opposite with the CLIL technique.

Surely, CLIL technique brings novelties to students by organizing different learning activities such as games, extracurricular attractive stories or worksheets. With regard to games, definitively they have a role in classroom. They are a great opportunity for engagement, examining and endeavoring things, to reach high levels in competitions and fundamentally, they bestow students with creative and critical-thinking abilities as they strive to puzzle things out, as well as, cooperative skills through simulated scenarios, and more.

Games as such have no drawbacks. They create a joyful and memorable environment. However, they are a bit stressful for the teachers to manage since they sometimes may take more than the planned time, and aside from how well a teacher plans a game, still there are some problems that may arise.

There are students who might think games are childish and a waste of time and this is clear from their facial expressions. Even though you spend a lot of time in planning the games there might be no general vibe of the class, or there are students who are really ambitious and this may cause discomfort in others. However, to have a good time with the games it is better to give a brief explanation to the students for the advantages of a specific game, such as this game is good for your speaking skills, and more.

5.   Discussion

Learning a new language acquires a lot of hard work and effort at every moment. There should be continuous work for a long period, not only on learner's side but also from the teacher's part.

Many teachers and linguists have developed several ways and techniques in order to ease the process of learning English language. One of the techniques they have found out is the use of educative games during EFL classes. All of the authors that have been mentioned in this paper agree on the utilization of games in ESL classes. They discuss about the benefits they bring, but also on the right way they should be used in order to achieve their purposes.

ISSN 2411-9598 (Print)
ISSN 2411-4103 (Online)

European Journal of
Language and Literature Studies

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Volume 5, Issue 3

In the case of English class, I think that various attractive techniques should be applied to make the students interested and make them acquire the new skills with ease. One of these techniques is the utilization of the games in ESL course. There is no student that does not want to have some fun and enjoyable time during their classes. To achieve this, games with educational purposes are the best way.

Games should be specifically chosen by the teacher with the intent of teaching certain skills to the students. Games ought to be meaningful in their content so to sustain the attention and enhance important skills of the learners. Previous researches have shown that games are quite effective for students as they enjoy their classes, especially for primary and secondary school learners. However, students do also enjoy games in their lessons since this makes them pay more attention to new structures of English.

At first it has been thought that education in its self should be serious and if there were games applying of any attractive techniques then it was not an education. But nowadays, most learners want education to be smooth, funny, interesting and enjoyable so it can be easy to memorize and apply in real life. That's why now a significant number of English teachers use games as part of their lesson plan. These games are carefully chosen and well-structured in order to transmit at their best the skills of speaking, writing, reading or listening. Games are a good tool to create a significant context for learning and make students collaborate with each other. Doing so, learners obtain new skills of cooperation and communication.

Based on the literature and other findings, it is important to note that games are not just fill-in time activities, but they are essential in transmitting new skills and keeping students motivated and engaged in learning.

6. Conclusion

The aim of this study was to understand the importance of game utilization in ESL classes as part of teaching method, by placing a great emphasis on how these games should be and their organization. Research questions of the study were: 1. Are games an effective way to make an English class more attractive? 2. Do games ease the process of English learning? 3. Which are some of the most useful games to use in an ESL class? 4. Is it difficult for the teacher to handle games during ESL class?

This study was carried out through the employment of mixed research by applying student questionnaires to collect quantitative data and in order to collect qualitative data interviews with two teachers were hold.

The main findings of the study show that games are considered an effective tool to transmit new skills to the learners, even though they are time consuming and acquire a lot of effort by the teacher in order to be well organized and managed. Also, games are desirable by a superiority of learners. There is also a minority of students that feel inferior at strong competitors while playing games, that's why they were not enthusiastic of applying games in their classes.

Despite the lack of games in the book contents, teachers still utilize games during their ESL courses as they have seen them effective for their students.

To summarize, games are a productive technique teaching English in spite of being time consuming and tiring for the teacher.

6.1. Recommendations

Taking into consideration the fact that teaching a foreign language requires a lot of effort and time a significant attention should be given to it. Relying on the findings of this survey, the following recommendations can be made:

•Teachers should pay more attention to reluctant students and adapt the games based on their level.

•Teachers should be given more hours on their courses to practice game plays and be able to finish their lesson plans.

•Teachers may also sometimes organize games outside the classroom environment.

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The Image of Foreigner in Emirati's Women Novel

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Abstract

This kind of research, especially in the field of comparative studies, is crucial, because it provides a better understanding of people, culture, thought, and their way of thinking, seeing and dealing with the other. Therefore, choosing to study the image of the foreigner in Emirati women's writing can help to examine the deep dimensions of relationship with the other who does not belong to family, class, and homeland, in this society. The study, hence, aims to shed a light on women awareness and their ways to articulate their own issues, and experiences after long history of isolation and suppression that women in this country and region in general had witnessed. Moreover, the study focuses on Maysūn al Qāsimī and her first narrative controversial work Rayḥānah, aspires to reveal how the strict upbringing and education had its impacts on women's personality and thinking, and thus their ways of looking at the stranger in their home or homeland. The expected results of this study are to demonstrate women awareness and capability to disclose, to certain extents, the depth of female agony in very complicated network of political, social, economic and cultural factors that would shape the history of the whole region in postcolonial time. In addition, the study is expected to help to reach better understanding of the different roles that the foreigners have played in this society, from the female locals' point of views, and therefore, their narration.

Keywords: Narration, Foreigner, Emirate, Women, Feminist.

Introduction:

The art of novel has prominently witnessed an active movement of publication of women's writings, in the Gulf countries in general, and in the United Arab Emirates, in particular. Critical studies have shown much efforts to keep pace with this activity. Nevertheless, more studies are always needed in the field of literature to bridge the gap between these two vigorous realms: creative writing and criticism. Criticism, on one hand, is significant to follow up with literary works. It is important, on the other hand, to evaluate these works by identifying their objective, constructive, artistic, and technical elements. In addition, critical approach seeks to examine the artistic visions, experiences, and technical skills of the writers, as revealed in these novels.

From this perspective, this research aims to shed more light on Emirati women narratives, focusing on Rayḥānah, the first narrative work of a well-known Emirati writer Maysūn Şaqr al-Qāsimī. The study approaches a specific theme in this novel, which is the image of the foreigner. The purpose of choosing this subject is to know how the UAE woman portrays the stranger or the foreigner, in her literary writing, and to examine the features of this/these picture/s, and its implications and dimensions.

Research Objectives:

The study of the image of the other in various kind of arts, including literature, is very important in the field of literature and criticism. It is important, particularly, in the field of comparative and cultural studies, because it helps in providing deep understanding of people, their cultures, and ways of thinking by examining how they see the others/foreigners, and the way they deal with them.

