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Failure of the Myth: The American West as Fraud

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Abstract: The American West has been mythologized for its uniqueness, endless economic opportunities and the decisive role it has played in shaping the American character and democracy. As a matter of fact, Western mythology since its earliest times propagandized the West, despite its aridity and shortage of water, as “The Garden of the World” where the rugged and resourceful individual could easily secure a life full of abundance and live happily. Such Eden-like descriptions prevailed throughout the nineteenth century and were even renewed when the region was officially highlighted as the future of the nation and as a “safety valve” for economically poor city dwellers. However, 1930s would initiate a mounting opposition against the West and the publication of Walter Prescott Webb’s The Great Plains (1930) would reshape, not only Turner’s regionalist and sectionalist ideas by portraying the Great Plains as a separate cultural entity, but also brand the Western topography with only one word, aridity. Eventually, the second half of the twentieth century proliferated in alternative fictional and historical representations of the West and marked the rise of a new type of Western which parodied and reversed the formula conventions for different ends. Likewise, E. L. Doctorow’s Welcome to Hard Times (1960), shatters the happy ending of the classic Western by re-presenting the cyclical failure of a frontier town. In addition, neither the hero, portrayed as a short-sighted coward nor the other characters, depicted as materialistic and self-centered, nor the topography, described as uninhabitable, fulfill the requirements of the genre. Furthermore, Welcome to Hard Times, depicts the western mythology of progress and abundance as fraudulent as it is based on “get in, get rich, get out” (Limerick, 1987: 100) economic schemes.

Key words: American West, New Western, Myth of the American West

1. The Lure of the Myth

The myth of the American West or the frontier myth, as it is widely known, has been the most enlightening, debatable, violent and deceiving myth in America as it came into being with the rise of the printed word and as such, it was exploited for strictly economic reasons. Thus, the New Word mythology, revived once again after the former British colonies won their independence, depicted the West as Eden on Earth and the future of the emerging nation regardless of its apparent hostile topography and aridity. Furthermore, the literary mythmaker of the West, that is, the Western, as well as Turner’s thesis, in fact, the first academic attempt to deal with the region, did their best to highlight the impact of the region on the unique American character and democracy.

Therefore, Richard Slotkin in his seminal work Regeneration through Violence: The Mythology of the American Frontier, 1600-1860 almost exhausts the genesis of American mythology and rightfully labels it “the intelligible mask of that enigma called the ‘national character,’” (1973: 3). In fact, the study of the frontier myth in America should be viewed in terms of its particularities, that is, unlike other world mythologies commonly based on oral and folk myths, the myth of the American West came into being simultaneously with the rise of the printed word: “American myths-tales of heroes in particular-frequently turn out to be the work of literary hacks or of promoters seeking to sell American real estate by mythologizing the landscape” (Slotkin, 1973: 6).

In fact, such a divine approach towards the American West prevailed well into the eighteenth century when the mythologization process took a nationalistic turn after the former British colonies declared their independence. Then, the vision of Thomas Jefferson, St. John de Creveceour and Benjamin Franklin, to mention just a few, that is, the West as “The Garden of the World” and the future of the nation, was highlighted as the new destiny and mythology. Furthermore, the recently won political independence paved the way for Jefferson to put into practice his long-conceived schemes of building a nation bordering the two oceans by materializing The Louisiana Purchase (1803) which added billions of unexplored acres to the possession of the Union. As Mark Reisner argues in Cadillac Desert regarding the deal with France: “Napoleon had no idea what he had sold for $15 million, and Jefferson had no idea what he had bought” (1987: 18).

The Louisiana Purchase was shortly followed by a number of exploring expeditions, which, instead of keeping under control the settlement or saving it for future generations as Jefferson’s intentions were, revitalized and reenacted “The Myth of the Garden.” Firstly, the Lewis & Clark expedition (1804-1806), widely accepted and labeled as “the American Epic,” intended to explore more than the flora and the fauna of the region:
The importance of Lewis and Clark expedition lay on the level of imagination: it was drama, it was the enactment of a myth that embodied the future. It gave tangible substance to what had been merely an idea, and established the image of a highway across the continent so firmly in the minds of Americans that repeated failures could not shake it (Smith H., 1950: 17).

The ambiguous results of the expedition though, discouraged the American government from further explorations for some decades. In fact, further exploration of the unknown West might have been delayed indefinitely if it were not for the abundance of beavers observed by a member of Lewis & Clark expedition, which hinted at the apparently economic possibilities of the region. As Reisner puts it: “The settlement of the American West owed itself, as much as anything, to a hat” (1987: 19).

Eventually, expeditions such as the ones led by Zebulon Montgomery Pike, which explored the Southern plains, John C. Fremont’s expedition (1843), down the Oregon Trail, and finally, The Powell Geographic Expeditions (1869 and 1871), down the Colorado River, aimed at discovering the puzzle of the West. However, to everyone’s surprise, they all proved the dominance of arid lands in the region and forced many to believe that “the Louisian Purchase had been a waste of $15 million—that the whole billion acres would remain as empty as Mongolia or the Sahara” (Reisner, 1987: 23-4).

Further exploration and the settlement of the West coincided with the rise to power of Andrew Jackson, a follower of Jeffersonian ideals in the 1830s and the revival of certain New World and American myths, promoted fervently even in Europe through the publication of de Crevecoeur’s Letters from an American Farmer, especially one of the letters titled “What is an American” which idealized the American farmer and topography beyond recognition.

Other factors, which stirred the flood of yeomanry to move West, included: “The Irish potato famine,” and “a bad drought in the Ohio Valley,” to name a few (Reisner, 1987: 36). However, the driving force behind the expansion and settlement is what Alex de Tocqueville labeled the spirit of the place, that is, the monopolistic tendencies for profit:

To clear, to till, and to transform the vast uninhabited continent which is his domain, the American requires the daily support of an energetic passion; that passion can be the love of wealth; the passion for wealth is therefore not reprobated in America, and, provided it does not go beyond the bounds assigned to it for public security, it is held in honor (cited in Reisner, 1987: 48).

Tocqueville’s assumption was fully realized after the introduction of the steam engine and the completion of the transcontinental railroad in 1869 which excelled in doing “away with the Great American Desert” (Reisner, 1987: 37) as it irrevocably conquered the vastness of the Great Plains and became the first large scale land speculator in the history of the United States.

Even the Federal government and the American politics in general had their own share in the promotion of the Western mythology. In fact, they played the most decisive role in carving the West by enacting the Homestead Act (1862), which, as it is commonly known, did more harm than good. The enactment of this law, in Henry Nash Smith’s words, was mainly based on “the belief that it would enact by statue the fee-simple empire, the agrarian utopia of hardy and virtuous yeomen, which had haunted the imaginations of writers about the West since the time of De Crevecoeur” (1950:170). As a matter of fact, the myth-driven practices, according to Reisner, made “Speculation. Water monopoly. Land monopoly. Erosion. Corruption. Catastrophe” (1987: 43) a reality.

And catastrophe did strike. The disastrous winter of 1886-1887 proved fatal and almost wiped out the apparently flourishing cattle business: “Eighty-five per cent of the cattle perished on some ranches, and their carcasses lay black and sticking across the spring landscape (Worster, 1979: 83). Nevertheless, the myth was hard to die. The introduction of new farming techniques, known as “dry farming,” at the turn of the twentieth century revived the lost hopes of farmers beyond the hundredth meridian until the drought of 1930s “turned much of the settled portion of the plains into a dust bowl and raised the question whether the region had been seriously overpopulated” (Smith H., 1950: 174).

Yet, neither the disastrous winter of 1886-87 nor the Dust Bowl disaster, which blew across the Plains nor its recurrence in the 1950s, to name a few, could eradicate the belief in “The Myth of the Garden.” The reasons vary. Henry Nash Smith argues about the irresistible power of the myth over the scientific warnings of Powell’s expeditions: “He [Powell] was asking a great deal. He was demanding that the West should submit to rational and scientific revision of its central myth, and indeed that the nation at large should yield one of principal underpinnings of its faith in progress, in the mission of America, in manifest destiny” (1950: 200). Marc Reisner, apart from the enduring power of the myth, argues about the ecological dangers created by the federally sponsored dams (1987: 51).

As a matter of fact, the mythology of the American West has been undergoing a thorough revision since the 1960s where the region ceased to be an ideal place for the resourceful, rugged and self-sufficient individual to prosper. Yet, the Western genre, at least until the 1960s when its mythology began to fade and lose its long-held appeal, succeeded in preserving the myth in a timeless and ever-present era where the virtue was rewarded and the evil punished.

### 2. Welcome to Hard Times: The American West as Fraud

*Welcome to Hard Times* presents a good example of a metafictional novel, on the one hand and an exemplary New Western, on the other hand. However, the deconstruction of the West and the Western reaches a climax in the utilization of parody as the ultimate means to satirize the erroneous and unsustainable mythology of the region:

> His [Doctorow’s] depiction of the ‘true West’ seldom resembles the romanticized country of ruggedly self-reliant men, virginal-yet-intrepid women, and utter moral clarity. On the contrary, Doctorow’s frontier deflates the unsubstantiated hopes and promises that compelled its inhabitants to move West in the first place (Saltzman, 1989: 76)

As such, westward expansion or the settlement of the West is depicted not only as a futile economic venture but also as a degrading and destructive experience:

> What it suggests instead is that the experience of the West was doomed from the outset, because it brought out the worst rather than the best in man, thus condemning the efforts of men like Blue to abject failure. . . Breaking through the confines of the Western as a genre engendered by the nineteenth-century conception of the West as a place of infinite possibilities and heroic achievement, Doctorow has written a powerful novel, in a style as bare and stark as the flats of Dakota, in a mood as relentless and uncompromising as the winter that brought Blue and what was left of his town’s community near the brink of extinction (Bakker, 1985: 472)

In fact, Turner’s theory of the West as a “safety-valve” is distorted and rightly distorted into a “choking valve” as the region turns out to have no resemblance to the promotion brochures. In addition, the so-called “heroic” pioneer or rugged individual turns out to embody and carry West all the materialistic and monopolistic tendencies which his peers in the East apparently suffer from:

> Far from being free from the limiting and corrupting institutions of the metropolis from which they were supposed to be fleeing, these characters intentionally recreate those same institutions on the frontier. . . the land in it is viewed as only as a commodity to be claimed or bought and sold for profit or used for commercial promotion. (Bevilacqua, 1989: 87-88)

As such, the novel depicts “the predominance of money, greed and force on the frontier . . . the practice of capitalism, of hucksterism and exploitation [which] underlie and belie the more noble myths of conflict on the frontier” (Gross 1980:84). As a result, the western experience in the novel becomes a never-ending struggle for survival against the unpredictable forces such as the economic interests of Eastern investors, unwelcoming landscape and climate as Blue’s narration points out:

> When I came West with the wagons, I was a young man with expectations of something. I don’t know what, I tar-painted my name on a big rock by the Missouri trailside. But in time my expectations wore away with the weather, like my name had from that rock, and I learned it was enough to stay alive (*Welcome to Hard Times*, 7)

Above all, Doctorow’s west becomes a fraudulent experience as the settlers are trapped in their own preconceived capitalistic illusions of profits and utopian idealism:
As such, *Welcome to Hard Times* stands as a criticism of Turner's thesis of the West. The archetypal villain, Clay Turner, could be argued to stand as an ironic reference to the historian Turner himself as the novel questions the foundations of democracy and uniqueness by depicting the demise of a frontier town in the second half of the nineteenth century. In addition, most of the characters, in fact, immigrants who have come West led by the false frontier myths of progress, freedom and the hope to strike it rich, expect to have a fresh start in the West. Thus, Molly is an Irish immigrant who could not stand saying “yes Mum” while working as a maid in New York and has come west to work as a prostitute instead. Issac Maple, the grocery store owner, has come West encouraged by a vague letter of his brother: “Come along when you can, there’s room out there fer two” (*Welcome to Hard Times*, 79). However, Zar’s argument, the Russian whoremaster and the exemplary entrepreneur, in fact, wraps up all the exploitative and monopolistic tendencies of western experience in one single paragraph:

“Frand... I come West to farm... but soon I learn, I see... farmers starve... only people who sell farmers their land, their fence, their seed, their tools... only these people are rich. And is that way with everything... not miners have gold but salesman of burros and picks and pans... not cowboys have money but saloons who sell to them their drinks, gamblers who play with them faro... not those who look for money but those supply those to look. These make the money... So I sell my farm... and I think... what need is there I shall fill it... and I think more than picks and pans, more than seed, more even than whiskey or cards is need for Women. And then I meet widow Adah, owner of tent... And I am in business’ (*Welcome to Hard Times*, 63-64)

Thus, *Welcome to Hard Times* traces the rise and demise of a frontier town as a fragile outpost of civilization, on the one hand and it hints at the vulnerability and the undermining forces of such constructions. In fact, the rebirth of Hard Times owes a lot to the illusions of a single person, that is, Blue, the self-elected mayor who firstly takes to bookkeeping and after being deadly wounded to history recording hoping that the town would have a brighter future and keep the evil away as long as it flourishes economically: “... I always had the feeling somebody had certified Hard Times as a place in the world and that’s why it was happening” (*Welcome to Hard Times*, 133).

Therefore, when the survivors are about to desert the already devastated town, Blue argues with Ezra Pound, the town’s Deputy Sheriff. It seems as if the law has been restored or has it? Blue observes the growth of the city with apprehension as more jobseekers than needed have turned up: “These people are lying around here spending their cash and they’re not making any. We are grabbing everything they have” (*Welcome to Hard Times*, 177).

As a result of such false mythology, it seems as if the town is prospering and bustling with new settlers, miners and the railroad prospects hanging in the air. That, in fact, is enough to raise Blue’s hope to re-start recording the accounts: “Molly was right, I would welcome an outlaw if he rode in. I felt anyone new helped bury the past. Swede’s coming even put in my mind a thought I wouldn’t have tolerated before—to keep a record again, to write things down” (*Welcome to Hard Times*, 123). The town now “sports” even a jail of its own with the crazy but illiterate shootist, Jenks, appointed as the town’s Deputy Sheriff. It seems as if the law has been restored or has it? Blue observes the growth of the city with apprehension as more jobseekers than needed have turned up: “These people are lying around here spending their cash and they’re not making any. We are grabbing everything they have” (*Welcome to Hard Times*, 177).

However, it takes more than illusions or goodwill to make it in the West or build a town in the middle of nowhere as other factors, mainly economic interests, tend to be at the disadvantage of the settlers who seem to lead a parasitic life at their own expense: “Economic interests are as capricious as natural ones, and as potentially devastating; the surest occupations on the frontier are bartending, whoering, and gravedigging. Survival is reserved for strong men and scavengers” (Saltzman, 1983: 76).
The temporary success of Hard Times, due to the mineral lodes and the railroad prospects, soon vanishes. As a result, the bulk of people remains, at large, uncontrollable. Therefore, the looting initiated by the miners and drifters makes them all potential Bad Men. In fact, the Bad Man from Bodie seems to be among the looters, as if he had never left the town, despite his distinctive features, that is, the blaze on his face and his particular stare:

Looking over the doors I could see only his shoulders and his hat. But then he raised his head and there was his dark reflection in Zar’s fancy mirror behind the bar. Two Bad Men, the Man multiplied. I remember feeling: he never left the town, it was only waiting for the proper light to see him where he’s been all the time.

“Hey, who’s the boss here,” he called out (Welcome to Hard Times, 194-95).

Thus, Hard Times joins the long line of ghost towns, in fact, a typical phenomenon in the West where apparently prosperous towns disappear from the face of the earth overnight due to sudden eruptions of violence which eventually scare the investors away or the failure of economic ventures themselves as Alf, the coach driver for the Territory Express Company, points out:

“Same thing happened just a few years back to the town of Kingsville, Kansas. Did you know it?”

“Never heard of it.”

Alf poured another drink: “Well sir it was a good town, a railroad head. They had two, three livery stables, couple of stores, lots of nice frame houses, a jail made of brick, some dandy saloons and a two-story hotel. Bunch of these Bad Men come along one spring, stayed three days. Killed twenty people. Broke up the hotel, wrecked the stores. Bricked up the doors and windows of the jail house, make of it an oven and roasted the Sheriff alive. Town never came back.”

“What about the railroad?”

“Catcher come along the following summer and they laid track right on through for another thirty miles. Pass by today you can wave at the prairie dogs”

“They Bad Men are sure a plague, Alf. It’s no use denying. Let’s have another drink.” (Welcome to Hard Times, 77-78)

However, apart from the Eastern investors’ decision to withdraw their stakes and the emergence of Clay Turners on regular basis, other factors as well, bring about the death of such feeble towns and petty civilizations exemplified by Hard Times. One reason would be the economic relationship and interests which lie at the bottom of all transactions:

Every relationship we come across in the novel is based on a series of transactions rather than on emotional ties. (That Blue composes on ledgers is particularly significant, for in such a vicious, Hobbesian environment, only the most tangible system of debits and credits can be trusted). . . To make it as a man you must be rich, unscrupulous, or handy with a gun: to make it as a woman you must prostitute yourself to powerful men (Saltzman,1983 77)

Thus, Blue, despite his noble aspirations to rebuild the town from the scratch, is aware of his personal material profits that might arise from it: “Well Molly I don’t favor keeping a store. Settling Ezra’s brother here puts money in the town” (Welcome to Hard Times, 84). He even strikes a deal with the coach driver Alf “to handle the Express business for the town” and the mailing of letters at “three percentages on all monies I garnered excepting mail” (Welcome to Hard Times, 81-82), and with the rest of the money “gained,” he makes sure to invest it or lend it at a certain interest rate: “A couple I lent money to straight off at a rate of one percent, and by noon I had gotten rid of all my money except what I needed to keep the three of us. . . My mind was teeming with plans to keep the temperature down and the money fluent” (Welcome to Hard Times, 175-176).

In addition, Zar, who epitomizes the money-conscious entrepreneur, has come west to make money by trading what is mostly needed: liquor and women. Thus, when brainwashed by Blue about the material prospects lying ahead, he reacts in the following way: “Ah, you have not the merchant’s nose. You know what I smell? The money!” (Welcome to Hard Times, 55). Once settled, he expects the town folks to keep trading among themselves, that is, to frequent his girls the way he pays for their goods and services. In fact, that is the main reason why he develops a dislike and later on a grudge on Issac Maple, the grocery owner, for breaking the code of transactions. Even Molly, despite her aloofness and her desire to leave the town at her first chance, tries “to groom and coddle both Jimmy and the marksman, Jenks, to serve as
the instruments of her revenge” (Saltzman 1983: 77) thus adding to the what-can-you-do-for-me-in-return type of relationship.

Another factor which hinders the civilization to lay deep roots in Hard Times regards the unwelcoming and discouraging vastness of the American Plains and the harsh, unbearable weather conditions: “... winter is paralyzing and seemingly endless; white ants rot out the very root wood in the buildings; vultures and rats are more enterprising than the people who hope to sustain the town against them” (Saltzman, 1983: 76). In fact, the isolated inhabitants had to survive in a makeshift dig out or tents a freezing, windy Dakota winter of never-ending blizzards and snow falls before becoming the founders of a doomed town: “A Dakota blizzard will freeze your eyes shut and drive you from your direction faster than your senses realize. I have known men to die in a drift a few feet from their doors because they had no rail to go by” (Welcome to Hard Times, 87). Doctorow, in an interview with Larry McCaffery argues along similar lines:

With Welcome to Hard Times, it was just a sense of place which moved me tremendously. It was the landscape. I loved writing about it, imagining it. I had never been West. Halfway through the book, it occurred to me that maybe I ought to make sure it really was a possible terrain. I went to the library and read a geography book by Walter Prescott Webb—a marvelous book called The Great Plains. Webb said what I wanted to hear: no trees out there. Jesus, that was beautiful. I could spin the whole book out of one image. And I did (1999: 79-80)

In fact, Blue begins its description of the vastness of the Dakota Territory: “there is nothing but miles of flats” (Welcome to Hard Times, 3) later on arguing that “... it was weather that wouldn’t let you settle” (Welcome to Hard Times, 90), further arguing that “... to feel so lost on earth, a live creature in a lifeless land” (Welcome to Hard Times, 107), and concluding that “There had to be an end to winter or an end to us” (Welcome to Hard Times, 111). Issac Maple, for instance, argues of having seen no “tree in seven days” (Welcome to Hard Times, 80). Zar, too, when told about some Christmas celebration reacts: “Wal wal, I tell you-only the spring shall I celebrate” (Welcome to Hard Times, 102). However, none of them has suffered more than Helga, Swede’s wife, a personification of climate change, who seems to have lost her mind because of the Plains’ climate, obviously, the unbearable wind.

Even though, Spring brings some surplus and some apparent welfare: “And I tell you we commenced to eat good... and it wasn’t before long the flesh filled in between the bones and we began to look human once more” (Welcome to Hard Times, 114), they seem to be unaware of the boom and bust economy so typical in the West. Molly gets closer to the abyss lying ahead by saying: “All these fools have come like buzzards after the smell of meat” (Welcome to Hard Times, 143). The others get the message a little bit too late.

In fact, they all seem to be aware of the risks they are running into but economic profits and future prospects keep them there. Blue, like the mine owners, unintentionally delayed the fulfillment of Molly’s prophecy by keeping the expected letter, which would verify the failure of the mine, in the drawer for two extra weeks. Naturally, they all blame Blue for their bankruptcy. Issac Maple accuses him of intentional fraud: “I said it would come to this, I knew it would. I’m ruined! Ye sure sold me, ye surely traded me!” (Welcome to Hard Times, 188). Zar laments the loss of his investments: “My hotel! My beautiful hotel! From where shall come the customers” (Welcome to Hard Times, 189).

Finally, most of the settlers, after being ruined economically, lose even their own lives thus leaving the deadly wounded narrator only enough time to note down the destructive events:

This morning before I started this, when the pain was too much to sit with, before my arm turned numb, I walk walked up and down seeing the fruit of the land. Isaac is dead in his store. In the rubble of Zar’s Palace that Mrs. Clement is dead although I don’t see a mark on her. The dealer must be upstairs. Mae is lying across a table, her dress pulled up around her neck. Her skull is broken and her teeth scattered on the table and on the floor.

In front of his bar lies the Russian, scalped expertly (Welcome to Hard Times, 211)

Thus, Doctorow’s novel has rightly reversed the expectations of the classic genre, that is, the West as the land of harmony and progress where virtue is rewarded and the evil punished, in order to highlight the violent, fraudulent and destructive character of the settlement, in fact, essential elements of the New Western. Therefore, it can be argued that Doctorow, apart from providing an intriguing yet appalling West, gets closer to the realities of the western experience.
3. Conclusion

*Welcome to Hard Times* not only epitomizes the features of the New Western but it also revitalizes the novel-writing process itself through a fusion of self-reflexive and Western elements. In fact, the New Western creates real fiction by parodying the genre clichés and by questioning the legacy of the westward expansion. Furthermore, the New Western matches Hutcheon’s expectations of “historiographic metafictional” by questioning the verity of the historic representations and dealing with “postmodernism’s nightmare of history” (1988: 88). As Hutcheon puts it, “What historiographic metafiction suggests is a recognition of a central responsibility of the historian and the novelist alike: their responsibility as makers of meaning through representation” (1989: 86). As such, the novel re-presents an alternative west (lower case) by fusing factual, fictional and intertextual elements into more revealing and intriguing entities. It further exemplifies metafictional tendencies, that is, it gets involved in the meaning-making and fictional writing process by employing self-reflexive structures and highlighting the failure of the means of re-presentation such as language, memory, time and above all, the narrative itself as the primary myth and reality maker, in Federman’s words, “the world within the word” (1993: 13), to convey sustainable truths.

References

Arnold, Marilyn. 1980. ‘History as Fate in E. L. Doctorow’s Tale of a Western City’ in *South Dakota Review* 18, pp. 53-63.
Abstract: Spain and Morocco have had a long and tumultuous relationship. Spanish culture, like Moroccan and other societies in the Mediterranean area, used to place a high value on family honor and female chastity. However, the death of the Spanish dictator and Spain's entrance into the European Union have drastically changed Spanish culture and further expand the cultural and political gulf between these two countries. For Moroccan immigrant women in Spain, virginity remains important for Islamic marriages because Moroccan grooms and their families can still demand proof of virginity to validate the union. Nevertheless, young Moroccan women still partake in the sexual freedom granted in Spain and other European countries. Sexual experimenting, however, comes with a price. In order to mask evidence of behaviors that have strayed from the cultural dicta, Moroccan women would request for certificates of virginity or hymen reconstruction surgeries to maintain their family honor. Drawn from ethnographic data, interviews, and textual and discourse analysis, this paper addresses the controversy related to the need to preserve honor and female chastity in Spain and the Spanish institutions’ reaction to this need.

Introduction

Proof of virginity is morally and socially important in Muslim societies like Morocco because it intricately weaves into their system of honor and marriage. While some European countries have been contending with the veil dilemma in public places and the proliferation of hymen reconstruction surgeries, certificates of virginity may start to grow in popularity among Moroccan female immigrants who live in countries that value documents and seals as proof and truth. Purity may still be symbolically tied to family honor just as veiling may symbolize female submission and gender inequality.

Since the 1990s, more and more Moroccan women have been emigrating to Spain and other European countries. With this trend of female-initiated immigration comes the complex female-oriented negotiation of imported customs and values. Moroccan female immigrants have to manage the cultural values they hold as important against the reality and practicality of living in a place with contradicting values and beliefs. The goal for many Moroccan Muslim women is to marry, have children, and provide a decent home for their working husbands. Due to economic necessity, Moroccan immigrant women find the traditional goal difficult to obtain and maintain. Furthermore, they work and live in a host society that is currently obsessed with promoting gender equality so being a housewife may not carry the same value in Spain as it does in Morocco. Nevertheless, to be married may remain a priority for these women, but to whom, how, and why one marries may vary depending on one’s needs or the family’s needs.

The strength of kin and social network can transcend international borders if the woman still depends heavily on family members. Virginity remains important if the woman decides to have an Islamic marriage. The sexual freedom granted in Europe comes with a price, prompting a proliferation of reconstruction surgeries to maintain family honor. On the other hand, the loosening of network ties allows women more freedom to choose their desired partner, yet freedom requires sufficient resources and without it, an immigrant woman has to fend for herself.

Nevertheless, return migrant women often resort to having their fathers or brothers represent them at the signing of the marriage contract in Morocco and have the contract translated into Spanish in order to register and apply for the family reunification program in Spain. In essence, the Moroccan woman’s European residency commodifies her. She converts into a gift presented in the alliance (liff) of marriage. Moroccan immigrant women from Holland are often referred to as ‘gold-edged papers’, whereas the ones from Spain are simply called ‘visas’ (Wikan 2000).

Some migrant women would marry a family member to sponsor them to come to Europe. Often these women would not have the official wedding ceremony that publicizes their social and sexual union and validates their status change. What this means for Moroccan female immigrants is a transnational restriction on their behaviors. Virginity or at least the appearance of chastity must be maintained until the family and community acknowledge the union. Thus, the value of immigrant women appreciates in accordance to their social wares: residency status, virginity, and reputation.

For many anthropologists, the gift of women is closely tied to the kin groups (Levi-Strauss 1963, Mauss 1990). Families form alliances by exchanging their women, making them a form of property. In order to gauge the value of the female-cum-property, the reproductive quality of women needs to be assessed. The purity of the female sexual system would ensure any offspring from her womb comes only from her husband. Keeping daughters chaste would secure their exchange value and validate the family's reputation of producing honest goods. The underlying assumption of having a
virgin bride would translate into having a loyal, modest wife. Consequently, the raping of women threatens the morality of their kin group, damaging their value as gifts (Rubin 1975). Damaged women are haunted and unpredictable. If their families cannot control them, their husbands and affines will not be able to either.

Moroccans traditionally manifests the value of virgins through the bridewealth. In Morocco, virgins traditionally command a higher bridewealth value than their divorced or widowed counterparts (Maher 1974, Evers Rosander 1991, Westermarck 1921). The bridewealth locks the productive and reproductive services of the woman to her husband and his agnates. The higher bridewealth of virgins not only commends the effort of the bride's family but also provides the woman with more means to secure her role as a wife and later as a mother. Thus, a marriage of convenience prolongs the bride's virginal status and enables her to transfer this status to the next marriage. Any breach upon this status endangers the transference. A verification of a nonsexual breach may ensure the woman's reproductive value and her family's honor.

The Verification of Virginity

Determining what constitutes a virgin in Western medicine would mean the existence of an intact hymen. To obtain proof of a healthy hymen requires a medical examination by a physician, who then documents the finding. However, a damaged hymen or a lack of one does not mean the woman has had sexual intercourse. Accidents, physical exertion, and other factors may render the loss of the medical proof of virginity.

The traditional Mediterranean practice of a bloodstained piece of cloth or clothing to verify virginity also has its flaws. Not all women bleed from their first bout of intercourse. Hymens vary in shape, size, texture and durability, making them unreliable in determining virginal status (Blank 2007). Nevertheless, a woman's virginity has a commodifiable value for the Moroccan family as it embodies community respect and honor, purity, patriarchal protection and control. Given the complex embodiment of virginity for many Moroccan families, maintaining this pure status until the marriage act is imperative. The physical distancing of unmarried daughters from the natal families due to internal and international migration complicates the traditional hold fathers and brothers may have on their women's behaviors and ultimately, to family honor.

In addition to being a socially desired prerequisite for marriage, virginity also has legal support in the Moudawana, the Moroccan Family Code. Although no where in the Moudawana states that a proof of virginity should be met before marriage, the marriage is considered 'defective' and the contract may be annulled if either party believes that they have been deceived by fraud1. Moreover, the groom may not insist on the consummation of the marriage before paying the bride her share of the sdaq (bridewealth)2. If the marriage is consummated before receiving the money from the sdaq, the bride can no longer claim it. The bride's family may take the groom to court, but it would be his word against hers, and the word of a man tends to outweigh those of a woman unless her family has extensive and important connections in the government.

Hence, the cultural value of virginity has merged with the Occidental value in documentation as the verification of truth. Married Moroccan women can still recall the simple virginity tests of bleeding on the bedsheets or the bridal panties as proof. The custom of displaying bloodstained panties in a tray is quite common. In fact, some families have been known to pin the virginity certificate officially issued by a doctor to the garment. For others, a certificate of virginity from a medical doctor is enough to justify one's purity, particularly immigrant couples who wish to spend their wedding nights privately rather than publicly. Nevertheless, certificates and documentation have served as proof for European immigrants who may not have the time nor the social capital to gather the necessary male witnesses to prove a fact. Bureaucracy has provided Morocco efficiency and links to its Western partners.

The European Controversy

1 Article 63 notes that “either spouse who was placed under duress or deceived by fraud with the intent to induce him or her to agree to the marriage, or by facts expressly stipulated as a condition in the contract, can petition for the annulment of the marriage before or after the consummation within a period not to exceed two months from the date when the duress was lifted, or when she or he discovered the fraud. She or he has the right to demand compensation.”

2 Article 27 of the Moudawana deals with the sdaq, stipulating that an amount needs to be specified upon the conclusion of the marriage contract. If the two parties cannot agree on the amount, the court will intervene to determine the amount given the 'social' background of both the husband and wife.
Muslim immigrant women encounter different cultural praxes regarding sex and family life in Europe. Although some Moroccan women do have premarital sex, the consequences for their actions during the wedding night differ depending on the area of Morocco (Westermarck 1921). The wedding tends to have a performative quality, in which virginity needs to be demonstrated but may not be necessarily factual (Combs-Schilling 1989). However, with the resurgence of fundamentalist Islamic practices in many parts of the world, including Morocco, being an adre (a virgin) on the wedding night in order to uphold the family’s honor has brought many Muslim women to clinics for certificates of virginity or for hymen reconstruction surgery (Crumbley 2008, USA Today 2006).

The ‘artificial’ virginity is not a new practice in Morocco. In the past, brides have spilled vials of animal blood on sheets and panties to replace their virginal stains (Combs-Schilling 1989, Westermarck 1921, Mernissi 1987). The modern version of artificial virginity, hymenoplasty, reminds women of the religious and social limitations of their behavior when returning to Morocco. The need to maintain the appearance of virginity for nuptial purposes after enjoying the sexual permissiveness of the European milieu may reach a climatic compromise although drastic at times. Nevertheless, doctors and authority figures in some receiving countries would sympathize with the women’s plight and collaborate with their need to maintain a façade of purity. Other countries, however, view the proliferation of virginity validation and reconstruction as another representation of Islamic sexist oppression and backwardness.

In 2002 the Partido Popular, the more conservative of the two main Spanish political parties, proposed a law in the parliament of the Andalusia provincial government in reaction to a growing number of requests for certificates of virginity within that region. The majority of the requests had come from Moroccan female immigrants who have been residing in Spain and wanted to return to Morocco to marry (Bosch 2002). The certification law stipulates that the virginity certificates invade the patients’ privacy, which infringes upon the Spanish constitution. Both the Office of Medical College of Malaga and the Office of Medical College of Barcelona approved the initiative, and their commission of ethics has been implementing reports regarding the certificates of virginity in Spain.

The Spanish politicians and medical professionals, who are against the administering of certificates of virginity, argue for the need to maintain the patient’s ‘intimidad’, the confidentiality and rights of intimacy for the patients. The subjective evaluation of virginal status may place the patient in a vicarious position should the given opinion proves unfavorable. Refusing to participate in the evaluation of virginity is not only a moral decision but a professional one as well.

Despite the official reports and protocols of handling the requests for virginity test and approval, European doctors continue to debate whether or not to issue these tests. European doctors who had seen the results of honor killing in their hospitals do not hesitate to sign certificates of virginity when requested (Sage 2007). A report shows that hundreds of certificates of virginity are delivered annually in Belgium to Muslim immigrant families (Amy 2008). Some Spanish doctors continue to administer the certificate of virginity in respecting their patients’ religious and cultural values. Others, however, find the practice unethical, disrespectful, and ‘unfitting’ (no cabida) towards women in Spain (Bosch 2002). Moreover, they will not administer the certificates unless the court obligates them.

Although some medical practitioners refuse to corroborate with the Moroccan immigrant communities, hymenoplasty has proliferated in various parts of Europe. Parisian doctors have reported reconstructing seven to eight hymens a month. The price for the 20 to 30 minute operation averages around 500 euros (Crumbley 2008). Although the medical community in Germany may consider hymenoplasty a taboo topic, German doctors have widely catered to the Muslim population need to adhere to traditional customs of honor and female purity. One German doctor advertises his hymenoplasty service on the internet at 1250 euros. Although hymenoplasty has proliferated in other European countries with a longer history of Moroccan immigration, hymen reconstructive surgery has not been widely reported as problematic within the Moroccan immigrant community in Spain. Hymenoplasty appears to be utilized more by Spanish gypsies, but that is not to say that Moroccans do not patronize these clinics nor do they return to Morocco for their surgeries.

Although operations related to correct consequences of sexual behaviors (hymenoplasty, abortion, etc.) are illegal in Morocco, many Moroccan women have some familiarity with the doctors and the clinics that are willing to preserve their families’ honor with surgery and money. With hymenoplasty costing between 500 and 1,000 dirham (DH)3 in Morocco and the average annual expenditure of a family of farmers is 65 DH, this economic value indicates which social classes participate in the virgin restoration (Mernissi 2003). However, the price for hymenoplasty in 1968 was 2,000 DH due to the supply of doctors performing the operation relative to its demand. Hence, Moroccan women in previous generations who had hymenoplasty would have come from an upper-middle to upper class background. As a matter of fact, Moroccan women who currently study abroad almost exclusively come from the upper-class Moroccan families with

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3 Twelve dirham is equivalent to one euro.
money and connections (Mernissi 2003).

Women, who have had pre-marital sex, may have their marriages annulled by the grooms' families. When such events occur, the women not only dishonor their family but also stigmatize other family members, especially the unwed female members. The unmarried females of the family also run the risk of becoming undesirable as prospective brides. If one girl in the family is not a virgin that stigma transfers to her sisters and close female cousins. Although virginity vicariously affects female marriageability, it directly affects family honor.

Virginity has a direct link to the honor system. For a group wanting to exchange its women, the wife-givers, in forming alliances, the purity of a woman represents the care, the value, and the trustworthiness of the group from which she originates. It may also ensure that the offspring from the untainted woman clearly belong to the receiving group, the wife-takers (Holy 1989). The solidifying of alliances in an environment in which the government cannot be trusted is imperative for survival. Virginity, as indicated in its need for verification and certification, is a product of a social act. When linked to honor and marriage, the virginity of a woman no longer belongs solely to her. The protection of her body as a commodity becomes the responsibility of the group, particularly the head of the family and other male members assigned to protect her. Her virginity is a crucial unifying element in maintaining the cohesiveness of group. Since the premature loss of virginity affects the entire group's reputation, a responsible woman guards her chastity or hides any evidence of its damage.

Trapped in between the desire for rights and adhering to cultural norms, Moroccan immigrant women make choices that may enhance or break transnational relational ties, especially when their behaviors endanger their families' honor. Moroccan women complain about the sexual exploitation of European women on television, in films, and also on the streets. Spanish and other European women's tendency to go topless at poolside and at the beach provoke feelings of pity from Moroccan women who believe European women need to attract men by exposing their bodies. During a panel discussion of Ramadan, Moroccan men complain about the difficulty in observing Ramadan in Spain due to the Spanish women's provocative manner of dressing. Moroccan women worry their husbands may stray and their daughters may imitate the sexualized behaviors of Western women.

Thus, virginity remains imperative in perpetuating the traditional honor and marriage system, imported by Moroccan immigrants. Moroccan women constantly affirm their pre-marital virgin status with each other, partly to evaluate each other as well as to elevate themselves. The women in several focus groups of this study enjoy talking about their deflowering experience and would repeat the same stories again and again to their compatriots. They would beam with pride recounting how their relatives would pass around their blood-stained underwear or white sheets during their weddings as the confirmation of an intact family honor. Additionally, the younger, single Moroccan women of the group often ask each other about their status of virginity. The answers are always overwhelmingly affirmative despite the contrary.