The focus on women's point of view can be justified by the women's long history of being suppressed and marginalized. In addition, Arab women, especially in Gulf region, have extensively experienced an external isolation due to the limitations of society, its customs, traditions...etc., Furthermore, the additional internal restrictions caused by the strict upbringing and education have psychological impacts on women's personalities, behaviors, ways of thinking, and expressions in writings.

Thus, this research aims to give further introduction of the literature of Emirati woman, highlighting aspects of their issues and topics as well as their technical method.

The experience of narrative writing- like all other creative experiences in the UAE- is diverse in levels, sounds, dimensions and constituent components, which gives the readers a wide range of topics for research.

The spread of storytelling in the UAE can be seen as a sign of the radical transformation of the society and its development in various fields, the most important field that is witnessing processing and developments is the literature. The contribution of emirate women and their rich presence in the UAE literary scene is a proof of this transformation and development on both quantitatively and qualitatively sides.

Hence, the interest in studying the subject of the foreigner in the writings of Emirati women will also show, to a certain extent, the Emirati society itself and its openness to relations with the other through the eyes of very sensitive deserved speaking members/the women.

Furthermore, it will indicate the nature of these relations, their dimensions and the deep advantage and disadvantage implications.

On the other hand, this study may help in exploring the creative self and its spatial manifestations, and the various relations that are established in the proximity and dimension, and the coalition or difference so that it can manifest itself in a foreign environment.

From this perspective, I chose to study the image of the foreigner - specifically - in the Emirati women's novel: Rayḥānah by Maysūn al-Qāsimi as a model. The gender chosen is far from bias or intolerance but is a systematic demand that has its reasons including teaching women literature and feminist literary theory, and my interest in the production of women and their creative writings, especially in the United Arab Emirates. However, the intention is to continue the research- in the future- to include more Emirati novels works outside the gender framework.

The other

Some scholars have commented about the image of the other in literature, as Rasūl Muḥammad Rasūl did in his study entitled: Ṣūratu al ʾĀkhar fī al Riwāya al ʾImārātiyya: Qirāʾāj fi al Mutakhayyal al Ibdāʿī.[1] While he mentions the problem of the term and its wide and vague uses, (Rasūl, 2010), he prefers to restrict the term to denote "the foreigner in contrast to the Arab who were forced by political, social, geographical and cultural conditions to have a contact, relationships and interchange between them."[2]

In addition, Saʿd Al-Thawayḥ discussed the image of the other in Arab poetry from the Umayyad until the end of the Abbasid era (al-Thawayḥ, 2008). Fawzī ʿIssā, likewise, approached the term in his study; the image of the other in Arabic poetry (ʿIssā, 2010).

Scholars have pointed to the difficulty of defining the concept of the other, if not impossible, as André Lalande believes in his philosophical dictionary, there are other terms that converge, alternate or intersect with the self; such as: Diverse, Different, Distinct, which are concepts based on heterogeneity. Nonetheless they differ in the type of this heterogeneity, for example the first (diverse) is objective, and the last (distinct) refers to the mental process by which heterogeneity is defined, as Lalande explained. (Lalande, 2001)[3]

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[1] I use, in this study, the transliteration system to write the Arabic names and titles in English. The translation of this title is: *The Image of the Other in the UAE Novel: Readings in creative imagination.*

[2] Rasūl Muḥammad Rasūl in his study entitled: Ṣūratu al ʾĀkhar fī al Riwāya al ʾImārātiyya *The Image of the Other in the UAE Novel: Readings in Creative Imagination*, Ministry of Culture, Youth and Community Development, Abu Dhabi 2010, p. 5.

[3] Lalande, Laland, Philosophical Encyclopedia, v. Khalil Ahmed Khalil, Owaydat Publications, Beirut, 2001, pp. 124-125. See also Tzvetan Todorov, *On Human Diversity: Nationalism, Racism, and Exoticism in French Thought*, trans. Rubā ʿAbbūd, al Madā Printing House, Damascus, 1998, p. 9.

Apparently, the concept of (other) arises only in comparison to a (self) that is centered in speech and attention, looking at everyone else as (other), using to refer to and specify various classifications. (al-Thawayḥ, 2008). [1]

The first of these criteria in the classifications of the other is the criterion (national identity), the other is the (stranger/ foreigner) to the country /identity, and the foreigner is usually aware of this discrimination, and may also him/herself sees the people of that country as (other/s)! Perhaps the classification of the national identity of the public or private (Race or Nation or Tribe), is one of the oldest classifications used to distinguish the other. In ancient history, for example, "Babylonians looked at the Pharaohs as other[s], the pharaohs themselves looked at the Babylonians as other[s], and Persians looked at the Greeks as other[s]…"[2] (Rasūl, 2010)

The second criterion in the classifications of the other is the ideological classification, on disparity in order and impact in ranking, according to circumstances and national and religious conditions and awareness.[3] People were -and still are- defined depending on their beliefs and faiths. To give an example, Jewish looked at Christians as foreigners and vice versa,[4] and they had the same feeling towards Muslims later. Conceivably, the same thing happens with people in other religions and beliefs. It could even include the ideologies and doctrines inside the same religion.

From this point of view, the idea of "other" may seem to have a history associated with enmity, segregation, dispersion and conflict. This was widely common, especially during the colonial times, until it was associated afterward with the famous slogan (divide and rule)!

Rasūl Muḥammad Rasūl has pointed to this link between the image of the other, and the colonial idea in old and recent periods. He even attributed to the colonial discourse the role of theorizing the idea of otherness. Then the colonial discourse came up with the notion of Orientalism, as (Rasūl, 2010),[5] to help in rooting and expanding this idea until exceeded the limits of geographical, moral and ideological boundaries to the idea of ethnic race, to promote a standard of differentiation among peoples. Thus, contributing to widening the gap between the self and the other, which worsened when Samuel P. Huntington (1993), posted the idea of Clash of Civilizations. [6]

In spite of all of the above, we can also observe - away from the atmosphere of conflict and competition - some images of harmony and association until the limits of the boundaries between the self and the other are almost removed, and this reaches the limit of oneself-identification and the union between the self and the other, as reflected in love and Sophie poetry.

The foreigner or the (other)

The concept of the other (or otherness) can be a wide concept, starting from the family and opening up to the cosmic, and thus this concept – in its essence – bears multi meanings that go in parallel and intersect with the concept of the foreigner. However, despite this convergence and cross-border, there remain differences in which it distinguishes itself and distinct from it.

If we can count every foreigner to be an (other), because of heterogeneity, even if it does not reach the limits of difference, then the opposite is not right. We cannot count every foreigner as an (other), is not the relative or the lover (other) from the

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[1] See Saʿd Al-Thawayḥ, Ṣūratu al ʔĀkhar fī al Shiʿr al ʿArabī mina al ʿAṣr ʔUmawī Ḥattā Nihayati al ʿAṣr ʔAlʿabbasī, ʿĀlam al Kutub al Ḥadīth: *The Other in Arabic Poetry from the Umayyad Until the End of the Abbasid Era,* Irbid, 2008, p. 7 and forth.

[2] Rasūl Muḥammad Rasūl, ibid., p. 35.

[3] This disparity has deep roots and several causes and manifestations. In short, it can be illustrated by the situation of the Arabs- especially the Levant countries such as Lebanon- during the period of colonialism there was convergence and overcoming the ideological differences, and the focus only on the national identity. The Christian religion, for instance, that some of the victims/the colonized share with the colonizers/the French, was not enough to bring them together. Whereas the level of religious awareness and understanding of the Arabs at that time, could accommodate those who do not embrace the same belief. Regrettably, this is different from our current reality where sharp differences emerged amongst people to the extent of fighting between the people who share the same religion, doctrine, and sadly, share the exact same country!

[4] Rasūl Muḥammad Rasūl, ibid., p. 35.

[5] Rasūl Muḥammad Rasūl, ibid., p. 36.

[6] . Huntington came up with this idea at the end of the twentieth century entrenching cultural, religious and historical differences among civilizations, predicting that it will be the focus of future wars and conflicts in the world. Samuel P. (Rasūl, 2010), Clash of Civilizations, Foreign Affairs, Vol. 72, No. 3 (Summer, 1993), p. 22-49, Stable URL: http://www.jstor.org/stable/i20045614

concept of otherness and individuality, and not from the concept of emotional state. Even if we want to talk metaphorically, does not it happen that the self is separated from itself, or from its environmental surroundings and becomes another?! In this context, is it right to apply the term (foreigner) to the self?!

Perhaps the clearest area to clarify the boundaries of the foreigner is the legal field, since the subject of the foreigner - from this perspective - is related to the subject of nationality and its outcome, because it is the criterion of distinction between locals and foreigners. This introduced the concept of foreigner as contrary to the concept of national and, accordingly, legal issues appeared and centers for foreigner's issues were established.[1]

Rayḥānah's novel by Maysūn Şaqr al-Qāsimī

Rayḥānah's novel combines between two types of narrative styles. the first is the historical documentary narrative, when documenting some parts of the Emirate of Sharjah's history and registering all the events that this Emirate had come through and had affected its Rulers. The second is the fictional autobiographical narrative of the author/ruler's daughter, and the details of her exile with her family from her home in Sharjah and her residence in Egypt. It also mentions some related issues that followed, or coincided with her exile, and had a certain effect in the narrative, to become an "autobiography in which the self-imaginary Autofiction Overlaps the historical reality."[2] (Rasūl, 2010)

In addition, the narrative techniques focus on different narrative voices that allow to discover more deep details of these voices. One of the main voices, who represents s a central character in the novel is a slave /a female servant of the family brought from the Africa within the slave trade that was common until the first half of the twentieth century, before the abolition of slavery.

The image of the foreigner appears in Rayḥānah's novel in several contexts:

1. The framework of slaves and servants[3]: Rayḥānah as a hero and one of the main characters in the narrative, and her relatives, her husband Ḥabīb, her sons, and the bands that Miḥrāk, Rayḥānah's eldest son, had connection with… etc.

2. The framework of the environment of exile (Egypt) and the related central or marginal characters: Hādif, the lover of Shamsa the daughter of the exiled ruler, and Shamsa is the second main character that takes role in the narrative.

3. The framework of the land of Jihād (Afghanistan), to which Nāşir, Rayḥānah's youngest son, was sent to join the warriors there. However, he realized that his presence in that land is strange and felt that the battle was not his own.

Since the narration is centered around two central characters that meet and overlap and embody two foci interspersed or intertwined with more events and characters, so this paper will focus on the characters of Rayḥānah and Shamsa, and what may be related to the subject matter of the research.[4]

Rayḥānah / Threshold:

The image of the foreigner revolves around the character of Rayḥānah, who bears the name of the novel, and she represents an important core that surrounds around her many events, visions, and ideas in the novel.

Rayḥānah, as a title, represents a threshold to enter the novel's world, as was her voice- at the end of the novel- also a threshold to exit! The title Rayḥānah, which is the name of a woman (slave) of the ruler's wife, bears itself a strong indication

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[1] The Arabic Encyclopedia in this website:
https://www.arab-ency.com/en/%D8%A7%D9%84%D8%A8%D8%AD%D9%88%D8%AB/%D8%A7%D9%84%D9% 85 D8% B1% D9% 83 D8% B2% D8% A7% D9% 84% D9% 82% D8% A7% D9% 86% D9% 88% D9% 8% 84% D9% 80% D9% 84% D8% A3% D8% AC% D8% A7% D9% 86% D8% A8

[2] Rasūl Muḥammad Rasūl, ibid., p. 89.

[3] The study does not directly focus on what the foreign image of expatriate labor relations may indicate, its problems and dimensions, as discussed by many literary works and critical studies such as Abdel Fattāḥ Şabrī's study entitled: al ʿamāla al Wāfida wa Atharuha fi al Adab al Emārātī: al Qişşa Namūthajan *Expatriate Labor and its Impact on Emirati Literature: the Story as a Model*, Cultural Publishing House, Cairo, 2008.

[4] Regarding the framework of jihad and travel to Afghanistan, there is a short reference to it in the novel, the trip that Nāşir/ Naşşūr made under the pressure of an Islamic a group in the mosque, and quickly he found out the wrong decision and returned to his country.

of the status that this character occupies in the novel, and the function she performs in the events. Rayḥānah who is the heroine, the narrator/the primary character with the first-person pronoun in the novel. She shares this role with - less and in a somewhat overlapping way with her mistress, Shamsa the daughter of the ruler.

Here, Rayḥānah appears as a foreign figure, at the general level/nationality (one of the slaves brought from Africa via Zanzibar to the UAE), or at the private level / family /social class, because she does not belong to the family of the ruler, or to his tribe and not either from the perspective of the freedom, social and political status of the ruling family.

Perhaps this is what attracted the attention of Rasūl Muḥammad Rasūl to show his admiration of the novel because , According to him: "We rarely find a text dealing with slaves in the creative way in which Maysūn Ṣaqr treated this class, which represents one pattern of the (other) in the society that she works and lives in ..." [1](Rasūl, 2010)

The second voice that is involved with Rayḥānah in the narration appears- by the virtue of the status of its bearer/ the daughter of the ruler- was a voice that had a tone that tried to be confident and powerful. However, this force appears to be contrived and cheaply reduced in contrast to Rayḥānah's power and will. Rayḥānah did not hesitate to express her love for Ḥabīb her mistress's driver, she even had the courage to ask her mistress to help her to marry him, without taking care about his opinion or making sure that he has the same feelings for her. All that give this character has distinctive features which slavery Her slavery did not reduce her determination or break her pride.