Conclusion

Living in Spain may provide Moroccan women with more opportunities and freedom in their movements and behaviors, but the consequences of too much sexual freedom may cause some women to find external solutions to maintain the honor of their family. Certificates of virginity offer women a documented proof of their pure state. Whether or not the medical examination can technically confirm purity remains controversial. However, in the current world of bureaucracy, a certified document can supply the necessary validation of the woman's chastity amidst the temptation to behave more European.

Although disguising or reinventing virginity has existed prior to certificates and surgery, women have more knowledge and means to manipulate their situation. The responses of the Medical Association in the Andalusia and Catalonia regions of Spain recycle the perception of Muslim immigrant women as backwards and oppressed. Ironically, the certification and the reconstruction of virginity demonstrate these women's agency in negotiating between two cultural practices.

Like generations of women before them, Moroccan female immigrants have learned to manipulate the system that structure their lives. The resettlement in Spain, as in other European countries, may entice Moroccan women to behave differently than they would have in Morocco, but they have found a solution to their transgression from traditional values. By prohibiting the issuance of certificates of virginity, the Spanish governing bodies are insisting that women deal with their sexual state privately. In Morocco, women's sexual state is a public matter. Nevertheless, Moroccan immigrant women straddle between these distinctive policies. They do not see their living in Spain as a binary choice between acculturation and non-integration. In actuality, the certificate of virginity and hymenoplasty are linking devices in negotiating between the Western value of individualism and the non-Western value of collectivism.
Women who can afford surgery can reconstruct their hymen without anyone knowing. Indeed, the certification or the operation may bring immense joy to their kin groups. The woman’s family and her future affines would appreciate the control a female immigrant may have despite the cultural assumption that women cannot control their sexual urges. Oftentimes, Moroccan women who choose to maintain their kin network and engage with the Moroccan community abroad have to demonstrate their chastity to family members, in-laws, and compatriots. The documented virginity qualifies as proof in lieu of the traditional blood-staining performance.

The popularity of the modern methods of virgin (re)construction, however, only supports the notion that the reproductive state of a Moroccan woman still does not belong solely to her because her kin and social association binds her to certain appearances. Some immigrant women return to the entrapment of the Moroccan traditional honor system, hoping to marry without dishonoring their family in the process. For these Moroccan women, the possibility to behave differently has its limits.

Nonetheless, in order for immigrant women to integrate into a European society without denouncing their family and their traditional values, resources must be in placed to accommodate their needs. A verification of virginity is a validation of purity. For Spanish doctors and their governing associations, the argument for the confidentiality and privacy of the patient contradicts the personal requests of patients to have the certification of their sexual status. Moreover, it contradicts the respect for multiculturalism for which the Spanish government and other European countries have been proposing.

References

Time in the Palace of Dreams

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Abstract: During this work you will come across the concept of time and how it is used in the masterpiece Palace Of Dreams of the famous and well known Albanian writer Ismail Kadare. The concept of time will be treated in different views such as calendarian time, social time, historical time and universal time. Calendarian time would be a connector between the lived time and the cosmic time. It involves in itself documents, archives and data which are all included in the masterpiece. Meanwhile, the social time is a linking bridge between the individual and the society. Mark-Alemi as the main character relies in a X plan within a social time. The insomnia of the character breaks the time of sleeping and raises the level of the time of thinking.

During this atomist study of the time concept which has the genesis from the antiquity to the contemporary I rouse the thesis that the time is a cycle inside of which hours, days, weeks, months moves, to form time and calendric invariability. As a result, this calendar which displays the history by means of generation that Ricoeur (1994) labels connector creates the social cycles, traditions, prejudices, impressions which are labelled as social signs. These social signs put piquets inside the social system, inside a social time. This social system which has got the genesis from the familiar nuclei in concentric circles spreads inside the society and then like a shadow goes in the heart of the state concept.

We have taken these three concepts to analyse them as far as the masterpiece is developed through this trinity. Actually, it is a clash between family-state, state-family, where the state has got the power and uses it according to its interest. For this interests is able to break the style of time and to uproot the history of a family, the history of generations which creates the epos. Since the beginning of the novel Qyprillinj Family is picked from this vertical system(state) to be annihilated and combated like the virus of plague. In fact this family didn’t represent neither the virus nor the plague but the invisible hand of the state which has its mystery.

The state seen from the holist view is weak if it annihilates the nucleo (its family). This would resemble to the process of abortion. To take off and to eliminate pieces from yourself means privation. The ideology of this integral system was to divide pieces from its entirety to combat till annihilation what it thinks to be dangerous. According to the holist theory this action defies the existence of the integral. For this reason if the pieces are divided from the integral, the last mentioned would be insignificant, purposeless, ugly. The paradox is that the state with its doings thinks that was strengthening its position by increasing its power.

As a result of this argument this system weakens the epicenter of the systemic time, where the individual is in the middle of it. The role of the being in society is vital and important. The individual should live in harmony with the surrounded environment without complex and prejudices. Furthermore, this state not only warped the individual but raised its power it made the society breathless, by suppressing the social cyclic time. This social time collect in itself the human time.

Human time is the mechanism which people has invented the clock via the clock we can measure the time of a day, then we can ascertain weeks and months till years and decades, centuries. To misapply this means not to respect neither calendric time nor historical one. To muddy the history and its time means to deviate the truth just to justify in front of the generations. This labyrinth and the space orientation for Mark-Alemi becomes harder and sometimes impossible anxious and full of fear. So here we can understand the secrecy of this system intermingled to the gray mystery of the rushlight. This system hides the space which it usurps and the time it takes to permeate. Time hid labyrinths which revolves Mark-Alem to steal his time. A cheater system of human time which has as objective to strengthen its power.

This system didn’t steal only the social norms, social time, clock time, but it steals even the life time. This state warped history by self-labelling itself prophet of the human destiny. This charlatan prophecy creates anomaly in the all social system, familiar and individual. A contracted mantle which enfold the all masterpiece from the beginning towards Tabir Saraj and till the end. This prophecy continues its mission by spreading its wings from vertical space to horizontal one and then it keeps going on the unconscious which brings us signals in sleep, the dreams. That was the clue of all this jumble.
This dreams passes some other phases Copystery, Collection, Selection, Interpretation. These dreams were studied at the same zeal that can be studied an explosive in order not to cause ‘an earthquake’. Actually, these dreams shakes every day human foundations, but the epicenter was not known exactly. Total Tabir from the name the author gives , is a horrendous totality full of mystery and anxiety which causes nightmares , exactly the sensitive cycle of this system, the dream. From the statistics a large number of people in Albania suffered insomnia while in Total Tabir there were plenty of dreams to be selected and the dreamer were sentenced. 

From the psychological aspect insomnia is a disorder of the sleeping process, according to its length it might be cronic or acute. Meanwhile, insomnia in the ‘Palace of Dreams’ was a cold, regularly and painless. And it wasn’t only his sleep that had been changed, everything had changed and incurred a tumult. The big clock of the crossroad chimed two o’clock after midnight. He thought that at about three o’clock or half past three the sleep would embrace him.... (Kadare 2011)

From this extract the reader can understand that Mark- Alem after the entrance in Tabir Saraj was suffering insomnia, so the sleep is the process which set foot the daily cycle of the individual. To lose the sleep means to lose the mind. The losing of concentration postpones the daily cycle from the present to the tomorrow. The sleep disorder that Mark-Alem creates changes the daily and the night cycle. So the ‘big clock of the crossroad’ which defines a time left midway is a parallelism of a time thrown away, abandoned, non exploited worthy and healthy. If Macbeth loses the sleep which Shakespeare defines as ‘the second dish of the nature’ then the first dish would be the food. So the healthy mind of the individual has two resources, by which is catering with food and sleep. If one of this is disbalanced the harmonious system of the body dilapidates.

If we refer to the losing point of sleep in Macbeth case then we are going to take the after act of the crime, meanwhile Mark-Alem loses the sleep after he is nominated in Tabir Saraj, and surprisingly he has committed no crime, he was only a simple officer who interpreted dreams. This paradox to lose the sleep and to interpret dreams was a spiteful sign of the work he did? Or, it was just a fear not to dream as far as he knew that from them they could extract everything and inside the Total Tabir they could become deadly. From these two examples we come across the analyses that murderer loses the sleep but even the victims, the doubtful (Mark-Alemi). Eventhough in the Macbethian insomnia there are bloody hands while Mark-Alem is full of doubts, fears which come from the mystery of Total Tabir.

This disquietude comes from the present and goes toward the future , while Macbeth referes to a past action which has caused the insomnia in the present. For both cases we have illustrated a scheme:

Makbethi                                                  Mark-Alemi

This was the beginning of a vicious circle which started with the dream. The selection and the interpretation of it causes misfortune and when come to light caused insomnia. This cycle annihilated the sleep as connector of the dream. Then this stately prophecy surpasses the boundaries of the divine by superposing the supernatural power (God) with the natural power (People). For this reason the author uses blue color as a symbol of celestal power. A vertical system from earth to sky with ‘a stately prophetic mission’. This mission aim is to destroy generation, and human history. The dream was a bridge between the history and prophecy. This prophecy which continues through generations had changed the history of the Qyprillin family.

In this case the historical time revolves inside a swirl without a core. Was the human history which annihilated the individual, a pure example of this were the archives. In these archives were deposited the history in there was recapitulated the chaos of the earth and the sky altogether with the lifetime and deathtime a dread deposited in a cellar as a symbol of the Dantesc Inferno which is spread in cyclic circles by giving concentric effect. Meanwhile, Tabir Saraj resembles to the vertical hierarchy. A verticality which comes from the earth to the skies, which searches cosmic spaces by universalizing the fear, anxiety, dread and insomnia.

This verticality is linear as the rivers which flows in seas and then into oceans, there were the waters entangles and creates circles the same way as Tabir Saraj starts vertically by practising the power from above-to below to widespread like an epidemic disease. Like the Dantesc circles even this system spreads in a concentric way in order to occupie the horizontal and vertical system. So the earth and sky, life and death. Stealing in this way even the cosmic time. This ‘timely power’ practised by this verticality pressures upon people not to understand the ‘secrecy and the mystery it keeps inside. Therefore this privation of social, human and historical, cosmic time is a silent declaration that the veto is done by the Emperor.

The name of this institution is strange Tabir Total refering to word ‘total means the integral of something, general sum. Total is tantamount with the word all. Because the all includes all stuff, beings and occurrences which makes the
all.’1 For this reason Tabir Total is engaged to numerology neither to beings nor to univers. Because the total is the sum of the dreams that come and go. The paradox is that according to the science we can dream a lot in a minute and this would be defined as the longest dream. But when dreams can’t be diveded or we can’t clear its cronology how can we count them as total.

The total doesn’t make the extract, because the last mentioned doesn’t have neither beginning nor the end, but it is only an extracted piece, a thunder in an azure, a rainbow after the rain. As we mentioned above these all are meteorological phenomena forecasted by pronatyralist doctrines. The same are even the dreams, products of the day visions, momentary extracts which are displayed at night. Dreams are ‘displays of spiritual life of the somatic irritation (Frojd 1997) they are not a psychic act. Most of the dreams can’t be remembered they are undetermined. Sometimes they can be entangled with the fixed ideas by serving inexactness in dreams record.

However, Tabir Saraj has severe demands ‘the study of the day , month, weekly dreams should be precise (Kadare 2011). This system gives the calendaric exactness. All the connectors day, week, month creates the total of Tabir Saraj. This rule that dominates inside the system is dedicated to the time respect. Each day has its duties within the clock time. This timely concept moves the whole system of the calendaric time it brings the day, the week , the month by creating in this way the new annual cycle. This atomic system is set up by five casing :

Inside these five casings we came across the calendaric time. If people didn’t invent the clock to limit time and to organize it then we couldn’t achieve the coherence in the things we do. Normally even in Tabir Saraj it was coherence all the officers in there worked simultaneously. Everything inside there was in harmony. Nothing could move outside the contour defined by the invisible hand. The history and society norms of a state are a result of the doings it creates. All these doings of the state revolves on the being. According to the dialectic materialist philosophy the being is the same to the world materiality. The being is not dependant by the conscious by emphasizing that social being of humans defines

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1 Sipas Fjalorit të Gjuhës Shqipe, Akademia e Shkencave Të Shqipërisë, Tiranë, 1980
their conscious. So the laws and norms of a state influence in its conscious. this furtive time system deform human conscious in order to conserve its time.

From this we can come to the idea that the being is the moderator or ruinous of the time and space system. Every item which makes the whole must respect the item time and space. As the state territory should be known by the other states, even inside the major systems should be harmony in order to respect the tiny pieces. Although teism is widespread in all the novel of the Kadare, it hasn’t got shape but it is formed in all the speeches Mark-Alem, his mother and the archivist make. The most used words are ‘Oh God’ ‘Protect us God’ ‘Allah’ they show a faith towards a supernatural creature by looking for protection. This trinity of characters would be analized as tongue-tied eyeewitnesses preaching. His mother was the eyewitness of the ill-fated family, the archivist was the eyewitness of all the generations which were locked in those files. Meanwhile Mark-Alem was the eyewitness of the secrecy system. A secrecy which gives a tragic ending, which unfold the mystery of his entrance in the Palace and his promotion.

If we refer to the Saint scripts, it is said that the wholeness is created from God in all seven days. This mystical wholeness which revolves around the being has affinities with the cosmos, because a secrecy is there which brings the signals in earth. Hence, the paled colors of the bad weather were the signs of a ill-fated which Mark-Alem felt, but can’t halt them.

Here, the Kadarean design parallelizes the supernatural power with the natural power. To climb the ladders of the political power is a natural sensation but to be supernatural is an absolutizm of the wholeness. Up to now the life cycle is created in the way that each insect, animal or poultry has a relative power by giving us the image of the big food chain circle. The same happens even with the being, the system verticality selected those that it defines as the most weak or disqualified. However, this system mistakes the doors of the power, it makes the natural into super natural, total power. By giving the concept of totality (Tabir Total). This earthly totality which is the judge for the time of life and time of dying creates the confusion in the earth, but even the indignation of the God. The teism of the characters parallelizes both situations, the spiritual one and the cosmogonic to give the interactivity of both.

The words ‘Help us God’ are prayers which induce the holy prophecy to be done and not the foretelling of the people. This superposition upside down which happens in the system of Mark-Alem is otherwise labelled as Dantesc Inferno. It is an Inferno because it wants to surpass the God in order to undertake itself the untruthful prophecy.

Other elements which are familiar in the all the masterpiece are the colors, they are very important. The pale toponotch colored with the kind of dye which might have been azure the same color has even the clothes of the officers, they kept paled azure clothes which were alike the spots in the walls (Kadare 2011). This azure which triples in number not only the building, the files but even the people’s clothes have the same color. This sameness between the object and the subject creates the yoke between these elements. A sameness in colors which brings sameness in the mentality and impressions. Why do the author chooses this color, the azure? When he might have choose the gray as a spleenful symbol? If we refer to the azure as a cosmic color, celestial, oceanic all in themselves creates a time cycle which flows from the sea into oceans and at the end comes in the clothes of the officer and the inside the files and the documents. This inertia azure effect resembles to the systemic vertical metamorphose which comes from the above power. Even Mark-Alem if he doesn’t ‘get azured’ he is selected as all the creatures that do not adapt to their habitat. This color effect resembles to the cyclical life creatures which takes the color of the place they live in. The jokes and the effects which the author creates with the colors, seem to give you the exact schedule of the things which are there. A real ‘trompe l’oeil’ which comes out from this celestial azure and interweaves with the aurum of the fire. Two kinds of extremities which serves two different worlds, two different evocation. One of them refers to the cosmos -the celestial space and the other display the flames of the inferno. If we refer to the three elements of: earth, air, and fire which creates the cosmic cycle and the absence of one of them would bring anomaly in the system. Inside the earth we have two conditions, air and fire. The last one symbolize the process of burning, destruction, annihilation as the ashes of the recomendation letter. Meanwhile the air as the breath of the earth, covers in itself the celestial azure and shows the power of Tabir Saraj. This is spread into the walls, in the clothes, in the files and in all the dimensions of the Palace space. These dyeings are not by chance they are connected to the vertical system of this construction. This ascending from the earth into the sky is in a vertical way, the risk of this is that it can’t keep you for a long time above and in the moments you want to descend there are no stairs. This resembles to the peak of a mountain, where in the ledge is the abyss.

For this reason, even the fire as the symbol of the annihilation is equivalent to the falling from the height as the stars which are separated from the cosmos and are scattered in thousands of pieces. This was an annihilated system as the fire that the author presents in the beginning of the masterpiece.

According to the dictionary the concept of annihilation is destruction, disappearance, extirpation. It is a nihilist concept which negates in a categorical way all the interpretations which doesn’t fit inside the ideological world of the system. This
nihilism is everywhere and all-embracing. So, the cosmic space disperse the stars, the vertical system annihilate people, the underground part assimilate guinea-pig. This three creates the earth cycle of ‘annihilation’.

The vertical system is the linking bridge of the underground and the cosmos, howsoever in the peak of the system climbs the individual it comes the time he/she will annihilate as the stars in the sky.

As a result howsoever below the system descends he/she will annihilate from the laws of the underground. None of us can escape the systemic law, because is the time, this going engine which annihilates. The time inside vertical system is roughly and Mark-Alem doesn’t know the cyclical time of the vertical system.

Here we can say that in the Palace of Dreams there is a systemic time which reacts inside a society and stately system. This systemic time is circular (in form) and historical (in the time length), it is repeated in the history and the destiny of the nations in different laws and shape, by giving the veto with its verticality, its power comes from above. A cosmic height which shows secrecy, mystery as the Tabir Total.

Meanwhile, the numbers the author makes, before entering in Tabir Total he makes a numerologic description ‘the leaf of the doors were four’, ‘the mosque has two minaret and then continues with the description of the inside construction: ‘aha work admission- first floor from the right, door eleven. (Kadare 2011) All these numbers are part of the calendric time. Even in the sector of the selection the demands are counted for example: ‘the first is the secrecy by ordering them inside the numerical system (these demands), the reader expects to hear the ‘second’. Where is the first there is a second. If the first was the secrecy the second was the unsaid, the intended which cannot be said and not to be asked, if it does exist a second rule or a third one.

How they could build a system with one rule? How much you have to hypothesize about in order to know the truth? The more descended the scale of guessing the more descended the scale of error. That was the beginning of a labyrinth which had lot of doors which you have to know how to open. The door Mark-Alem opened was only one and the rules it was displayed was only one.

This is like a hide and seek game where you have to find the other elements, where they are hide. Because you have to know how to continue the enumeration, this a a numerologic prophecy. All this secrecy and silence makes Mark-Alem doubtful who goes out in the hall ‘haphazardly and there had debris speech of the high officer (Kadare 2011).

The number three becomes actual ‘63 dreams to be peeled’, ‘three white foxes’ ‘three lines underscored with green’. Even the employment of Mark-Alem begins in the third scale of the hierarchy, Selection. This number is mythic, with this number is symbolized even the cosmic trinity: space, move and time, even the time trinity of the present, the past and the future. In this masterpiece the three has not connection with the cosmic concept neither the time trinity, it is a prophetic time which symbolizes the cunning of the taken acts towards Qyprillinj and the three lines underscored in green are alike the three scales of this hierarchy, Copysteri, Accumulation and Selection. This hierarchy colored in green is like the fester in its color. The author gives this color to define the ‘infection’ that this hierarchy keeps in itself. The psychic with its impression and sensation repeat and rerepeat if they want to find out the secrecy from them. The secrecy is always fearful. Eventhough described from a child mind is always an amusement which makes you run in order to find the hidden place.

The parallelism of the space orientation with the numerology shows the absence of an earth order where people are orientated by means of schedule and numbers to create the order inside the institution. Numerical inexactness shows the mystery of this system which do not specify even the numbers in each door. All these elements like ‘steps, noises, numerical inexactness’ which the author implies raises the suspansce and creates the image of a silent labyrinth.

This furtive system of the human time, which filed documents with human history festered from the underground up to the peak, this fester (the green) comes from the below to the above. Exactly in the earth inferno where done all this backstages. For this reason, the Kadarean ‘greenness’ astonish naturally ‘the peeling’ of the dreams which were done in the third circle of the Selection. Meanwhile Kadare uses the auburn as a contrast to the azure by creating a picture with two staring colours. One symbolizes the cosmos the other the inferno. The earthly inferno which is exercised by the sovereign power and the celestial heaven. The only thing this sovereign couldn’t achieve was the cosmos, there he couldn’t exercise his power. So the revanche to conquer the paradise was a lost mission, because this verticality was powerless to arrive inside the deep mystique of cosmos. The Emperor cannot steal the cosmic time as well as he cannot steal the heaven time. It remains inside all of them who believed in an only God. All this was a mission of time that Mark-Alem unconscious did to accomplish his duty as an individual, son and member of this state.
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Rhetorical Implications of the Chinese Detainees’ Ghostly Poems at Angel Island: Lonely Voices, Alien Discourse, and Collective Identity

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Abstract: February 15th, 2009, saw the reopening of the Angel Island Immigration Station in San Francisco as a museum that showcases the sufferings of imprisoned Chinese immigrants who came to the west coast of the United States of America during the first half of the 20th century. Although many travelers or immigrants from East Asian countries and the eastern part of Russia were detained and roughed up when they arrived in San Francisco, by far the majority of the detainees were Chinese. Under the notoriously discriminating law known as “Chinese Exclusion Act” passed in 1882 and repealed in 1943, no fewer than 120,000 Chinese were held in Angel Island against their will between 1910 and the early 1940’s, some of them for as long as two years. Different from their fellow detainees from Japan, Korea, or Russia, who registered their frustration and anger vocally or in short pieces of writing, the Chinese who were confined in Angel Island wrote poems instead and carved them on the walls of their bunk barracks. These poems, totaling over 150 and all written in Chinese, recorded a range of feelings the detainees experienced: fear, uncertainty, despair, loneliness, homesickness, indignation, defiance, and even contempt. In my presentation, I would like to categorize some of these poems by their themes, identify the emotions expressed in them, and analyze their structural patterns in the Chinese poetic discursive tradition. In so doing, I intend to establish a link among all these individual works of poetry written and inscribed in times of great distress and see how, as a very alien form of rhetorical practice to the average American reader, each of these poems contributed to the collective identity of Chinese emigrants to America in the early 20th century.

The people at Angel Island wrote poems all over the walls, wherever the hand could reach... You can’t say the poems were great, but they expressed real feelings. They were works of the overseas Chinese and therefore part of the history of the overseas Chinese.

--Mr. Ng, age 15 in 1931 when detained on Angel Island (Lai et al. 136)

February 15th, 2009, saw the reopening of the Angel Island Immigration Station in San Francisco as a museum that showcases the sufferings of imprisoned Chinese immigrants who came to the west coast of the United States of America during the first half of the 20th century. Although many travelers or immigrants from East Asian countries and the eastern part of Russia were detained and roughed up when they arrived in San Francisco, by far the majority of the detainees in the station were Chinese. Under the notoriously discriminating law known as “Chinese Exclusion Act” passed in 1882, no fewer than 120,000 Chinese were held in Angel Island against their will between 1910 and 1940, some of them for as long as two years.

They were kept there for two things. First, they were met with medical examinations to determine whether they had parasitic or other diseases, such as uncinariasis (hookworm), filariasis, and clonorchiasis (liver fluke). These were conditions that would mean sure and immediate deportation (Daniels, Lai et al 15, Cynthia Wong, Zhang 66). Second, they were brought to lengthen interrogations for the verification of the authenticity about their legal documents. Since the Chinese Exclusion Act effectively put to an end any Chinese immigration into the United States, only immediate family members—spouses and children—were allowed entry to America. The 2006 San Francisco earthquake destroyed most of the immigration documents and gave the Chinese community an opportunity to bring relatives to America under the disguise of immediate family members. In some cases, earlier immigrants who had been naturalized before the Exclusion Act saw it as a window for business and made false claims with the U. S. Naturalization and Immigration Services to obtain papers that would permit entry for the number of children to entry the U. S. as they claimed. These people then went back to China to sell the papers. Families that bought such papers would then send to America their sons or daughters who would come with fake identities. In order to pass the close inspection and interrogation, these youngsters had to memorize every single detail about their assumed identities: their fake names, places where they were supposed to be born and raised, their close and distant relatives, their family members in America and so forth (Lai et al 16-24, Cynthia Wong, Zhang 71-101. Also see Chang, Hsu, Lee, and Sau-liang Wong). It was this investigation process that kept most of the people detained for a considerable period of time, a time of anxiety, homesickness, regrets and a range of other emotions for them. The poems left on the barrack walls of the immigration center resulted from those emotions as well as from serious soul searching deep thinking.
Superficially, the sheer number of the Chinese detained and the lengths of their detainment might be the reason why the walls were covered with Chinese poems; a close examination of the cultural, educational, and rhetorical backgrounds from which the ethnically different immigrants came will reveal many other contributing factors that led them to behave differently during times of intense stress and distress. The Japanese detainees in the Angel Island, for instance, were said to resort to “ganbaru” and “gaman”[“hold out, hang on, work hard” and “patience, endurance, perseverance”] in order to “keep at it and preserve” (Lee and Yung 139). In their quiet form of self-preservation, the Japanese immigrants there left hardly any writing or carving, except for a few words that simply documented the time of their detainment or the home prefectures in Japan where they came from. Different from their fellow detainees from Japan, Korea, or Russia, who registered their frustration and anger vocally or quietly, the Chinese who were confined there wrote poems instead and carved them on the walls of their bunk barracks. These poems, totaling over 150 and all written in Chinese, recorded a range of feelings the detainees experienced: fear, uncertainty, despair, loneliness, homesickness, indignation, defiance, and even contempt. In this essay, I would like to categorize some of these poems by their themes, identify the emotions they express, and analyze their structural patterns in the Chinese poetic discursive tradition. In so doing, I intend to establish a link among all these individual works of poetry written and inscribed in times of great distress and see how, as a very alien form of rhetorical practice to the average American reader, each of these poems contributed to the collective identity of Chinese immigrants to America in the first half of the 20th century.

Civilizations all have their own rhetorical traditions. Some, such as the Greco-Roman classical rhetoric, focused almost exclusive on the oral use of language, with an emphasis on face-to-face persuasion, others, such as in the Hindu Vedas of ancient India, thrived on the internal use of silent language in the form of self-induced meditation (Everly and Lating 199). The Chinese in their antiquity were no exception. As one of the oldest peoples with a highly developed writing system and a vastly spread literacy, they had their rhetorical practice in a number of ways, all of which, arguably, hinged upon the written form of the language. In sharp contrast to their European and Southeastern Asian counterparts, Chinese before and during the times of Lao Tzu and Confucius were centrally interested in the communicative function and the rhetorical effectiveness of the written word. Moreover, poetic writing, of all forms of written discursive practices, was held in the highest esteem by the intelligentsias and the commoners alike in the Spring-Autumn and Warring-States periods of China, a time when Socrates and Plato were fiercely engaged in their battle against the sophists on the validity of rhetoric in reaching the truth. Unlike the Platonic poet whose private endeavor was supposed to be the second in superiority only to that of the philosopher and whose artistic pursuit might get him close enough to the truth over the superficial things of reality, the Chinese poet, at least the one defined and embraced by Confucius, was the one who stood artistic and aloof on the one hand, and on the other, proved himself as pragmatic as any other Chinese, with an education or without, even at that time. Poetry, therefore, had a very practical function. Instead of pursuing the intangible soul as the Platonic muse urged the inspired poet to do, the Chinese poems, or “poetic songs” as Confucius would call them, served to record the range of emotions in people’s everyday living, emotions of joy, happiness, love, anger, frustration, dissatisfaction, revolt, and so forth. Such poems, usually without any clear authorship, would be collected by government staff members, sent to the various levels of administrative offices, and analyzed in minute details in order to determine how ordinary people felt about their living conditions. Rulers diligent enough to check on such poetic writings and wise enough to react responsively saw their regimes flourish; others failed for doing precisely the opposite. Little wonder, then, poetry has been a favored form of writing that carries with it much rhetorical power for thousands of years to the Chinese. Rhetoricians throughout the dynasties, such as Lu Chi of Eastern Wu Dynasty and Liu Xie of the Qi-Liang Dynasties, both of whom being prominent poets themselves, explored the rhetorical as well as literary effects of different genres of poetry in their treatises: Lu Ji in The Art of Writing, and Liu Xie in the Literary Mind and the Carving of the Dragon. Poetry continued to flourish in times of high economic development and social and political stability. The Tang and Song Dynasties, for instance, witnessed the emergence of thousands of much celebrated poets such as Li Po, Du Fu, and Bai Ju-yi, whose works till this day are fondly recited by Chinese of all ages.

This grand old tradition of poetry as a privileged form of writing has thus become deeply rooted in the Chinese collective intellect. Its artistic, literary, and rhetorical values unquestioned and unchallenged, poetry for millennia has enjoyed the status of a much preferred genre of writing over others, occupying a prominent position in the curriculum for all levels of education. It was with such a profound reverence for poetry as the essence of their culture that many of the 120,000 “paper boys” and “paper girls”—so called because many claimed to be sons and daughters to naturalized Chinese Americans when in fact they only purchased those immigration documents or “papers” to gain entry to the U.S—came ashore in San Francisco between 1910 and 1940.

Poetry, like any other form of writing, does not happen without a reason. The poems on the barrack walls in Angel Island resulted from intense emotions of frustration, shame, homesickness, hopelessness, anger, self-doubt, humiliation, and despair, all of which were commonly experienced among the Chinese detainees, with one type of emotion being the
prominent at a certain time over others. Due to the fear of being known as the authors of any of the poems, which might lead to instantaneous deportation, none of the poets left their names on the wall, although occasionally words like “someone from Taishan” or “en route to Mexico” might be spotted next a poem. This could be one of the reasons why they are known as “ghostly poems.” Other contributing factors to the total image of “ghostly” about the San Francisco immigration station at Angel Island include the horrifying suicides and the ensuing “visits” by the ghosts at night to haunt the place. One woman, for instance, stuck a sharp chopstick through her head, from one ear through to the other, upon hearing the denial of her entry and her pending deportation. Another detainee, a boy, stole out of the station at night to try to swimming across the bay, only to be drowned. The place thus became increasingly ghostly over the years. Today the word “ghostly” is a permanent descriptor of the island’s history.

Ghostly though they might be, these poems were written and/or carved by real Chinese immigrants who got detained there. And only the Chinese did so. They therefore uniquely reflect the cultural identity of the Chinese immigrants through this very special, almost esoteric rhetorical means of communication. The majority of the Chinese paper boys and girls being under 20 years of age, they came without any knowledge of the English language. In fact, all the interrogations done at the immigration station had to be carried out through the help of interpreters. Nevertheless, they seem to know much about poetry and appeared eager to write poems of their own whenever and wherever they could. As one such paper boy, Mr. Ng who was detained there in 1931 when he was merely 15, recalled later in an interview:

The people at Angel Island wrote poems all over the walls, wherever the hand could reach, even in the bathroom. Some were carved, but most were written in ink. There were many carved in the hall leading to the basketball court, because the wood there was softer. It was not easy finding space on the wall to compose a poem, so sometimes, when I thought of something lying in bed, I would bend over and write a poem under my bed, which was made of canvas. Sometimes, when someone didn’t like what another person wrote, he would deface the poem, saying “what a smart aleck, trying to write poetry like the others.” Sometimes people fought over poems. A lot of people there didn’t know how to write poetry. They weren’t highly educated, but they knew some of the rules of poetry. You can’t say the poems were great, but they expressed real feelings (Lai et al. 136).

The judgment of poetry being subjective, the artistic greatness or the lack thereof about these poems is a matter that I do not intend to address extensively. When we look at all the 150 plus poems on the barrack walls, we see repetition in theme, in diction, and in imagery. We also see poor rhyming and rhythm as well as substandard penmanship and calligraphy. Such weaknesses make one see Mr. Ng’s point about some of the poems not being great; but there are quite a number of well-wrought works that can measure well against some of the best poems in China’s poetic history. Some of the poems not only display structural elegance and stylistic brilliance, they also create vivid imagery and possess great depth in meaning. Take for instance Poem No. 46 in Island by Lai, Lim, and Yung, renumbered here as No.1.

1. 埃屋三橼聊保身，
   仑麓积愫不堪陈。
   待得飞腾顺逐日，
   铲除关税不论仁。

   The three-beamed low room barely shelters the body.
   Yet the untold real stories here cannot be contained on the slopes of the Island.
   I am waiting for the day when luck falls on me.
   I will wipe out the immigration station without any hesitation.

This is a typical four-line Chinese poem in the 七言绝句 or “seven-word-per-line in a four-line structure” style. It follows the A A B A rhyming pattern very nicely. The images unfold from inside the low wooden room to the slopes in the outside, with the intangible “untold stories” acquiring physical bodies that build up and flow over the edges of the slopes. This imagined and exaggerated expansion of the detainees’ sufferings naturally gives rise to the expansion of the poet’s own resolve and determination to dismantle the immigration station when his lucky days arrive. The message is quite clear. Anyone able to read this poem in its Chinese original can see the poet’s anger over the maltreatment and his will to revenge. Likewise, one can just easily see the rhyming and rhythmic patterns of the poem, admire its brevity, and delight in its powerful and precise imagery. There is, however, something that subtly hidden from the reader. Vertically,
the first characters in each of the four lines together form a sentence that adds a great deal of significance to the them: 埃伦待铲, that is, “Angel Island awaits its finally leveling.” Such cross-line formation of sentences, phrases, and ideas is far less common than other features of Chinese poetry and very difficult to achieve. For that reason, it is considered highly stylized and of great poetic value if done appropriately and effectively. There is no doubt the poet here has succeeded beautifully in his effort. His achievement here ranks his poem among the best in Angel Island and elsewhere. Indeed there are quite a few excellent poems on the barrack walls whose poetic virtues alone deserve a concentrated study.

For this discussion, though, I will turn my attention to the messages being conveyed by the poems in order to highlight their rhetorical significance. These poems are indeed rhetorically powerful and very successful in getting the messages across to their intended audience. They document an experience that is highly unusual in the history of Chinese immigration to America and, for that matter, even more unusual as they jump over the immediate readers—those officers in the immigration station who could only understanding English—to tell their stories to their fellow countrymen, to expose the disgrace of the U.S. immigration policies and practices, and to let the outside world know the horrible injustice they were subjected to while being detained there against their will. They register an array or emotions that resulted from the humiliation and frustration as they awaited their interrogations and the near arbitrary decisions over their admission or rejection. Patterns of thoughts and related emotions emerge when the poems are read carefully. Here I will focus on what I consider to be three major groups of poems that, respectively, highlight the immigrants’ dreams, expectations, and their initial shock; their listlessness, homesickness, and observations as they were confined at the island for month after month; and their despair, self-deliberation, and resolve to revenge as they woke up to the unbearable reality. While the poems that I have selected for this discussion are very limited in number, they should provide a general sense of the immigrants’ emotions about which the poems were written in the first place.

Poems on the Immigrants’ Dreams, Expectations, and Their Initial Shock

While there is no way to tell in precise terms when each of the poems were written and inscribed on the barrack walls, this group that reflects the immigrants’ dreams and their initial shock was believed to be among the first to appear. Prior to the opening of the Angel Island Immigration Station, “Chinese immigrants in difficulty with the immigration regulations were held in a ramshackle wooden two-story warehouse leased from the Pacific Mail Steamship Company and located at the end of a wharf on the San Francisco water front,” known as “the shed” (Daniels). Since the warehouse was far more temporary than the Angel Island facility, no written words on the walls there or anywhere else have been recorded. It was not until 1910 when Chinese immigrants were ferried to Angel Island and held there for the long and grueling sessions of interrogation did they start to carve poems in walls. The content of these first poems, one could imagine, would mix the poets’ high expectations of America with the shocking treatment they received as a rude awakening to a reality they were little prepared for. The three pieces below typify such poems. Poem No. 2—the original number in the book Island by Lai, Lim and Yung is provided in parentheses at the end of each poem in its Chinese original—contrasts the joy of leaving home and the happy voyage coming to America with the unbelievable lockup the poet was treated with. Poem No. 3 focuses on the lure of opulence in the new continent in the first two lines and then swiftly changes to the fact that, instead of getting gold and silver that he had come afar for, the poet finds himself using up all the family savings that he has brought with him, thus shaming his family in a way that no dutiful Chinese children are supposed to. Similarly, Poem No. 4 juxtaposes the two views the poet sees: the fancy high rise buildings on the mainland of San Francisco and the prison-like detention wooden structure in which he is locked. Two realities clash in his face to make him realize that giving up his life in China as a citizen there is a mistake and coming to America to seek a better life only makes him a foolish cow.

2. 家徒壁立始奔波，
   浪声欢同笑呵呵。
埃伦待铲闻禁往，
   无非皱额奈天何?
   (No. 2 in Lai, Lim, and Yung 35)

My excited rushing began from home as I left its bare walls.
The happy waves laughed with me in symphony.
Arriving on Angel Island, I heard I was forbidden to land,
What else could I do except frowning and feeling angry at heaven?
3. 美洲金银实可爱，
锥股求荣动程来。
不第千金曾用尽，
黧黑面目为家哉！
(No. 4 in Lai, Lim, and Yung 37)

The gold and silver of the American continent are so appealing
That, jabbing an awl into my thigh, I embarked on the journey for glory.
Now with my thousand pieces of gold completely gone,
I am so blacken-faced for having shamed my family.

4. 国民不为甘为牛，
意至美洲作营谋。
洋楼高耸无缘住，
谁知栖所是监牢？
(No. 8 in Lai, Lim, and Yung 41)

Instead of remaining a citizen of China, I willingly became an ox;
I intended to come to America to earn a good living.
The fancy buildings are lofty, but I have no chance to live in them;
How would anyone ever know that I’d find myself in a prison?