 On one hand, some of the details in the novel show Rayḥānah as a slave and a helpless person, as for example, she was forced to travel with the ruler family; carrying her child who is three years old, and bearing, in her womb, the other unborn sixth month baby. She also had to leave her husband behind ; because - even if he shared her life with her, he would not share her destiny of slavery,[2] for that he remained in Sharjah, and she went to Egypt with the ruling family members, whom were exiled from their own country. (al-Qāsimī, 2003)

On the other hand, the strictness of the family towards her (slave) seems to be contrived, as Rayḥānah sees herself (the daughter and slave),[3] and Shamsa- the daughter of the ruler- admits that she has never considered her as a slave, but she was part of her life.[4]

Thus, the family embraces the newborn baby whom the ruler named (Nāṣir), after the President of Egypt Jamāl Abdel Nāṣir. After that, the ruler family gave him a nick name which is Naṣūr and became the family spoiled kid, not the son of her female slave or maid. His older brother, in spite of his mischievous that caused him to receive some punishment, he had the confidence to enter their mistress room, wearing her dress and using the tools of her adornment, and even escape from her wrath to the arms of her husband/the ruler to protect him![5]

Despite of all that, the child was fond of the ruler's wife, because she used to take him out, and hold his hand and never come back without candies and clothes in his hands."[6] His picture with his brothers became part of the family photos![7]

The image of Miḥrāk, the eldest son of Rayḥānah denotes an admonition of anomaly as a child, which he will practice it as he will become older. However, his inclination for likeness of women, especially in copying his mistress and wearing her dresses and makeup has been explained in the novel as a kind of compensation by personal venting about his feeling of servitude. The child is undoubtedly more attached to his mother, so he is more sensitive to her (bondage): "he was fond of imitating her, as if in that game he was groping for his existence, copying her situations and her place in the social ladder." [8]

Here, we may wonder whether his existence was achieved by copying the women specifically, was not it more convincing if he resembled his master/ruler, who is undoubtedly more favored, worthy and powerful, In the norm of that tribal society?!

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[1] Rasūl Muḥammad Rasūl, ibid., p. 90.

[2] Maysūn Ṣaqr al-Qāsimī, Rayḥānah, Dār Al-Hilāl Foundation, Cairo, 2003, p. 11, 13.

[3] Ibid., p. 25.

[4] Ibid., p. 161.

[5] Ibid., p. 36.

[6] Ibid., p. 37.

[7] Ibid., pp. 13, 14.

[8] Ibid., p. 14.

However, the vision of the narration had deepened the presence of the women, to make their influence overwhelming in the novel, starting with Rayḥānah, even if her role does not seem like that. The ruler's wife (the lady of the house) is more present in her home than her husband, and she is the one who initiates punishment for Miḥrāk. Even (Rayḥānah)/the slave is more presence and influential in the family from the father/the free man! Therefore, in his five years و Miḥrāk was seeing the "hidden rope that binds him and his mother to this family, which owns him like other things, without any feelings, and he preaches her existence, hoping that he perhaps escapes the cocoon that narrows on him as his perception grows…This is the slavery that he realized by his sense which is starting to bloom."[1]

This was the analysis of the narrator/Rayḥānah, an analysis that seems – like as many other discourses given to her - beyond the awareness that is assumed of a simple, uneducated, or inexperienced in life. However, this is no longer an incidental case. In Rayḥānah memories, there were images of her eldest child Miḥrāk when he was aggressive towards her mistress and playing with her things although she always tried to restrain him. Above all, the family was patient towards the changing of Rayḥānah mood, when she knew that her husband Ḥabīb had married to Faṭūm and her extreme hostility[2] toward them. The exiled ruler family has shown tolerance toward their slave, even when her condition had worsened to the extent that she left their service completely and neglected herself and her two children, only by that time the ruler's wife accepted her sister's offer to take Rayḥānah with her in her trip to Sharjah where Ḥabīb stayed.

This jealousy does not seem appropriate to a servant that was used to obedience and submissiveness to orders. Nor it does seem appropriate to a woman that the novelist described her as suffering from strong feelings of inferiority and deep senses of humble lower class. Rayḥānah (who has a history of slavery and its cruel bound), shown by the novel treats her husband Ḥabīb (the free man) with much equality, and even arrogance! She refused to be a second wife, and did not accept the second wife too, and did not find Ḥabīb's attempts to convince her that this is very common and acceptable in the norm of the society, even her free mistresses from the ruling family experienced this matter! She did not forgive him for marrying another woman even after he had complied to her request to divorce Faṭūm.

Love, on the one hand, made her soul free towards whom she loves, and on the other hand it is a "betrayal" towards her slavery and her loyalty towards the family of its master[3]. She wants from her love to Ḥabīb to escape from the family bondage and its subordination. She admits that the family of her master loves her, but she does not appreciate this love; because it is based on the repossession, and not based on concession that allows them to let her catch up with her husband. In addition, she denies the concession in love to herself, because she does not want to give up on her husband so he will be associated with another woman (Faṭūm).[4] She apologizes for this duality, explaining that her love for her husband is a balanced love because it is the love of peers and parallels. On the contrary, her love to the family of its master and their love to her is unreal love, because it is the love of the lowest in social class to those who are in the upper class and vice-versa.[5]

But when she returns to her husband, she fails to establish an independent life away from her master family, despite its liberation and separation from them. Thus, Rayḥānah falls in a state of conflict and dispersion of thinking and feelings; and she found the only way to solve this conflict was by taking alcohol and drugs!

The obsession with freedom seems to be pressing on Rayḥānah and appears from the outset when she quarrels with Marhūn, the jailer, attempting to open the prison's gate and release the prisoners. She repeated these attempts, although her mistress restrained her strongly and threatened her by the ruler punishment. She remembers this quarrelsome, even when she was leaving the country, and the palace besieged by the English, deliberately misappropriating the key and put it in her chest, to exchange with Marhūn - as Shamsa notes - challenging looks![6] She did not deliver the key back until the

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[1] Ibid., p. 38.

[2] Ibid., p. 24.

[3] Ibid., p. 45.

[4] Ibid.

[5] Ibid., p. 46.

[6] Ibid., p. 22.

critical moments , when she cut off the last covenant between her and the family that owned her. At the end she was accused that she stole documents about the family history which did not appear until it was too late![1]

Rayḥānah/Shamsa the daughter of the ruler:

On the contrary, the image of Shamsa appears in a way subdued and peaceful, although she does not give up easily. However, she is not- in any case- confrontational or an arrogant character. She loves but fails in convincing her family of this beloved/who is a foreigner! As her family insists on marrying a close relative that is equal to her social status.

The personality of Shamsa - who becomes a foreign in exile - is intertwined with the character of Rayḥānah in a narrative rotation, although Rayḥānah's voice, the narrator and the narrated, is the most dominant. Shamsa talked about Rayḥānah to Hādif, analyzing her life in a way she projects many things from own her life ,although she explains that she wanted to write about Rayḥānah (the slave) to record a part from " The marginal world that is fading in the memory."[2] she adds: "I will write about the freedom we dream about and it is another chain."[3] Furthermore, she says "I will write about the transition from slavery to freedom, however, the freedom unfortunately is incomplete, the shadow of slavery is that still rooted deep inside."[4] She was talking about Rayḥānah hoping from Hādif to "dispel her fear of being like her,"[5] but he did not care. Thus, she repeated in herself Rayḥānah's question: "for how long I will postpone my life? I open my hand and have only this open hand to reformulate herself and her balance."[6] Then, this central question arises: Is the soul frees from the body of bondage, or the body frees from the spirit of bondage? This may seem the mystery of existence, as she says, perhaps not only to Rayḥānah, but also to Shamsa whom, despite of her apparent freedom, suffers from restrictions that limit her freedom and enslave her.

According to Shamsa, Rayḥānah's real crisis is that her husband/Ḥabīb could not save her by taking an active and positive attitude, but rather he fell in her crisis too. It seems that Shamsa, by blaming Habib for his weakness, alludes to Hādif, because he also has taken a negative attitude and could not solve her crisis, but rather he became a part of it.[7] Shamsa was trying to disclose the sadness that was tormenting her - as she complains. She felt that Rayḥānah would like the time to stop, so when she comes back - whenever she does - she would find everything, and everyone would carry on as before.

When her expectations did not happen, she waited for her relationship with Ḥabīb to save her, nonetheless the reality has changed, and her opinion about him changed too, and the whole society has been transformed as well. " She had no choice but to rely on her own self, after the other failed her, but she could not." As if Shamsa, in this analysis of Rayḥānah's condition, was talking about her experience and her own life, which has scattered after leaving the palace, and she has also wished if the time had stopped, so she returns to the same life that she used to love. Again, when this did not happen, she suspended her hopes on her beloved (Hādif) to save her and achieve the stability that she is aspiring to have, but he – like Ḥabīb - has also failed her, as he was waiting for her action to remove the obstacles between them![8]

She has nothing but to restore the memories; monitoring the social transformations in society during the era of al Sādāt, successor president of Abdil Nāṣir, that with his openness policy the plumber(ʿAlī) turned to be (a Pashmuhandis: which means in local Egyptian dialect an engineer), and (Najm), the worker became (al Ḥaj Najm), and other extreme manifestations of this rapid unripe transformation and the outrageous profit for those who knew how to achieve it. On the contrary, those who have pity to go on this way, and feared the consequences, they descended to the worst, as what happened with (Muḥammad), nicknamed "Muḥammad Dollar," to be called (Muḥammad Firākh/chicken in local dialect); because he turned from selling the dollar to the sale of slaughtered chickens![9]

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[1] Ibid., p. 54.

[2] Ibid., pp. 216-217.

[3] Ibid., p. 217.

[4] Ibid., p. 169.

[5] Ibid., p. 162.

[6] Ibid.

[7] Ibid., p. 161.

[8] Ibid., p. 188.

[9] Ibid., p. 107.

Consequently, and after the death of her father and her brother, Shamsa felt the burden of what was expected from her to take responsibility for the family, disapproving this expectation, in herself, admitting- in this context- that she would rather like weakness more than power, loss more than possession, and failure - despite fear of it- more than success!"[1] Despite her desire for success, she tries to reassure herself by saying that failure is a "normal thing", apologizing for her inability to "do supernatural things![2] But when she deplores this; wondering: "Why am I glorifying what is not real in me deep inside?" She discovers that she is fleeing from the responsibility of what she really believes in and searching for a way to withdraw from the world, to resort to weakness and defeat![3]

The question of identity

The reader to this novel can sense that the question of identity underlies the narration and seems to rise from time to time in a Jagged tormented tone: "They will wrap me and my cousin with the flag and then I will leave home. She wears the flag of her country, then her father dies in prison inside the motherland, and I wear the flag of Egypt then I leave home and go to it."[4]

The event was recorded again with the voice of the neutral narrator, presenting the memories of Rayḥānah in a different way, in the context of the historical events, indicating how Rayḥānah still remember when the governor agreed with Jamāl ʿAbdel Nāşir on visiting the Arab League Secretary-General of Arab League ʿAbdul Khāliq Ḥassūna to Shārjah. Rayḥānah recalls how the British tried to prevent the governor from receiving him, but he insisted on the visit and challenged them by conducting his reception at the airport. His daughter Shamsa wore the "dress that has the flag of Egypt" and her friend was wearing the "dress that has the Emirate's flag," they also gave the flowers to the guest. Rayḥānah continue proceeding in her narration: "The flag of Egypt contained many colors, white, red, black, and with green stars in the middle, Shamsa was very happy with it."[5] As for Shamsa says in her narration: "The flag draws me to Egypt, the flag with which I wrapped myself, and defeat begins. I find the martyrs bodies are wrapped with the same flag, the flag of Egypt, which I was wrapped before with it too. "Our defeat was small matching my size, and the defeat of Egypt was as great as its martyrs, the honor of the homeland latent in the blood spilled on it, and I return home only because of nostalgia."[6]

Hence, the sense of alienation, increases not only spatial, but also psychological, which makes it more difficult to define the concept of the homeland, even when Hādif asked her about the concept of the homeland,"[7] she dodges and recalled the song of ʿAbdul Ḥalīm: "From where we start the story?" implying the long agony surrounding the notion of home, where the closer/the relative conspires with the stranger against his own flesh! Instead she started talking about her project to document the history of slavery and writing about the marginal world.

In some other points in the novel, we find that she links the identity with the flag, as she recalls the image of wearing the flag in her mind: "whenever I stood in front of the weaver, I wore the flag in my imagination to feel a sense of belonging!"[8]

On the other hand, she feels that Hādif represents her whole world, the center of her life, so her day begins whenever he comes, and ends up whenever he farewells. Apart from him, there are only small little things in her life. Whereas, Hādif has, unlike her, another life after she farewells him. His other world consists of "friends, Politics, the streets and the whole world!"[9] She explained that, before she knew him, she used to receive instructions about ethics and female behaviors from her mother: and she never used her mind, or learnt criticism and scrutiny except from Hādif. When she heard him talking to his friend Ţaha saying: "Choice makes you feel unique, it makes you go out from the framework that is swinging

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[1] Ibid., p. 182.