Poems on the Immigrants’ Listlessness, Homesickness, and Observations

The next three poems describe the elongated agony that the detainees had to endure. Poem No. 5 chooses a very special time, the last day of winter and the eve of the new spring, to emphasize the passage of time, of one year replacing the other, of the going of the old and coming of the new. Since the year of the poem is not known, this special day could fall either before or after the Chinese New Year’s Day, the most celebrated holiday in China, and also the saddest day for family members unable to get together. Technically a five-word-per-line four-line poem, known as 五言绝句 as opposed to the seven-word-per-line poems we have so far seen, this poem accomplishes a lot in twenty words. With a very simple diction, the poet states the fact that one year has come to an end and a new year is to begin the next day in the first two lines. The third just comments on the change of times. The climax falls on the last line: the person confined in the wooden building is being killed by sadness that has been years in the making.

5. 今日为冬末，
明朝是春风。
交替两年景，
愁煞木楼人。
(No. 12 in Lai, Lim, and Yung 53)

Today is the last day of winter,
Tomorrow is the vernal equinox.
One year’s prospects have changed to another,
Sadness kills the person in the wooden building.

If sadness in Poem No. 5 is brought about by the long passage of time, the same sadness in Poem No. 6, also a twenty-word one, is highlighted by foregrounding the physical surroundings of the immigration barracks. The poet singles out sound as a sensory appeal. Then endless chirping of the insects from everywhere outside of the wooden detention center is clearly driving the persona insane and making him sigh helplessly with his fellow inmates. The collective sighing and the insects’ incessant chirping converge to render the poet’s homesickness increasingly unbearable. In despair and helplessness, he can do nothing except shedding endless tears that wet his clothing.
6. 四壁虫叽叽，
居人多叹息。
思及家中事，
不觉泪沾滴。
(No. 15 in Lai, Lim, and Yung 55)

As insects chirp outside the four walls,
The inmates continue to sigh again and again.
With thoughts constantly on my home far away,
Unconscious tears swell and wet my clothing.

Poem No. 7 likewise depicts the same sadness because of the long detainment, or “imprisonment” as the poet implies through his allusion to King Wen, the founder of the Zhou State (1154-1122 B.C.). King Wen was captured by his enemy, the king of the Shang Dynasty, and was subsequently imprisoned in the town of Youli. The poet of this particular piece is one of the most educated not only because of his aforementioned historical allusion, but also because of a series of images that give vivid details of what he has to endure there at the Angel Island detention center. The “fur and linen” garments in line two, the “bellyful” of discontent, and “bamboo slips” from Nanyao for inscription of writing in line three, and the loss of time in the “falling snow” and “wilting flowers” in line four all add up to make his sadness like “thousand-year old sorrow.”

7. 短里受囚何日休?
裘葛已更又一秋。
满腹牢骚南徭竹，
雪落花残千古愁。
(No. 20 in Lai, Lim, and Yung 57)

[Like King Wen's] imprisonment at Youli, when will it ever end?
Fur and linen garments have been changed –yet another autumn has arrived.
My bellyful of discontent is too much to be transcribed on the Nanyao bamboo slips,
Snow falls and flowers wilt, but my sorrow remains forever.

Poems on the Immigrants' Discontent, Reflection, and Resolve to Revenge

The last poems represent a group that expresses the immigrants' growing discontent, their painful reflection on the way they have been treated, and their determination to fight back for justice.

8. 寄语同居勿过忧，
且把闲愁付水流；
小受折磨非是苦，
破伦曾被岛中囚。
(No. 60 in Lai, Lim, and Yung 125)

This is a message to those who will live here not to worry excessively.
Instead, you must cast your idle concerns aside.
Experiencing a little ordeal is no big deal—
Napoleon was once a prisoner on an island.

The poet of No. 8 above seems to have come to terms with the harsh reality of untold injustice. In a calm voice, he tells those who will come to be detained in the same quarters that there is no need to worry or despair. All great men suffer injustice and excessive misfortune, including Napoleon. By implication, he wants his fellow detainees to tough it out. And only by so doing can they become successful like Napoleon. Poem No. 9 expresses the same determination for
eventual success, but does so not by means of endurance as being called for by the poet of No. 8. Rather he wants to resort to violence in order to kill the “white barbarians.”

9. 留笔除剑到美洲，
    谁知此泪双流？
    倘若得志成功日，
    定斩胡人草不留！
(No 34 in Lai, Lim, and Yung 85)

Leaving behind my writing brush and removing my sword, I came to America. Who was to know that two streams of tears would flow upon my arriving here? If someday I attain my ambition and become successful, I will certainly behead the barbarians and spare not a single blade of grass.

Poem No. 10 goes one step further. By hoping that the Chinese revolution armies would succeed in overthrowing the government and that China’s industries would be strong enough to build many warships, the poet here dreams of a time when the Chinese military would actually sail across the Pacific to America and wipe out every white man. The “revolutionary armies” here could be in reference to the joint military forces lead by the Nationalist Party during the “North Expedition” war 北伐战争 of 1926 to 1928. Although lacking in poetic artistry—even the rhyming is inconsistent among the four lines—Poem No. 10 is one of the most radical in its message.

10. 万望革军成功竣，
    维持祖国矿物通。
    造多战舰来美境，
    灭尽白人誓不休。
(No 41 in Lai, Lim, and Yung 90)

My ten-thousand hopes are that our revolutionary armies will soon succeed and the mining of resources in our homeland will keep our industries flourish. They will build many battleships to sail to America to keep fighting for us until the last white person is annihilated.

Conclusion

Radical as it may seem, poems like the last one are not all together uncommon at Angel Island. The radical stance they express resulted not only from the terrible treatment in the immigration station there, but from the century-long suspicion, distrust, rejection, and discrimination by the United States government that set up all those discriminatory policies fostered practices of the same kind. This is where the poets achieve their intended rhetorical effects: to arouse sympathy and to get recognition of their fight for justice through their poetic works. Collectively, these poems create a powerful image and give a detailed account of the immigrants’ experience. Reading these poems, one gets the impression that “The Island experience must have been extremely cruel and unbearable to the extent it completely destroyed an immigrant’s hope and admiration for America, and replaced those feelings with those of hatred and vengeance” (Hom 135). Furthermore, these poems, ironically, “rail in the face of the mainstream American stereotype of ‘Asian silence.’ Given the [rhetorical] directness of the poetry, it is not surprising that Chinese immigrants fought unceasingly… for equality in consideration for citizenship” (Polster). Perhaps lonely voices at the time when they were written and inscribed on the barrack walls at Angel Island, these ghostly Chinese poems as a very alien form of written discourse did create a powerful collective identity, one that has stood out for all Chinese who fought their way to America in the early 20th-century. As such, these poems have contributed significantly to the Chinese-ness of generations of Chinese immigrants. That’s precisely where their unique rhetorical values lie.
References


Parenting Types as a Viewed Theme in *To Kill a MockingBird*

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**Abstract:** Harper Lee's *To Kill a Mockingbird* (1960) is a novel that is concerned with the parent-child's relationship. One of the things that strikes the reader the most is the bond shared by Atticus, a single parent, and his children Scout and Jim. Most of the lines from this novel are memorable and express a lot about parenting in a very simple style. It states that true parenting is about sharing a bond that provides the right amount of affection and love unconditionally and teaches a sense of responsibility and humanity in children. It also emphasizes respecting the children and at the same time teaching them the basics of life without being pedantic. It is to be the child's friend and mentor without one role overpowering the other. Parenting is one of the most fulfilling tasks in life, yet one of the most difficult ones. Every parent deals with his/her child in their own different way, still most of the parenting types can be categorized into some specific types of parenting. This paper will discuss the commonly found parenting types, their advantages and disadvantages. That are: the Authoritarian, democratic, permissive, desmissive, and abusive types. Two of these types will be discussed in this paper: the democratic and the abusive types as they are the subject of *To Kill a Mockingbird*. The moral-philosophical approach will be implied as the most suitable approach to the novel.

Many books, fiction and non-fiction, have been written on parenthood and child's psychology. There is an increasing trend in literature to write for and about the children as Alston remarks:

> The central position of the child in the family remained important, and even increased in importance, during the course of the twentieth century. Children's literature has exploded, with thousands of titles being published and millions of copies being bought every year; advertisements are now aimed at children (21).

This centrality of the child in the family is the focus of the writers of children literature. Some books tend to advice and lecture and therefore the reader deserts them but some are not. *To Kill a Mocking Bird* (1960) is one of the interesting books but it surpasses all other books with its insight into child inner thought and impulse. This novel takes the reader into the child’s world and it enables him/her to feel the child's struggle to understand life and to learn how to make decisions. It also deals with the heavy issue of parenthood.

Moreover, it shows and emphasizes the importance of having good parenting methods to help the child comes over life's difficulties without suffering much pain and sacrifices. This novel’s focus is the types of parenthood and how that would effect the children growing up process. Parenting is not an easy task, it includes a number of dimensions: sensitivity to a child's needs, social communication, emotional expressiveness and disciplinary control (Rutter 600). They also should set an example for their children and that is very important in shaping the child’s personality. The child is encouraged to follow his father's steps either good or bad (Ruthford, 757)

The novel is highly evaluated and considered an American classic. Critics were and still are interested in this novel and many essays have been written about it. The most recurring theme of these essays is the theme of racism. However, what attracted my attention in this novel is not the treatment of racism, though that is very important, but the parenthood theme. The way Atticus, the single father, is presented and how he sets himself as an example for his children. It is amazing how he encourages them to lean from their own mistakes.

The novel is an exploration of human morality and how it is transferred to children through different the types of parenthood. Atticus Finch plays an integral role as a single parent. He believes that people are not wholly good or evil but a mixture of both and that good will prevail at the end. The novel classic status is rooted in its moral message and ability to move the reader's sympathy as much today as when it was written in 1960. The novel enables the reader to enter the child's world easily. That is accomplished by narrating the story from a child point of view, using “I” and “me” to describe the events of the novel. The narrator is an adult, Scout Finch, who looks back to her childhood but the perspective is limited to what she saw and felt as a child. Of course, Scout the six-year child does not understand the full picture of what she witnesses.

*To Kill a Mocking Bird* is set in the American south during the period of 1930s. The events take place in a small town called Alabama; the core of Scout’s story is her father’s determination as a lawyer and a believer of man’s right to defend
a Negro, Tom Robinson, who is accused of raping a white young woman. The issue of racism towards black is a major issue in the south at that time. The surface of the story is Scout's games, mischief, fighting with her older brother, Jem, troubles at school. The two children are happy, brought up in a healthy environment by their widowed father and his black housekeeper, Calpurnia. The story starts when she was six years old and her brother is about to enter the 5th grade and they meet a young boy named Dill. The three children's adventures fill the book and transferred the reader there to live that time with them. The reader observes how the father is installing moral values within his children and how the children are responding to his advices through the events that Scout writes.

Thus, the novel is concerned with the relationship between father and children. One of the most things that will strike the reader the most is the bond shared by Atticus and his children Scout and Jem. True parenting is having a bond that offers the right amount of affection and love and establishes a sense of responsibility and humanity in children. It is respecting the children, valuing them, and teaching them the essentials of life in a way that does not seem didactic. It means to become the child's friend and mentor. Each parent has his own individual way of dealing with his children. Yet we can categorize most parenting types into four obvious ones:

1- Authoritarian parenting type: In this type of parenting, the parents do their best to be in control of the children. Usually they try to practice rigid rules and restrictions on their children in order to keep the good behavior. Such parents tend to believe that children should not show any negative emotions like protesting or anger. Consequently, children with authoritarian parents usually struggle to be up to their parents' expectations but they usually have a weak child-parent bond. Moreover, children of authoritarian parents mostly have trouble in becoming independent individuals and lack trust in their own judgment. They grow up feeling lonely and have difficulties in learning new concept and getting along with their colleagues.

2- Permissive parenting type: the parents have 'let alone policy' attitude that give their children unlimited freedom and options and without considering weather the children are capable of handling the responsibility of their choices and if the choices made are the right ones to take. And they practice little control on their lives. Permissive parents rarely set rules for their children and if there are any then not all are applied on the children. In this type, parents tend to give their children unlimited options

3- Dismissive parenting: it is the most harmful type of parenting. Parents of this type show no interest or love for their children. They do not participate in any of the children activities; they only provide them with the basic needs of life. Their children's problems raise no interest in them to solve. Consequently, children grow up rebellious, reckless, and may have psychological distress.

4- Democratic parenting type: it is probably the most balanced type of parenting for it encourages the children to make decisions on their own and take responsibility for their choices. It differs from other types of parenting in the way they teach their children to differentiate between good and bad without imposing the parents' choice on the child. They usually have clear and reasonable expectations from their children and make it clear to their children why they want them to behave in a certain way. They monitor their children with love and care and the children's mistakes are pointed out and corrected in away to teach the child not to punish him.

Of course, this categorization of the parenting types is not always clear-cut. Some parents might also demonstrate traits of more than one type.

Parenting is not an easy task especially for a single parent where taking care of a child is a challenge and need to be 'Good Enough' as S. Scott puts it as the minimum amount of care needed so as not to cause harm to a child: if a parent is faced by adversity (such as being single, poor or depressed) but the quality of parenting behaviour is still adequate, the outcome for the child should not be compromised. It is the quality of the immediate moment-to-moment behaviour of the parent towards the child that is the major influence on the child’s wellbeing (91-2).

The essence of parenting then is the child’s psycho and how to promote the good side of the child; and if we compare this extract with the four types of parenting, we find the democratic type the most suitable one that takes into consideration the child’s safety psychologically and physically.

However, many factors effect parenthood and child rearing practices as Woodcock states:

- Parenting occurs within a relationship that is affected by a wide variety of factors. The interaction of these ‘determining factors’ in relation to increasing risk or acting as compensatory buffers’ is crucial to understanding the parenting process (106)

the most important factors are:

- a-social factor which has a connection with how people act and live in a society and how do they behave and interact.
- b-political factor and it is concerned with changing legislations and its effect on parenting and child up bringing.
- c-cultural factor where concepts and customs in a particular society effect parent-child bond.
The most obvious factor in *To Kill a Mocking Bird* is the cultural factor. Many examples are in the novel where the reader sees Atticus acting differently from what his society expects of him. For example, he does not confirm to the society’s view of a girl’s dress code as when the aunt insisted that Scout should wear dresses not pants (p.81) while Atticus does not mind that. He even tries to explain to his sister his idea of the girl’s dress. In addition, the rumors that are spread about Bob Bradley and why he keeps himself within the house, Atticus does not encourage his children to crave such idea about the man.

Moreover, in 1930s it was not acceptable from a white man to defend a black one convicted of raping a white woman. Atticus was appointed to do that mission. He did his best to help the convicted Tom Robinson. His attitude is a challenge to the town’s custom and his children pay for that. They were under a severe attack at school for their father’s defense of a "black man". Atticus is appointed to defend Robinson who is accused of raping Mayella Ewell. The Ewell family is known as troublemakers and was not favorable among the town’s people. Though they are not liked but Atticus’s defense of Robinson is not accepted in the white community. Atticus strives to enroot moral values and principles in his children. He sets a good parenting example for his children in taking the right side and standing by the weak. And he explains the importance of this trial to his children when Scout asks why he is defending Tom Robinson

“For a number of reasons... The main one is, if I didn’t I couldn't hold up my head in town, I couldn’t represent this county in the legislature ... I could never ask you to mind me again. Scout, simply by the nature of the work, every lawyer gets at least one case in his lifetime that affects him personally. This one’s mine, I guess. You might hear some ugly talk about it at school, but do one thing for me if you will: you just hold your head high and keep those fists down. No matter what anybody says to you, don’t you let ‘em get your goat. Try fighting with your head for a change... it’s a good one, even if it does resist learning.” (75)

Thus, he teaches his children the meaning of life. And how to distinguish right from wrong not by telling and instructing them but through their own experiences. He only advises the children to use reason instead of physical power. Both children learned a lot from Robinson’s trial and realized that life is not always fair. The father helps them as when the children attend the trial, Atticus sees them but does not bid them to leave. He wants them to experience and witness the real life with all its prejudice. Not only that but he believes in his children’s ability as when he: “after supper, Atticus sat down with paper and called, ‘readay to read?’”(29). These lines show Atticus’s encouragement of his daughter to read at a very young age which in return pushes her to read and succeed. Atticus Finch is a successful father because he has raised, with the help of Calpurnia, two young children. He has helped them deal with their own emotions not only that but also he helped them stand in another person's shoes. Atticus teaches Scout how to be understandable of others:

„First of all," he said, "if you can learn a simple trick, Scout, you'll get along a lot better with all kinds of folks. You never really understand a person until you consider things from his point of view—", „Sir?",—until you climb into his skin and walk around in it (30).

he tries here to make Scout feels for others and be more reflective. The social bond between Atticus and Scout is very strong and he teaches her many things about the world, people and society as when he advises her to understand people before she judges them

In another occasion, he sets agood example as when he goes to the jail to protect Tom Robinson against the mob headed by Walter Cunningham. „Get aside from the door, Mr Finch." „You can turn around and go home Walter” said Atticus pleasantly” (p 151). In this example he goes beyond bravery because he takes care of the whole thing without anger or violence.

Sometimes he is stern when the occasion demands that as when he scolds his children for making fun of others:

"So that's what you were doing, wasn't it?"
'Makin' fun of him?"
'No,” said Atticus, “Putting his life's history on display for the edification of the neighborhood.'
Jem seemed to swell a little. 'I didn't say we were doin' that, I didn't say it!' Atticus grinned dryly. 'You just told me,' he said. 'You stop this nonsense right now, every one of you.'" (49)

As the reader has seen, Atticus is shown as a decent man with good morals and intentions representing the democratic type. In contrast, Bob Ewell is presented in a weak light as the bad representation of fathers. He embodies the dismissive parent category. The Ewell are not liked by many people due to their dirty state and lack of hygiene and unhealthy habits: "no public officer could free them from congenital diseases" (170) which shows the father’s neglect of his duty as a guide for his children. Their house is described as:

The cabin’s plank walls were supplemented with sheets of
corrugated iron, its general shape suggested it’s original design: square, with four tiny rooms opening onto a shotgun hall, the cabin rested uneasily upon four irregular lumps of limestone. Its windows were merely open spaces in the walls, which in the summer were covered with greasy strips of cheese cloth (p170).

This description tells the reader a bit about the Ewells family. It is obvious that they took very little pride in their home and its appearance. Moreover, “the varmints had a lean of it, for the Ewells gave the dump a through gleaning everyday” (p 170). The reader is informed that the Ewells main source of revenue is from the town dump. In addition, this is not a way to feed one’s family but it is expected from unemployed alcoholic man like Mr. Ewell.

Thus, the children are not taking care of or of their education:” Nobody was quite sure how many children were on the place . . . . there were always several dirty-faced ones at the windows when any one passed by” (171). Mayella, the eldest, did not get much education because she has to take care of her siblings, and she does not have time for friends and she has none. Their living circumstance explain why Mayella lied under oath and was afraid to tell the truth because she has been living with abusive father all her life and could not imagine other wise. Mr. Ewell hates Atticus during Robinson’s trial because he destroyed his reputation. This proves him concerned about his reputation more than his children and how they view him which emphasizes his neglect of his children. His child Burris is a very dirty child:”he had a dark gray neck, the backs of his hands were rusty, and his finger nails were black deep into the quick” (27). Not only that but he denies his children to go to school: „They (his children) didn’t have to go to school, for one thing” (31). This sentence emphasizes the lack of empathy between the father and his children and it is against parenting responsibility. In addition, it will affect the children in a bad way as Donald mentions:

- Lack of parental empathy is associated with poorer outcomes for children. . . . Thus a key requirement of the parenting role is a parent’s capacity to empathise with their child and set aside their own needs in order to meet those of their children (16)

but the reader does not see this empathy in Mr. Ewell who is a self centered person. Consequently, the children will be a copy of the father as he set an example for them and society will be populated with irresponsible people. Children are keen observers of their eldest and they respond according to how they are treated. Studies prove that aggressive behavior increases when the children witness it within their families (Patterson 5)

Here the reader sees two different types of parents. Atticus Finch is presented in agreeable light. He is a loving father and decent person with high morals. On the other hand, Bob Ewell is on the contrary, he is careless and sets a bad example for his children as unemployed alcoholic man. It is clear the condemnation of the parent neglect of the child and ignoring the intellectual bond. This neglect is exemplified in Mr. Ewell’s treatment of his children. It also shed the light on the outcome of this parenting type. And how it will affect the whole society through the individuals.

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Silence, Sound, and Music in Anri Sala’s Cinematic Works

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Abstract: This essay examines the sonic dimension of Anri Sala’s cinematic works by drawing on the theoretical framework outlined by Jean-Luc Nancy in his texts on music and image, as well as on Jacques Derrida’s texts on Nancy. Based on the case study exploring the cinematic practices of Anri Sala conducted within a research project on the border phenomena between cinematic visual arts and the cinema, this essay argues that Sala’s works draw attention to the simultaneous expansion of both – the global sonorous space and the global visual space. To characterize Sala’s use of the global sonorous space, specific works are discussed in more detail – “Intervista” (1998), “Dammi i colori” (2003), “Làk–kat” (2004), “Long Sorrow” (2005), “After Three Minutes” (2007) and “Le Clash” (2010) – where the sonorous materials extend from languages such as Albanian, Wolof, American English, British English, French and German, to different kinds of music such as British punk-rock, jazz improvisations by an American saxophonist and an aria from Giacomo Puccini’s opera “Tosca”. By analyzing Sala’s innovative practices of using silence, sound and music, this essay aims to create an improved theoretical framework for understanding current global artistic practices where the sonorous and the visual influence and shape each other.

Keywords: Anri Sala; cinematic works; the global sonorous space; the global visual space; the sonic

1. Introduction

In a survey on Anri Sala covering the years from 1997 till 2005, Mark Godfrey (2006, p. 84) lists alphabetically the countries in which Sala produced his works: Albania, Belgium, Brazil, France, Germany, Iceland, Italy, Japan, Mexico, Senegal, Serbia, Spain, and the United States (this list does not include countries to which Sala traveled to show his works; both lists of countries only partially overlap in Sala’s case). Now, more than six years later, if such lists were prepared, they would include not only more countries but also different places within the countries. At first sight, one might assume that Sala belongs to those artists who make site-specific works; however, the lists of countries to which Sala traveled to show his works and to produce his works differ. Sala’s nomadic itineraries do not mark “one place after another,” to use the title of Miwon Kwon’s book (2002); rather, as Hans Ulrich Obrist puts it, Sala creates “the global out of the local or the local out of the global” (Obrist & Sala, 2006a, p. 129). For example, he shot blank screens in Tirana and Vlora (both in Albania) for Blindfold (2002, two video retro projections on suspended Plexiglas), premiered the same year in São Paulo (Brazil), where they were perceived as somewhere to be found in Brazil (Sala in Obrist & Sala, 2006a, p. 129); or he inserted the saxophonist Jemeel Moondoc physically in a Berlin landscape and soundscape by arranging Moondoc’s flight from New York to Berlin in order to make Long Sorrow (2005), a 16mm film transferred to video.1

Kwon proposes three paradigms of site specificity – “phenomenological or experiential; social/institutional; and discursive – in a somewhat chronological manner, [though] there are no discrete separations or neat periodizing breaks between them” (2002, pp. 3-4). She outlines these paradigms “as competing definitions that operate in overlapping ways in past and current site-oriented art” (p. 4). One might assume that the phenomenological or a phenomenological (and both remaining) framework/s is already rather well developed; however, further in her text it is made clear that Kwon uses these paradigms interchangeably with the art-in-public-places model, the art-as-public-spaces approach or model, and the art-in-the-public-interest model (p. 60, and subsequent pages throughout the book) in order to characterize “the roughly 35-year history of the modern public art movement [mainly] in the United States” (p. 60) starting with late 1960s and early 1970s, and her main concern is “the siting of art as a spatio-political problematic” (p. 2). Then it is not surprising that she neither pays attention to the components of the phenomenological paradigm as she names it, nor discusses the main authors of and contributors to this paradigm, mentioning, for example, “Martin Heidegger’s phenomenological philosophy on dwelling and place” (p. 158) only in passing, as an author discussed by another author – Lucy Lippard. Kwon’s phenomenological paradigm or art-in-public-places model curiously lacks examination of sound or listening phenomena of the siting of art, nor does she analyze specific visual phenomena or experiences of seeing in the siting of art. If there is an analysis of some forms of experience, then it concerns social, collective, and political interaction and

conditions of experience, whereas Sala’s works stand out with their attention to details, be it sound and visual details, and though his works do not lack concern with social, collective, and political interaction and conditions of experience, they lay out quite a specific agenda – that of the crab, as Jacques Rancière (2004) aptly calls it.

If we put aside Kwon’s naming of the first trio of paradigms and use only the second naming of the trio as working concepts created in order to describe certain trends and shifts within the given period of time and place and with a specific spatio-political problematic in mind, then her rather influential study shows that first, there is a need for such paradigms or conceptual frameworks, and second, that in order to analyze the present site-oriented art practices these frameworks have to be comparatively complex, since, as she writes in conclusion, “it is not a matter of choosing sides – between models of nomadism and sedentariness, between space and place, between digital interfaces and the handshake” (2002, p. 166). As Sala, who does not choose, but, as Obrist remarks in the passage cited before, creates the global out of the local and vice versa. What this creation means for someone like Sala, who was born and raised in Tirana, Albania, started his art education there, completed it in France – Paris and Tourcoing, now lives and works in Berlin, Germany; who, when writing for himself, “begin[s] in Albanian, continue[s] in English and end[s] up in French” (Sala in Obrist & Sala, 2006a, p. 127)?

In this essay I will examine the ways Sala uses the global sonorous and visual spaces to create his artworks and particularly his cinematic – audiovisual – works. Selected works ranging from Sala’s celebrated documentary Intervista (1998), shot in Tirana, to Le Clash (2010), shot in Bordeaux, will be analyzed. While the geographical location of places chosen for shooting inevitably form the visual fundament for Sala’s works, this essay will focus on the sonorous dimensions of the place and the ways the sonorous and the visual influence and shape each other. This essay is based on the case study exploring the cinematic practices of Anri Sala conducted within a research project on the border phenomena between cinematic visual arts and the cinema, and it aims to create an improved theoretical framework for understanding current global artistic practices. This framework will be neither a phenomenological nor the phenomenological framework, be it that of the Husserlian or the first phenomenology, as Don Ihde (2007) names it, or that of the Heideggerian or the second phenomenology (Ihde, 2007), or that of a phenomenology that includes both named; this framework will be situated somewhere between phenomenology and deconstruction however problematic this and is, as Christopher Watkin has shown (2009), this framework one might characterize as that outlined by Jean-Luc Nancy and in a constant dialogue with Jacques Derrida.

2. Building a Preliminary Framework

In this section the main Nancean concepts used in this essay are discussed. First of all, the fundamental distinction is drawn between globalization and world-forming. Then, building on this distinction, the notions of the sonorous, the musical, and the creation of a global (world-forming) sonorous space are introduced while juxtaposing the notions of the visual, the pictorial, and the global dissipation of the images.

2.1 Globalization vs. World-Forming

The words global and globalization have steadily entered everyday vocabulary. However, if used as theoretical concepts, what meanings could they entail? In the preface to the English translation of his book La création du monde ou la mondialisation translated as The creation of the world or globalization (2002/2007a) Nancy (2007) points to the fact that in French there are two different terms globalisation and mondialisation used, but, translated in English, they lose their differences; even worse, since the term mondialisation is untranslatable, the whole field of meaning marked by this term evaporates leaving only that field of meaning marked by the term globalisation, both becoming one term translated as globalization. Nancy explains:

[The connotation of the term mondialisation gives it a more concrete tonality than that of globalisation, which designates, in French, a more abstract process leading to a more compact result: the ‘global’ evokes the notion of a totality as a whole, in an indistinct integrality. Thus, there has been in the English globalization the idea of an integrated totality . . . while mondialisation would rather evoke an expanding process throughout the expanse of the world of human beings, cultures, and nations. (2007, pp. 27-28)]

Nancy emphasizes that the term mondialisation comes imbued with “a real theoretical interest” (2007, p. 28) because of the word’s root world (French monde, Latin mundus), thus “keeping the horizon of a world as a space of possible meaning for the whole of human relations (or as a space of possible significance)” (2007, p. 28), whereas the French
term *globalisation*, as well as the English term *globalization*, refers to its Latin root *globus* (globe, spherical object) or even *glomus* (ball, as in *agglomeration*),2 thus giving an “indication . . . of an enclosure in the undifferentiated sphere of a unitality” (2007, p. 28). He concludes:

In reality, each of the terms carries with it an interpretation of the process, or a wager on its meaning and future. This also means that it is understandable that *mondialisation* preserves something untranslatable while *globalization* has already translated everything in a global idiom. (2007, p. 28)

Raffoul & Pettigrew (2007), the translators of this Nancy text, suggest rendering the French terms *globalisation* and *mondialisation* as *globalization* and *world-forming* respectively, even if it is not possible always and everywhere, as, for example, their translation of the title shows. Nevertheless, it is important to distinguish these two terms and two different fields of meaning they outline. Thus, one has to be careful when referring to “the creation of a global sonorous space or scene,” as Charlotte Mandell translates Nancy’s “la création d'un espace ou d'une scène sonore mondiale” (see Nancy, 2002/2007b, p. 12, and Nancy, 2002, p. 29 respectively), otherwise the whole distinction between the terms *globalisation* and *mondialisation* becomes senseless, and Nancy’s thinking of the latter as world-creating or world-forming loses its ground swept away by a global tide or idiom, as, for example, in Brian Hulse’s abstract for the paper “Of Genre, System, and Process: Music Theory in a ‘Global Sonorous Space’”: “In an age of instantaneous, world-wide communication, musical systems – from venerable traditions to one-time constructions – coexist in virtual and cyber environments (a ‘global sonorous space,’ as Jean-Luc Nancy says) accessible anytime and anywhere” (2008, p. 27).3

2.2 The Sonorous, the Musical, and the Creation of a Global (World-Forming) Sonorous Space

Let us look more closely at the passage where Nancy introduces the creation of a global (world-forming) sonorous space or scene. It is comprised of only four sentences (I am omitting the first sentence of the paragraph, which starts as a remark to the previous paragraph on studying the senses and of perceptible qualities), though the third sentence, where the phrase the creation of a global (world-forming) sonorous space or scene occurs, is of an extraordinary length.

The difference between cultures, the difference between the arts, and the difference between the senses are the conditions, and not the limitations, of the experience in general, just as the mutual intricacy of these differences is, as well. Even more generally, one could say that the difference in sense (in the “perceived” [sensé] sense of the world) is its condition, that is, the condition of its resonance. But nothing is more remarkable, in this order of consideration and experience, than the history of music, more than any other artistic technique, in the course of the twentieth century: the internal transformations following Wagner, the increasing importations of references outside of music labeled “classical,” the arrival of jazz and its transformations, then that of rock and all its variations up to their present hybridizations with “scholarly” music, and throughout all these phenomena the major transformation of instrumentation, down to the electronic and computer production of sounds and the remodeling of schemes of sonority (timbres, rhythms, notations) which itself is contemporaneous with the creation of a global sonorous space or scene whose extraordinarily mixed nature – popular and refined, religious and profane, old and recent, coming from all continents at once – all that has no real equivalent in other domains. A musical-becoming of sensibility and a global becoming of musicality have occurred, whose historicity remains to be thought about, all the more so since it is contemporaneous with an expansion of the image whose extent does not correspond to equivalent transformations in the perceptible realm. (2002/2007b, pp. 11-12)

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2 In the following passage Nancy makes the connection between *globus* and *glomus* explicit: “This [urban] network cast upon the planet and already around it, in the orbital band of satellites along with their debris—deforms the orbi as much as the urbs. The agglomeration invades and erodes what used to be thought of as globe and which is nothing more now than its double, *glomus*. In such a *glomus*, we see the conjunction of an indefinite growth of techno-science, of a correlative exponential growth of populations, of a worsening of inequalities of all sorts within these populations — economic, biological and cultural — and of a dissipation of the certainties, images and identities of what the world was with its parts and humanity with its characteristics” (2002/2007a, pp. 33-34).

3 Hulse also refers to the “global sonorous space” and Nancy in his essay “Thinking Musical Difference: Music Theory as Minor Science” (2010, p.46).
In this passage of closely connected four neighboring sentences Nancy joins together a number of themes important for his thinking, elaborated separately throughout his works. First, in the first two sentences, there is a theme of differences: the difference between the arts, the difference between the cultures, and the difference between the senses. Let us start with the difference between the senses. First, as Watkin summarizes, “the difference between the senses is not totalisable” (2009, p. 186), and secondly, “touch for Nancy is both, one of the senses and also that in terms of which the senses are thought to cohere” (Watkin, 2009, p. 186), but this coherence is “not of inclusion but of spacing and separation, the list and the catalogue” (Watkin, 2009, pp. 186-87). Thus, touch is not only one sense among the others, but first and foremost, “it is or it gives but the general extension and particular extrapolation of sensing” (Nancy, 1994/1996, p. 17). Nancy stresses: “Touch forms one body with sensing, or it makes of the sensing faculties a body – it is but the corpus of the senses” (1994/1996, p. 17). Nancy’s thinking on touch inspired Jacques Derrida to write his own text On Touching – Jean-Luc Nancy (2000/2005) and allowed to call Nancy “the greatest thinker about touching of all time” (2000/2005, p. 4), or in order “to avoid sounding pathetic and excessive, even when speaking the truth – precisely for want of tact: not of all time, perhaps, but ever since Aristotle suddenly hit on the manifold aporia of touch” (Derrida, 2000/2005, p. 4).

So, there is the plurality of senses, and difference proliferates. The senses are spaced, and this spacing, this interval is touch. As Nancy puts it:

> Difference proliferates not only among the major sensorial registers, but across each of them: color, nuance, paste, brilliance, shadow, surface, mass, perspective, contour, gesture, movement, shock, grain, timbre, rhythm, flavor, odor, dispersion, resonance, trait, duktion, diction, articulation, play, cut, length, depth, instant, duration, speed, hardness, thickness, vapor, vibration, cast, emanation, penetration, grazing touch, tension, theme and variation, et cetera, that is, multiplied touches ad infinitum. (1994/1996, p. 22)\(^4\)

The plurality of the arts, as the plurality of the senses, is based on “the plural itself as principle,” not on “a principle of plurality” (Nancy, 1994/1996, p. 2). Nancy explains that exactly “[t]his plurality breaks down the living unity of perception or action, but it does so in a way opposite to the abstract breakdown into sensations” (1994/1996, p. 21). While there is no simple correlation between the arts and the senses, they are related in meaningful ways. First, the plurality of the arts “isolates what we call sense, or a part or a feature of this sense,” and it “forces a sense to touch itself, to be this sense that it is” (Nancy, 1994/1996, p. 21). Secondly, while both the arts and the senses are incommensurable, only the arts “though not themselves languages, are related to each other as languages in that they are both translatable and untranslatable, where the thin thread of translatability is . . . situated . . . between them” (Watkin, 2009, p. 188).\(^4\) Thirdly, Nancy singles out listening, the sonorous and the musical, since “[t]o be listening is always to be on the edge of meaning, . . . as if the sound were precisely nothing else than this edge, this fringe, this margin – at least the sound that is musically listened to” (2002/2007b, p. 7). He continues, explaining that “the sound that is musically listened to” is scrutinized not merely “as an acoustic phenomenon . . . but as a resonant meaning, a meaning whose sense is supposed to be found in resonance, and only in resonance” (2002/2007b, p. 7). While, as he remarks, the same is true, at least formally, for the visual; thus “to understand a piece of music or a painting is to admit or recognize the uniquely pictorial or uniquely musical meaning;” nevertheless, “[t]he difference is still there, and it is not merely an extrinsic difference of media: it is a difference of meaning and in meaning (and we should deploy it for all perceptible registers)” (2002/2007b, p. 70).

So, now approaching the last two sentences of the initial quotation in question, it becomes clearer, why Nancy distinguishes the sonorous and the musical, first by outlining the trajectory of the music history of the twentieth century set against the creation of a global (world-forming) sonorous space or scene, and then, in the last sentence, arguing that a musical-becoming of sensibility, “un devenir-musique de la sensibilité” (Nancy, 2002, p. 29), and a global (world-forming) becoming of musicality, “un devenir-mondial de la musicalité” (Nancy, 2002, p. 29), have occurred. However, the same processes have not occurred in the visual realm. Nancy draws attention to “a discrepancy between the sonorous and the visual” (2002/2007b, p. 82), and when we are speaking about a global visual space, about a global expansion of the image, then we are thinking about the processes of globalization, “dissipation of the certainties, images, and identities” as in a quotation on agglomeration. While “the [technological] mutation of images preserves a general characteristic that I [Nancy] would call, to exaggerate a little, a picture, . . . sonorous mutation opens up and hollows out in us and around us.

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\(^4\) Watkin here makes a reference to the revised and expanded edition of Nancy’s Les muses (2001b, p. 166).
new caves where the musical loses its “face” (2002/2007b, p. 82), thus, speaking only on the latter, we can say that the dramatic changes in the history of music and sound correspond to “equivalent transformations in the perceptible realm.”