[2] Ibid.

[3] Ibid., p. 183.

[4] Ibid., p. 216.

[5] Ibid., pp. 11, 13.

[6] Ibid., p. 216.

[7] Ibid.

[8] Ibid., p. 173.

[9] Ibid., p. 168.

depending on the changes in the circumstances," she felt as if they are opening for her "a path to think and search for her being, not only based on her history even if it was tough." [1]

So, she was obsessed to find who really her being was, because she did not find that in the castle when she was small, and does not seem to find it in her exiled because her family seems to live in the old world, not in the new environment.

So, for that she found in her lover- the stranger- her belonging and homeland! Therefore, she wonders addressing to him a question in a state of silence soliloquy imbued with a painful sorrow: "are not you also like the flag, Is not love considered to be the homeland for orphans who are, like me in the world, without fathers nor mothers?!" [2]

That is why the reader can understand her deep pain and isolation, when he let her down.

The issue seems more existential than emotional and romantic, although she admitted her romanticism, and her quarrel about this with Hādif, who described himself as a pragmatist and realist. The matter of belonging is linked, here, to the idea of what the homeland represents within the consciousness as well as the unconsciousness of the human being.

It seems that the heroine narrator/the writer's stay in Egypt during the Nasserite tide, and her experience of the outburst of national feeling and its complicated issues, have caused her to take align to an issue that she feels, consciously or unconsciously, greater and more important than hers or her family crisis. This stance can be understood from certain terms leaked during her talk or conveying her father's (the ruler) talk about Egypt. In these talks appears Egypt, as "Kaʿba (the Center) of the revolutionaries and the militants," [3] which represents a refuge for fugitives who run from oppression and persecution- as was in the case with their family, for example, and what President Jamāl Abdel Nāṣir represents for national Arab values. Thus, the historical events that they are going through will not be confined to its borders alone, but the entire region will be affected by its events. From this point, the defeat of the 1967 war, which is considered a burden more severe on the exiled ruler of Shārjah than his local defeat, as he found that his crisis was lesser than the crisis of the entire Arab world, as Shamsa articulates: "how come he talks about his defeat in the rule of (Emirate), and here is, all Arab people, in which he believed, were defeated?!" [4] The logic seems so strange here. The narrative was referring to the ruler's struggle in resisting the English colonizer, and to the complicity of the English with those who conspiring to control the emirate. The issue for the ruler then is a matter of homeland, freedom and independence, and should not appear, by any means, a small or trivial thing, as she elaborates: "our defeat was as small as me, and the defeat of Egypt was as big as its martyrs." [5]

The feminist view in the narration

The feminist view seems clear to the reader of this novel, and it is related- in one form or another- to the foreigner, where Rayḥānah (the slave) had a prominent presence in the novel that may dominate the role of the ruler himself. In addition, the female teachers who came from Egypt to teach the girls instead of the (Reciters)/the males who were flogging girls if they made mistakes in reading Qurʾān. In addition to (Hausman), the nurse and her colleagues who came from America to practice medicine were trusted by the local women, [6] unlike the man Doctor, McColi, who was known of the drunkenness, and many people had died on his hands! [7]

The governor has been content to escape from the brutality of the English-backed conspirators, while his wife tries to save his papers, documents, and official credentials by wrapping them around her body under clothes. Rayḥānah's husband was not in a better position that his state of powerlessness blockaded him from the beginning. His wife (the slave) chose him as a husband, as well as she is the one who arranged for him a job as a driver for the ruler family. Although he was

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[1] Ibid., p. 169.

[2] Ibid., p. 279.

[3] Ibid., pp. 14, 47.

[4] Ibid., p. 47.

[5] Ibid., p. 216.

[6] Ibid., p. 34.

[7] Ibid., p. 35. It must be mentioned, here, that there are other aspects of interpreting this image in different contexts. Regarding the British colonizing the region, we can justify the unpleasant image of the British not only in this novel, but in other Emirati's narrations as well. Bearing in mind the Competition between the British and Americans to control the Arab lands, one could think of the strategy of the Americans to popularize their reputation at the expense of the British. See for this topic, for example, Penelope Tuson, *Playing the Game: Western Women in Arabia*, trans. ʿAbdullāh Jarādāt, Hayʾat Abu Dhabi li al Taqāfa, Abu Dhabi, 2010, p. 250.

free, he did not show any action or sign that displays his objection to be separated from his wife, and to carry her as a baggage with the exiled family to Egypt. Instead, he soon gave up and married to Faṭūm. Moreover, when Rayḥānah came back to him again after five years, he was again waiting for her to help him in finding another job, as a driver for her new mistress, then a police officer in the army, and that is how they became rich.

Rayḥānah keeps repeating that he "loved her strong soul and braveness,"[1] it is as if he liked in her what he missed in himself! Or to put it in the word of the narrator: "he loved to be desired, to be the weakest in this relationship."[2] In contrast to his mother who broke down and neglected him when his father married another woman, this woman Rayḥānah compensates his weakness and sense of negligence, so that is why he enjoyed cohabiting with her more than Faṭūm, the free, beautiful and younger woman! Rayḥānah, after all, was the owner of the money so she bought a palace and sank in pleasures, as a result, her husband (her follower) was the victim. He perished with his daughter in a traffic accident because he was driving under the influence of alcohol and drugs. This is what Rayḥānah did not forgive him for, and she was only extremely sad on her daughter that she had tenacious love towards her more than her brothers!

The males in the ruling family are absent- or isolated– for example Shamsa mentioned her father just few times, as she mentioned- casually - a brother who took her with him to train on horseback,[3] to remember their deaths accidently on the dining table "I was sitting next to my mother ….. when my father died, my brother took his place at the head of the table, and after his death, my mother sat at the head of the table."[4] The males in the Rayḥānah family, however, were not in better condition, or happier with their presence, starting from Rayḥānah's husband and passing to his two sons who were not raised up in normal circumstances which affected their personalities in such a contradictory complicated manner. Miḥrāk seemed to have a kind of anomaly, as if he "wanted to violate the world around him,"[5] and Nāṣir turned to extremism "he was looking for his being through religion."[6]

Hādif, as shown before, despite he loves Shamsa, he never takes any action forth. He always waits for her to convince her family to tolerate the different social class and family levels and bridge the distance between them. The only action he appeared to take was to leave her and go away with his theoretical ideas. Thus, all males in the novel have their limitations that hindered their positive effects and lessened their validity to gain the reader's sympathy. In contrast, they may be seen as the real challenge that examined the women roles in the narration, and hence, their relatively success in overcoming it

Conclusion:

After this approach to the most important threads of the novel, it can be concluded that (the foreigner) here represents everyone that came out of the circle of the local identity. The ruling family fleeing to Egypt, and their stay in Cairo, although that was still an Arabic society, but it remained foreigner in both sides. While the Exiled family members looked at the others in the new society as foreigners, the others in their surrounding community had the same attitude. Hādif, for instant, considered as (foreigner) twice, first is because of his nationality, he is not an Emirati, and because of his social class, for he is not equivalent to her family and social status. But Shamsa saw in him the home that she had been stripped of, and then come back- after her disappointment in this love- to get rid of him again and suffer from the sense of alienation even within the family environment.