3. Analysis of Selected Sala’s Cinematic Works

In an endnote to his essay “How Music Listens to Itself” included in Listening (2002/2007b) Nancy emphasizes that “a special exploration would be necessary of the sonorous world of the cinema and of video, in the way that the acoustic and the optical mutually affect each other” (p. 82). While such an exploration or explorations still are awaited, let us examine “the sonorous world” of selected films and videos by Anri Sala, building on the notions and concepts discussed previously. But, before doing this, the issue of specificities, in this case – cinema and video, needs to be addressed. Nancy is careful to separate cinema from video, and the author of this essay keeps this and other separations such as artists and filmmakers, artists’ film and video and filmmakers’ film and video at the heart of her research project.5 In the case of Anri Sala regarding the films and videos selected the term cinematic works seemed to be the most appropriate for a number of reasons. First, Sala has made films shot on video such as well-known early works Intervista (1998)6 and Dammi i colori (2003),7 but his most recent film 1395 Days without Red (2011) is also shot on video. Then, he has made videos shot on films, for example, Long Sorrow (2005) is a Super 16mm film transferred to video. Thirdly, Sala seems to be interested in what might be called “a fundamental kinematic theme” (Nancy, 2001a, p. 26); moving through the city in Intervista and Dammi i colori, moving through the city and music in Le Clash (2010) and, more dramatically, “moving through the city [of Sarajevo during the siege 1992-1995] and moving through the music in Maribel’s head” (Sala in Ràdio web MACBA, 2011, of a musician, played by Maribel Verdú) in 1395 Days without Red.8 And finally, Làk–kat (2004), though the most conforming to the definitions of the term artists’ video, centers around what might be called ontological movements caught in languages recognized by Anri Sala himself when traveling.

I move (in matter or mind) when I am not – ontologically – where I am – locally. Motion carries me elsewhere but the elsewhere is not given beforehand: my coming will make of it the there where I will have to come from here. (Nancy, 2001a, p. 28)

Only After Three Minutes (2007), a double projection of two videos alongside, stands out of the selected cinematic works as a video or video installation proper, since it not only uses video as a medium but first of all explores the active meaning of the word video, “I see” (this active meaning of the word video is stressed by Nancy (2001a, p. 42). The analysis of this work is included because of its specific treatment of sound, therefore necessary, as it will be shown, for building a valid conceptual framework.

3.1 The Sonorous Images of Sala’s “Intervista,” Dammi i colori, “ and “Làk–kat”

It was the essay written by Svetlana Boym on Anri Sala (2008) and specifically the part on Sala’s Intervista that prompted the author of this essay to look at the conceptual framework closer. She makes references to Derrida’s On Touching – Jean-Luc Nancy (2000/2005) twice (p. 46); however, without a single reference to Nancy’s own texts, but instead, when discussing the notion of syncope she turns to the autobiography of Vladimir Nabokov and refers to her own discussion of

5 On terms artists’ film and artists’ video; as well as plain artists, film-artists, video-artists, film-makers, see Curtis (2007). His research has informed and shaped many research choices made by the author of this essay. Another source that informed and shaped this research is that by Leighton (2008), where the mutual fascination between art and cinema is brought into the focus and the cinematic turn in contemporary art is discussed.
6 Intervista means interviews in Albanian.
7 Dammi i colori (in English Give me the colors or Give me the paints!) is the phrase Mario Cavaradossi, the painter, addresses to the Sacristan in the first act of Puccini’s Tosca; this phrase is uttered directly before Cavaradossi’s first aria – Recondita armonia (“Hidden Harmony,” or “The Mysterious Similarities of Different Beauties,” as it is translated in the libretto, see Fisher, 2005, p. 48).
8 Unfortunately, it was too late to incorporate the analysis of Sala’s latest film 1395 Days without Red in this essay; however, where possible, references to this film are made, especially because of its exquisite treatment of silence, sound, and music. This film centers on the Sarajevo Philharmonic Orchestra rehearsing the first movement of Tchaikovsky’s 6th symphony, and a musician who walks through the city and runs through the dangerous crossings on her way to the rehearsal, while humming and rehearsing the music in her head.
this particular text in an earlier book (pp. 48-49); and when discussing “exploration of the sensible” and “interplay of the senses” she refers solely to Jacques Rancière: his The Politics of Aesthetics (2000/2004) and his essay on Sala “The political agenda of the crab” (2004) (Boym, 2008, p. 52). While the references to Rancière’s essay on Sala and those essays, where Sala’s works are discussed like in “Aesthetic Separation, Aesthetic Community” (2008/2009), are not out of place, particularly valuable because of sharp observations and questions staged; the reference to Rancière’s politics of aesthetics in close proximity to the reference to Derrida or Derrida in dialogue with Nancy without any translation work seems at least problematic if not completely incompatible.

Thus, when Rancière observes that in Intervista not only the words read from the lips of Sala’s mother from the 1977 documentary, whose soundtrack is lost, by “the deaf-mutes from an institution . . . are themselves deaf-mute” (2004, p. 75), but also that “the artist-mayor’s lecture” heard “either directly or off-camera” (2004, p. 78) in Dammi i colori belongs to “the domain of mute languages” (2004, p. 75), since Rancière defines political artists as those “who are able to stage this tension between the collective feeling anticipated in the forms and the mute apolitical nature of these forms” (2004, p. 80), and points to the fact the “the sound of history always makes itself known through a certain deficiency, a certain sensory gap” (2004, p. 76), can we analyze these gaps using not even Derrida-Nancy’s notions of syncope and touch but merely an 18-word-long quotation from Derrida’s text on Nancy, as Svetlana Boym does (2008, p. 46).

When the soundtrack is missing, do we deal with silent images? Of course, not. As Nancy writes on the spoken text:

[It] calls up, as though from out of itself, the face of its voice, the movement of its lips, the passing glimpse of the inside of the mouth, of the tongue and the teeth, and of the whole articulatory cinema, not to mention of the overall expression of the face. The voice draws the eye. It is always a drawing and pulling: a division of space, an incision, but also a shot taken [un trait lancé], a drawing back and letting fly toward the other. (2003/2005, pp. 64-65)

Or on “silent” cinema:

One spoke by way of a text written on panels inserted between the images, after or before the filmed faces pronounced the words. Often one saw these words twice: once as text, in images of writing; once in the movement of the lips, the eyes, the hands, which the actors deliberately drew out in their poses and gestures. (2003/2005, p. 65)

Yes, that particular soundtrack in Sala’s Intervista is missing, though the sonorous image is still there – to be seen if not heard. What is missing in both films – in Intervista as well as in Dammi i colori – and Sala is searching for by moving through the city of Tirana, is not the sonorous or visual images but breath, that ethereal element of film as its medium through which the film “passes, travels, and comes across refracted, realizing itself” (Nancy, 2001a, p. 50). What is missing is exactly that silence “understood as an arrangement of resonance . . . as when in a perfect condition of silence you hear you own body resonate, your own breath, your heart and all its resounding cave” (Nancy, 2002/2007b, p. 21). What Sala finds in both films is rather threatening – not “an opening cut in the world onto this very world” (Nancy, 2001a, pp. 44; 46), but an imago, “designated the effigy of the absent, the dead, and, more precisely, the ancestors: the dead from whom we come, the links of the lineage in which each of us is a stitch” (Nancy, 2003/2005, p. 67). At the end of Intervista, as Valdet Sala’s last words in this film are spoken, Anri Sala cuts from the close-up of her face to a painting, her portrait, presumably made by him during his art studies in Tirana. While “portraits are the image of the image in general,” as Nancy argues, “[a] portrait touches, or else it is only an identification photo, a descriptive record, not an image” (2003/2005, p. 4). Valdet Sala’s portrait is not an image; it is an imago, the effigy of the dead. Or, in Dammi i colori, when the title words suddenly in Italian are recited, Sala stops the image of a brightly painted façade in a sequence of a kind of freeze frames. It is not an opening cut in the world onto the world “towards a collectively chosen future through the anticipation of the fields of color” (Rancière, 2004, p. 78) imagined by an artist turned politician, Edi Rama, Sala’s mentor back in the 1980s and beginning of the 1990s and friend, ten years his senior; it is an opening to an operatic set and stage, and to that of a specific opera – Puccini’s Tosca (1900), perceived by many of the latter’s contemporaries as “an opera that lacked both a heroic style of music and a heroic plot (or, rather, whose characters

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9 On the problematic turn from Derrida and Derrida-Nancy to Nabokov and Nabokov-Boym and the implications of such a turn to the analysis of Sala’s works, see Zivitere (2011).
merely feigned heroics)” (Wilson, 2007, p. 82). While the link between Sala and Puccini needs to be explored in more detail, especially because Sala also refers to Puccini’s Madama Butterfly (1904) in his Five Flutterbyes (2007/2011), Dammi i colori and its imago focuses on another link of the lineage in which Sala is “a stitch.”10

Làk–kat (2004), the nine-and-a-half-minute-long video, explores movements of people and the ways these movements reflect in languages, what is translatable and what is untranslatable, the sonorous images of words spoken and words written as subtitles in Wolof, American English in Homi Bhabha’s linguistic adaptation, British English in Hywel William’s adaptation, and French in Nirmrod and Liria Begeja’s adaptation (see in Sala, 2005, pp. 136-139). While the word làk–kat itself in American English means gibberish, and in British English – outlandish (Sala, 2006, p.138), Sala in an interview explains that it denotes a person “whose native tongue is different from the language of the place where he is” (Sala in Obrist & Sala, 2006a, p. 135), in this case Sala himself in Senegal, where the video was made, but it also denotes Sala in Paris, Berlin, and in all other places outside Albania, where he lives and works. Even if the main processes behind the language transformations explored in Làk–kat were those of colonialism and globalization resulting in irretrievable loss, like the words in Wolof for colors “like green, blue or yellow that all have gone missing and are based on French now” (Sala in Obrist & Sala, 2006a, p. 135), it is possible to try to make sense of what is still there by maintaining a reference to the world’s horizon, “the world of the destination,” as Sala says (Obrist & Sala, 2006a, p. 135), a space of significations or of possible significance, for example, when Sala chooses to pay attention to “a rich vocabulary [in Wolof] for the shades between white and black in terms of skin, but also in terms of light or context” (Sala in Obrist & Sala, 2006a, p. 135).

3.2 Music and the Musical in Sala’s “Long Sorrow,” “After Three Minutes,” and “Le Clash”

Long Sorrow (2005) is a film proper: it was shot in Super 16mm film, as Michael Fried estimates, “perhaps five hours of film in ten-minute reels over five days,” with the sound “recorded separately but in real time” (2011, p. 43). Nancy speaks of “a luminous materiality” of the film in general, calling it ethereal, because it “brings to mind the ether believed to be, until the end of the nineteenth century, the medium of light or the element carrying it” (2001a, p. 48). Sala’s Long Sorrow seems to be ethereal par excellence: in the few opening minutes “a movie camera located in a bare room of an apartment [high above the ground – later we learn that it is situated on the eighteenth floor] advances slowly toward a window” (Fried, 2011, p. 32), partly opened horizontally, where an object just outside the window is seen, “until we realize . . . that it is the head seen behind, of a musician playing a saxophone, and that musician has somehow been suspended outside the window” (Fried, 2011, p. 33).11 While we hear the saxophone playing from the outset of the film, only when the scene shifts from interior to exterior at about six minutes do we first see, at the bottom of the frame, the head of the musician – Jemmeel Moondoc – in profile. But not only was Moondoc improvising in this “extreme vertigo situation” (Sala in Obrist & Sala, 2006b, p. 27), literally suspended in the air, but also the shooting team worked suspended in the air. Even more, the whole idea of making this film is about the air becoming sounds becoming music. Sala explains:

I’m interested in sounds as they become music. . . . It’s never music as a final product, finished and available, that interests me, but music while it becomes, captured on the fly. . . . What interests me is this matter of air that becomes music. (In Obrist & Sala, 2006b, p. 21)

This excerpt shows also why Sala needed Moondoc, who was “required to improvise on the saxophone in response to his surroundings” (Fried, 2011, p. 43) and who was able to do this. Moondoc not only plays his instrument, he uses his voice as another instrument for improvisation as well shifting back and forth between saxophone and voice, listening to music played while listening and responding to sounds and noises around: traffic noises, children’s voices, church bells ringing – “at once confirming and filling out our sense of his relation to his situation” (Fried, 2011, p. 34).

Nancy argues that “the ethereal element of film is four-dimensional: the equilibrium of light happens at the heart of a space to which the time of this equilibrium also belongs” (2001a, p. 48). In Sala’s Long Sorrow we literally see how light, air, breath become the film’s media, the ways that fragile equilibrium is established at the heart of a space.

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10 Sala’s Dammi i colori, as well as a discussion with participation of Anri Sala and Edi Rama on their collaboration on this and other projects, can be seen at the Tate Channel (2009).
11 See close description and discussion of Sala’s Long Sorrow in Fried (2011, pp. 32-49) as well as the work itself on the DVD accompanying the book.
While Long Sorrow is a film on sounds as they become music or as air becomes music, Le Clash (2010) is a video about memories of music once played in a building – once an important venue for punk and rock music in Bordeaux, France, now abandoned because of the presence of asbestos; about memories of a British punk-rock band The Clash – once popular but now non-existent; and about memories of their song Should I Stay or Should I Go. Since The Clash had been playing in Bordeaux Sala decided to produce two versions of the song mentioned – one for a barrel organ and another for a music box hidden inside a shoebox – and use the abandoned building not only as an architectural decoration but also as an amplifier for music playing outside the building by installing a microphone and antenna inside it, the building itself thus becoming a sound instrument or “a musical instrument,” as Obrist names it (in Obrist, Deleu, Kajima, Sala, & Willats, 2011).

And yet, two pieces could not be more different than Long Sorrow and Le Clash are: the former with its light, air, breath, a musician suspended listening to music playing and the world around him, the latter with its bricked-up building, a barrel organ and a music box with their preset tunes available any time and any place simply by turning a handle, “absorption in vision” (Nancy, 2003/2005, p. 74); the former – the film, the latter – the video.

While the last work to be discussed is also a video, After Three Minutes (2007), it is an unusual one. In 2004, in Paris, Sala made a silent video of a cymbal . . . being struck continually from beneath . . . while being lit up by strobe lights firing at rate of approximately 90 flashes per second. Because camera filmed at twenty-five frames per second, what the viewer sees is a markedly discontinuous sequence of images . . . . One’s first impression is that the video is black-and-white but then one becomes aware of brief bursts of color. . . . All this goes for exactly three minutes, [hence] its title, Three Minutes . . . . The video ends with an extremely brief “still” . . . of the cymbal at rest. (Fried, 2008, p. 75)\(^{12}\)

In 2007, being invited to participate in a group exhibition at the Irish Museum of Modern Art in Dublin, Sala, “before the exhibition opened, projected Three Minutes on a gallery wall and then re-filmed it using two security cameras that took two photographs per second instead of original twenty-five” (Fried, 2008, p. 77). He also inserted in a few stills “a large floppy doll . . . propped up in a sitting position against the opposite wall” (Fried, 2008, p. 77). The final work, After Three Minutes, “consists in the double projection of the two videos alongside and synchronized with one another, the original at the left and the new, slightly larger one on the right” (Fried, 2008, p. 77). After Three Minutes is “completely silent, a fact that one registers with special force because of what one is aware must be the noise made by the struck cymbal” (Fried, 2008, p. 86).

Entering the exhibition room, where Sala’s After Three Minutes is showcased, what is it that the viewer sees? Michael Fried describes his experience of viewing as follows: “I haven’t the least impulse to tear my eyes away from it even for a second.” And then asks: ‘But what exactly does “it” refer to in this statement?’ (2008, p. 85).

Fried explains this “it” by evoking the notion of Lessing’s pregnant moment, the notion of strikingness found in the works of Manet, Barthes’s pose in photography, and his own notion of presentness in art. However, as Fried in the end of his essay acknowledges, these notions only partly explains this “it” since none of them pays attention to the issue of the sound. To suggest that in Sala’s After Three Minutes what we are seeing is sound itself is, of course, exaggeration, but it seems that that place in Nancy’s Listening, where he discusses the image of Titian’s painting of Venus listening to an organ-player, and as a reply to this painting, then cuts to Wagner’s Tristan in the instant when “he cries out: What, am I hearing light? – before he dies” (2002/2007b, p. 46), as the starting point in searching for an answer is more promising. Or, at least, to those places in Nancy’s Listening, where he discusses the sonorous presence.

4. A Few Concluding Remarks

On silence: First, as the analysis has shown, it is not enough simply to stress “that another dimension of his [Sala’s] project in these works [from Intervista until the very recent] has been to motivate a silence that amounts far more than simply the absence of noise,” as Fried does (2011, p. 66). During this essay we have encountered at least three qualitatively different meanings of the word silence, which do not add up to one dimension: “silent” images, when the soundtrack is missing, as in Intervista; silence as an arrangement of resonance, that condition of silence, when Moondoc,
suspended in the air, hears his own body resonate, his own breath, in those fleeting moments before it becomes sounds becoming music; and a double projection of two videos alongside in *After Three Minutes*, with no sound, i.e., literally, silent.

While the absence of soundtrack prompted to question the sonorous images of spoken words in *Intervista* and *Dammi i colori*, it was in *Làk-kat*, where the sounds and meanings of words spoken in four languages are explored as both: the sonorous images uttered, i.e., heard and seen in movements of lips; and the visual images of meanings translated and untranslatable seen as written subtitles on the screen. But only in *Long Sorrow*, with its sounds caught in the air between silence and music, is it revealed what Nancean *to be listening as to be on the edge of meaning* could mean; the sound as the edge, the fringe, the margin; the sound that is *musically* listened to. It is here, where we witness Moondoc musically listening to not only the sounds he produces, but the sounds – acoustic phenomena – and endowing them with meaning, a resonant meaning, whose sense is found in the resonance of his whole body – not in responses of his saxophone, or his voice improvisations. While at first glance, the situations of *Long Sorrow* and *Le Clash* seem to be at least partially similar – the outside of a building, a musical idea to be explored – a closer analysis reveals not only the difference caused by the media used but how incompatible they both are. While the differences between *Intervista*, *Dammi i colori*, *Làk-kat*, and *Long Sorrow* could be partially explained with Nancean internal multiplicities of cinematic works – the ways Sala resorts to painting in *Intervista*, architecture in *Dammi i colori*, words in *Làk-kat*, and music or even a musical-becoming of sensibility and a global (world-forming) becoming of musicality in *Long Sorrow*; the differences between these works and *Le Clash* draw the line where the differences between the arts and inside the arts become untranslatable. However, in order to explore the theme of this essay – silence, sound, and music in Anri Sala’s cinematic works – the analysis of *Le Clash* as well as *After Three Minutes* cannot be left outside.

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Overview of Albanian Literary Criticism 1912-1944

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Abstract The purpose of this paper is to explain the development of Albanian literary criticism in the early twentieth century. This study is intended to create a panorama of Albanian literary criticism, taking into account a number of key components that enabled the birth of Albanian literary critical thought, its development and maturation. This paper also intends to approach the study of Albanian literary criticism diachronically and synchronically. These approaches create an opportunity to interpret how literary criticism developed in the period 1912-1944. The reason for using these methods is to give a complete overview of the steps of Albanian literary criticism. This study carefully constructs a socio-cultural context of the period and shows how the social-cultural context creates the necessary conditions for the emergence of literary criticism in Albania. This study also shows the most well-known representatives and types of literary criticism. Special attention is paid to problems that accompanied the origins of Albanian literary criticism. These problems are classified according to their literary genres developed in the period 1912-1944.

Keywords: Literary criticism, literary criticism panorama, socio-cultural context, synchronic and diachronic approach, issues of criticism, representatives of criticism.

Introduction

This paper consists of an overview of the Albanian literary criticism in the period 1912-1944. It is designed to focus on aspects relating to:
- Socio-cultural historical context that accompanied the development of Albanian literary criticism from its origins until its maturation;
- The most prominent representatives of time;
- Writing used for criticism;
- Problems that characterized the emergence of literary critical thinking.

Socio-cultural context

Albanian Literary criticism, in the modern sense of the word, has a century of tradition, and literary writing has even four centuries more. These two processes have been inexorably linked with each other; both are dependent on the socio-cultural context.

Most ancient manifestations of the aesthetic sphere are seen in Popular Proverbs, and had been spontaneously passed down from one generation to another. Folklore was the aesthetic monument itself, where concepts of peoples’ ideas of aesthetic beauty was found.

The first elements of thought and criticism appeared in old Albanian literature, with the first works of Albanian humanists and Albanian writers. Whereas in the early phase of literary criticism development critics discussed issues related to poetry and matters of theological humanist rhetoric, during the Renaissance period they were more focused on historical thinking, aesthetics and in literary criticism.

The Renaissance, which historically in the field of social thought and Enlightenment starts with Veqilharxhi works and in literature with “Milosao” of De Rada (1836), activated social and cultural development. Although the renaissance’s activity developed abroad without a strong cultural tie to Albanian literature there was, nevertheless, a unity in the general orientations.

Historical events such as (the League of Prizren) gave the possibility to organize activities based on a Renaissance ideology and common platform, such as the national constitution, release and strengthening of Albanian unity, the independent formation of an organized society within the Albanian state, as a example of an organized Albanian existence.
The main accomplishment of this ideology was seen from the Renaissance in cultural development, so all efforts were focused on the constitution of a common culture. As a result from Renaissance ranks, ideologues and politicians emerged, thinkers and historians, artists, and critics

It was necessary to set up the conditions, besides literature, which evolved as a tribute to the awakening of a national consciousness, furthermore it generated the opinion for literary aesthetic, which was dictated by the large patriotic purposes of Enlightenment ideas. This aesthetic opinion knew patriotic literature and social mission, and gave priority to the content of literature.

The 20th Century created an Albanian literary consciousness. This meant not only great works, but the birth of the inner awareness of these values, reasoning, and literary phenomena. This has brought awareness to the originality of the particular as the supreme literary value and increased the quality of criterion for literary evaluation. It was the time of great literary discussions that took the form as strong dialogue and eventually recorded for the transformation of literary efforts, which sought new models of literature, creating a new model of a writing culture.

Literary criticism gained a special status in this context. Konica was recognized as its founder with his important writings in the magazine "Albania". As R. Qosja stated, he had merited to be the first criticism raised the "public institution of literary and culture", beginning a milestone for aesthetics and critique in Albania.

In the 20-30's this awareness, as a result of socio-cultural context, underwent new developments. Rugova defined so that context: "After completion of one of the most sought ideals of the Renaissance, which was the independence and the formation of the Albanian state in 1912 and its constitution, different cultural centers of the Renaissance, were rather busy in the transfer within an overall process of integration that offered new terms".

The nation starts to function as a society within the self-organization. These were difficult years, not only in terms of social history, but also in cultural terms. It should be emphasized that due to the impact of negative factors acting in the national reality, the pace of change was slow. Literature, relying heavily on the printing press, became the voice and the mirror of time, expression of the progressive aspirations, being followed naturally from a literary thought and new aesthetic concepts which spoke of evolution and enrichment of national consciousness. Albanian aesthetic opinion appears to some limited extent, distributed and heterogeneous, but nevertheless present in the two decades prior.

In this period the press, as one of the most active media culture, experiences a certain development. The contribution of the press can be seen in two directions:

- Newspapers published abroad
- Newspapers published locally.

'30s can be called years of establishment and consolidation of the Albanian press in place. During these years, the press continue to publish previous publishing and established new ones, mainly in Tirana.

The Shkodra’s Catholic press continued to play a major role in spreading ideas. Papers mentioned here:

- "Hylli I Dritës" (the founder of the Franciscan monthly Fishta George, which resumed publication in 1930 to 1944) "Zani i i Shna Ndout " - (although literary material provided with great religious orientation, closed in 1944), “Leka” Shkodër (1924-1939), “Zâni i naltë” (the monthly magazine for the Muslim community, Tirana,1923-1939), “Tomorri” etc.

Among the journals that contributed to this period may be mentioned:


Education developed rapidly. Education developed for 20-30 years and during this time many high schools opened, which were considered the highest type of education. Many essential textbooks, that were needed at the time, were published. A special phenomena in the second part of the 1920 was Fan Noli’s introduction that accompanied his important translations of world literature. Their significance lay precisely in the fact that they directly affected a new point of view for Albanian society. Various writers and critics have dealt at length with issues of translation theory by considering a very important aspect of the culture of a nation.

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These newspapers were published locally: "Përlindja shqiptare" Shkodër, "Hylli I Dritës" (1914), “Koha” e Mihal Gramenos, “Leka” in Shkodër (1929)
Besides Noli, there were other critics that contributed to translation like Faik Konica, Tajar Zavalani, Ernest Koliqi, Gjergj Fishta, Vangjel Koça, Lumo Skendo. Important masterpieces of world literature were translated, such as Shakespeare, Tolstoy, Omar Khayyam, Petrarch, Dante, Tassos, Hygoit, Manzoni, Goethe, etc. There were numerous discussions in the press of time on the translation, role, and its quality.

Intellecutals had a key role in this development period the Albanian literary thought. Their position had already been changed without the dual role of leader and creator. Concerns and preoccupations of intelligence found suitable terrain to be covered in the press of time. In thirty years, with the formation of branches, a process of grouping ideologies appeared which affected the process of the intelligence orientation. A part of them remained attached to the tradition. The emergence of the magazine "Perpjekja Shqiptare" opened new quests for intelligence, as it raised many issues raised in all fields of culture, philosophy, etc. of various schools. Branko Merxhani and Vangjel Koça, proponents of the idea of "Neoshqiptarizma" expressed their ideas through it.

Rugova defines thus the contribution of this magazine: "Within its program of culture or culturisation of the Albanian society, this magazine was open to the currents of science and the positivist philosophy, because for social progress a platform and mental progress related to intellectual positivist philosophy is necessary. Thus, in its pages there were enough articles for psychoanalysis to sociology, various issues of modern civilization. All of these articles in the magazine were trying to reflect the organic needs of society, so there wasn't an opening unwary opening to Occidentalism."

In numerous discussions in intelligence circles had begun to prevail the concept of separation between the "young", and "elders", between "Anatolian orientalists" and "Westernizers" who sought an open and modern Western civilization without any limits, thus an atmosphere of extreme lack of tolerance between them. In this context, intellectuals Branko Merxhani, Vangjel Koça, Nebil Cika, Ismet Toto would form a new formation, which proclaimed a new Albanian ideology, "Neoshqiptarizma". It was born in late 1920's and developed further in the 1930's.

Intellecutals who supported this ideology were building their theories on sociological definitions. Robert Elsie defined "Neoshqiptarizma" as a philosophical intellectual spring that relied on nationalist ideology, fighting for social progress as the foundation of the current process without supporting a direct path of political commitment to social transformations or the disappearance of traditional political and social structures. In its initial form, it was a cultural movement, non-political, which also expressed its Merxhani's motto, "Politics no! Only culture!" However, Neoshqiptarizma itself, who became a stronger counterweight to the political ideologies of socialism and internationalism of the left, should be seen in the context of other ideologies that emerged in Europe.

Most prominent representatives in literary criticism

Besides Noli who was the first, in the mid 1920's a range critics were inspired like: K. Maloki, E. Çabej, M. Kuteli, Koça, Dh. Shuteriqi, in the 40s A. Pipa. As representatives of sociological criticism in the '30s were highlighted: S. Shundi, K. Kokoshi, in the 40s V. Kokona, N. Hakli, K. Ashta, F. Ndocaj, P. Gjeçi. Writers, like Fishta, Koliqi Haxhiademi, Spasse, or individuals Varfi profiles of different orientations, as F. Noli, K. Cipo, Z. Kodra, J. Kodra etc. would be involved with criticism.

Literary criticism was characterized by the phenomenon of diversity. This is due to the education and culture that many critics and thinkers of various schools of European popular culture had at that time. "It is not difficult - Nasho Jorgaqi claims - to discern the writer's position on the attitude of the Catholic clergy of young writers of the" New World "or the latter from Neoshqiptarizma group."

The press network helped and led to this development. It must be said that these publications regularly transmitted the literary productions of the time and at the same time, dealt with research and study of literary tradition. The publishing of the volume edition of "Naim Frasheri" by Albanian students in Graz, Austria on the occasion of 25th anniversary of the death, was the starting point of the publishing of texts of literary criticism, opening a new space to criticism, which, in addition print publications, began the publication of critical books. Later one it would later be followed by important publications in the field of literary and historical criticism.

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2 The magazine "Hylli I Dritës" and "Leka" continued their activity based on concept "Fe dhe Kombësi" ('religion and nation'). They insisted in ethno-psychological and ethno-historical values. These magazines, especially "Hylli I Dritës" proceeded in a strong religious line.

3 Branko Merxhani (1894-1981), a noted Albanian intellectual, a leader of the Neoshqiptarizma school.

4 Note: Noli had started his activity at the end of the Renaissance.

5 Note: I am referring here to all publishings not only books made for critics, for example from the volume "Naim Fraschi" published from students of Graz University. From these articles came many important ideas for the critique of the time but even in the literary
Albanian forms of criticism

This entire panorama of development naturally leads to an overview of such questions as:
What forms of criticism were more developed in this period?

Because of the conditions, literary criticism had its foundations set in the publication of numerous articles with the features of the magazine editor of the time. Little was cultivated in literary study and a good part of literary criticism was written by the writers who dealt in the form of essays or treatises.

The object of criticism was not only specific texts of writers, but it was an attempt to view the works and their whole personality of the writers who belonged to different time periods of Albanian literature. Mentioned articles for Naim Frashëri written by: Sterjo Spasse, “Naim Frasheri as an Albanian Natural Singer”, Namik Resuli, “Naim Frasherëni” etc.; For Fishta, written by Koliqi, “Fishta Interpreter of Albanian soul”, A. Pipa, “Fishta, Man and Work”, Kole Ashta, “Fishta’s Dramatic Production”; for Lasgush Poradeci, by Dhimiter Pasko “Lasgush Poradeci poet”, K. Maloki " Is Lasgush Poradeci a poet? ", for Mjeda: Kole Prela "Is Mjeda the Most Famous Liric " for Migjeni: Qemal Draçini "Migjeni’s Poetical Works" to Faik Konica A. Pipa, Faik Konica, etc.

As seen from the titles, these texts become objects of various aspects of the creativity of writers in general:
- Dealing with the ideology, principles, feelings, elements of authenticity, the context of building work or aspects related to the personality of the character of the Albanians.
- The creativity of different writers of various literary genres is taken into consideration. There was awareness of the function of criticism by shifting the text in such phases: more like descriptions and interpretations and rarely as a rating (this function will be applied more criticism in 1944).
- As far as critical genres goes it was dealt with a shorter essay.

Problems of Albanian criticism in the ’20s - ’44

Given that issues dealing with criticism of the time was extensive and affected various aspects of critical thinking, inside it a range of issues are distinguished.

Issue of the evaluation criteria of criticism

The critics, besides using theory to evaluate literary works and phenomena, they also used some criterias that were based on subjects outside the sphere of literature.

First of all, a big issue for the critics was the National Issue. The criteria of the National Issue appeared as a new perspective around the 1930’s.

The attention of the critics focused on the author and ethnographic concept for the evaluation of the work in the national regional plan, enabling the imposition of non-literary criteria in the evaluation of the work. Albanianism problem as a value concept became the assessment criteria for literary works in different ways.

The most genuine Albanian writer was the common discourse of the time. Controversies between Kutelit Spiro Belkos and Krist Maloki arose above the writers figure treated theoretically by Asdreni, who said that a new “meshtar i ri” (new spiritual leader) in Albania, was perceived in different ways.

historical field of critics, critics started to take important steps with the publishing of the Gaetano Pertrota’s work “Popolo, lingua a letteratura Albanese”

6 I am referring here to the critical articles about Fishta “Prodhimi dramatic I Fishtes” Kole Ashtes taken from the collection “Gjergj Fishta” under the care of the magazine “Shkendija”, published house Luarasi, Tirane, 1941.

7 Note: For the Renassiance, the national issue was connected with all the artistic efforts and contributions in Albanian language. The critics of the 1930s decided to put national issues over artistic issues.

8 Note: Referred to the debate between Kutelit and Malokit for Lasgushit’s work where national were discussed as criteria for the evaluation of works.

9 Note: Asdreni claims that a poet or writer is a kind of spiritual leader. Asdreni, Dy fytyra Meshtari dhe vjershetari, “Leka”, 1937, June, Nr.6
Literary-theoretical issues

Theoretical issues of literary criticism were dealt by critics in its consolidation circa 1940–1944. In these issues critics discussed the perception that they had about poetry and its impact on the spiritual and social life.

The contribution of the Albanian Romantic movement was treated, in comparison to the role that it played in Europe. "Albanian Romanticism, they claim - realized its mission - patriotic political independence. The lack of national literature was a concern for critics. They saw that national literature was inspired by folklore, so only this way the national could form into its true profile."

Matter of literary criticism

In controversial articles on issues of literary criticism critics discuss the need and necessity of criticism because its presence avoided uncertainty in literature. There are those who did not deny the presence of criticism, but they discussed the way it proceeded. While other critics, supposing that criticism was present, noticed that the lack of a reading culture and simultaneously raised the problem of the undisciplined relationship between writers and critics.

Controversy was the most common form of discourse for many critics. The educational awareness of the critic was a delicately discussed issue; because the quality critique of that time was characterized was poor and aggressive and taken personally. This was accompanied by strong feelings of intolerance to criticism and was seen by critics as lacking a culture of criticism".

The critics discovered that the critique must transcend individuality and bias towards issues, but rather aiming at the ideal truth and good will.

Literature development issues

The development of various aspects of literary criticism was the object of observation. Critics investigated certain relations such as: Albanian language, that is, which dialect should prevail "Geg or Tosk", pretending that the use of dialect is connected with literary production, even with the author’s local affiliation and value of literature of that time.

A part of critique, connected literary sterility with the poorness and the wrong orthographic use of the language. Others did not accept the idea of literary sterility but tried to justify the development of literature as a result of the small number of populations, historical-political events and the cultural framework. There were also optimistic critics, who did not support the idea of literary sterility given that a lot of books were going to be published.

The critic controversy affected the confusion issue that characterized the development of literary criticism. It was called confusion because of the lack of a real object for criticism at that time. Critics tended to do infinite evaluations of different writers’ values because there were no professional critiques (critique ran in irrelevant debates about the author and their values without reaching the fundamental essence of issues that needed to be addressed).

Issue of connections of literature to society

Critics discussed the direction that literature should take. "Should it stay in the direction of the Renaissance literature or would go towards new horizons?"

It was noticed that literature and society must be connected at the time that Albanian literature changed its course, forgetting the Romantic spirit, and focusing on the current problems of that time. "This historic mission will lead a new generation of writers, who got the image of poetry in Albanian choral leader, De Rada, Naimi and Fishta."

Society itself needed to be fed spiritually with realistic literature. This focus of a real reflection of life in literature was discussed by critics. The intellectuals saw this reflection a duty to have a spiritual union with the civilized countries of Europe, so they discussed he reflection of real life in literature that served the practicalities of life.

10 Note: “the problem that the author discussed in this article is connected with the idea that the critics did not focus the evaluation of the literary works based on the values that they have but they were analyzed according to the authors birthplace." Ar Kasti, Issue of Critique “Tomori I vogel” Tirane, 1943, Nr. 2-3, 1 Freur, p.11

11 Note: Even N. Bulka dealt with the problem of the connection of literature with real life in his article Horizonte te reja per letersine kombetare 1932
Matters literary models

Where should the literary model be sought? There was another issue that critics discussed. Their dilemma was related to the model which should be part of the identity and at the same time the importance of literary trends.

Critics debated if new writers should find the literary model in traditional literature. Within this framework, other issues dealt with were "the magnitude complex" and the position held within the historic-literature rank by the writers of that period.

In this respect, the creativity of the writers of tradition was a delicate issue addressed by critique, because it was related "especially with the rehabilitation of the figure of some writers of this time", as Mjeda, Noli, Migjeni etc, which critique was addressing as new topics, formerly closed or narrowed down by power structures or certain groups within different magazines ".

Conclusions

New literary forms that were explored in the early twentieth century, which focused attention on the drama of the individual and the surrounding reality, did not suit the admirer and the evaluating attitude in eternity. Therefore, it was naturally accompanied by the birth of literary criticism, whose initiator was Konica.

Due to socio-cultural context it was possible to create awareness about literature, a process that was followed naturally from awareness to criticism. The trend used by Konica with his texts about critique, was conveyed even to other critics (Çabej, Maloki, Pipa, Kuteli, Koliqi etc.)

Consolidation of criticism was accompanied by a series of processes; the most important among them was the awareness for critique, in which knowledge for critique was codified. Further development was accompanied by the creation of critical individualities, who were diversified in the application of methods and in search of critical writing forms.

Research of literary criticism relied, thus, on these methods which identified broad issues, and which was related to the development of different literature genres as well as theoretical codification of literary criticism and aesthetic concepts constitution of literature and art in general.

These complex processes identified the need to cultivate a culture of critique and for critique in cultural districts of that time. Readers also needed such a culture.

Besides national tradition, literary-theoretical opinion of this period was closely developed with European traditions, being open to different aesthetics, literary schools and trends, especially western schools. (B Croce, Bergson, the positivism of H. Ten, Hegel's aesthetics, the psychoanalysis principles of Freud's etc.)

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Remodeling Centeredness in Postmodern Poetry and Poetics

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Abstract: My paper locates its point of departure inside the discourse of systems’ theory to examine how the postmodern interpretation of centeredness, both in poetry and poetics, has been remodeled. The point made in this paper is that in its most generic and metaphoric manifestations, the idea of the center evinces deep ambivalence for postmodernism in general and postmodern poetry in particular. Hence, in the context of this multidisciplinary and sophisticated enterprise, the dynamics between stable and unstable, local and global, stability and fixity never resolves clearly. Throughout the most engaging body of poems by John Cage, John Ashbery, Robert Creeley, and John Berryman, which I will examine in my paper, the concept of centeredness sits uneasily against the cultural and aesthetic pressures to produce that kind of poetry, which captures some of the most nuanced re-collections of the postmodern experience.

Key words: systems’ theory, postmodern poetry and poetics, centeredness, inclusion

My paper locates its point of departure inside the dynamics of systems’ theory to examine how the postmodern interpretation of centeredness both in poetry and poetics has been remodeled. In the context of this interdisciplinary and sophisticated enterprise, the postmodern remodeling of the center can be seen as participating inside a much broader spectrum of wide-cultural and scientific developments. Thereby, the point made in this paper is that in its most generic and metaphoric manifestations, the idea of the center evinces deep ambivalence for postmodernism and postmodern poetry in particular.

In principle, the center is generally understood as stable, because it comes implicated in the prerequisites of the system itself as long as its basic parameters remain unchanged. Lyotard, among others, has taken up the notion of centeredness and system’s stability: in his interpretation of Thom’s work, he invites the reader to suppose that the birthrates and death rates of a primitive tribe are “equivalent” in number and that food and other indispensable “resources” are supplied in a stable way. In such case, the system remains stable as long as its parameters – birthrates, death rates, and other supplied “resources”- have remained unaltered (Toffler 1984:xxi). If however, for whatever reason, any of these factors changes, the whole system moves from a relatively stable into a far-from-equilibrium condition during which the slightest changes cause cascading and irrevocable effects. Eventually, whether the system is stable or not can only be determined by examining the local and its morphologies.

Lyotard has theorized the “demise of ‘grand narratives’” and especially the ‘incommensurability’ of local ‘language games’ in his reputable The postmodern condition (1979; transl. in 1984). Together with other postmodern theoreticians including Foucault,¹ and Habermas,² he fundamentally insists that it is necessary to appreciate and to show a greater deference “for diversity, for local differences, for the plurality of ways in which humans choose to live,” because these local morphologies are the ones that in truth define the inherent condition of the whole system and how it is going to subside (Leitch et al., 2001:1609 – 10).

Postmodern poetry and poetics has been influenced by these theoretical developments. And, in fact, one of the earliest examples to have taken into account these considerations, not only thematically but also aesthetically, is John Cage’s technique of composing “mesostics.” Around 1939, he composed Imaginary landscape No. 1, ("six-minute radio piece [...] for piano, cymbal, and two variable-speed record turntables"). Ironically, however, after having put into use such “complex intermedia,” including the radio, magnetic tape, and computer technology, Cage proceeded with writing pieces of ‘mesostics’ which are pieces that consist of a single instrument (Perloff, 2005).

Cage wrote the following mesostic in 1970. It is entitled “President.”

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¹ For more details please refer to the chapters “The unities of discourse,” “Discursive formations,” and “The formation of objects” in Foucault’s The archeology of knowledge (1972).
² For more details please refer to “The idea of the theory of knowledge as social theory” in Habermas’s Knowledge & human interest (1971).
Remembering a Day I visited you -- seems now
as I write that the weather then was warm-- i
recall nothing we said, nothing we did; even so
(perhaps because of that) that visits stay.

Later on he uses ‘mesostics’ more radically by de-familiarizing “normal syntax.” The most significant aspect of ‘mesostics’ in my perception is closely related to the gravitational effect of the local upon the global, especially, in the use of “proper name” strings to what we might call the ‘sentence’ string” (Perloff, 2005).