On the other hand, the foreigner/the colonizer appears to be behaving as one of the local citizens of this country/Emirate. He even has the privilege with the advantages of their superiority. The British official, for example, opens his house to freedom seekers from slavery, with no single condition except of touching the wood in the middle of his house garden![7]

Rayḥānah also, the exotic slave of the family, seems to be more fluent than other characters in the novel including her mistress the peer narrator, in both movement and ability to express and apply her thoughts simultaneously. Nevertheless,

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[1] Ibid., p. 136.

[2] Ibid., p. 150.

[3] Ibid., p. 77.

[4] Ibid., p. 181.

[5] Ibid., p. 242.

[6] Ibid., p. 243.

[7] Ibid., p. 269.

her bad luck is not embodied in her bondage more than in the weak personality of her helpless husband, to whom can be attributed- directly or implicitly –her tragic ambiguous end.[1]

With these references, the writer expresses the image of the foreigner in several dimensions that vary in their meanings. The English who represented colonialism came up with the demands of humanity and civilization, helped the slaves to be liberated naively, and did not care about what they will do next, as what happened with Rayḥānah, for example. She eventually gained her freedom but found no support to value and cherish living free, so she withdrew and fell in depression and drugs.

Finally, the study found that the image of (the foreigner) in the novel is linked to feminist views. Women appear to be more active and more positive than men, in several contexts, such as Rayḥānah, as well as the American nurse who came in the missionary campaign with her colleagues helping the locals and gaining their trust. On the contrary, the English doctor lost this trust, but unfortunately this included even Shamsa's lover to cause the suffering of the woman on humanity and emotional levels.

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[1] The end of Rayḥānah is not clear, her son Naṣir appears to be looking for her, and he receives different answers stating her madness, her disappearance, or her sinking into the sea.

Experience and Teaching at Polytechnic University of Tirana

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Abstract

This paper is based on treating several issues related to observing proficiency of English Language for Specific Purposes at Polytechnic University. It presents the findings and analysis on how English for Engineering and Technology Students can be taught so that to develop not only language proficiency, but also technical skills and competences. The research provides certain answers to some of the relevant questions: How can they acquire their knowledge and skills for their future work? Do students have the required professional competences for the market? Do the programmes and content of the curricula meet the standards and requirements of the development for the new on-going technology? The research aims to differentiate between these potential determinants by asking respondents on their needs in order to link the findings to technological specifics and impact within ESP education. The research concludes, into some recommendations linked with implementation of the principles on ESP competence and skills at the Polytechnic University for further improving teaching methods, materials and techniques in order to develop the professional competences in parallel with linguistic and technical skills.

Keywords: needs, requirements, curricula, competences, linguistic skills

Introduction

During the last 29 years of Albanian democracy, scientific progress and technological innovation have imposed a profound influence on English learning needs and competences. At present, globalization in engineering education and research is currently a tangible reality, in Albania; so the future engineers and university academics should be able to correctly communicate and acquire professional English with the aim to consolidate their abilities and skills to better develop and implement the innovative techniques and technology in the country. This research paper was initiated as part of a Study entitled "Quality Assurance in Higher Education", and was further on conducted by Foreign Language Centre to identify the language needs and requirements of students at Polytechnic University. The English language curricula have been constantly updated and reviewed based on the feedback gained from the students, teachers and consultations with other University Faculties, Departments and relevant stakeholders.

From its establishment, since 1992, the Centre of Foreign Languages has been delivering English Language and Teaching Courses to all students from 25 different academic Departments and Centres at the university. These departments are grouped into seven Faculties within PUT.

Within the University entities, the Centre appears to be unique, as it extends the English teaching and activities through the entire university, (PUT) where the students are considered as the most important factor and source to the development of curriculum and programme design. The approaches as described in the curricula are considered most likely to bring about changes in the significance of English language on one hand, and in the specific knowledge, skills and acquisition of professional resource materials on the other. They are most likely to contribute to strengthening the professional competences with the ultimate objective focusing to a great extent, on English competence and performance gained at the university. The English Language cannot be considered just a simple 'added material or subject' to the regular curriculum guidelines, but it needs to strike and "encompass the learning environment" as a whole, responded 100% of the teachers of English at the university. The English language is considered as one of the important indicators which play a role to the "future developments in the society", responded 85% of the students at Polytechnic University of Tirana.

Problems of Research

The study is based on a concept which requires for a greater concern and change in the teaching trends, methods and strategies, paying special attention to consolidating students` English proficiency for future responsibilities and undertaking. The baseline research involved seven Faculties of Polytechnic University and aimed at surveying through the questionnaires "the problematic areas in ESP teaching and learning".

In terms of the students' needs, the study was intended to determine its goal and objectives, its activities and outputs by putting light onto the attitudes and perceptions of students and teachers within the seven Faculties of Polytechnic University about English for Specific Purposes (ESP) and explore the use of methods and application of strategies for developing it further.

No.	Polytechnic University	Students
1	Faculty of Architecture	19
2	Faculty of Civil Engineering	20
3	Faculty of Information Technology	18
4	Faculty of Mechanical Engineering	16
5	Faculty of Electrical Engineering	15
6	Faculty of Mathematics Engineering	14
7	Faculty of Geology and Mines	17
	Total	119

Table 1 Number of students at Polytechnic University per Faculty

Research Focus

In the ESP teaching domain, as an imperative process and activity, the university consolidates and promotes English language competence and linguistic skills through the professional texts and materials. The study-survey was based on two analytical issues:

1) perception and needs of ESP;

2) teaching text-books and methods which promote professionalism through ESP.

Methodology of Research

General Background of Research

English for Specific Purposes (ESP) at the university is not taught as a subject separated from the students' real expectations or wishes; it is integrated into a subject matter area which helps to the further consolidation of English skills in their specific fields of study.

Technical subjects varying from Architecture to Civil Engineering, from Computer Science to IT Engineering, from Mathematics Engineering to Chemical Engineering etc. make the English language to be mainly focused on language teaching and activities into the contextual subject matter, rather than on teaching grammar and language structures.

Sample of Research

The sample consisted of 119 students of Bachelor Degree (Tab.1) and 20 teachers who teach ESP at the university. All students and teachers were invited to participate in the survey. For the purposes of the research, only 20 students were interviewed who had excellent learning results aiming to collect a more detailed information and feedback on open ended questions.