On that account, in “What you say …,” Cage “recharge[s] individual words by consistently shifting their context and hence their use” as, for example, in “[i]t interests me that a part can function as a whole or that a whole can be thrown into a situation in which it is only a part. It interests me that what one takes to be a whole subject can suddenly be miniaturized […]” (Cage in Perloff, 2005). Consider the following:

```
of it
a whole sUbject
and then
a whole Can be
whaT you say about
It
Occupy it
a whole caN
hAve
different timeS and
tAkes
can be throWn
and perHaps at the same time
Or
how does one deaL with
diffErent times and
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The “mesostic string” “FUNCTION[s] AS A WHOLE.” However, the local “questions” the very essence of “this function” (Perloff, 2005).

The ‘whole sUbject’ is in apposition to a mere ‘it’; ‘a whole Can be’ ‘whaT you say about / It’, ‘a whole caN / hAve / different timeS and / tAkes’, it can be ‘throWn / and perHaps at the same time’. On the next page, ‘wHole’ furnishes Cage with the ‘H’ mesostic letter and thus becomes a ‘hole’.

[…] ‘What one takes to be a whole subject can suddenly be miniaturized’. Cage’s own text enacts precisely this statement: what we ‘take to be a whole’ dissolves into a number of possibilities. Not only can this ‘whole’ be ‘miniaturized’ but it ‘caN / hAve / different timeS and / tAkes’; there is no essential truth behind the word: ‘a whole Can be / whaT you say about it’. A neat illustration, as it were, of Wittgenstein’s proposition that ‘the meaning of a word is its use in the language’. (Perloff, 2005)

Language has limits thus, for Wittgenstein, “the limits of the language (the language which I understand) mean the limits of my world” (Perloff, 2005).

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3 Cage in Perloff, 2005.
4 Emphasis has been added by Perloff, 2005.
“[T]he limits of the language” never synthesize. Neither do the fragmented pieces of the self in Creeley’s “The Flower.”

The Flower

I think I grow tensions
like flowers
in a wood where
nobody goes.

Each wound is perfect,
encloses itself in a tiny
imperceptible blossom,
making pain.

Pain is a flower like that one,
like this one,
like that one,
like this one.

Altieri argues that the “primary experience” intends “increased distance, of a consciousness that is withdrawing from any dynamic interchange with experience.” Thus, he continues, “[a]s the speaker alternates from ‘this one’ to ‘that one’, the reader sets a terrifying glimpse of the way the mind can move from participation, to pointing and cataloging” (1979:177).

The latter, however, “is fragmented,” as the local “ones” “both mock the speaker’s desire for a single unified consciousness and remind the reader that consciousness cannot create its own unity.” In this sense, the local objects obtain tonalities that act as “unique aesthetic phenomena” (1979:177). “[M]eanings melt continually into contending localized tonalities” (Leitch et al. 2001:84), and poetry “overflows, yet [it] is always coming; there is no sense, however, that one will come to a full meaning” and “complete accomplishment” (Murphy 1981: 106).

This is a realm of “heterogeneous materials and heteroglot discourses deployed in a nonhierarchical field of tension” (Leitch et al. 2001:84). In A tradition of subversion: the prose poem in English from Wilde to Ashbery (1981), Margueritte S. Murphy identifies this realm with what she calls “a poet ics of inclusion;” “[…] long poems, adding up to 118 pages altogether, […] a variety of discursive types (i.e., inclusion of all types of discourse).” [A]lso “the inclusion of other voices mutes and disperses the central poetic voice, supporting an existential desire to reach beyond the ‘I’, the speaking or writing self” (169).

Inclusion intended as “a variety of discursive types” stipulates an interesting point of departure as Ashbery calls it in his volume Three poems (1972). It is “one of [the] aims” of his poetry: ‘[m]y idea in writing’, he claims, ‘[…] was to allow all kinds of prose ‘voices’ to have their say in what I hoped would be poetry – so that at times’, he adds, ‘it sounds like journalism or letter writing or philosophy, both Cracker-barrel and Platonic, and so on. I guess I was trying to ‘democratize’ language’ (Ashbery in Murphy 1981:169).

One of the best examples of ‘democratize[d]’ language is the prose poem, which Murphy defines as ‘postmodern’ drawing from Lyotard’s definition of the latter as ‘the unrepresentable in presentation itself’. The prose poem entails “by necessity a subversion of other prose forms,” which are “never” able to “[p]redict its ‘future’ as text or genre” (1981:170).

To the question “[w]hat essentially distinguishes Ashbery’s expansive prose poems from Williams’s and Stein’s briefer texts other than their chronological relationship to modernism?” Murphy responds that Ashbery in trying to ‘put things together’ “produces a prose whose superficial coherence is very unlike the disjointed fragmentary style of William’s’s Kora in hell or the disorienting semantic moves of Stein’s Tender buttons.” Finally, she settles that “[…] the question of reference no longer defines the point of conflict between tradition and innovation,” but rather, “[…] directs his attention elsewhere in his problematizing of language and its capabilities” (1981:171). Thus,

Three poems, of course, is not conventional meditation, but is prose with instabilities that put certain norms of reading prose in question. Ashbery’s undermining of traditional meditative discourse and its assumptions – the movement toward enlightenment or a greater truth, the identity of the thinking subject, the reliance on metaphysical system outside the text – becomes apparent as one examines the unforeknowable movement of his prose, its subverted assumptions, and even its focus on its own
discursive strategies, which inevitably forestalls the closure promised by self-reference. Its ‘poeticity’ may indeed reside in these artful dodges from meditative prose; certainly it is the surprises that appear as Ashbery’s rumination progresses that make the language fresh for us – the unstable pronouns, the abrupt shifts from figurative to literal meaning in the elaboration of an image or notion, and, likewise, the unannounced shifts into self-reference may easily be read into the text. Such shifts naturally disrupt any movement toward affirmation of a single truth or construction of a philosophical system that might answer the existential questions appearing throughout the text, or even the construction of a contemplative self. (Murphy 1981:172)

This does not mean “nihilistic collapse.” On the contrary, the scene is identified with “the experience of experience.” That’s also how Ashbery himself defines his own poetry; “[…] and the particular experience is of lesser interest to me than the way it filters through to me. I believe this is the way in which it happens with most people, and I’m trying to record a kind of generalized transcript of what’s really going on in our minds all day long” (Ashbery in McCorkle 1985:106).

Consequently, this kind of poetry writing “is not a passive register of the world.” It is “a recognition of the social” intended on clear terms ‘as an internal force that manifests itself above all through the multiple presence of conflicting discourses’. Such discourses, McCorkle argues, “not only allow for a change of self”, but also invoke what Marjorie Perloff calls, drawing from Roland Barthes, a ‘corrected banality’ (1985:106 - 7).

In McCorkle’s argument, Ashbery has ultimately altered and “decenter[ed] the identities of pronouns” (1985:107). The pronouns that collapse the unitary concept of Be-ing, ‘I’, ‘You’, and ‘He’ cannot be “easily discriminated” – “it is as if Aeschylus had not yet summoned the second actor from the chorus to argue against that first great voice, or as if the persons of the drama here, ‘the debris of living’, were indeed ‘proposed but never formulated’” (Howard 1985:40).

This scenario is similar to Kubernski’s notion of ‘chaosmic self’, which “designates a principle of subjectivity no longer strictly punctual, expressive, or interior” (1994:139). Thus,5

[th]e chaotic self, as an aspect of a self-organizing, organic process, is expressed at different levels of reference and within different temporalities by corresponding contexts. One could say that this ‘self’ is the expression of a series of interinvolved, temporally and spatially imbricated environments. […] it insists upon the exclusive reality or significance of a ‘single’ environment is to confine and amputate it. (Kubernski 1994:139 – 40)

The chaotic self or the incoherent whole splits into multiple parts, which in turn are very difficult to be interpreted and “sung”.

John Berryman’s The dream songs is a case in point. The work splits into configurations that range from “Berrymanisms, [to] Negro and beat slang, and baby talk.” Furthermore, the parts are not “dreams.” They are only “hallucinations, which anything that might have happened to the author can be used at random.” These multiple parts are things that John Berryman has seen, overhead or imagined. “The poems are about Berryman, or rather they are about a person he calls Henry” (Lowell 1987:107).

In fact, “Henry is Berryman himself seen as himself, as poète maudit, child and puppet.” At the end, “[h]e is tossed about with a mixture of tenderness and absurdity, pathos and hilarity that would have been impossible if the author had spoken in the first person” (1987:108). Let us consider the following:

\begin{verbatim}
But never did Henry, as he thought he did,
End anyone and hacks her body up
And hide the pieces, where they may be found.
He knows: he went over anyone, & nobody’s missing.
Often he reckons, in the dawn, them up.
Nobody is ever missing\end{verbatim}

5 Philip Kubserski has drawn from Prigogine and other scientists such as Gregory Bateson, David Bohm, Erich Jantsch, Humberto Maturana, and Francisco Varela to develop his notion of ‘chaosmos’ as “a unitary and yet untotaledized, a chiasmic concept of the world as a field of mutual and simultaneous interference and convergence, an interanimation of the subjective and objective, an endless realm of chance which nevertheless displays a persistent tendency toward pattern and order.” (Kubernski in Freese 1997:273)

6 Berryman in “Dream Song 29.”
The “pieces” for David Perkins are the “inventories of Henry’s states, therefore, Berryman’s states: “desperations, death wishes, sexual hungers, grieves, drunks, boredom, follies, fractures and so forth.” In fact, as Berryman splits the center, Ashbery questions its very essence. By doing so, he avoids immobility and calcification as in the following lines:

Have you begun to be in the context you feel
Now that the danger has been removed?
[…] has the motion started
That is to quiver your head, send anxious beams
Into the dusty corners of the rooms
Eventually shoot out over the landscape
In stars and bursts? For other than this we know nothing
And space is a coffin and the sky will put out the light
I see you eager in your wishing it the way
We may join it, if it passes close enough.

The “you,” “I,” “it” as well as “your,” “that,” “this” entail instability. David Shapiro according to Murphy discerns a progressive from a ‘you’ as beloved to a more solipsistic ‘you,” while for Bonnie Costello, the ‘you’ is “inscribed or fictive reader.” “In Three poems, she finds that the narrator’s self-consciousness ‘is modeled after the psychic split of a performance and audience or a writer who must imagine a reader. […] The desire of all consciousness, like the desire of all literature, is to end this duality through absorption” (Murphy 1981:173).

Further, to destabilize the center of pronouns means to bring up the multiplicity of local discourses, which operate on local rather than global level. Hassan has listed a number of features that pertain to this type of writing among which he includes:

Postmodernism, paraphysics/Dadaism, antiform (disjunctive, open), play, chance, anarchy, exhaustion/silence, process/performance/happening, participation, decreation/deconstruction, antithesis, absence, dispersal, text/intertext, rhetoric, syntagm, parataxis, metonymy, combination, rhizome/surface, against interpretation/misreading, signifier, scriptable (writable), anti-narrative/petite histoire, idiolect, desire, mutant, polymorphous/androgynous, schizophrenia, difference/difference/trace, the Holy Ghost, irony, indeterminacy, and immanence. (1987:92).

This kind of writing for Hassan translates into “ambiguity, discontinuity, heterodoxy, pluralism, randomness, revolt, perversion, deformation.” Deformation for Hassan presumes “decreation, disintegration, deconstruction, decenterment, displacement, difference, discontinuity, disjunction, disappearance, decomposition, de-definition, demystification, detotalization, delimitization” (1987:93).

Michel Foucault in his The archeology of knowledge proposes to interrogate the notions of the so-called “unities,” “psychopathology, medicine, or political economy” and to examine closely the kind of “discontinuity, rupture, threshold, limit, series, and transformation” that undercut the so-called “initial project.” At first, he excogitates whether these “unities” are “simply a reconstruction after the event, based on particular works, successive theories, notions and themes some of which have been abandoned, others maintained by tradition, and again others faded to fall into oblivion only to be reviewed at a later date?:” Secondly, Foucault examines the “unity of discourse in the objects themselves,” in what he calls “their proximity or distance.” At the bottom, lays not “a configuration” or “a form,” “but [rather] a group of rules that are immanent in a practice, and define it in its specificity” (1972:51).

In discussing about psychopathology, for example, Foucault concludes that “what has emerged” from his analysis “is a unity of another type, which does not appear to have the same dates, or the same surface, or the same articulations, but which may take account of a group of objects for which the term psychopathology was merely a reflexive, secondary.

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7 Hassan has presented this list alongside another that stands for some of the main features of modernism; “Romanticism/Symbolism, Form (conjunctive, closed), Purpose, Design, Hierarchy, Master/Logos, Art Object/Finished Work, Distance, Creation/Totalization, Synthesis, Presence, Centering, Genre/Boundary, Semantics, Paradigm, Hypotaxis, Metaphor, Selection, Root/Depth, Interpretation/Reading, Signified, Lisible (Readable) Narrative/ Grande Historire, Master Code, Symptom, Type, Genital/Phallic, Paranoia, Origin/Cause, God the Father, Metaphysics, Determinacy, Transcendence” (1987:92).
classificatory rubric." Consequently, “[p]sychopathology finally emerged as a discipline in a constant state of renewal, subject to constant discoveries, criticisms, and corrected errors; the system of formation that we have defined remains stable” (1972:51).

Akin to Foucault’s suspicion of globalization is also Ashbery’s “Fragment.” What Bloom calls Ashbery’s “most difficult rumination,” “Fragment” “is the elegy for the self of the imperfect solipsist, who wavered before the reality of another self, and then withdrew back into an interior world” (1985:67 – 68).

For Bloom, “the title evidently refers not to an aesthetic incompleteness,” “but” rather “to this work’s [overall] design,” and at the end “to its resigned conclusion” in which “the protagonist remains alone, an ‘anomaly’ as he calls himself in the penultimate line” (1985:68). Consider the following:

But what could I make of this? Glaze
Of many identical foreclosures wrested from
The operative hand, like a judgment but still
The atmosphere of seeing? That two people could
Collide in this dusk means that the time of
Shapelessly foraging had come undone: the space was
Magnificent and dry. On flat evenings
In the months ahead, she would remember that that
Anomaly had spoken to her, words like disjointed beaches
Brown under the advancing signs of the air.

For Benjamin Colbert Ashbery “hovers uncertainly, almost affectionately, about the ‘threshold’ of meaning.” Thus, Colbert continues, it is “[t]hat nexus between the inside and outside, kernel and flower, planet and orbit, meaning and unmeaning” that “fascinates him [and] informs his imagery” (2000:44).

Ashbery’s fragments “are far more self-consciously speculative, and hold up sign posts to their own inadequacy,” ultimately, “a form of self-mockery,” as in the following lines (Colbert 2000:45):

[…] the externals of present
Continuing – incomplete, good-natured pictures that
Flatter us even when forgotten with dwarf speculations
About the insane, invigorating whole they don’t represent.

What may be regarded as ‘complete in itself’, Colbert argues, with Ashbery becomes “bluntly […] ‘incomplete’” as in the following (2000:46),

I think it was at that moment he
Knowingly and in my own interests took back from me
The slow-flowing idea of flight, now
Too firmly channeled, its omnipresent reminders etched
Too deeply into my forehead, its crass grievances and greetings
A class apart from the wonders every man feels,
Whether alone in bed, or with a lover, or beached
With the shells on some atoll (and if solitude
Swallow us up betimes, it is only later that
The idea of its permanence sifts into view, yea
Later and perhaps only occasionally, and only much later
Stands from dawn to dusk, just as the plaintive sound
Of the harp of the waves is always there as a backdrop
To conversation and conversation, even when

8 “But let there be no misunderstanding: it is not the objects that remain constant, nor the domain that they form; it is not even their point of emergence or their mode of characterization; but the relation between the surfaces on which they appear, on which they can be delimited, on which they can be analyzed and specified” (Foucault p. 52).
Most forgotten) and cannot make sense of them, but he knows the most familiar, unmistakably thing, and that gives him courage as day expires and evening marshals its hosts, in preparation for the long night to come.

Ashbery's meaning in these lines as well as in other sections of Flow chart desists on its way upon accomplishment. The "fabulous elongation of syntax" remolds language into a labyrinthine context. That is the reason why Ashbery's work "offers pleasures en route, to a center that is not reached, because that is not what poetic syntax can do" (Ward 2000:179). In this sense, the local subverts and reorients the global in an aesthetic and ontological sense. The gravitational pulls of the local upon the global underscore not only the unpredictable and ever-changing parameters of the system, but also its potential for creativity and comprehension.

In conclusion, the re-interpretation of centeredness across systems' theory holds an important point of departure to study postmodern poetry and poetics, in spite of the inimical nuances of the stability and fixity. However, the dynamics between stable and unstable, local and global, never resolves clearly. Throughout the most engaging body of poems by John Cage, John Ashbery, Robert Creeley, and John Berryman that I have examined in this paper, the concept of centeredness sits uneasily against the cultural and aesthetic pressures to produce that kind of poetry that captures some of the most nuanced re-collections of the postmodern experience.

References

The up-to-date Features of the Arbores Poetry in the Conditions of Diculturalism and Diglosia

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Abstract: In the 19th century, in the Arboras of Italy locations, an Albanian literature was developed, which for its famous content and artistic values, is part of a brilliant page of the history of literature and in general of the Albanian National Renaissance, where in the last two to three decades, with pleasure we notice a rebirth of the tradition of literature known like its second “renaissance”. From these locations we have had not only local singers and poets (known in the local Arboras communities) but as well but as well in the entire literature world in Italy and Europe. Throughout an analysis and interpretation in this article, I will reveal the tendency towards the elevation of the written language level with all its functions, making attempts to be incorporate a new lexical fund as well, characteristic for the nowadays world. This article will serve to highlight the issues of the Albanian language only, an issue that is situated historically from the specific circumstances of the Albanians, and of Diaspora as well, desiring to reinforce their connections to the trunk, they should follow the linguistic trunk model.

"Rare sono le diasporre del mondo, che per molti secoli, anche dopo lo spostamento in terra straniera, con fermezza preservano la lingua, la cultura, le tradizioni e l'amore per la loro antica patria, come ad esempio gli insediamenti arbëresh in Italia. E non solo li conservano, ma anche lavorano instancabilmente per aummentarli, portando generazioni di attivisti che sono noti per la diffusione della loro lingua madre e hanno dato alla letteratura, alla cultura e alla scienza albanese un buon numero di opere di pregio di dicitura "- evidenza prof.Gj. Shkurtaj. (Shkurtaj, Gj., Spirito di arber roma, Tirana, 1984). Nel secolo scorso, negli insediamenti in Italia, si è evoluta una letteratura albanese, che per i suoi valori significativi e artistici noti, costituisce una pagina brillante della letteratura e in generale della Rinascita Nazionale Albanese Rinascimento. In quel solco, anche se non con quelle dimensioni e ormai con un'altra problematica, dopo un declino o meglio, un silenzio nella prima metà del nostro secolo, quando per molti sembrava che la stella della letteratura arbëresh era tramontata, questi due- ultimi tre decenni, con piacere si nota una rinascita della tradizione letteraria, come una sua seconda "rinascita". Naturalmente, non è e non può essere distinta dalla sua base, dal movimento mentale e culturale di insediamento di oggi. Sono emersi non solo i cantanti e poeti locali (noti nelle comunità arbëresh locali), ma anche quelli che conoscono tutto il mondo di oggi della letteratura in Italia e in Europa. Il caso di Karmine (Carme) Abetis , arbëres da Karkci, le cui opere onoran gli schifalli delle libere oggi e i taviol universitari degli studi italiani e oltre, naturalmente, meritano di essere esaminate e valutate. Impossibile l'accordo con l'opinione secondo la quale questa letteratura dovrebbe essere caratterizzata come esercizio dilettantistico dato che manca l'ispirazione della guerra eroica di Skanderbeg contro i turchi, gli manca l'appoggio sulla realtà storica. . (Pipa. A., Fasi e caratteristiche della literature italo-albanese, Reviste di Letterature Moderne e Comparate, vol XXIII, nr.3, 1970, Firenze, f.176 – 178.).

Questa letteratura e le creazioni di autori che verranno dopo saranno parte integrante della letteratura albanese. In questo senso si può parlare solo della lingua e della nostra letteratura, che è scomparsa dopo il ’70, quando anche la letteratura arbëresh iniziò ad attuare quasi massicciamente l’albanese standard. (Gj. Shkurtaj ..., Spirito di arber roma, Tirana, 1984.) Per quanto riguarda la diversità della letteratura arbëreshe non è mai stato più ricco, rispetto ai volumi e alle poesie. Oggi si pubblicano anche drammi, racconti, ecc. Un particolare tipo di attività sono gli scritti pubblicistici - scientifici che consistono nella raccolta, la pubblicazione e nello studio delle tradizioni arbëresh. Possiamo citare, in particolare le commedie di Skiro Giuseppe di Maxhios (G.S di Maggio) a saldo di Piana degli Albanesi arberesh (Sicilia); le brevi prosa di Dushko Vetmos e di Vincens Belmontes e anche la pubblicistica e la politologia arbëresh di Vincens Goleti Bafes. E' chiaro che per lo sviluppo della poesia arbëresh, decisive sono state le circostanze cruciali che hanno favorito l'idea che ogni paese ha il proprio poeta. Luuka Perrone ha scritto Frasnita, Vora Ujkon e Dusko Vetmon, Buzëdhelprin e Peshkuqin, Belmont ha scritto Strigari; Firma (Fattoria, Ferma) ha come autore Pietro Napolitano, Saint-Nicholas (Shën Koll) si vanta di Zef del Gaudio, ecc. Pieno di poeti è stata e continua ad essere la Piana o la Hora di arbëresh , dove sorge la bella voce di entrambi "Xef": Zef Skiroi di maggio (G.S di Maggio), Zef Skiroi di Modika (GS sa Modicis), insieme a Pasquale Renda, ecc. Nelle pagine dei libri, ma anche attraverso Internet viene a noi ogni giorno la voce ancora più potente del poeta Arberesh Mario Bellizi. Quindi la geografia letteraria della poesia arbëresh di oggi è ampia ed estesa quasi in ogni piantagione che parla arbëresh. Sull'aspetto tematico la poesia di oggi arbëresh è molto diversa dal passato: quasi - quasi priva della tematica storico-romantica del ritorno nel periodo di Skanderbeg e anche...
nelle prime fasi del secolo scorso era diventata oggetto di trattati discusivi come: De Rada, Dhimitër Kamarda, ecc., che diffondevano la necessità di ampi generi di poesia, che oggi mancano. G. Dara Jr., Zef Serembe ecc. erogarono prima il poema o le poesie lunghe con soggetti, prevalentemente lungo l’asse della storia, come ispiratrici di creazioni romantiche. Nella sua realizzazione migliore, la poesia Arbëresh dio oggi segua Serembe, quindi è in primo luogo lirica. Ovviamente, questa lirica è più romantica. (Shkurtaj, Gj., A. Berisha Antologia della poesia contemporanea arbëresh.) Il pessimismo o un senso di disperazione che si trova ovunque in questi autori hanno spiegato dalla situazione sociale e psicologica come comunità e come minoranza etnolingustike arbë resh. Attraverso strati lessicali vari i poeti arbëresh di oggi hanno fatto un passo importante doppio: Da un lato mettono nella loro poesia nuovi campi di interesse, nuove possibilità di accettazione di motivazione e stilistica, espandono i significati dei testi, e dall’altra lo rialzano a un linguaggio di alto livello utilizzato, che, come linguaggio della poesia dialettale aveva il rischio di diventare relitto. Così che oggi la poesia arbëresh ha una modernità informale e si avvicina sempre più alla poesia del tronco attraverso le vie e i motivi, ma anche puramente artistico. La poesia arbëresh consiste principalmente sui tipi di brevi. Il verso è in gran parte libero e la figurazione è piuttosto ricca e spontanea. E’ importante notare che i legami con il folklore danno forza a questa poesia. Oltre alla poesia, oggi si sente anche l’inizio del racconto in prosa, e anche un pubblicista ricca letteraria e un inizio delle attività scientifiche. Si nota grande interesse per il recupero delle loro tradizioni e folklore, in particolare per la pubblicazione di manoscritti di autori del passato. Nella letteratura arbëresh di oggi si presenta anche la letteratura tradotta come: Solano, Ferrari, Perrone, Skiroi, Fortino, ecc. Con la ricchezza dei motivi, la lingua ricca e bella, con la sensibilità e le idee, con l’importanza che ha nella situazione in cui si crea, la poesia e la letteratura arbëresh assume generalmente valori di grandi dimensioni. Essa non è un ramo secco della letteratura albanese, ma il suo ramo verde. (Jorgaqi, N., Ismaili, R., Radici forte, Poesia Arbëresh dei nostri giorni, F.30.) Il volume di Dusko Vetmos citato, insieme alle poesie di questo autore, con le poesie di Llula Perrone e quelle di Vore Ujkos, pubblicate sulla rivista “Shejzat” (Vetmo, D., “Ad un altro”, la rivista “Shejzat”, No. 3, 4, 1958, f.88.), istituita nel 1957 a Roma, sono creazioni che legittimano la successione dello sviluppo letterario in Italia e gli inizi della vera e propria modernità. (Perrone, Acc. Shkëmbi, L., Spezono Albanese, 1968, la prima opera di poesia pubblicata dagli arbëresh, che mostra anche l’espressione di vera poesia.) Se mettiamo a confronto la letteratura arbëresh del secolo scorso, vediamo che questo dimostra che l’importanza del tempo, degli autori e delle opere letterarie che possono essere considerati grandi arte, non sta solo nel fatto che esse non si ripetono o si replicano molto difficilmente, ma perché creano la base e l’asse fantastica che influenza senz’altro la letteratura che si crea dopo di esse. La poesia arbëresh contemporanea in Italia ha mostrato questo fenomeno in alcuni scrittori in vari aspetti. In realtà gli scrittori arbëresh contemporanei si trovavano di fronte a due problemi: da un lato, l’impossibilità di creare quei tipi di opere che ha descritto la ricchissima tradizione, preliminare, letterare, arbëresh, vale a dire la sostituzione degli autori importanti come De Rada, Santorini, Skiroi, mentre, dall’altro, con la necessità di creare opere artistiche che avrebbero segnato il mondo e il loro tempo per dimostrare autonomia e importanza come creatori dell’arte della parola. Ciò che distingue la poesia moderna arbëresh moderna è la concezione moderna e l’espressione poetica, mescolata con le strutture metriche di ritmo libero ed interno. Per creare una poesia moderna e contemporanea, questi poeti sono sì sono appoggiati non solo sulla tradizione letteraria arbëresh, ma anche sulla poesia moderna e contemporanea italiana, francese, spagnola e anglo-americana, letta sia in originale, sia attraverso le traduzioni multiple in italiano, che era e rimane la lingua della loro educazione. I poeti rbëresh contemporanei, ciascuno a suo modo, ha creato una poesia che esprime il mondo interiore, sensazioni, lamentele, le loro preoccupazioni, ma allo stesso tempo anche i disastri e le tragedie degli arberesh nel corso della vita. Come le creazioni di alcuni individui, essa segna e giudica l’unificazione spirituale ed etnica e la resistenza lungo il tempo. Così è anche ricerca e contemporaneamente anche acquisizione di un’identità, l’espressione dell’essere e del mondo arbëresh, della necessità del suo arricchimento, ma allo stesso tempo è un processo di auto-consapevolezza e il riconoscimento del mondo che appartengono da un lato, ma anche riconoscimento dell’uomo e del suo mondo in generale. In realtà, questa poesia presenta un vasto e ricco mosaico tematico. L’orgoglio, la forza, l’onore, la fiducia, il coraggio, il sacrificio, l’azione libera, la libertà, il dolore, la sofferenza e disastri che hanno contraddistinto la loro vita, la loro Patria ancestrale, da un lato anche il sogno, l’assurdo della vita e i problemi del destino del mondo come esseri umani. Quindi, i motivi di questa poesia sono diversi e numerosi, come sono costruiti i modi di svolgimento dei testi di espressione poetica. La principale fonte di ispirazione dei poeti contemporanei sono l’unicità arbëresh concreta (la realtà del tempo), la realtà antecedente storica, che segna anche le opere dei loro antenati. Queste due realtà, viste da differenti punti di vista sono equivalenti col mondo soggettivo dei poeti e creano una realtà separata, che si riflette in primo luogo attraverso varie strutture linguistiche e messaggi poetici. La realtà soggettiva che si crea sui poeti e nelle loro immaginazioni è il risultato di ciò che qualifica e dittue la vita quotidiana in Italia, le gioie, le ansie, le sofferenze e le conseguenze che è spesso sono associate con i creatori. Il mondo interno dei poeti, ispira e crea stretti rapporti con le persone del loro mondo: il primo influenza e gli porta in molti punti, il secondo riesce a capire, assimilare, esprimere e di identificarsi di più con il primo.
"La poesia - è il mondo, l'umanità - la vita stessa - fiorito in questione", dice Ungareti. In poesia e attraverso la sua creazione, i poeti arbëresh trovano la verità dell'essere, della vitalità e dell'azione. La resistenza insolita degli arbëresh volta alle tempeste degli impervi; il trionfo sulla realtà pesante e il dolore, realizzando i loro sogni e i loro scopi, il riflesso della realtà spirituale come forma di vita inerente invaderà la loro poesia oggi.

Essa si ispirerà alla rabbia e l'odore della terra e del loro sangue che gli ha dato forza per la continuità e la vitalità dell'azione. Inoltre è anche tessitura di gioia e dolore, di piacere e disperazione, della luce e delle tenebre, dell'innocenza e della tempesta, ma anche del dramma del tragico muteplice arbëresh. Nella poesia contemporanea arbëresh dominano la sofferenza, il dramma e le conseguenze. Il dolore e il tragico questi poeti lo esprimono attraverso due formhe principali: concreto e spirituale. Il primo è risultato concreto della vita quotidiana, delle difficoltà e degli imprevisti; del suo rischio di assimilazione e della scomparsa del mondo arbëresh, ma anche il destino dell'uomo miserabile in generale. Il secondo è il risultato di sofferenza spirituale, delle incapacità di fare una vita più ricca culturale e spirituale, la mancanza di collegamenti e la comunicazione con la patria e la cultura di appartenenza, dell'istruzione in lingua madre ed altro. Questo modo di pronunciamento poetico supera il perché, come dice Kafka, "Determinante è solo la sofferenza, il tormento." Così, le opere di poeti sono il risultato di malcontento e agitazione". Dato che l'artista, quindi anch il poeta pensa in modo particolare e profondamente sul mondo umano e il suo destino. In alcune poesie le proporzioni mitiche della patria natale dei Padri e della Patria si spogliono fino al limite. Così, la realtà grave Albanese sotto il regime comunista, esercitò violenza sulle persone e dove la gente non aveva la libertà di pensiero e di azione, ha fatto che i poeti arbëresh esprimessero la rabbia la loro incompatibilità con esso. Questo si nota liberamente in alcune poesie di Luka Perrone e in due le poesie iniziali di Vorea Ujkos. Il mare, un simbolo spesso usato dai creatori arbëresh, porta al poeta il dolore dell'Arbëria, patria dei suoi antenati, sotto il dominio comunista, che lo fa soffrire immensamente:

Dal mare
come tenerezza facile
valazit mi portano
il dolore dell'Arbëria
l'augurio della frattellanza
si attiva una stella
e io shertonj ...

Hanno reso oggetto anche l'amore espresso a volte come sentimento, a volte come modo di stare verso l'uno l'altro oppure davanti a fenomeni diversi. Quindi, esso è anche tema della vita, anche dell'amore, nel senso stretto ampio della parola, quindi anche della poesia e della bellezza. Qualche volta è attraversata da una dimensione biblica, che si fonde perfettamente nel concetto di poesia. Amare qualcuno veramente significa amare se stessi. Colui che si nutre di una parola, quindi anche della poesia e della bellezza. Qualcuna volta è attraversata da una dimensione biblica, che si fonde oppure davanti a fenomeni diversi. Quindi, esso è anche tema della vita, anche dell'amore, nel senso stretto e ampio della vita. La carità divina è tanto ampia che profonda, e chi riesce a penetrare nella sua essenza, comprenderà meglio il suo destino e la sua vita. La base principale d'espressione dell'amore è la donna o la ragazza arbëresh, ma il suo significato si riferisce anche alla soddisfazione, per la bellezza e per la grandezza. Nella letteratura contemporanea arbëresh si gestiscono anche una serie di temi come la solitudine, la migrazione interna e migrazione esterna, gli aspetti dell'autodistruzione arbërësh e albanese, il mondo divino, la morte, ecc. Un'intera generazione di intellettuali arbërësh che continua a crescere, lavora attraverso quelli insediamenti per raccogliere, studiare e valutare il folklore bello, le tradizioni preziose arbërësh e la loro lingua dolce. Molti di loro sono poeti o scrittori contemporaneamente e anche drammaturghi. La letteratura arbërësh di oggi, anche se non con quella forza che aveva al momento di De Rada, Darës së rì, Zef Serembe, il Skiroit ecc., è comunque una realtà letteraria che non può essere ignorata. È una letteratura estesa dal punto di vista geografico. Si produce quasi in ogni piantagione arbërësh, nei grandi centri e tradizionalmente noti come il movimento di base di nuclei letterari, artistici, come: Frasnita e Ganina ai lati del Kosenza, Piana degli Albanesi, in Sicilia, ecc. Ma la letteratura arbërësh, anche se proviene da centri che si chiamaano frazioni, non è una creatività provinciale, non solo con i temi rurali e bestiame, come si potrebbe credere. Piuttosto, è una letteratura riflettente, che afferma la sua presenza e l'esistenza attraverso le creazioni di valore, spesso scritte in due lingue: arbërësh / albanese e italiana, perchè biforcua e anche la loro vita e il loro cuore in terra straniera. Sono arbërësh che provengono dall'antica Albania, mantenendo usanze, tradizioni antiche, belle, essendo molto orgogliosi della loro storia e le tendenze storiche come nell'Arbëria antica e anche nella seconda patria, in Italia, ma da tempo quelli che sono diventati anche "cittadini strappati" rappresentano un mondo che affronta il progresso economico e culturale che deriva dalla supremazia della lingua italiana e che in particolare si riesce a tenere in vita di fronte alla pressione dei mass media.
Antropologi arbëresh culturali e italiani, li chiamano "i cittadini italiani con radici albanesi." Ecco perché oggi la parola più comune, tra gli intellettuali arbëreshë e italiani che si occupano di studi sugli arbëresh è "l'albanesita" (l'albanesita o albanese). Così, la poesia partecipa e assume il suo ruolo di primo piano nella resistenza del secolo arbëresh tradizionale. Come dice il prof. N. Jorgaqi: "La poesia come portavoce del mondo Arbëresh sostiene che l'esistenza umana non può essere compreso senza l'identità di cittadinanza, che senza di essa la vita non avrebbe avuto valore e dignità. L'arbëresh assume pese, in primo luogo, dalla comunità cui appartiene. Così si spiega, il suo orgoglio, la sua natura indipendente, il suo spirito che ama la libertà." (Jorgaqi, N., La poesia della culla arbëresh, "Novembre ", No. 8, 1984). Ci soddisfa il fatto che l'aumento del numero maggiore di poeti e scrittori arbëresh, ma ci attira anche la tematica dei loro versi oppure della loro creazione. I migliori talenti presentati di questa letteratura albanese di oggi scrivono in albanese letterario oppure come si chiama nella sociolinguistica di oggi: in albanese standart. Ci sono quelli che cercano di implementare, e di intrecciare con il proprio dialetto Arberesh, che dà uno speciale tessuto. La necessità che la poesia servì come mezzo di salvataggio e dell'affermazione successiva che "lo spirito di Arbër sopravvive" dimostra che la letteratura arbëresh di oggi non solo non è esaурita, ma ancora continua dignitosamente la sua tradizione, ma ora col nuovo nuovo stato, con i problemi e le preoccupazioni di oggi.

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Dino Buzzati in Albania

Alba Teneqexhi

Abstract: “Magical realism” flourished in the literature of 1979-1980 through books and translations from the foreign writers. One of the most well-known writers of this trend was the Italian writer Dino Buzzati. This paper aims to present works and books of Albanian translators such as Dritan and Zija Cela, Hasan Bregu, Mimoza Hysa, etc who have embraced the works of Dino Buzzati. The focus of the study is the work “Sixty narratives” whose stories will be approached and compared to the works of Albanian writers. This study will point out translation as a difficulty and barrier of reading and understanding. The structure of Buzzati’s short stories is extremely unique and special. He manages to relate the real world with the imaginary one in his own way. Words and language are of the medium register, not elaborated and syntax is developed in a different way. This study helps the field of literature translation through a comparative method. Expected results: Albanian translators have coped with the difficulties of translation and have achieved to present the original work of the Italian writer Dino Buzzati.

L’opera di Dino Buzzati, scrittore e pittore del realismo magico, è stata diffuso in Albania con le prime traduzioni pubblicate negli anni Settanta e Ottanta. La letteratura moderna e “il realismo magico” non sono stati accettati così facilmente dalle Autorità letterarie di quegli anni. Nell’Albania, in quel periodo regnava la letteratura classica, la quale veniva tradotta dagli autori meno celebri. Per questa ragione era necessario l’apprendimento e la diffusione della letteratura moderna. Così tanti scrittori e traduttori hanno aperto le porte alla cultura, superando le barriere e trasformando in questo modo la letteratura in una terapia per le anime assillate dalla dittatura. I romanzi, racconti e articoli giornalistici di Dino Buzzati hanno imparato a parlare in diverse lingue. Finora lo scrittore bellunese è stato tradotto in ventisette lingue straniere: albanese, bulgaro, catalano, ceco, croato, danese, ebraico, estone, finlandese, francese, giapponese, greco, inglese, portoghese, rumeno, russo, spagnolo, tedesco, ungherese, ecc.


Il narratore italiano passa per uno scrittore facile e invece è difficilissimo, perché la sua semplicità di scrittura è solo apparente e nasconde una forte carica allusiva e simbolica. E problemi ce ne sono: Come rendere in un’altra lingua i passi di Buzzati, i giochi di parole, il senso magico così intoccabile?

Come tradurre senza tradire? A scuola si possono apprendere gli strumenti e meccanismi per affrontare un testo, ma tradurre letteratura è un’altra cosa e non si impara strumentalmente. Tradurre letteratura vuol dire riscrivere. Tradurre è come scrivere. E vero che il traduttore ha di fronte un testo finito sul quale lavorare, ma nel momento in cui lo fa passare da una lingua all’altra, il testo in questione diventa un’altra cosa perché nel passaggio è come se fosse stato ricreato.

La posizione di Toury e di altri membri del gruppo, che hanno il merito di aver impostato la ricerca su questioni fino ad allora trascurate (ad esempio il ruolo del traduttore nella manipolazione del testo), è stata oggetto di critica poiché pone in primo piano il problema della ricezione, trascurando l’analisi delle tecniche e dei procedimenti che guidano l’esercizio della traduzione. La possibilità di riformulare il messaggio del testo tradotto induce Bassnett e Lefevere a concepire, in Translation, history and culture (1990,2) la traduzione come un’operazione di riscrittura (rewriting). Il traduttore non recepisce passivamente il testo ma lo riscrive adattandolo al sistema culturale d’accoglienza. Il lavoro di traduzione non è mai neutro, è sempre condizionato dall’ambiente socio-politico in cui è realizzato. Lefevere approfondisce la sua tesi in Traduzione e riscrittura. La manipolazione della fama letteraria (1998,3) sottolineando la funzione primaria svolta dalla traduzione nell’evoluzione storica delle letterature, sia quando essa introduce innovazioni nella cultura ricevente sia quando contribuisce a consolidare il canone vigente. Il traduttore è un “mediatore culturale” che instaura l’interazione tra culture diverse. Conoscendo le due culture, di partenza e d’arrivo, egli è in grado di adeguare il testo originale alle esigenze culturali dei fruitori.
E non dimentichiamo il fatto che Buzzati era tra gli scrittori fantastici italiani e che la letteratura fantastica in Italia ha sempre avuto una scarsa udienza. Buzzati si spinge verso l’esterno della realtà, in una dimensione fantastica e favolistica. Sappiamo che i racconti dello scrittore italiano sono stati pubblicati prima sul giornale e la critica lo ha definito prima giornalista e poi scrittore. Sergio Pautasso dice: “Sostenere che la semplicità, la secchezza, il tipo di prosa cosiddetta “non lavorata” fosse una conseguenza dell’essere giornalista è un modo semplificistico per non affrontare i problemi della lingua di Buzzati”.

Dino Buzzati nacque a Belluno. Poi si è trasferito nella città di Milano. Ancor giovane, ventiduenne ha visto il deserto africano come corrispondente in Etiopia ed ha percorso i mari come corrispondente di Marina. Quindi è normale che la descrizione dei luoghi nei suoi racconti saranno sempre legate al Mare, alla Città, alla Montagna e al Deserto. Sono quest’ultimi che costituiranno il simbolismo, l’allegoria e gli spazi della sua immaginazione.

Prenderò in esame il racconto “Il mantello” tradotto da tre scrittori ben noti in Albania: Zija Cela, Gjergj Vlashi e Hasan Bregu in comparizione tra loro. Sin dall’inizio il titolo Il Mantello è stato tradotto da Vlashi e Bregu “Pelerina”, mentre Cela ha usato la parola “Kapota”.

Lingua e stile di Buzzati, le caratteristiche della sua “voce”

Per quanto riguarda lo stile e la lingua del Bellunese farò riferimento a Claudio Toscani in “Guida alla letteratura di Buzzati”, il quale sostolineva:

5) Lingua d’uso, quella di Buzzati, per cominciare: medio borghese e medio-popolare; lessico evidente, normale, abitudinario, salvo sporadissime citazioni colte; parsimonia di aggettivi, periodi scorrevoli, linearità sintattica da manuale. E il manuale, se c’è, è quello giornalistico. Di un giornalismo “alto”, nel senso della nobiltà d’animo di chi lo pratica più che della sigla èlitaria del suo codice.Buzzati cerca meno lo stile nella parola e nella frase e più accorgimento strutturale, nel montaggio delle situazioni e degli ambienti: più nei punti di svolta della storia narrata allorché dal terreno realistico si transita verso il fantastico, il simbolico, l’insospettato, il diverso... Lungo l’asse paradigmatico dei segni, vale a dire, nella libertà che le parole hanno di presentarsi alla penna di scrittore, Buzzati non opera scelte peregrine o selezioni straordinarie, né l’assetto della frase-la combinazione cioè degli elementi della lingua lungo l’asse sintagmatico avviene secondo regole preziose o disposizioni strane...Non è andato oltre la lingua essenziale. Buzzati: non se ne è scelta né una “alta” o letteraria o da prosa d’arte, né una concettuale o sperimentale. Ha istigato le facoltà visualizzanti, emotive, mimetiche, metaforiche di un vocabolario, forse un po’ povero, ma non opaco, e neanche stereotipo. Il carattere elementare dei componenti la costruzione letteraria buzzatiana ha fatto parlare di elementarità anche della trasmissione dei messaggi. Il che è un altro o nient’affatto conseguente discorso”.

Anche i traduttori albanesi hanno conservato lo stile e la lingua dell’autore bellunese. Loro hanno contribuito all’arricchimento della lingua albanese. Loro hanno contribuito all’arricchimento della lingua albanese.

Esempio.

Dopo interminabile attesa quando la speranza già cominciava a morire, Giovani ritornò alla sua casa. Il vocabolo morire è stato tradotto metaforicamente da Vlashi e Cela “te shuhej”, mentre da Bregu “vdiste”.

Oppure;

Una volta era la tua passione. L’originale 6)

Dikur luaje mendsh. Vlashi 7)
Dikur lepije gishterinjte. Cela 8)
Dikur isthe pasioni yt. Hasani 9)

In questo esempio Vlashi e Cela hanno arricchito il lessico dando al vocabolo passione due altri significati, mentre Hasani ha tradotto questo vocabolo conservando la sua forma.

La Sintassi

Il periodo di Buzzati nei “Sessanta racconti”, è essenzialmente paratattico. Non sono rare le costruzioni di tipo nominale o per qualche aspetto ellittiche. Le frasi sono brevi e questo da subito alla narrazione un ritmo spedito, con cui per il letto
e agevole sintonizzarsi. Nel primo esempio Z.Cela e Gj.Vlashi hanno trasformato la frase elittica in una frase con il predicato espresso, mentre Bregu è stato più vicino all’originale.

Esempio 1

**Non più le notti d’angoscia**, quando all’orizzonte spuntavano .....L’originale
S’do te vazhdonin me netet e ankthit, kur tutje, ne horizont, shfaqej ........Z.Cela
S’do te kishte me nete vuajtjesh, kur ne qiell shfaqeshin.....Gj.Vlashi
Jo me netet e ankthit, kur ne horizont shkrepnin......H.Bregu

Esempio 2

Ed ecco tornare la mamma, ecco il caffè fumante con una bella fetta di torta. L’originale.
Dhe ja perseri nena, kafja qe nxirrte avull dhe nje cope e mire keku. Z.Cela.
Ja, nena u kthye me kafene avulluese dhe nje riske torte. Gj.Vlashi
Dhe ja ku u kthye e ema, ja kafeja qe nxirrte avull me nje fete te mire torte. H. Bregu.

**Gli incisi**

Non raro, incontriamo nella prosa dello scrittore italiano un elemento che limita la linearità della sintassi buzzatiana: gli incisi inseriti tra parentesi, che svolgono un ruolo delle aggiunte esplicative o esemplificative di carattere accessorio.

Esempi:

1) (ma entrò soltanto una luce grigia, priva di qualsiasi allegrezza)
2) (ma perché si ostinava a non levarsi il mantello)
3) (prima di condurselo via per sempre)

Ma questi incisi possono avere anche altro valore: possono contenere rilievi con valore avversativo rispetto a ciò che precede, di solito introdotti da un “ma”. I nostri traduttori generalmente hanno conservato la forma delle parentesi tranne Z.Cela, il quale l’esempio nr.3 lo ha tradotto come parte del testo, omettendo le parole tra parentesi.

**Posizione degli aggettivi**

Un altro elemento che costituisce uno stilema nella prosa buzzatiana è anche la posizione degli aggettivi. La regola fondamentale per la posizione degli aggettivi è che essi seguono il nome che qualificano se hanno funzione distintiva, mentre precedono il nome che qualificano se hanno un valore descrittivo. Questo è l’ordine normale. Buzzati generalmente rispetta tale ordine, ma ci sono dei casi in cui ha fatto delle scelte diverse. Ciò, ha scelto la collocazione prenominale per un aggettivo che si aspetterebbe in posizione postnominale, creando così, molto spesso un effetto di liricizzazione.

Ecco alcuni esempi tratti dal racconto “Il mantello”:
...curioso imbarazzo..., pesante lentezza..., fioco entusiasmo..., gracili spalle..., inesprimibile tristezza, brusco movimento, ecc

In questi esempi i tre traduttori albanesi hanno conservato l’elemento prosaico, rispettando l’ordine postnominale dell’aggettivo.

**La punteggiatura**

Quello che vediamo facilmente nel racconto di D.Buzzati è la trascuratezza della punteggiatura, specie dei punti esclamativi (!). Molti anni fa Idro Montanelli afferma che erano sempre i suoi colleghi ad intervenire per sistemare la punteggiatura: Ecco, cosa scrive:
“Buzzati scrive senza punteggiatura e non è mai riuscito a capire dov’è che finisce una frase e ne comincia un’altra.” 10)
Esempi:

Che gioia per la Marietta...,Che cambiamento nello spazio di due anni..., Ciao Anna, ciao Pietro, addio mamma..., 

In questi esempi si osserva l’omissione del punto esclamativo, mentre nelle traduzioni nella lingua albanese i traduttori hanno posto coscientemente il punto esclamativo. Oltre la punteggiatura, Dino Buzzati è stato un po’ avaro anche con gli articoli. Tale omissione produce l’effetto di attirare l’attenzione del lettore sul sostantivo privato dall’articolo e di creare una certa “atmosfera”.

Esempi:

non disse quasi parola
in testa portava ancora il berretto di pelo
per timore forse...
dava sensazione di nero

Un’ultima caratteristica a livello di retorica sono le ripetizioni, i quali generalmente consistono nel raddoppiamento di una singola parola, specie un verbo con l’effetto di attirare l’attenzione su di essa e di rafforzare il suo significato dando maggiore enfasi e creare delle note liriche.

Ecco alcuni esempi:

Che stanco, che stanco..., Galoppavano, galoppavano..., per mesi e mesi ..., Però sei pallido, sei..., che mai e poi mai...ecc.

Tutti gli esempi portati sopra sono tradotti ripetuti, restando così fedeli alle caratteristiche della scrittura buzzatiana.

Conclusioni


“La traduzione è un sistema circolatorio delle letterature del mondo.
E un processo di educare il cuore e la mente, creare una vita interiore, assicurare e approfondire la consapevolezza che altre persone diverse da noi esistono davvero”.

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Poetry Translation as a Means to Intensify Sound Communication Between People of Different Cultures. (P.B.Shelley "Ode to the West Wind" From English into Albanian)

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Abstract

When the universe was created, the Word attached to its creation, since the word could serve as a tool that builds, coordinates, interprets, or destroys, confuses and disrupts any contact between people, events or a combination of the two. Every individual or event needs the word to bring about these processes or specifically to communicate. Communication is like a "galaxy" of endless "constellation" chain-linked, which creates around it a muddled "vortex", which in turn reeles up all the "stars" in a magnetic bewitching breast. Thus, galaxies would be the world composed of people of different cultures (Pleiades) within which human knowledge develops (Vortex), which in turn reeles up in its breast as if by magic all the communicative ways and norms between people (stars). It is as beautiful process as it is complicated of individuals who share ideas, messaging etc. - whether expressed through voice or in writing. In fact, we recognize oral, written, visual, electronic, and last a form called non-verbal communication. However, all these forms of communication invented by man or not have as proof, the Paper; everything is recorded in them for their existence. Writing as a form of communication has several forms and one of them is Poetry. Poetry has been written since in the ancient times by writers who have contributed in various countries, subsequently it has also been translated. In England, the period of Romanticism, records one of the most typical writers: Percy Bysshe Shelley. In this paper, we will treat the lyric poem "Ode to the West Wind" and the Albanian version "Odë për Erën e Perëndimit" to highlight the value of poetry as a way to intensify sound communication between people of different cultures.

Introduction

Translating a literary work is difficult because of the latter's aesthetic and expressive values. The aesthetic values lie in the choice of words, figurative language, metaphors, similes, imagery, and sounds. Meanwhile, the expressive values represent the writer's thoughts, emotions, and beliefs. And the translator must transfer these specific values into the target language.

Poetry, as a form of art in which language is used for its aesthetic and evocative qualities in addition to, or in lieu of, its ostensible meaning, contains something special compared to the other literary genres. Poetry often uses particular forms and conventions to expand the literal meaning of the words, or to evoke emotional or sensual responses. Devices, such as assonance, alliteration and rhythm, are sometimes used to achieve musical or incantatory effects. The use of ambiguity, symbolism, irony and other stylistic elements often leaves a poem open to multiple interpretations. Similarly, metaphor and simile create a resonance between otherwise disparate images, a layering of meanings, forming connections previously not perceived. Kindred forms of resonance may exist, between individual verses, in their patterns of rhyme or rhythm. Poetic diction describes the manner in which language is used and refers not only to the sound but also to the underlying meaning and its interaction with sound and form. Many languages and poetic forms have very specific poetic dictions. Thus, poetic translation needs greater caution and more efforts than prose translation. This paper will present our individual experiences in translating Percy B. Shelley's "Ode to the West Wind" into Albanian.

Translational Process

Stage 1: Identifying the core message

"Ode to the West Wind" displays the author's intention to gain transcendence because his thoughts, like the "winged seeds" (Line 7) are trapped. The wind acts as a driving force for change and rejuvenation in the human and natural world. The author views winter not only as the last phase of vegetation but also as the last phase of life in the individual, the imagination, civilization and religion. Being set in autumn, he observes the changing of the weather and its effects on the internal and external environment. By examining this poem, the translator will see that the author can only reach his sublime by having the wind carry his "dead thoughts" (Line 63), which, through an apocalyptic destruction, will lead to a rejuvenation of the imagination, the individual and the natural world.
Stage 2: Identifying the translation clues

The author begins his poem by addressing the "Wild West Wind" (line 1). Then he introduces the theme of death, comparing the dead leaves to "ghosts" (line 3). The imagery of "Pestilence-stricken multitudes" makes the translator aware that the author is addressing to more than a pile of leaves. His claustrophobic mood becomes evident when he talks of the "wintry bed" (line 6) and "The winged seeds, where they lie cold and low / Each like a corpse within its grave, until / Thine azure sister of the Spring shall blow" (lines 7-9). In the first line, the author uses the phrase "winged seeds", which presents images of flying and freedom. The only problem is that they lay "cold and low" or unnourished or not elevated. He likens this with a feeling of being trapped. The important word is "seeds" because it shows that even in death, new life will grow out of the "grave". The phrase "winged seeds" also brings images of religions, angels, and / or souls that continue to create new life. Heavenly images are confirmed by his use of the word "azure", which, besides meaning blue sky, is also defined as an "unclouded vault of heaven" (See Webster's Dictionary). The word "azure", coupled with the word "spring", helps the translator understand the author's view of rejuvenation. The word "spring", besides being a literary metaphor for rebirth, also means "to rise up". In line 9, the author uses soft sounding phrases to communicate the blowing of the wind. This tercet acts as an introduction and foreshadow of what is to come later.

The author goes on to talk of the wind as a "Destroyer and Preserver", which brings to the translator's mind religious overtones of different cultures, such as Hinduism and Native Indian beliefs. The poem now sees a shift of the clouds, which warns of an upcoming storm. This helps the translator understand that the author has begun to work towards a final climax. He then writes of the mourning song "Of the dying year, to which this closing night ' Will be the dome of a vast sepulcher / Vaulted with all they congregated might" (lines 24-26). Again, the translator feels somewhat claustrophobic. The "closing night" feels as if it is surrounding the author as he writes and the translator as he translates. The "closing night" is also used to mean the final night. The translator understands that the author shows how he cannot have transcendence even in an open sky because even the sky is a "dome". The "sepulcher" is a tomb made out of rock and his imagination and the natural world will be locked and "vaulted" tight. But in following lines the author writes how this "sepulcher" will "burst" (line 28). In that sense, "vaulted" takes on the meaning of a great leap and even a spring. The translator should understand that the author uses the phrase "congregated might" not just to mean a collaborative effort, but to represent all types of religion. The author seems to use obtuse phrasing to frighten the reader and to show the long breath of the wind. The author wants the reader to visualize the "dome" as having a presence like a volcano. And when the "dome" does "burst", it will act as a "Destroyer and Preserver" and creator. The use of the words "Black rain and fire and hail..." (line 28) also helps the translator to prepare for the apocalyptic climax, which the author intended.

As the rising action continues, the author talks of the "Mediterranean" (line 30) and its "summer dreams" (line 29). In the dream, the translator finds the sea laying "Beside a pumice isle in Baiae's bay / And saw in sleep old palaces and towers / Quivering within the wave's intenser day" (Line 32-34). The translator should understand that the author implants the idea of a volcano with the word "pumice". The "old palaces and towers" stir vivid images of ancient Rome and Greece in the translator's mind. The author also uses these images in the sea's dream to show that the natural world and the human social and political world are parallel. Again, he uses soft sounding words, but this time it is used to lull the reader into the same dream-like state of the Mediterranean. The "pumice" shows destruction and creation for, when the volcano erupts, it destroys. But it also creates more new land. The translator should understand that "pumice" is probably the author's best example of rebirth and rejuvenation. The word "quivering" is not just used to describe the reflection of images in the water. It is also used to show a sense of fear, which seems to be the most common mood and emotion in this poem.

In the final stanza, the author has the wind transforming from the natural world toward human suffering. He pleads with the wind: "Oh! Lift me as a wave, a leaf, a cloud!" (line 53). He seeks transcendence from the wind and says: "I fall upon the thorns of life! I bleed" (line 54). The translator should understand that the author shows Christ not as a religion, but as a hero of sacrifice and suffering, like the poet himself. He again pleads for the wind: "Drive my dead thought over the universe ... to quicken a new birth!" (lines 63-64). He asks the wind to "Scatter, as from an unextinguished hearth / Ashes and sparks, my words among mankind! / Be through my lips to unawakened Earth" (66-68). The translator should understand that the words "unextinguished hearth" represent the poet's undying passion. The "hearth" is also at the centre of the earth, which helps to make the connection between humanity and nature. Both are constantly trying to reinvent themselves. When one scatters "ashes", it's at one's death, and that person becomes one with the earth. When one scatters "sparks", it is these sparks that create new fires of creation and destruction. These new "sparks" arise when the "dome" explodes and abandons old ways. Can one ever escape the roots of creation? The translator should understand that the author has many Blakean overtones of creation and destruction in the final tercet of this poem. He says that his lips are the "trumpet of prophecy" (line 69). Again, he uses biblical sounding words to add drama and
importance to his prophetic vision. And it definitely helps to achieve the author’s intended climax when he asks with hope: "If Winter comes, can Spring be far behind?" (line 70). This sentence could be rewritten substituting the word "death" for the word "winter", and the word "rebirth" could take the place of "spring".

Stage 3: Identifying the poetic form

The poem consists of five stanzas. Each of them contains a sonnet with a closing couplet. It is written in iambic pentameter in terza rima formation. The rhyming pattern follows the form ABA BCB CDC DED EE.

We have preserved almost the whole poetic form of the source text in the Albanian translation, changing only its rhyming pattern into ABA CDC EFE GHG 11. Based on the Albanian typical metric system, such a modification has strengthened the rhythm, making it resemble the wind speed fluctuations.

Stage 4: Final translation product

Having gone through these three stages, we have come up with the following Albanian version of the poem, which I kindly invite you to listen to. I would also ask you to use the poetic melody of the translated text to judge whether our efforts was worth making.

Conclusion

We have used the method of semantic translation in order to reproduce the precise contextual meaning of the original poem by taking full account of the aesthetic and expressive values of the original poem. In short, we have tried to make the content and the beauty of the original poem ready for the Albanian readership. This is the very first attempt to bring a lyric poem of these dimensions in Albanian, the first time Shelley’s *Ode to the West Wind* is translated into Albanian.

References

Abstract: Sam Shepard once commented on what he deemed the notion of family and heredity: “What doesn’t have to do with family? There isn’t anything, you know what I mean? Even a love story has to do with family. Crime has to do with family. We all come out of each other everyone is born out of a mother and a father, and you go on to be a father. It’s an endless cycle.”. Critics consider Curse of the Starving Class (1977) and Buried Child (1978) the first two parts of a “family trilogy” completed by True West (1980), or the first two plays in a quintet – those three works plus Fool for Love (1983) and A Lie of the Mind (1985). True West and A Lie of the Mind are flooded with references to the past, as the characters eagerly attempt to fix familial and cultural history. The obsession with memory leads to an awareness of erosion, perhaps a desire to forget, repress, ignore, deny or falsify the facts. However, in Shepard’s work, nothing is further from the truth that all the characters feel in their unconscious and refuse uttering. The terms “homecoming” and “heritage” are bullets capable of crushing any preconceived notion of either. Upon closer inspection, legacy takes the form of addiction, disconnection, and displacement whereas homecomings provide shelter and entrapment, offering numberless opportunities to recover, dredge up, or scatter the ashes of the past.

The plays that will be considered to illustrate the repetition of fate and regression to the past are Curse of the Starving Class, Buried Child, and True West. The dramatic realism and the gothic melt to show how deviations, considered to occur in fantasies, in remote geographical areas and never in real life, actually occur in real life, and the unauthorized becomes authorized.

Shepard belittles the myth of America as the new Eden, the West as the foundation of the American Dream and the American man as Adam living in an amazing country. This man is the cause of the fall from grace. Curse of the Starving Class, premiered in 1977 at London’s Royal Court Theater, indicates such fall right in its title. The dysfunctional family at the center of the drama helps explore the issues of home, hereditary, rootedness, escape to be able to change, determinism not to follow the past and failure to do so.

Throughout the play, characters are left with “Nothing” to eat and they stare and open an empty refrigerator. The emptiness conveys an almost metaphysical feeling of agony and anxiety. It is an allegory to the spiritual starvation amidst plenty. In True West, Austin feels hungry and takes with him many toasters to satisfy his inner need for something nice and warm. Such need arises because of the lack of a nice, warm house to satisfy the starvation of its members. In Curse of the Starving Class, the opening image shows the son Wesley carting off the wood from a broken-down door, indicating that the home as a place of shelter and safety has been violated. Therefore, Weston, the alcoholic father has not found peace inside the house and has looked for it outside and abandoned the family for a long time. The insecurity of their home has made Ella, the mother, wishing to change place and leave the house instead to working to fix the problems and keep the family together. Halie, the mother, in Buried Child also wishes to leave the house, but being unsuccessful in the act, and wanting to forget her sins, plunges in an affair with a reverend. Austin's and Lee’s mother in True West has left on vacation in Alaska and after seeing the house in a total mess, upon her return, decides to leave. The incapability to cope with the problems and the emptiness in the characters’ lives makes them give up instead of fighting, makes them leave hopeless for something different in order to change but as Emma, the daughter in Curse of the Starving Class says, “…we would all be the same people” (Shepard 1981). Wesley, the son, in Curse of the Starving Class is the only one committed to and physically fighting to keep the house and orchard and not sell them. Austin, in True West, fails to be strong and is devoured by the masculine power of the ruthless until he leaves for the desert. Shepardsly constantly challenges the mythicizations of the American nuclear family as it appears in popular culture and he shows the discrepancy between the real and the imagined.

An image that Shepard employs to indicate the strong family connections one cannot escape from is the blood. Weston in Curse of the Starving Class says, “It was good to be connected by blood like that… wasn’t just a social thing, but an animal thing.” (Shepard 1981). Wesley’s shedding of his own blood and the blood of the butchered lamb are only two among several examples. The earliest mention of blood, in fact, is to the “curse” of Emma’s first menstrual period. Ironically, Emma’s coming to fertility solely precedes her death in a bloody car bombing.
meant to kill her father. So the bloodline itself becomes a curse: the past catches up with one, the child paying for the sins of the father. The family curse extends both backward to the past and forward into the future: "It goes back and back to tiny little cells and genes. To atoms. To tiny little swimming things making up their minds without us. Plotting in the womb. Before that even. In the air. We're surrounded with it . . . It goes forward too. We spread it. We pass it on. We inherit it and pass it down and then pass it down again" (Shepard 1981).

The blood is an element adopted by the Old Testament, the obedient Abraham is willing to sacrifice his son Isaac but slaughters the lamb instead; also, the blood of the lamb is smeared on the doors of the faithful Jews going out of Egypt as a protection against the angel taking their firstborn sons. In the New Testament, Christ, prefigured by Isaac, is the submissive lamb who sheds his blood on the cross for the sins of mankind, after giving himself under the auspices of bread and wine to his disciples to be eaten in communion; also, Christ becomes the Good Shepherd tending and watching over his flock of lambs, who are the new faithful ones.

Wesley slaughters a lamb, imitates his father’s ritual cleansing in hot and cold baths, puts on his clothing and is washed in the blood of the lamb as the gospel proclaims. However, the ritual proves ineffectual: "...it didn’t work. Nothing happened". (Shepard 1981). Wesley thought of himself as the lamb being sacrificed to bring salvation. He had the lamb’s blood dripping down his arms, and he thought it was him bleeding. Yet, he felt that “a part of Weston was growing on him . . . taking over,” so that he felt he was going backwards. The sacrifice was not effective and what should have been a sacrament of communion became instead a grotesque gorging that did not satisfy the spiritual hunger. Wesley was trying to be reborn but only noticed he was becoming more like his father.

In *Buried Child*, the sacrificial death of the Corn King, represented by Dodge, and the rebirth of the new King in the person of Vince proves ineffective too. The new god is as impotent and as unable to bring renewal as the old. Shepard illustrates the action visually with ritual burials of Dodge. Halie (his wife) describes his body as “decomposing” and “putrid”. Tilden (his son) puts the corn in Dodge’s lap, later he covers his father with a blanket, and finally he places the corn husks on him. Dodge is covered with a rabbit-fur coat. Halie and Vince (the grandson) place roses on him and Vince covers him with a blanket. And in an image that suggests removal of potency, Bradley clips off his father’s hair, cutting his scalp in the process. The three dramas integrate images of emasculation first of Bradley, one of Dodge’s sons who has cut off his leg in a chainsaw accident, the removal of Dodge’s scalp, the castration of lambs in *Curse*, the stealing of Lee’s car keys in *True West*.

The characters in these three plays attempt to attach themselves to their maternal sides of the families. Wesley in *Curse* wishes to break free from the father, his alcoholism and indifference and copy his maternal grandfather. In *Buried Child*, the third son, the basketball star Ansell, who was Halie’s special pride and joy and evidently the one demonstrating most promise to achieve greatness, died ignominiously in a hotel bedroom rather than as a war hero. In *True West*, Austin, a Hollywood screenwriter leaves his home and family in California to develop a synopsis for a film in the privacy and quiet of his mother’s home. He demonstrates ambivalent behavior. At first, he is over-protective of his world, but once challenged, he trades his “woman-man” image for that of the “macho-man” capable of hard drinking, stealing and murder. There is the feeling that the sons seek shelter in their mothers’ bosoms, which are expected to be the heart of the family, they tend to affiliate to the softer side of character but the rigidity and harshness of the man prevails and drags them.

The curse of the family, though not new to American drama, is well represented in *True West*. Each person is born into a family and as such takes on the burdens of the generations preceding him or her. Although Austin has tried very hard to escape the influence of his family, all of his attempts have failed. He has tried to get a sense of identity from his work and his accomplishments, but in the end they are all meaningless in relation to the identity formed for him in the family. Austin tries to deny that he is part of the family, but in the end cannot. In the end he is exactly like his brother and both of them are like his father, incapable of dealing with life in the regular world.

One of Shepard's major ideas in *True West* is that what most Americans have taught to want and value is all wrong. Indeed, money makes the world go round, but Shepard contends that one does not have to go around with it. In *True West* he offers a contrary vision to the traditional American Dream that infuses so much of our life and literature. Austin realizes that his entire identity—which, since his youth, has focused solely on achieving this dream—is completely wrong. What is right, instead, is to paint outside the lines and form an identity on one's own terms. For Austin that means giving up everything he has worked for and retreating to the desert. Austin is the representative of the order created by the suburban new West while Lee is the representative of the desert old West and the chaos it represents. In the end it seems that the chaos is the stronger force. The wild terrain slowly impinges and eventually takes over the kitchen. Indeed, by the end of the play it is hard to imagine a more devastated room. In Shepard's view, the order of the suburbs is the faulty ideal in the first place. One cannot form a real identity within its confines. *Curse of the Starving Class* and *Buried Child* are so rooted in a particular time and place that it is difficult to see them apart from a larger political canvas. The ethics of consumerism that sees buying and owning things as a guarantee of
future success puts the attainment of money and power over providing emotional sustenance for one’s family. There is an exposure of a myth of nationhood that pits the militarily strong against the weak and prides itself on dominance and conquest and oftentimes false heroics.

On the level of familial guilt, Buried Child exposes the way in which the patriarchy tries to impose order by silencing the crime of incest and murder of the born child, on the level of national guilt, the drama may suggest a type of historical amnesia, through which an unresolved historical event has been repressed. Halie makes this connection explicit when she remarks that “the smell” from “the stench of sin in the house” (Shepard 1981) arises not only from personal sin (the incest) but from public actions (military engagements) as well. Though assuredly not as concretely and tactically presented as the skeleton of the buried child brought into the room by Tilden (the father), the nation’s guilty past, such as racism, or religious and ethnic prejudice, or involvement in the military, the Vietnam War, comes back to haunt the present.

Shepard’s time-driven picture of the history of this family and America conveys an enduring truth, that we are largely unsuccessful in affixing meaning to the past, in understanding its connection to the present, in breaking free of its vise-like grip.

The incapability to set free from the legacy are mirrored in the innate sins that cannot be washed by biblical rituals. The (grand)son’s inability to break free and change shows a determinism linked to heredity. Rejecting change, the son either cannot, or will not escape from the design of the past, which he has beheld. Wesley wishes to change but regresses and becomes an image of his father. Vince, the grandson of a man who murdered a baby born out of incest, bears the resemblance to his grandfather, father and dead brother.

Austin, whose concept of the romanticized West transformed by Lee, regresses to the past to become like Lee. Through plays such as Curse of the Starving Class and Buried Child, Shepard might definitely be indicating the path in which contemporary American drama itself refuses to be bounded any longer in either content or style. It is a project in which he has helped pave the way, by intertwining radical aspirations to traditional form.

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Paranoia and Pain Embedded in the Prose of Ismail Kadare

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Abstract: Kadare’s work is a unique combination of paranoia and human suffering under totalitarian oppression. In his writing, we discover the paradox of civil, psycho-pathological fear of the individual under the state hierarchy and the intellectual pain to ‘absurd death’ of everyday life. Paranoia and pain compete with each other as a mental disillusion and illusion of a society in the ‘sleep of totalitarianism’. Kadare makes anatomy of criticism and inserted as a rider battles in the brains of totalitarianism that consisted of this mixture Macbethian, which Surfaces as a crime of power and ‘witch hunt’ that the writer has to offer with anxiety and tension at the same time. Danger exists as a psycho-physical violence that causes excessive fear of dictatorship in order to manipulate defense interests of the people in power. It is this mental illness that appears as hatred for ‘others’ and love yourself as a fear of the quick end and the panic of death.

Keywords: paranoia, pain, totalitarian, illusion.

Introduction

Syndrome of mental illness stems from a psychology of terror, the crowd is stuck in the metamorphosis of political utopia and psychological trauma in the collective folly spread totalitarian society with a frightening calm but as a collective guilt and individual disease. Irregularity of a violent thought patterns takes tragic course. Kadare’s epic literature features a puzzle of anxiety, fear and paranoia that is described as an information ‘flash’ of a frozen reality. Mental disorder of society and “human paranoia” stems from a total nonsense that prevails collective delusions about the existence of an 'artificial paradise ' in a surreal reality. In Ismail Kadare’s work the stated is grabbed by political and psycho-pathological metamorphosis (Hardie.Ph. “Metamorphosis, Metaphor and allegory in Latin Epics”, USA,1999), such as: the blood corruption of the feudal face of the state, the ghoulish terror against common people and classes clash, the hunt of intellectuals. Borrowing of identity, the change of thought of a “political elite”, hierarchy amongst the privileged, spying of the police and the corruption of justice., faking the truth and manipulation of the public opinion, bureaucratization and extreme ideologies of society, sterilization of the moral, spiritual and linguistic life, gender taboo on “the sex of angels” and the wild political incest that springs from absolutism of a dictatorship ruling authority. These are paradoxes and psycho-pathological absurdities trauma of paranoia and pain that stem from a single term-political utopia.

The moral transgression and the legal code, that seems to be mixed up in order to keep the rules of society, remind us that the crime has not always been with us (McLaughlin, Muncie, J. Hughes G, “Criminological Perspectives”, G B, 2007), but it is institutionalized.

In reality the paranoid individuals exhibit different blur: denial, anger, aggressive behavior and masochist, difficult to express everything and is characterized by a blur for everyone. Paranoia who is neither depression nor any other psychosis, but a state that is aligned anger, fear and anxiety neurosis as a rejection of the reality. In the company of human paranoia of identity crisis stems from a misleading and frightening reality. "Weakening the fight for Albanian identity ..., was tedious and daily’ wrote Ismail Kadare (Kadare, I. “European Albanian Identity”, T, 2006)

Tolstoy wrote "War and Peace" during Napoleonic War, Kadare wrote his work during to political system: dictatorship and democracy. Political utopia in his work, presented a ‘monster,’ to wander as ghosts and demonize people with violence and terror, by urging an ideological wilderness. Russian ideology looks dead and threatens to sterilization in all areas of life; in economics, art, literature. The isolation of the country, borders with wire, removed the Albanian society from Europe and the world. Some young people took chances secretly trying to connect wave radio or television stations or tried to escape the country. They were accused as traitors, enemies, dangerous. They would be killed, sent to prison,
or put to mental institutions for psycho-pathological trauma. Craziness, absurdity and paradoxes were the core of a traumatized society.

Denial of religious belief and the rule of an atheistic ideology that spread by force of arms, was fatal to the existence of a free thought. For 50 years communist regime, security, freedom and human personality were alienated, confused, and isolated block, as an extreme contrast in society. A political system based on a heavy military machine, with the idea ‘of all people, soldier’ where you could find clones soldiers and pilots destined to die.

Society was manipulated with ideology of language, essentially artificial and criminal. Totalitarian hierarchy do ‘agitation-propaganda’ and simultaneously throttled his political opponents, excluding both the public dialogue and compromise with ‘the déclassé’. Courts were formal and the truth was never found. There was not an opposing side. The court ruling were extremely absurd, hanging and firing squad, without any legal basis. The court had the form of a hermetic bunker, where the truth was not ever discovered. The country was transformed into bunkers and people with no rights. The concepts of human rights based on the alleged existence of a human being crushed when people felt the pain of losing these rights, society was turned into an absurdity of the oppressed human being. The state (Gifis H.S, ‘Law Dictionary’, NY, 2003) was criminal in all area of the life.

In its structure, social reality takes the form of mad house that existed under a diplomatic psychological care persecutory and incomprehensible to for the free world. Kadare’s work is evidence of reality paranoia and risk in time of bloody terror and end of each human being is a tragic as a politic prisoner. The writer in his work reveals the state of mental disorder to ‘everyone’. At war with the dictatorship after a seemingly quiet peace, conflict between mind game ‘normal abnormal society.

Kadare is looking to Europe and sees in its harbor the salvation of his mind. The inner fight to meet the mother continent is unique and universal value. Pain for the lack of culture of old and new European dream mixed with centuries of people in crossroads. In the effort to the civilized world, the Albanians fought constantly between West and East with a separation of the drama to Europe. Albanians are looking for a European destiny for the new Albanians. Europe taken away is a legend that become a myth that the history of time itself decomposes here. Sometimes the writer some symbols and allegories of paranoia transform in pain. Total anarchy and chaos in 1997 survived a ‘civil war’. Fortunately, this did not happen. Among the craziness, the Albanian people did at least one smart thing. They did not shoot a foreign soldier in the borders. It was the first time in Albanian history such a thing happen. It was a great testimony: a touching testimony. Albanian Love and pain for Europe was transformed into legend.

Loss of links with Europe was long. Albanians had many years of evil in the history of their country. Isolation transforms a society into a psycho who whisper the voices of paranoia was changed from the thousand experiments.

The cold wind of the communist East was an ideological cyclope. Albania into metamorphosis involving violence and psycho-pathological terror. The symptoms of a persecution of the Albanians have deep historic roots were evidence of a mental illness that stemmed from the invasion five years the Ottoman Empire. "Brings disasters," warned severed heads in the square column of men and terrified innocent people as evidence of macabre crime for power. "big celebrations" on the massacre. Crime inherits power, produces paranoia and dramatic insanity. Dictatorship pain had originated with the feudal nature of totalitarian absurd. It is true that there is an element of violence in the imagination government in power. The survivors of death camps, even seemingly stateless people where haunted from the shadow of suffering and absurd. The man was treated like an animals.

Paranoia offers demonic figure as the shadow of the monster, devil, fear and anxiety that exercise to the reader, because there is no probability of its reality and though allegory of dictatorship. Terrors move like a ghost and imitation of reason through manipulation. It presented a picture of wild, like a jellyfish that changes its form of political struggle whenever upset. Paranoia had mystical nature, its explanation of concepts leads to taboo ‘collective guilt’ and ‘blame the individual’, " universal trial ‘, and ‘awareness and perception of wrong’ that stems from a reality in total darkness where information is missing completely.

Master on descriptions of paranoia subjects, Kadare takes the risk of the match in 'Dante Hell' which reveals the skull phobia of Hamlet as an authentic witness of the crime and the anxiety in a violent reality.

Kadare’s novels reveals the prohibited, the unseen and the paranoia of persecution. 'Taboo', 'dangerous' is too sophisticated. The characters are in a state of sleep walker, in a reality where the demonic figures produced terror. The reason is psycho-physical violence that distorts a man everyday, transforming in a model without conscience and without identity.

Characters such as 'being without weight' (weightless), 'useless' to mature death in a violent world that surrounds them are present in the novels of Kadare. Characters persecute each other, rape each other, the characters appear neurosis, distorted in a macabre reality, dominated by images of terror and death as "head cut", "tomb", "ghost", "goblin
changed the antique peninsula into a “power barrel” that explodes in every World War start. ‘The astern year’ (Kadare, I. “The astern year”, T, 1985) in 1913 when Europe decided the boundaries of the Balkans, whole nation. dreams… people’s dreams… religious dreams… power dreams. This is not the resurrection of a dead person but of a bankruptcy, complots. State coup d’etat suppressed from the very beginning. State intrigues. The delirium… the Ottoman feminine genesis. With male genesis too… erotic dreams… Economic crisis, money devalue, property rent, banks, battle arena, where the ethnicities and nation languages are fighting wildly (Xhafaj, F. “The de-balkanizing of the Balkan”, London” (Kadare, I. Simic, P “The southern Balkans”, O, 2005). After the World War II, the communist ideology provoked a volcano where “10 qualities of the person with a communist moral are forged”. “The red uniforms (the sworn soldiers of the regime) just like in a “cancer ward” would fill up the train towards a death journey. Albanian and the Balkans alike suffer the anguish and the fear of a hot and bloody battle arena, where the ethnicities and nation languages are fighting wildly (Xhafaj, F. “The de-balkanizing of the Balkan”,
T, 2007). The Dictator Hoxha would cement the whole Albania with bunkers and barbed wires. His tyranny could not be compared to anybody. The dictator has the syndrome of attack on the phantom enemy in Albania and of a “clinic shock” to himself. The neighboring boundaries are dangerous and impassable pyramids.

In this situation of terrible terror, how could react, once being proud of their origins “standing on two straight legs like the wood” (Migjeni. “The legend of maize”, Sh, 1933), and today a handful of scalps as “Pyramid” construction stones (Kadare, I. “Pyramid”, T, 1996).

Thousands of years ago and many centuries after, as long as the sun will light this land, the Albanians have and will live in the Balkans together with the ancient neighboring Greeks and the new Slavs, with the ancient Romans and the new Europeans”. The effort (“Perpjekja”, Weekly artistic-philosophical journal, T, 1990) of survival from the Empires of the time is tragic and historical-epic for Albanians and at the same time a Dream of becoming a member of European family.

“According to Kadare has its own meeting place too: despite having its roots in the ground, the wood wouldn’t be safe the moment it was grown above the ground level. It could either be hit by a lightening, cut by an axe or fall down itself”(Kadare.I. “Cases of madness” o, 2003.

For the style of his language (Sadiku, E. “Kadare, this great stylist”, T, 2000) Ismail Kadare, always differs from the tragedy of “Hamlet”). The writer cold-bloodily breaks the state laws with the purpose of protecting the Right that belongs to the whole people. The relations of Kadare with the Dictator are complex. Their origin is from the same town and this was enough not to touch him, despite the fact that Kadare and his work did not escape the censorship and punishment of the dictatorial system.

‘Invitation to the studio (Kadare, I. “Invitation to the studio”, t, 1990) , ‘Spiritus’, ‘Chronicle in the stone, ‘Cases of Insanity’, ‘The mistaken supper’ etc, are an offer that the writer makes to his reader seeking the source of the so-called “universal confusion”( Bucpapaj,S. “An art the revolts against universal confusion”, Trebeshiniana,T, 1998). The man is facing the Devil. He hates it with the strength of his soul but is scared from the terror it was spreading. Writing in the times of dictator was just like translating the risk of the heart of dictatorship, its wild “animal” nature, and its brainwashing that aimed to manipulate the truth. The violence was collective and individual, the punishment was from the state. Behind the façade that appeared to be calm and happy, was boiling the hunt of witches and a kind of brotherhood killing that reminded the civil war in the times of the cold war.

In his works, Kadare appears to be the novelist of the Right. His prose represents a special creative practice. The novelist writes with the language of an artistic lawyer that could be discovered according to the nature of ‘common law’ (Smith&Hogan. “Criminal Law”, UK, 1983).

The connections of the writer with the Dictator and the dictatorship are complex. Being with the same origins (Kadare,I. “Chronicle on the stone”, T, 1971), and being both citizens, these two opposing powers have many conflicts and crisis. Several novels are attacked and censored from their circulation, and it was only after 1990s that they could be published. Kadare assaults “the state-beast” in his mind that rules over the faked, deformation, mistake, rotten, abuse, life danger, intervention to the dream in order to destroy the identity of Albanians in seek of Europe (Lumi,E. “Metamorphoses”, T, 2006).

Conclusions

The paranoid in this way discovers a comic-tragedy parody of a Don Quixote with the person, that stem from the “capital” (Marx, K. “Capital”, T, 1980) and the change of Albanian values (Nietzsche,F. “The change of all values into a tragedy”, T, 2002) with the language of persecution and selection.

The wind and breath of Europe, in the conditions of terror and isolation came to Albanians through this deep thinker named Ismail Kadare, as well as from the soul (Huizinga,I. “Homo Ludens”, USA, 1955.) and courage of Albanians to brake the taboos.

It is the ideological boundaries and historical conflicts with the Empires and neighbors alike that have made Albanians appear like “Zulu tribes” (Konica, F. “Four tales from Zululan”, Albania, 1999), sank in the chaos of their life. But a nation can never be enslaved without being firstly drowned or extinguished from its literature, art, science and culture (Poradeci,L “InterviewP, P, 1987).

The connections of the Albanians people are complex with the Balkans and Orient (Shuflaj,M. “The towns and castles of Albania”, T, 2009). It has punished them with a weight that nobody could imagine and verify. These paybacks of the Zeus to the ancient Europe, and the falling lightening have no more similarities to the human fire Prometheus.
After the '90 the Albanians' exodus towards Europe and America has been rather massive. The Albanian brain drain is drowned in the never ending stream of globalization. Kadare states that: "When the fire started to shine the cold logic was interrupted just like the sink of Titanic."

The gates of Europe are heavy but real. This time the roads are paved and the Albanians hurrying to be known again like the Doruntine of Kadare (Kadare, I “Who brought Doruntine”, T, 1989). The memory of Kadare informs us that we should not make compromise with the racial and gender discrimination, with corruption and hysterical calls about the chosen nation. Political metamorphoses brings chaos and anarchy, brings paranoia and pain. The court and the law is sold or bought to the groups of interest or it stops acting in balance to the pan human values. It is the faith that reminds people of: ‘Urbis and Orbit’ (Fishta, F., Lacaj, H. “Latin-Albanian Dictionary”, T, 2004).

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Issues in Teaching Translation

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Abstract The present article aims initially to present some major theoretical reflections about the translational process and the many various approaches when it comes to the texts to be translated. Then it elaborates on a subsequent teaching procedure carried out with undergraduate translation students. The methodology of this article, consists of a step-by-step, either sequential or successive procedure for workshops, has proven quite successful in translator training at an undergraduate level. The educator is understood as a facilitator of the translation task. The article underlines that the nature of the lesson is quite cooperative and tackles concepts such as the profile of the educator, that of the student, the necessary infrastructure for the teaching and learning processes as well the assessment process. Most of the transfer process is carried out by the students both collectively and individually. The article elaborates such aspects as Influence of the mother tongue, naturalness of the activity, the skill aspect, the reality of language. In conclusion after the methodology proposed and the relevant processes are discussed, the article will conclude with the idea that translators—as every "professional”—should have life-long training which starts at undergraduate level of studies, this is why the teaching of translation at this level is crucial for the future.

Key words: Teaching, translation, educator, undergraduate students, SL, TL.

1. Background

Translation as an activity has existed in Albania but most of the translators were either educated abroad or self taught. The only public translator training institutions in Albania have been and still are the Universities, more specifically, the Departments of English Language with the respective staff specialized in translation theory and practice. This paper will mainly be based on research work undertaken in the Department of English Language of The Faculty of Foreign Languages of Tirana University. This Department offers courses in Translation and Interpretation at both cycles of studies, BA and Master level. In Albanian Universities, translation practice and theory is a compulsory subject for undergraduates in foreign language departments, starting in the second year of the first cycle of studies.

With regards to the students’ expectations related to translation as skill or future job, they consider it attractive and as an interesting working sector due to the “satisfying” salaries. Now that Albania is heading towards the European Integration and when we consider the situation within Europe where at least 35 languages are used (BBC, 2001), professional training in translation and interpreting are vital.

The formal education in foreign languages in Albania started on 16th September 1957 when The University of Tirana was founded under the name of State University of Tirana. Translation back then was part of the English language teacher education. After the 90’s the Department of English Language offered three different programs of study in languages, namely: 1) English Language and education, 2) British and American Studies, 3) Translation and Interpretation studies.

Albania adopted in 2003 Bologna Process in Higher Education. The application of Bachelor’ studies with the new Bologna Charter started in 2005, and in 2008 it was introduced the second cycle of studies.

After the first three years from the adoption of the Bologna Process the programs and the curricula were reviewed based on the challenges and issues encountered. During the first two years of studies all students are offered the same program, including compulsory and optional subjects. The students choose the direction of their studies in the third year. The faculty of foreign languages of Tirana University offers three study programs: Foreign Languages, Communication & Culture and Translations & Interpretation. The study programme has a balance of both practical and simply academic subjects. The vision of this Faculty is to transform all students into proficient FL user and specialists. In order to do that, in the first year of studies, a lot of focus is given to the development of the students’ language and communication skills as well as to strengthen the weaknesses that some students may present. New student-centered approaches have been adopted in classrooms, but that still needs to be widespread.

Second Cycle of studies at Tirana Faculty of Foreign languages comprises 210 students, out of whom 100 study English. Technical – Literary Translation and Interpretation is one of the major courses with 119 students enrolled.
students specialize in English Translation and Interpretation Studies. The goal of this course is to prepare and qualify professional translators and interpreters in fields such as pragmatics, technical, scientific and literary translations. Another aim of this course is the improvement and development of practical competencies in translation and interpretation by using the appropriate logical capacity of language communication and interpretation. Students are provided with skills in the professional area of translation and interpretation. the purpose of developing and improving the practice of research in the field of translation and interpretation.

2. The importance of translation teaching

The role of the translators has come to grow because of the growing international commerce, globalization etc. and the translators being more and more often mediators of culture and realities as they convey meaning as precisely and faithfully, possible. Translation is related to Teaching foreign languages, too, with the latter being a very useful means of testing reading and comprehension ability in the source language as well as the target language. Translation develops three qualities essential to all language learners: flexibility, accuracy and clarity. It trains the learner to search flexibility for the most appropriate words and accuracy to convey what is meant precisely (Duff, 1989). Thus, in terms of cultural as well as linguistic abilities the students improve their competencies in the source as well as target languages and cultures, specifically with regards to morphological, syntactical, lexical and stylistic units and structures. The aim of teaching translation is not simply and only related to upgrade bilingual skills of the students, but to help them understand that translating is not at all about replacing words from one language to another, but that of expressing ideas for another, target, readership. The students should recognize through their practical translation classes that not being the author of the source texts they should be loyal as much as possible to the meaning according to the target audience. Only then will they be able to do the best possible translation work after graduation.

3. Teaching resources

The adequacy of the training content heavily depends on the clarity of the relevant teaching objectives (Delisle, 1981). There is close interaction between learning outcomes and teaching materials and methodology. The different departments of English in Albania use their different textbooks. Many of the books on translation courses have been published after the 1990s in the form of theoretical lectures by the lecturers of each University. These are widely used in most departments of English Language. Individual professors, also follow the general guidelines on teaching materials for English-Albanian Translation courses which rely mainly on three pillars, each of them based on the framework curriculum: the students needs, alternating the approaches of translation practice in combination with theoretical aspects and finally develop translation skills and critical competence to assess translated texts. Teachers use selected texts suiting the language level of the students, to illustrate word and sentence translation, paragraph translation and even translation of an entire text which is assigned as a course task at the end of the term. Teachers try to design comparative translation exercises, assessment and translation of different styles. Students are introduced to a variety of related or unrelated texts to help the students feel specialized but not overspecialized.

4. Teaching methods

The translation process is a highly complex example of language manipulation (Snell-Hornby 1988, and Bernstein 1983). But, when aspects of complexity have to be identified and held steady for discussion in classroom settings (Malmkjæn, 1998), translation problems often prove to be interesting, and sometimes illusive. The lecturers have to overcome personal bias (interpretations), yet, they have to set fair criteria for assessing translation problems.

Generally what the teacher does is to concentrate mainly on the semantic transformation aspects that occur to a text being translated neglecting thus the cultural exchange aspect of translation teaching. Nevertheless they are aware that translators must be very cautious to cultural differences and it is the teachers who have a crucial role in promoting the cultural consciousness. Hence, in the discussion of the following selection taken from actual material used in teaching, the emphasis is on the parts of the text which instigate students questions should be practical and instructive, and teaching methods should not be monotonous. Training and qualification of teachers is very important and also the teachers should have a broad knowledge of translation studies and theories, linguistics, literature, stylists and other relevant areas of learning. What is more important, translation teaching staff should be competent to make a natural connection between translation theory and translation practice and apply them accordingly. Teachers of translation themselves should be well experienced in
translating and preparation of academic articles or books about translation studies. Another important aspect of the translation teaching process is that related to the familiarity of the teachers with the most commonly made mistakes by the students and their ability to analyze the reasons why such mistakes occur from the point of view of linguistics, culture, style, literature and so on. One of the most effective approaches to translation theory and practice classes according to my experience is that where the teacher has the students do translation exercises before the proper theoretical lecture takes place. After the exercises have been concluded then the teacher will explain the theoretical lecture on the bases of the exercises previously done by the students. This approach can only be effective with the most experienced teachers, those that are well familiar with translation studies and theories and good practitioners. Most importantly, the translation teachers should be highly qualified translators and then be capable to demonstrate translation theories and skills practically and clearly in order for the students to perceive and acquire the proper knowledge and skills. All translation teachers are faced with the challenge of the right teaching approach. Another approach that is common in the praxis of translation teaching, with a view to the combination of theory and practice of translation, is that when the teacher focuses on translation skills first, then as a second step is the assignment of a task. The third step is that of going through each and every one of the tasks submitted by the students and only following these, as a forth step the teacher will deliver a theoretical lecture underlining mistakes to be avoided, mistaken translations and pinpointing the correct translation on the board. Most other teachers find appropriate that their students self-correct the respective translations and find their mistakes, they look at the reasons for these mistakes, and are assumed to better the translation work on their own. Translation teachers and lecturers pass a lot of time with textbooks, students’ notebooks, internet resources practicing translation work themselves to cultivate their own experience and knowledge.

5. Improvements in translation teaching

The teachers are key actors for the improvements needed in terms of translation teaching quality. Most commonly articles on linguistic issues are published in the journals published by any of the Universities, thus, that of Shkodra (annually), Elbasan (biannually), Korca (annually), Gjirokastra (biannually). There isn’t a separate journal or magazine concentrating on translation issues, only. With regards to reference books, each of the Universities has a library which have benefited from donations of the British Council or other projects.

Issues of concern are the teaching programme and how it works in other European Countries which have adopted Bologna process, textbooks, content, methods, evaluation and the like. The situation is more or less the same in all departments of English Language.

Another issue regarding the improvement of research in translation teaching is related to the fact that not all students with good bilingual skills can translate well. Seemingly, there is a gap between the knowledge of both languages and the artistic requirements of translation; this is where translation teaching should intervene. Translation methodology should provide for a solution so that even those who are not born with the talent for perfect translations with the right teaching objective, a concrete applicable teaching programme, a set of practical textbooks and an experienced teacher, students will be prepared for the world they are trained for with the relevant competencies that being a translator involves.

After the theoretical teaching process for the reinforcement of the theoretical material, exercises and exams are a very important tool. They should reflect the content of the course and address the barriers faced by the students in order for the teaching to be useful and fruitful.

A test should not be another task during which students merely translate words, sentences or even paragraphs as it wouldn’t reflect the overall grasping of translation theory and practice. When designing translation tests and exams we should bear in mind and ensure that the test is feasible for the students and that partially the questions are related to theory of translation and partially to practice. Exercises in a test could be fill-in-the-blanks type, essay answers, translation analyses, discussion of one of the theories, choosing accurate translations. Another component of the testing system is related to the last but not least part of the translation course, thus, interpreting. Research on interpreting is rare.

There are certain factors which contribute to the problems of students related to translation:

(a) their approach regarding their future profession: the students don’t realize the importance of translation, so their tasks are done carelessly, irresponsibly; (b) Weak bilingual basis: the students don’t have sufficiently good knowledge of either Albanian or English. It is quite often that they make grammatical and spelling mistakes, create sentences Albanian in structure but English in wording. Those that don’t have a sound foundation of Albanian language writing abilities have a hard time to catch up with the others;(c) Rhetoric and style: students lack a clear awareness regarding style and the often mix different styles together. (d) Don’t use dictionaries or encyclopedias: students commonly ask their teachers about the meaning or spelling of a new word rather than looking it up in a dictionary. There are some students who use pocket dictionaries or mobile phone dictionaries without considering the definition, characteristics and usage of specific words.
All these issues can be improved by improving in turn the teaching method and pay more attention to students’ needs and thinking methods, too.

6. Conclusions

Nobody is born a translator. At Tirana Faculty of Foreign Languages each year almost 100 translators have their degrees in the first and second cycles of studies. The new reforms University of Tirana is undergoing in the framework of Bologna Process, reflect a good will from teachers of translation to collaborate and have more fruitful and effective translation classes. New curricula have been discussed and compiled and are now being implemented for all subjects including Translation.

The teachers of translation according to Zamel (1985: 96-97) should try “to respond by participating in the making of meaning means that we no longer present ourselves as authorities but act instead as consultants, assistants, and facilitators. Thus, rather than making assumptions about the text, taking control of it, and offering judgmental commentary... we need to establish a collaborative relationship with our students, drawing attention to problems, offering alternatives, and suggesting possibilities.”

There is general agreement that translation definitely is a subject that should be discussed and teacher-student communication as well as collaboration amongst colleagues within a cooperative learning environment are basic elements of the process.

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Hemingway, Vittorini, and the Gramscian “Nazionale-Popolare”

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Abstract: 1946 witnessed the cultural and political debate between the Italian Communist Party (PCI) and the journal “Il Politecnico”, edited by Elio Vittorini. The PCI criticized “Il Politecnico” for being “intellectualist” and for intensifying the crevice between intellectuals and the people, thus contradicting the journal’s initial premises, that is, the creation of a new culture. The PCI’s grounds were based on the publication of the novel For Whom the Bell Tolls by Ernest Hemingway. The American novelist was incapable, according to the PCI, of understanding and narrating beyond his own immediate and egotistical impressions. The existing turmoil between the world of culture and the masses constitutes one of Antonio Gramsci’s fundamental themes, especially if we consider the concept of “nazionale-popolare”, which underlies the entire debate mentioned above. Persuaded that the PCI’s position derives, not only from a wrong theoretical approach, but also from a critical error in the judgment of the American writer, I will analyze the author under the light of the gramscian category of “nazionale-popolare”. My main purpose is to suggest new means of comprehending the importance of Hemingway to Vittorini and his generation (Pavese, in primis, down to Calvino), and to read under an innovative perspective the relevance of American literature to the Italian culture of the mid-twentieth century.

Keywords: Hemingway, Gramsci, Vittorini, “Il Politecnico”, nazionale-popolare.

1946 was the year in which an important dispute concerning the relationship between politics and culture took place in Italy. The poles of the debate were the journal “Il Politecnico”, whose chief-editor was Elio Vittorini, and the Italian Communist Party (PCI), under the figure of Mario Alicata. The latter criticized “Elio Vittorini and friends” for having assumed an “intellectualistic” attitude, and for having been incapable of lessening the crevice between the cultural world and the popular layers of society, as well as between the latter and the middle class (Alicata, 1968, p. 244). In particular, Alicata focuses his criticism on Vittorini’s choice of publishing Hemingway’s For Whom the Bell Tolls in “Il Politecnico”, under the serial form of the feuilleton. The editor was blamed for considering “rivoluzionario e utile uno scrittore come Hemingway, le cui doti non vanno al di là di una sensibilità da frammento, da elzeviro” (Alicata, p. 244). For Alicata, the novel is “riprova estrema dell’incapacità di Hemingway a comprendere e giudicare (cioè, poi, a narrare) qualcosa che vada al di là d’un suo quadro di sensazioni elementari e immediate: egoistiche” (Alicata, p. 244). Literature should be “useful,” “human,” and aspire at the pursuit of “truth” (his truth, Alicata’s!). The standpoint of Alicata is not far from Stalin and Zdanov’s take on socialism realism originated in the USSR.

Shortly after the interventions of Vittorini and Gianisiro Ferrata, the Secretary-General of the PCI, Palmoiro Togliatti, came in defense of Alicata’s, but his unworldliness and sprezzatura seemed to be more in line with Urbino’s court: “il fondo delle osservazioni di Alicata mi trova consenziente. Potrei anzi aggiungere: adsum qui feci, riferendomi alla conversazione avuta com Alicata prima ch’egli scrivesse” (Togliatti, 1974, p. 75-76).

Vittorini’s reply consisted of a long letter, published on the 35th issue of “Il Politecnico”:

Che cosa significa per uno scrittore, essere “rivoluzionario”? Nella mia dimestichezza con taluni compagni politici ho potuto notare che essi inclinano a riconoscere la qualità di “rivoluzionari” nella misura in cui noi “suoniamo il piffero” intorno ai problemi rivoluzionari posti dalla politica; cioè nella misura in cui prendiamo problemi dalla politica e li traduciamo in “bel canto”: con parole, con immagini, con figure. Ma questo, a mio giudizio, è tutt’altro che rivoluzionario, anzi è un modo arcadico d’essere scrittore (Vittorini, 2008, vol. II, p. 413).

This art is “arcadica” because it “non aderisce diretamente alla vita” (Vittorini, vol. II, p. 414), and also because it regards truth as a point of departure, not as a work in progress.1 And Vittorini, who even champions “art for art’s sake” ideals, strenuously protects the author of For Whom the Bell Tolls, asserting that Hemingway was a revolutionary writer

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1 It would be interesting to compare Vittorini’s ideas with the pastoral proletarian literature of which William Empson talks about (cf. Empson, 1950).
belonging to the literary tradition, thus revealing that a consistent part of the polemic circled around matters of literary criticism and the Hemingway affair.

The debate features yet another protagonist, quoted en passant by Vittorini: Antonio Gramsci. Alicata’s primary question, the noticeable cleft between the cultural universe and the people, and the lack of cohesion among the middle classes, constitutes one of the fundamental themes across Gramsci’s philosophical oeuvre. For the latter, the cosmopolitan function adopted by the Italian intellectuals is simultaneously cause and effect of the division of the peninsula, which, since the fall of the Roman Empire, had lengthened to the Risorgimento and to Italy’s Unità, and whose consequences are yet to be overcome.