Instrument and Procedures

ISSN 2411-9598 (Print)
ISSN 2411-4103 (Online)

European Journal of
Language and Literature Studies

September December 2019
Volume 5, Issue 3

All the teachers and students filled in the questionnaires comprising questions related to perceptions of methods and programmes of English language and their attitudes.

The ESP teachers completed a questionnaire composed by two sections: in the first section questions were asked on methods and curricula conception, and in the second one, questions were asked on relationship between English language and students` future profession.

Data Analysis

The initially performed analysis, provided a lot of information on most sensitive issues which need to be improved and upgraded in the prospective research and programmes that can be launched and developed within particular faculties. The content analyses were carefully observed to present perceptions on needs and expectations from ESP, which include several basic elements of teaching and learning, emphasizing on the particular terminology and vocabulary of the field in which the students attempt to be active and participatory respondents.

The research was also focused on the students` opinions, teachers' concerns and the market requirements. It was highlighted that the teaching which combines subject matter with English language in the students field of study may:

1) improve the ability to read English materials;

2) improve students' speaking;

3) encourage faster learning and acquisition of English;

4) upgrade efforts to achieve the required skills, knowledge and competences, so necessarily vital for a successful life and career prospects in community business markets.

However, there is no place to wane and give up from the attempts and work to reassess the situation, hence we have already started the adjustments and appropriate steps into our new Study-Programmes for Master Levels of English at PUT according to CEF[1] by extending the term-duration and frequency of the English modules, by further consolidating and introducing Academic Writing and Research with the follow up of achievable teaching and learning outcomes.

Results of Research

The research findings presented the following results which should be taken into consideration during English teaching process at the Polytechnic University:

1) teaching practices that encourage students to reflect interactive learning techniques;

2) opportunities to positively interact with diverse foreign peers who may develop a good command of English proficiency in specific fields and

3) possibilities for perspective undertaking in different scientific sessions and assignments in English language domain.

Discussion

Perceptions, Recent Practices and Experience at PUT

It is explicitly evident that students of a global society need a strong command of English language to help them succeed in their future career and orientation. The number of people who speak it, either as their mother tongue or as a second or foreign language, has increased more than 40%, since the 1950s (Crystal, 1989); and it is the official or semi-official language in more than 60 countries over the six continents(Medgyes,1994).

The constant and pressing need for the university to work towards students who meet and exceed the requirements of their chosen field of study, has contributed to the design of an English communication programme and modules for the engineering students at university.

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[1] CEF (Common European Framework for Languages from the Council of Europe), orientations and guide.

In the light of Albania's strategy towards EU Accession and Integration, the vision of globalization and out-bursting spell and dominance of English as "Lingua Franca", namely the Government, more precisely, the Ministry of Education, Sports and Youth issued out an "Ordinance", stating that the "Institutions in Higher Education have to determine the International Levels of English Language Acquisition with the follow up of Procedures for the Accomplishment of International Exams according to CEF for the Study Programmes: Professional Master, Master of Sciences and PHD".MES, Ordinance no.14, 28.03.2011 and the other following Ordinances: no.52 dated 3.12.2015, no.5 dated 16.02.2017, no. 11 dated 10.04.2017, no.20 dated 22.09.2019.

In view of this, the centre developed and built some new concepts and orientations not only for the Tertiary Education, but highlights on the necessary adjustments in the Secondary Education as well. Hence, the national and international standards and curricula aim at extending this vision on English, as an intrinsic part of the quality assurance programme reviews, into the designing of the future programmes and materials.

The centre revised and adjusted the programmes in English Teaching and Research, by reconsidering the total workload for English with reference to the number of ECTS[1] awarded to English as a subject, by every particular department of the Polytechnic University. In addition to module contents, regarding contact hours, self-study hours and interactive hours, it has to be considered as an emerging hindrance and reflect upon the course duration and annual uniform extension of English classes into various Branches of Departments within Faculties by highlighting the positive experience and practice; presumably, laying emphasis on certain developments within few Departments in which English is not brought up to the required vision and level; the pinpoint stands for unification and standardization of ECTS among various Departments and Faculties within PUT. Moreover, with the focus to assess more the integrated skills for the students, ESP teachers think to pay more specific attention to students` competences and critical awareness. Most likely, in a multi functional approach, referring to the scope of activities and challenges of profession, ESP teachers resemble more as "ESP practitioners" as Swales defines them, by describing their roles and functions (J. Swales, 1985). Therefore, a long challenging way stands ahead in the future developments and efforts for ESP at Polytechnic University.

Students` opinion

100% of the students pointed out that they are highly motivated due to their ability to learn in their main field of study.

80% of students support the idea that their interest in their field will motivate them to interact with different foreign speakers, peers and professional texts.

95% of the students think that the use of vocabulary and structures in a meaningful context, improves English language skills.

95% of students support the idea that ESP at Polytechnic University should emphasize the reading skills.

90% of them think that they are able to use what they learn in the ESP classroom, right away in their work and future studies.

Teachers` opinion

100% of the ESP teachers think that by providing to the "students assignments on enticing topics" and using the linguistic skills, together with a strong interaction within the class environment and setting, would improve ESP teaching methods and approaches.

"Fluency performance in the English language" is seen as an opportunity in the Engineering Field to move towards' becoming a global engineer' told 95% of the university teachers.

100% of ESP teachers pointed out that more attention and diligence should be paid to intellectual objectives of learning English by encouraging students to "independent research work and critical awareness"; the idea here is to process the information from any professional text into a short summary, concentrating on the main idea and on students` attitude. The idea stands in line with Rivers' remark: "Students achieve facility in using a language when their attention is focused on

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[1] ECTS is European Credit Transfer System

conveying and receiving authentic messages, that is, messages that contain information of interest to speaker and listener in a situation of importance for both"(Rivers 1988).

100% of teachers highlighted that "independent materials need to be organized" so as to provide consistency in "developing creative skills" in a way to get rid of traditional thinking and learning. 100% of ESP teachers consider critical thinking as an important instrument for the students to strike success towards employment opportunities and future careers.

Conclusions

Developing and upgrading the English curricula and modules according to the latest requirements and EU standards, contributes to the global, proffesional integreation and enhanced mentality of the students.

The content-based learning in English, consolidates professional knowledge as well.

The best way of improving the students' general level in English is by teaching students more specialized communication skills.

The feedback of researchers into the teaching process, empowers in improving English teaching approaches and strategies.

Raising students` awareness towards the importance of the processes and strategies involved in ESP learning helps them to decide which fits better for their learning efficiency.

Team competences and critical thinking, consolidate the research and integrated skills.

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