From that question arises an analysis of Italian literature under the category “nazionale-popolare”. There is no such thing as a popular artistic literature; the literary tradition is dominated either by the pompous rhetoric of the so-called realist writers; or by the cult of an obscure hermeticism by the poets, sons of Croce’s aesthetics, divided into small schools. Thus can we explain the cultural hegemony of the foreign writers, namely the French, appreciated by the Italian reader for their ideological and sentimental closeness, and therefore read on the pages of the periodicals, rather than the more distant Italian authors.

Gramsci is, nonetheless – he who looks with great interest at the new Italian literary ferment (Svevo, for instance) –, far from championing a nationalist or pedagogic, let alone socialist, literature. To Alicata’s “human” art request, Gramsci would reply:


To assume the function “nazionale-popolare,” in the gramscian lexicon, means to observe history, to look for an active, living unity with the people (i.e., the readers), regardless of the matters addressed, which might even be reactionary. Above all, “anti-nazionale-popolare” is a synonym for “anachronism.”

For Gramsci, art is always connected to a given culture. He takes this word in the light of Francesco De Sanctis, i.e., a conception of life and mankind nationally considered. Only by reforming culture can one achieve the creation of a new art; not by reclaiming a moralist art, one which solely translates into the submission to a thesis. Unlike many Marxists of the 20th century (Lukács and Plekanov, for instance), Gramsci separates the political-cultural judgment from the aesthetic judgment, in line with Marx and Engels, who also opposed the pastoral agons and the fife concerts in honor of the proletariat.

In turn, Vittorini quotes Gramsci a number of times, in order to assert the ample independence of the intellectuals (cf. Vittorini, vol. II, pp. 390-391). When he publishes in anti-Alicata mode a letter by Gramsci to his son Delio, Vittorini adds the exaggerated title “Tolstoi e Cecov sì, Gorki invece molto meno” (“Il Politecnico,” 1975, n. 33-34, pp. 5-11).

In sum, “l’arte è arte e non propaganda politica,” says Gramsci; and Vittorini could not agree more. Let us now address the reason why “Il Politecnico,” a journal designed to be an instrument of transformation of the dominant culture, chooses to publish none other than Hemingway and his novel about the Spanish civil war. I maintain that the PCI’s positions derive, not only from a fallacious theoretical approach, but also from a critical error, a bad reading of the American author. I shall therefore read a few of Hemingway’s works, while taking into consideration the gramscian category of “nazionale-popolare.”

As seen, for Gramsci, literature is “nazionale-popolare” when it interprets its time and remains connected to the actual national life; when it adheres to the deepest needs of the present; and when it does not simply relate to restricted groups, attached to a social differentiation which no longer exists. Thus can we explain the attack towards Manzoni,2 curiously criticized as anti-democratic also in the first two issues of “Il Politecnico.” Gramsci finds in I Promessi Sposi a psychological attitude of caste in relation to the characters of the people:

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2 Also the passages of the Quaderni del carcere on the complex issue concerning the Italian language include a criticism to Manzoni, favorable to a hegemony of the Florentine dialect via educational politics. On the contrary, Gramsci favors Ascoli’s model, who does not believe in hegemonies by decree, unsupported by a deeper national function (cf. Gramsci, p 2237).
Il “carattere "aristocratico" del cattolicesimo manzoniano appare dal "compatimento" scherzoso verso le figure di uomini del popolo. [...] I popolani, per il Manzoni, non hanno “vita interiore,” non hanno personalità morale profonda; essi sono "animali" e il Manzoni è "benevolo" verso di loro proprio della benevolenza di una cattolica società di protezione degli animali. [...] Egli trova “magnanimità,” “alti pensieri,” “grandi sentimenti” solo in alcuni della classe alta, in nessuno del popolo, che nella sua totalità è bassamente animalesco (Gramsci, p. 896).

To the aristocracy of Manzoni, Gramsci counterclaims the evangelic spirit of primitive Christianity (not conditioned by the Counter-Reformation) of Tolstoy. In the oeuvre of the Russian novelist, who interprets the Gospels in a democratic sense, there is no sentimental separation from the people: the “humbles” are not puppets, but possess, on the contrary, an interior life; in the narration, they can profoundly influence the upper-class or erudite characters, not in Manzoni’s fictive way. In the latter, one finds the disposition for a benevolent condescendence, rather than human identification, towards the people, found as well in the Catholic Church. Manzoni is too catholic to accept the Latin expression vox populi, vox dei: “tra il popolo e Dio c’è la chiesa, e Dio non s’incarna nel popolo, ma nella chiesa. Che Dio s’incarni nel popolo può crederlo Tolstoi, non il Manzoni” (Gramsci, p. 1703). In fact, according to the idea of religious art of the Russian author: “le concezioni del mondo non possono non essere elaborate da spiriti eminenti, ma la ‘realtà’ è espressa dagli umili, dai semplici di spirito” (Gramsci, p. 2245).

For Gramsci, Manzoni’s “anti-nazionale-popolare” attitude triumphs in the Italian literature of the first three decades of the 20th century, especially in the authors defined by Gramsci as “i nipotini di padre Bresciani”3: catholic or laymen writers in which Gramsci detects a character technically “sagrestano,” partial, propagandistic and Jesuitical (Gramsci, p. 2199). In the novels by these authors, the features of Manzoni are exacerbated: the poor characters are puppets devoid of interior life, represented with no exceptions by a vein of paternalism and commiseration.

Many of Hemingway’s works present an authorial disposition to favor Gramsci’s objections to Manzoni and the “brescianesca” literature. In For Whom The Bell Tolls, published in 1940, Robert Jordan is surrounded by people of modest economic conditions, guerrilla men used to living in the mountains and handling the cattle. Nevertheless, many of these characters express doubts about their own life, speculate, make themselves the spokesmen for an ideology, and we are transported into their inner thoughts: Pablo, hesitant between desertion and fighting; Pilar, true group leader and sorcerer-like or popular philosopher; the old Anselmo, upon which I would now like to focus.

His take on the war, exposed in the repeated dialogues with Robert Jordan and shared by the latter (as well as by the fascist lieutenant Berrento), represents the central idea of the novel, expressed by John Donne’s epigraph which opens the book: “any mans death diminishes me, because I am involved in Mankinde; And therefore never send to know for whom the bell tolls; It tolls for thee” (Hemingway, 2004a, p. 2). If Anselmo, on the one hand, does not question his militancy in favor of the Republic and is a formidable opponent of fascism, on the other hand, he knows that Franco’s soldiers are men just like him, who happen to be fighting alongside the fascists. They are not fascists; they could be guerrilla men, or anything else, for that matter. In the following passage, Anselmo is feeling cold, and observes the enemy’s line, while waiting for Robert Jordan:

The fascists are warm, he thought, and they are comfortable, and tomorrow night we will kill them. It is a strange thing and I do not like to think of it. I have watched them all day and they are the same men that we are. I believe that I could walk up to the mill and knock on the door and I would be welcome except that they have orders to challenge all travellers and ask to see their papers. It is only orders that come between us. Those men are not fascists. I call them so, but they are not. They are poor men as we are. They should never be fighting against us and I do not like to think of the killing (Hemingway, 2004a, p. 201).

Anselmo realizes that, in the great lottery of existence, chance is enough to determine whether a person belongs to one or the other army. His sickness when forced to kill an enemy materializes, almost physically, in the inner diminishment which, in Donne’s epigraph, a man experiences when another man dies, and represents the melancholic side of the accusations Hemingway addresses to the masters of war in the preface of 1948 to A Farewell to Arms (Hemingway, 1948, pp. vii-viii).

3 Padre Bresciani was an Italian Jesuit of the 18th century, author of essays and novels characterized by a pompous rhetoric and hostility for the ideas of the Risorgimento.
Unlike what takes place in the works of the “nipotini di padre Bresciani,” Hemingway’s characters manifest, or not, an inner life, are brave or coward, faithful or treacherous, intelligent or stupid, regardless of the social class they belong to and the prestige of the group in which they are included. The element of moral separation among the characters is a democratic one; it translates into technical ability and know-how: one knows how to do what one is supposed to do, whether the action involves fishing, shooting, bull-fighting, writing, planning a guerrilla tactic, even drinking. An example, which can actually give an account of some of Alicata’s complaints, can be extracted from the revolutionary hero André Marty, the lover of firing squads and summary executions who, in the finale of For Whom The Bell Tolls, delays the delivery of the message of Robert Jordan to General Golz. A republican corporal describes him to Andrés and Gomez as follows:


Some pages later, Marty’s technical skills as commander are described in the following manner:

He sat there, his moustache and his eyes focused on the map, on the map that he never truly understood, on the brown tracing of the contours that were traced fine and concentric as a spider’s web. He could see the heights and the valleys from the contours but he never really understood why it should be this height and why this valley was the one. […] And later, men who never saw the map […] would climb its side to find their death along its slope or, being halted by machine guns placed in olive groves would never get up it all (Hemingway, 2004a, p. 440).

Marty cannot do his work; he is technically inept and, from a moral standpoint, he is horrible. The fact that the moral universe connects itself to certain technical skills is also manifest, as announced earlier, in much more trivial moments than war. In Green Hills of Africa, the novel of 1935 which tells the story of a safari in Africa, and whose protagonist is called Mr. Hemingway, the indigenous guides are defined by their professional abilities. Among the good guides, one can find the experienced, morally and technically impeccable Droopy, and M’Cola, an able carrier of weaponry, even if not perfect. Interestingly, in the last episode of the kudu hunting, M’Cola acts in perfect symbiosis with Mr. Hemingway, because the latter is also a good and able hunter, even if not perfect. Contrariwise, Garrick is an utterly incompetent guide, unable to distinguish a kudu male from a female, ridiculous in his impersonations of American actors, incapable of standing the heat and the fatigue. In the troubling moment when everyone but M’Cola stops looking for the wounded kudu, the protagonist thinks: “if there had been no law I would have shot Garrick and they would all have hunted or cleared out. I think they would have hunted. Garrick was not popular. He was simply poison” (Hemingway, 2004b, p.180). Garrick is worthless as a guide, and worthless as a man.

The connection between interiority, moral and technique becomes explicit and assumes an open lyrical-symbolical tone in The Old Man and the Sea, from 1952. It is true that the old Santiago returns without a single piece of the marlin and that he committed, so he admits, a grave mistake: “I went too far” (Hemingway, 1993, p. 104). But his excellent fishing abilities are not at stake here, nor are the attention he devotes to every detail, the resistance to pain, the heroic enterprise of fishing all by himself the biggest fish of his life. From the moment Santiago’s boat sails off, a direct bond between the fisherman and the natural elements (sea, sky, clouds, moon, sun, etc.) is set in motion. Sailing and fishing configure themselves as an experience which involves all the senses: the old man starts rowing and in the darkness he hears the sound of the other boats’ rows; heads offshore and leaves behind the scent of the coast, to embrace the ocean’s; observes the fluorescent algae; hears the resonance of the flying fish. It all happens within a one-page length. After the marlin has bit the bait, Santiago sees his relationship with the fish as intimate, fraternal, almost natural, I would say. The suffering, the ailments, the exhaustion, the hunger are shared by both fish and fisherman at the same time; and the old man knows that when speaking about himself, he is speaking about the fish. This connection is sanctioned by the fishing line, and its nature is a symbolic one, in the goethian sense of seeing the universal in the particular.

Agostino Lombardo reminds us of the close bonds, via Gertrude Stein, between Hemingway and the European symbolism, and considers Hemingway’s prose “controllata e consapevole, colta e financo preziosa” (Lombardo, 1957, p. 14). In fact, the issue of technique, of know-how, which emerges throughout his oeuvre, involves the activity of the writer as well.
The opening pages of *Green Hills of Africa* expose a parallel between hunting and writing (and we already know that Mr. Hemingway is a relatively good hunter): “the way to hunt is for as long as you live against as long as there is you and colors and canvas, and to write as long as you can live and there is a pencil and paper or ink or any machine to do it with, or anything you care to write about, and feel a fool, and you are a fool, to do it any other way” (Hemingway, 2004b, pp. 8-9). The hunting episodes and the daily reflections are so intertwined that this book, more than about hunting and literature, is, I would argue, about hunting, i.e., literature.

The depictions of the various tasks that some characters perfectly execute entail, in a sense, the descriptive virtuosity of Hemingway. The more complex the hunters’ maneuvers and heterogeneous the landscape, the more detailed and complete the description. Nothing is left unsaid in Hemingway, not even the tips to avoid your lenses from becoming misty: “the glasses were the biggest hazard and I used to carry four handkerchiefs and change them from the left to the right pocket when they were wet” (Hemingway, 2004b, p. 39).

During the safari breaks, Mr. Hemingway reads *Sebastopol* by Tolstoy, a writer who has had a great advantage: “an experience of war” (Hemingway, 2004b, p. 47). And “writers are forged in injustice as a sword is forged” (Hemingway, 2004b, p.48). What makes Tolstoy a great writer is the fact that he portrays a “real” Russia (Hemingway, 2004b, p.72) and that he speaks “truly” about the war (Hemingway, 2004b, p. 47). If, for Mr. Hemingway, writing is a work (Hemingway, 2004b, p. 48), it demands professional ethics:

> If you serve time for society, democracy, and the other things quite young, and declining any further enlistment make yourself responsible only to yourself, you exchange the pleasant, comforting stench of comrades for something you can never feel in any other way than by yourself. That something I cannot yet define completely but the feeling comes when you write well and truly of something and know impersonally you have written it that way (Hemingway, 2004b, p. 100).

To write “well” and “truly”: once again, technique and moral go hand in hand. Mr. Hemingway supports the notion that, in literature, “there is a fourth and fifth dimension, that can be gotten” by means of a prose “that has never been written. But it can be written, without tricks and without cheating. With nothing that will go bad afterwards” (Hemingway, 2004b, p. 18). Even if Hemingway’s position has a dubious theoretical value, let us see to what extent it can be attuned to Gramsci’s thought and to Vittorini’s ideas.

As seen, Gramsci’s reproach of the Italian literary scene attributes to the writers a dedication to a propagandistic art, Jesuitical, which reveals anti-democratic, paternalist and moralist feelings towards the people. In the twenties and thirties, these feelings no longer belong to the present time and originate in the total separation between the artists and the potential readers, who in fact prefer the foreign authors. Both the realist prose writers and the hermetic poets adopted a “bookish” tradition, which has nothing to do with the actual life of the population. “Queste passioni e questo dramma però devono essere rappresentati e non svolti come una tesi, un discorso di propaganda, cioè l’autore deve vivere nel mondo reale, con tutte le sue esigenze contraddittorie e non esprimere sentimenti assorbiti solo dai libri” (Gramsci, p. 2123). For Gramsci, this tradition fulfills itself in an oratorical, pompous style, which makes the comprehension unintelligible and obscure. It is the tradition of the dannunzian “laureati” poets and of their works, brimmed with plants with high-sounding names, to which Eugenio Montale opposes the lemon-trees of his childhood: “Ascoltami, i poeti laureati / si muovo soltanto fra le piante / dai nomi poco usati: bossi ligustri o acanti” (Montale, 2005, p. 11).

In the novel *Green Hills of Africa*, Mr. Hemingway digresses, as already seen, upon literature, in the resting moments that the hunting activity provides. Speaking of those American classics who go under the category “very good men with the small, dried, and excellent wisdom of Unitarians; men of letters; Quakers with a sense of humor” (Hemingway, 2004b, p. 14), among which we find Emerson, Hawthorne, and Whittier, Mr. Hemingway formulates a true theory of influences, according to which a classic cannot derive from or resemble a preceding classic; he can only, on the contrary, plunder the minor writers, those who many times scribble thousands of pages with the single effect of suggesting one word to the great author. Behind this theory lies a criticism to the “bookish tradition,” accounted for by the words with which Mr. Hemingway follows his speech:

> Also all these men were gentlemen, or wished to be. They were all very respectable. They did not use the words that people always have used in speech, the words that survive in language. Nor would you gather that they had bodies. They had minds, yes. Nice, dry, clean minds. This is all very dull, I would not state it except that you ask for it (Hemingway, 2004b, p. 14).
In fact, no other description of “Emerson, Hawthorne, Whittier, and Company” (Hemingway, 2004b, p. 14), which pairs with the fragment which culminates in the satire to T. S. Eliot in Death in the Afternoon (Hemingway, 1999, p. 113), can be more apart from that of Hemingway as a writer. In the collective imaginary, he does not seem to exactly align with the definition of “gentleman” or “very respectable person.” But that is not very interesting or, at least, not as much as what follows. The authors in question have no body, only mind; they do not use the words that people have always used in oral speech.

On the contrary, Hemingway plunges in the daily linguistic register, that is, the conversation among co-workers or friends not separated by social divergences or age differences; the sentence is spurious from the affected lexicon, from the precious puns, from the flowers of rhetoric. The dialogues, and the way of introducing them, present a simple grammatical construction, similar to a daily conversation, where parataxis prevails over hypotaxis, which, when manifested, hardly ever presents second-degree subordinate clauses. One could, without scandal, speak of speech mimesis, although, let it be clear, that does not necessarily mean that the dialogues are “simple,” “banal,” etc. The Mr. Hemingway of Green Hills of Africa attacks straightforwardly the books fully stocked with rhetoric:

> We have had writers of rhetoric who had the good fortune to find a little, in a chronicle of another man and from voyaging, of how things, actual things, can be, whales for instance, and this knowledge is wrapped in the rhetoric like plums in a pudding. Occasionally it is there, alone, unwrapped in pudding, and it is good. This is Melville. But the people who praise it, praise it for the rhetoric which is not important. They put a mystery in which is not there. (Hemingway, 2004b, p. 14)

In the simile, “pudding” stands for rhetoric, while “good plums” relates to “actual things,” the real things that can be apprehended by means of other men’s stories or by traveling. Rhetoric blurs and surrounds real things by mist, the things that matter. Perhaps Mr. Hemingway is not far from saying that an author must “vivere nel mondo reale” (Gramsci) or “aderire direttamente alla vita” (Vittorini).

Let us return to the quote taken from Green Hills of Africa: its second part still lacks analysis. The absence of common language in “Emerson, Hawthorne, Whittier, and Company” results in the disembodiment of these writers; they have a mind only: “Nor would you gather that they had bodies. They had minds, yes. Nice, dry, clean minds. This is all very dull, I would not state it except that you ask for it.” Once again, we can read these considerations as opposed to the image Hemingway wants to give of himself as an author.

Some of the omitted fragments of the published version of the short story Big Two-Hearted River (1925) should now be taken into consideration. The narrator paraphrases the thoughts of the protagonist, Nick Adams: “There were so many tricks. It was easy to write if you used the tricks. Everybody used them. Joyce has invented hundreds of new ones. Just because they were new didn’t make them any better. They would all turn into clichés. He wanted to write like Cezanne painted” (Hemingway, 1972, p. 239). In Nick’s mind, “writing like Cezanne painted” counterpoises the literary “tricks,” the rhetorical acrobatic evolutions which make writing easy, unlike commonsensical notions:

> Cezanne started with all tricks. Then he broke the whole thing down and built the real thing. It was hell to do. He was the greatest. The greatest for always. It wasn’t a cult. He, Nick, wanted to write about country so it would be there like Cezanne had done it in painting. You had to do it inside yourself. There wasn’t any trick. Nobody had written about the country like that. He felt almost holy about it. It was deadly serious. You could do it if you would fight it out. If you’d lived right with your eyes (Hemingway, 1972, p. 239).

To write about the landscape before him, Nick wants to adopt the position Cezanne would assume were he to paint that river whose surface was stirred by the trout, that swamp, those woods. In order to do so, one must do away with “tricks”: Cezanne broke down (flattened) the whole “trick”-apparatus, and replaced it for the “real thing.” It is a procedure that can only be done within oneself, and it involves fighting and having lived guided by one’s eyes.

In the excerpt, it is not clear how Cezanne’s pictorial technique is conceived. One deduces that the process originates in some sort of internalization of the external world, perceived through the sight. But that account may not be enough: the ability to write in this fashion is originally configured as a problem of positioning oneself before the landscape, which has to do with the physical involvement of the person who wants to write. The reaction of the protagonist can be read under this light, when he understands the manner Cezanne would have painted the river: “Nick, seeing how Cezanne would do the stretch of river and the swamp, stood up and stepped down into the stream. The water was cold and actual. He waded across the stream, moving in the picture” (Hemingway, 1972, p. 240). Nick is not only “mind” but, unlike the American writers criticized in Green Hills of Africa, he is mainly body. Moreover, if the “gentlemen"
are, on the one hand, “nice, dry, clean minds,” Nick, on the other hand, is a dirty, wet body. Seeing how Cezanne would have painted that fragment of a landscape, he reacts accordingly, by wetting his legs and bust, and entering the picture, as it were. It is also worth noting that the water of the river is, besides cold, “actual.” The artist must get involved with the real and describe it the way he feels it, without tricks and artifices.

Hemingway wrote an introduction for the American translation of Conversazione in Sicilia by Vittorini, published in 1949 under the title In Sicily:

Vittorini from the time he was old enough to leave home without permission at seventeen learned his Italy in the same way American boys who ran away from home learned their own country. The Italy that he learned and the America that the American boys learned has little to do with the Academic Italy or America that periodically attacks all writing like a dust storm and is always, until everything shall be completely dry, dispersed by rain (Vittorini, vol. II, p. 1137).

The theme of the voyage as a learning method for writing, as seen in the passage from Green Hills of Africa where the “pudding” of rhetoric was deplored in favor of the plums, is now readdressed. Vittorini is the seventeen year-old boy, who has escaped from home and learns the life of his country not through the books but via direct contact, via his traveling. But what mostly matters is the confirmation that good writers are marine animals, wet bodies, unlike the “dry minds” of the academicians, creatures of the desert:

Rain to an academician is probably, after the first fall has cleared the air, H₂O with, of course, traces of other things. To a good writer, needing something to bring the dry country alive so that it will not be a desert where only such cactus as New York literature reviews grow dry and sad [...] such a writer finds rain to be made of knowledge, experience, wine, bread, oil, salt, vinegar, bed, early mornings, nights, days, the sea, men, women, dogs, beloved motor-cars, bicycles, hills and valleys (Vittorini, vol. II, p. 1137).

The rain that Vittorini brings forth is Sicily itself and his ability as a writer lies in watering the dry land with this rain. And if, according to Hemingway, there is some “rhetoric” in the book, it is due to the fascist censorship, which, in 1937, when the novel was first published in Italy, forced the author to use a few tricks: “It is necessarily wrapped in cellophane to pass the censor. But there is excellent food once you unwrap it” (Vittorini, vol. II, p. 1138).

As seen, the gramscian concept of “nazionale-popolare” entails both a linguistic component (against the courtier rhetoric and an obscure language), and another component that can be defined as sentimental (adhesion to the life of the people, that is, the readers). Wyndham Lewis writes about Hemingway:

Take up any book of his, again, open it at random: you will find a page of stuff that is, considered in isolation, valueless as writing. It is not written: it is lifted out of Nature and very artfully and adroitly tumbled out upon page: it is the brute material of every-day proletarian speech and feeling. The matière is cheap and coarse: but not because it is proletarian speech merely, but because it is the prose of reality – the prose of the street-car or the provincial newspaper or the five and ten cent store (Lewis, 1987, p. 32).

“Speech and feeling” are the two crucial points that, as I will try to demonstrate, allow for a reading of Hemingway in the sense of “nazionale-popolare.” For Lewis, Hemingway’s stories are told in the tone and with the vocabulary of the people there described; the rhythm is “the anonymous folk-rhythm of the urban proletariat” (Lewis, pp. 23-24). At the same time, the author and his characters represent “the Noble Savage of Rousseau, but a white version, the simple American man” (Lewis, p. 20), whose feelings developed in the “democratic, leveling school” of the First World War, and in a “levelled nation” (Lewis, p. 23), such as the United States. Lewis’s interpretation does not deny, however, Hemingway’s technical abilities, which can be accounted for by the adverbs “artfully” and “adroitly”: what characterizes the novelist’s “bovine genius” (Lewis, p. 36).

The analogy with Gramsci’s thinking interests us in the sense that it puts Hemingway’s ideas into perspective: the idea of plunging into the real and describing it exactly as one experiences it, without tricks and cunning, is somewhat naïf and its intrinsic theoretical value is scarce, if not null. While literary auto-representations, they hide a truthful sense, though: to “bossi ligustri o acanti,” Hemingway prefers the beech woods of Michigan or the heterogeneous African hills. Hemingway’s prose is free of the flamboyant, oratory and Jesuitical rhetoric denounced by Gramsci and Vittorini. Having said this, it should be clear that his oeuvre comprises a rhetorical construct, as it were. Agostino Lombardo rightfully
notes that his prose is “controlled, cult, and even precious”, thus criticizing the myth of a Hemingway said to write with no control, abruptly, negligently - thus technically deficient.

The democratic nature, as it were, of these considerations and its literary implications were embraced by Vittorini. On an essay from 1949 written for the periodical “American Quarterly,” under the title “American Influences on Contemporary Italian Literature,” Vittorini underlines the importance of the translations of American writers (Hemingway first) signed by the young Italian authors, in the thirties and forties of the last century. These translations played a significant role: “con esse si trovava l’autorizzazione a scrivere, finalmente, ‘egli disse’ e ‘ella disse’” (Vittorini, vol. II, p. 537). A true revolution against the oratorical, essayistic, and intellectualistic prose of the time (Gramsci docet), where the dialogues occurred only as a dynamo for yet another oration, a commentary or an evocation: “non si scriveva ‘egli disse,’ ‘ella disse,’ ma qualcosa come ‘in un lungo sussurro che sembrava la guancia di una nuvola venuta dai più lontani orizzonti della loro infanzia, egli l’avviluppò delle seguenti parole...’” (Vittorini, vol. II, p. 535). To write “he said” and insert a direct speech after a colon, in place of the periphrasis, became an acquired practice only possible, according to Vittorini, thanks to the mediation of the Americans. Hemingway, Stein, Anderson legitimated that practice; a "modern" but also "anti-fascist" legitimation, “proprio del tipo che occorreva ai nostri giovani per svoltare via dagli ultimi pregiudizi accademici, e accogliere senza più riserve i suggerimenti vitali della loro rabbia e della carità loro” (Vittorini, vol. II, p. 537). It should be noted that the expression “vital suggestions” resonates with “direct adhesion to life” found in the letter Vittorini addressed to Togliatti.

In the preface from 1948 to his novel Il garofano rosso, Vittorini had already underlined how “sembrava che gli americani avessero un’inclinazione di massa a riscuotere il romanzo dall’intellettualismo e ricondurlo a sottovento della poesia. Lo indicava il gusto della ripetizione, la loro baldanza giovanile nel dialogo, il loro procedere ad orecchio della vita e non a riflessione sulla vita” (Vittorini, vol. II, p. 489).

Lombardo writes:

Introdotta da noi durante il fascismo e nella stagione letteraria fiorita, e meglio si direbbe sfiorita, all’ombra di esso – e perciò o dichiaratamente conformista oppure isolata in un suo linguaggio, in una sua poetica di élite (che era poi, come tutti i giorni scopriamo, una poetica di decadenza) – essa fu accolta e acclamata come un’esperienza rinnovatrice, un’esperienza di libertà e franchezza, di sincerità e spontaneità, capace di rappresentare le aspirazioni non solo letterarie ma, inevitabilmente, morali, e perciò politiche, che la dittatura soffocava o inaridiva; e capace, altresì, di apportare un nuovo e positivo contributo alla lotta contro l’accademismo che troppo spesso grava sulla nostra tradizione letteraria, sulla lingua medesima che noi parliamo (Lombardo, pp. 10-11).

With the intention (gramscian par excellence) of founding a new culture, Vittorini picks Hemingway in coherence with Gramsci’s thinking. The Hemingway “anti-nazionale-popolare” and “egoista” of the PCI turns out to be groundless and Alicata ends up belonging to the segment that “withers” the relations between politics and culture inside de party (Vittorini, vol. II, p. 409). Another case of drought or lack of water, in sum.

To unite the name of Gramsci to the binomial Hemingway-Vittorini might help understanding the enormous importance of Hemingway and the Americans for an entire generation of writers, among which, and limiting ourselves to the Italian scene, Vittorini and Pavese, even Calvino. Besides, it questions the artistic theories present in the works of both Hemingway and Vittorini, accentuating that change of paradigm in the novel between the end of the 19th century and the first decades of the 20th century, widely commented, even though with a militant scope, by Gramsci. If, on the one hand, the 19th century novel ended with the great work of Proust, which exhausted, as it were, the genre with its infinite periods and the entwinement of subordinate clauses, and which so much owes to the social classes connected to the Ancien Régime; on the other hand, the generation just got out of the First World War, represented, among others, by Hemingway, was fundamental for the development of the literature of the last century.

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Problems of Literary Language and Culture Language in the Journal "Hylli I Dritës" (1913-1944)

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Abstract: This article speaks of the language items addressed in the journal "Hylli I Dritës" (1913-1944), dedicated to the problem of literary and cultural language, the point of view of that period and that the problem is still present today. Magazine "Hylli I Dritës" will be established one year after the declaration of Independence (1913). Albanian linguistics in this period will be faced with the task that lay the delivery of language, its teaching in schools. Literary Commis Shkodra (1916-1917) set out some key spelling rules that contributed to the further rapprochement of the two dialectal variants. In the magazine "Hylli I Drites" will be published articles on literary language problem (Justin Rrota). He addressed several issues of grammar, the morphology, syntax Historical (Justin Rrota). Articles were published by local and foreign scholars on the origin and the origin of Albanian name (Sirdani M., K. Floqi, E. Çabej, O. Mynderizi). They treated the problem of Albanian language and its relation to other languages (K. Flloqi, Caragata, N. Jokl, etc.). Wording was collected by Alexander Sirdani. Efforts were made to the publication of the Gelasiusit toponomastik vocabulary. Articles were published in character orthographic, phonetic, phonological, (V.Dukagjini, Marlaskaj, Rrota, Jam). Numerous articles were published on the history of the Albanian alphabet and written by writers ranging from early fifteenth century and to the Congress of Monastir (Rrota). Even in dialetologjisë will be published the article "For the Albanian linguistic Atlas" by Benedict Dema. Temporary "Hylli I Dritës" is also known for its patriotic activities and outstanding contributions to our culture, in awakening the national spirit, the problems struck, bringing the concerns of many Albanians, in particular of some writers that time that affected the "injustices" that is becoming our national language. An article that tackles this issue is the article "Who are we disfigure the language" written by Antonin Fishta in 1933.

Per il problema della lingua letteraria.

Nel campo della linguistica è menzionato J.Rrota con l’articolo "A proposito del problema della lingua letteraria." (nel periodico "Hylli i Dritës"). Dopo aver fatto una breve introduzione sulle circostanze storiche che ha passato il nostro popolo, Rrota sottolinea che è davvero un miracolo che la nostra lingua abbia potuto sopravvivere. Lui invita gli intellettuali e in particolare gli scrittori, di completare il compito "vitale" (come lo chiama Rrota) della lingua letteraria

In primo luogo nel linguaggio dell’autore, devono essere rimosse dal vocabolario quelle parole che abbiamo “preso in prestito” da tempo in seguito all’occupazione dagli invasori stranieri. La pulizia dovrebbe essere fatta con attenzione e in modo appropriato, dice Rrota.

Per quanto riguarda la “Disciplina della grammatica” la questione qui è difficile, dice l’autore, perché tutti pensano che per le persone che parlano la lingua sia eccessivo imparare a scrivere senza errori. Dal momento che il fattore fondamentale di una nazione e di un popolo è la lingua, abbiamo necessariamente bisogno di una lingua letteraria comune. Per questo dobbiamo sceglierla dalle parole del popolo. Quindi, ciò che è il meglio di una provincia dobbiamo accettarlo come il bene comune. È necessario abbandonare allora la paura (che qualcuno può avere) , che venga imposto alla gente anche di parlare la lingua letteraria. Invece, Rrota dice che ognuno continuerà a parlare il suo dialetto con tutte le sue caratteristiche.

Continuando con il problema della lingua letteraria, Rrota sottolinea che, nella sua gestione, quella incontrerà delle difficoltà e numerosi ostacoli. E non è per le sue forme grammaticali, le quali mancano in tutta la lingua albanese, ma per gli schemi regolari che in gran parte delle province si sono perse, ma che invece si possono ancora sentire vive in alcune altre provincie. E questi modelli coincidono con la lingua utilizzata nei primi scritti. Così, dice Rrota, oggi sono molto confusi i casi della declinazione in quanto è impossibile svilupparli se non considerando gli esempi di antichi scrittori. Però, dobbiamo anche considerare che la lingua fa i suoi progressi nel tempo.

Ma il progresso non significa, dice Rrota, decadenza delle forme note della nostra lingua, mutilazione degli elementi costitutivi del linguaggio, parola con fusione della natura. Se studiamo, per esempio, la lingua tedesca ed italiana vediamo che la lingua di Luther è diversa da quella di Lenaut, come cambia la lingua di Boccaccio, Dante e Petrarcha da quella di De Amicis ... Ma questo cambiamento è diretto dalla decorazione a rilievo linguistico, senza incidere gli elementi base della lingua.

Concludendo su questo tema Justin Rrota mette in evidenza che la lingua letteraria della nazione non è pronta, ma verrà selezionata da varie regioni d’Albania.
L’autore pensa che il fondamento della lingua letteraria dovrebbe essere il dialetto di Elbasan (Albania Centrale). Ma questo, tranquillizza Rrota, non sarà fatto, prendendo a “occhio chiuso” il dialetto selezionato, ma osservando le forme giuste e regolari da quelle irregolari di qualsiasi altra provincia. Questo richiede tempo. Non dimenticate, dice l’autore, quanto tempo e lavoro hanno dovuto impiegare l’Europa e le nazioni più civili per arrivare dove sono oggi.

L’autore osserva che il trattamento della lingua letteraria, non avviene sforzandosi troppo, ma in modo naturale. Questo lavoro richiede tempo e pazienza!

La cultura della lingua

Temporaneamente “Hylli i Drites” è anche conosciuto per le sue attività patriottiche ed i contributi eccezionali alla nostra cultura, a risvegliare lo spirito nazionale, a battere i problemi portando le preoccupazioni di molti albanesi, in particolare, di alcuni scrittori del tempo, influenzati dalle “linguistie” che ha subito la nostra lingua nazionale. Un articolo che affronta questo tema è ”Kush po na e shumton gjuhen” (“Chi sta deformato la nostra lingua”, 1933), scritto da Antonin Fishta. Egli sottolinea che gli autori rivisti hanno sollevato questo problema spesso pronunciandosi contro coloro che osano distorcere la lingua e continueranno a farlo anche in futuro. Proseguendo l’autore afferma che non cesserà mai di alzare la voce contro “gli autori che altereranno il linguaggio”.

Egli richiama l’attenzione, in primo luogo, degli scrittori che riempiono le pagine scrivendo nella nostra lingua, ma sicuramente pensando in lingue straniere. E per questo motivo, l’autore osserva che i loro scritti assomigliano ad una cattiva traduzione e niente di più.

Alcune riviste dei nostri tempi non meritano nemmeno di essere lette, perché li, i pensieri si schierano male e le traduzioni ancora peggio. Gli errori grammaticali e ortografici che si trovano li, aggiunge A. Fishta, sono quelli che portano l’apatia nella lettura.

Temporaneamente, l’autore scrive: anche se, purtroppo, erano pochi i scrittori a quei tempi che provavano a scrivere con la “lingua letteraria”, una lingua che, sottolinea lui, non esisteva ancora e che non aveva né regole né leggi, e quindi esisteva il rischio di cadere spesso in traduzioni e imitazioni degli altri periodici. In quanto ai libri, osserva Fishta, fossero questi anche testi scolastici, sono in pochi coloro ai quali importa scrivere i libri di testo grammaticale, stilistico, sintassi ecc.

Inoltre, l’autore porta un articolo dal titolo “Note di lingua”, scritto in “Shekulli XX”( XX-esimo Secolo) numero 6, dove elencava diverse osservazioni (avvisi) fatte a degli scrittori di quei tempi, osservazioni fatte dal punto di vista linguistico. Ecco alcune delle osservazioni che fa lo scrittore di questo articolo, in ordine, dal suo punto di vista.

1. L’articolo afferma: In una frase il soggetto dovrebbe essere inserito prima del predicato. L’autore è della stessa opinione, a meno che, non vogliamo sottolineare più il soggetto, quindi quest’ultimo viene messo prima del predicato.

2. I nomi maschili plurali non dovrebbero terminare in -a. Per quanto riguarda questa osservazione, A. Fishta, dice che il trattamento dei nomi maschili plurali è un pò complicato in quanto ci sono nomi maschili che restituiscono il plurale femminile, e può portare un certo numero di errori grammaticali in quanto è la loro coincidenza con gli aggettivi. Non si può dire mai, aggiunge l’autore, che la desinenza –a sia caratteristica solo dei nomi in plurale femminile visto che ci sono dei nomi plurali maschili che finiscono in -a.

3. L’apostrofo deve essere usato invece.

Concludendo Antonin Fishta, dice che continuerà ad osservare negli articoli e scrittori dei vari giornali e periodici come ha fatto in precedenza.

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Metaphorical Expressions in Thomas Hardy’s “Tess of the d’Urbervilles” and their Translation into Albanian

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Abstract: Problems posed by the translation of metaphors have often been attributed to linguistic and cultural differences. Those that have argued that metaphors cannot be translated have pointed to their linguistic and cultural specificity. A different view is that according to which metaphors can be translated due to the universality of the perceptual processes underlying metaphorical processes. We found that half of all the metaphorical expressions in our corpus of data have been translated by non-metaphorical expressions. While this may seem as strong support for the argument that metaphors are untranslatable, an analysis of their conceptual structure as well as their implications reveals that in some of the metaphorical expressions differences between the ST expressions and the TT translations may not be accounted for by systemic differences between English and Albanian. Instead, their explanation has to be sought in the influence of factors other than linguistic or cultural.

Keywords: metaphors, metaphor (un)translatability, translation procedures, cognitive-pragmatic approach, metaphor analysis

Introduction

Metaphor is one of the most frequently used tropes in literary texts. The language of literature abounds in metaphorical expressions of various kinds. However, metaphor translation has not occupied a central place in the field of translation studies. Although its importance for translation has often been pointed out, (Newmark 1981, 114), and despite complaints about its neglect (van Den Broeck 1981, 71), this situation seems to be going on.

In this article we would like to raise this issue once again. We will look at how metaphors have been handled in the Albanian translation of Thomas Hardy’s “Tess of the d’Urbervilles”. Based on the assumption that metaphor is a way of structuring communication by mapping on to each other concepts pertaining to different conceptual domains, and that communication is inferential in nature, we will apply a cognitive-pragmatic approach to the analysis of its conceptual structure and function. We will first analyze their conceptual make up followed by an analysis of their implications. Then, we will compare them to their Albanian correspondents in order to look at the relationship between them.

We will argue that even though it might appear that there are significant differences between metaphorical expressions and their translation equivalents, not all of them may be accounted for with linguistic-cultural differences between English and Albanian.

Theoretical Discussion

There have been two major issues concerning metaphor translation. One is its translatability. The second issue has to do with the procedures that are employed when metaphors are translated from one language into another.

(Un) translatability of Metaphor

Whether metaphors can be successfully transferred across languages has been a debatable issue in the field of translation studies. Those that have argued for its untranslatability maintain that because metaphors are products of a specific culture, factors like cultural and/or linguistic differences may hinder metaphor translation from one language into another. The main proponent of this view is Dagut (1976, 22), for whom the translatability of metaphor is affected by a number of cultural and linguistic factors. He claims that the main purpose of metaphor is to create special effects, ‘to shock readers by creating an aesthetic impact’ as he puts it. This is done by violating the linguistic rules of the language. However, due to their cultural specificity, these effects cannot be transferred intact to the target language.

Snell-Hornby (1988, 62-63) and Tabakowska (1993, 67) take the view that, while it is true that metaphor is culture-specific and closely linked to perceptual processes, it is these perceptual processes that make metaphor translation possible. Snell-Hornby (1988) argues that, because metaphor is built upon perception and because perception by definition is universal, there must be some common patterns of conceptualization across different cultures that render
metaphor translation feasible. As Tabakowska (1993, 67) puts it, ‘the admission of the link between metaphor and process of perception provides an argument for an opposing view.’ A second argument, they point to, is the fact that humans are quite capable of understanding metaphorical expressions in languages other than their own. This might suggest that not everything is culture-specific, and that humans seem to share much more common ground in the way they perceive the world they live in than it is thought.

Our own view regarding metaphor translation falls between these two extremes. On the basis of our data, we will argue that while there are instances of metaphorical expressions which seem to bear little to no relationship to their translation, which might suggest that they are “untranslatable”, differences between them may not always be explained by systemic differences between languages, but could rather be attributed to other factors.

Procedures for Translating Metaphors

Studies on metaphor have ranged from its linguistic-syntactic make-up (Goatly 1997) to its conceptual structure (Miller 1994; Steen 1999; Stockwell 2002). Pragmatics-based studies have also focused on the function of metaphor in communication as well as the way it is interpreted by the hearer/reader (Sperber & Wilson 1986). However, the same cannot be said about translation studies where research into metaphor translation has failed to occupy a central place (Snell-Hornby 1995, 55). Boase-Beier (2006, 95) points out that, despite van Den Broeck’s (1981) complaints about the lack of attention to the issue of metaphor translation, it has been ignored even by translation theorists such as Bell (1991), Hatim (2001), Hatim and Munday (2004). According to her, it is unacceptable that metaphor has not been deemed important enough to be given its own entry even in Mona Baker’s Encyclopedia of Literary Translation (1998). The lack of a theory on metaphor translation could perhaps be explained by the fact that translation studies have regarded the problem of metaphor translation just as one of the many other problems translation is faced with. A typical representative of this view is Mason (1982 as cited in Alvarez (1993, 482), who claims that metaphor translation might just as well be treated under the umbrella of translation studies.

Where metaphor translation has been taken into consideration, like other issues in translation, it has been affected by the wider debate in translation studies over the role of equivalence in translation (Schäffner 2004, 1255). For linguistic approaches to translation, equivalence of form and content were of great importance in the process of translation. This rule had to be applied to metaphor translation as well, which meant that metaphors should be translated in a way that their form and content were preserved even in the TT. With the arrival of the textual and functional approaches, the focus shifted from linguistic to communicative- functional equivalence. In other words, a successful translation is one that achieves functional equivalence or when the TT manages to fulfill the same purpose that the ST does. (Schäffner 2004, 1255)

Newmark’s (1981, 87-91) list of procedures for translating metaphors seems by far the most elaborate effort to place metaphor translation on a theoretical basis. Apart from his typological classification of metaphors, he also presents a list of seven translation procedures as guidelines for translators to follow to handle metaphors in translation. Although Newmark is criticized for his prescriptivism, he is often referred to when this issue is discussed. Van Den Broeck (1981) and Schäffner (2004) present their own lists of procedures for metaphor translation. Unlike Newmark, they present their procedures not as guidelines for translators to follow but, rather, as descriptions of the way translators actually translate metaphors in real life.

Below is Newmark’s list of translation procedures, which we will apply to our data. Due to lack of space, we are not going to reproduce here van Den Broeck’s and Schäffner’s lists. Examples come from Hardy’s “Tess of the d’Urbervilles” and its translation into Albanian “Tessi i d’Erbervilleve”. There were no instances of metaphors translated with procedures 6 and 7 in our data:

**Newmark’s List of Procedures for Translating Metaphors**

1. The metaphor is translated with its exact corresponding expression in the TL.
   eg., The village *was shutting its eyes* – *Fshati po mbyllte sytë*.

2. The metaphor is translated with its equivalent in the TL.
   eg., This was *the last drachm required to turn the scale of her indecision* – *Kjo qe pika e fundit që e mbushi kupën e durimit*.

3. The metaphor is translated as a simile.
   eg., *with the suspended attitude of a friendly leopard at pause* –
si ndonjë leopard ledhatues, që dicka po priste...

4. The metaphor is translated as a simile plus its sense.
   eg., The ... dead leaves...were stirred to irritated resurrection –
   zunë të fëshfërinin si me zemërim dhe, thua se ishin ringjallur me pahir...

5. The metaphor is translated with a paraphrase.
   eg., The mountain had not yet been removed –
   Barra që i rëndonte mbi kraharor nuk ishte flakur ende tej.

6. The metaphor is deleted if it is not deemed essential.

7. The same metaphor is used followed by its sense.

A Cognitive-Pragmatic Approach to Metaphor Analysis

Our model of metaphor analysis is based on the assumption that rather than a violation of linguistic rules, a metaphor is a process where concepts belonging to different conceptual domains are mapped on to each other (Simpson 2002, 41). In other words, one entity is conceptualized or described in terms of another. The first entity represents the literal part of the metaphor, while the second represents the non-literal or metaphorical part. What this means for our analysis is that the first step to analyzing a metaphor should be breaking it down to its constituent conceptual components. This kind of analysis is important for two reasons. First, it is an essential step towards the establishment of the analogy or comparison underlying the metaphorical expression, which might lead to its better understanding. Second, according to Dagut (1976, 22), problems in translating metaphors arise because different languages may not share the same concepts or may do so to varying degrees. For this reason, the concepts that make up the structure of metaphors first need to be identified to be able to pass an informed judgment about their availability and whether or not or to what degree they been retained in the target language.

According to Relevance Theory (Sperber & Wilson 2004, 87), for communication to take place between the speaker and the hearer, the speaker should provide evidence of his/her meaning. This evidence can be structured in many ways. It may vary in its complexity of nuance or structure to the degree that the speaker deems fit for the communication process to succeed. The hearer builds on this evidence in order to infer/construct the speaker’s meaning as he/she intended it. This view of communication as inferential in nature can be applied to translation as well. Translation, too, is a communication process with the writer as the speaker and the translator as the hearer. Metaphors are one of the various forms of expression that the writer employs to communicate with the reader. Sperber & Wilson (2004, 101) also maintain that the poetic effect created by the metaphorical expression is not just a function of its main implication. The metaphor may, instead, evoke a range of implications, some stronger than the others but, in combination they make the metaphor relevant to the process of communication. As a reader, the translator has to infer the main implication of the metaphor. This is what immediately comes to mind when the metaphorical expression first appears. Apart from that, the translator should be sensitive to other implications, which, although weaker, still have their share in the creation of the metaphorical effect. Thus, the translator will have to make the best interpretation possible of the metaphorical expression based on the textual evidence as well as the cognitive context available to him/her.

Methodology

Our corpus of data comes from Thomas Hardy’s novel “Tess of the d’Urbervilles” and its translation into Albanian “Tesi i d’Erbervileve”. Through careful and repeated readings over a long period of time, we have recorded 60 instances of metaphorical expressions. We have focused primarily on un-lexicalized metaphors, which have been deliberately created for the artistic needs of the novel and, therefore, cannot be found in dictionaries of the English language. Then, we have mapped them onto their Albanian corresponding translations. As the whole process is manual, we are conscious that other instances of metaphorical expressions may have been missed. Nevertheless, we believe that this corpus of data is representative enough to throw some light on issues linked to metaphor translation.

Data Analysis and Discussion

Table 2 below presents a classification of metaphorical expressions based on the frequency of use of the procedure used to translate them into Albanian.
Table 2  Classification of Metaphorical Expressions Based on the Procedure Used to Translate them.

<table>
<thead>
<tr>
<th>Translation Procedures</th>
<th>No</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Translation with its exact corresponding TL expression</td>
<td>14</td>
<td>23%</td>
</tr>
<tr>
<td>2 Translation with an equivalent metaphor in the TL</td>
<td>11</td>
<td>18%</td>
</tr>
<tr>
<td>3 Translation as a simile</td>
<td>2</td>
<td>3.3%</td>
</tr>
<tr>
<td>4 Translation as a simile plus sense</td>
<td>1</td>
<td>1.6%</td>
</tr>
<tr>
<td>5 Converting the metaphor into its sense</td>
<td>30</td>
<td>50%</td>
</tr>
<tr>
<td>6 Deletion of metaphor</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>7 Translation with the same metaphor plus sense</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

The table indicates that the most frequently used procedure is that of converting the metaphor into its sense. 30 metaphors or 50% have been translated using this procedure. This seems to support Newmark’s claim (1981: p.90) that translation by paraphrase is a common procedure. The second most frequently used procedure is translation with an exact corresponding expression in the TL. 14 metaphors or 23% of the total have been translated by this procedure. 11 or 18% of the metaphors have been translated with an equivalent Albanian metaphor. We have also found two instances of translations as similes. One instance has been translated as a simile plus sense. In our data there are no instances of deletions or instances of translating metaphors with identical metaphors plus sense. It should also be noted that two instances have not been translated into Albanian. However, these may not count as deletions because the paragraphs where these expressions occur have not been translated for reasons other than those cited by Newmark (1981: 91).

Converting the metaphor into its sense

The fact that the translator has opted for this specific procedure to translate 50% of the metaphorical expressions into Albanian might first seem as strong support for the argument for the untranslatability of metaphors. However, as we will try to demonstrate further on, it is not the case that all these metaphorical instances had to be translated that way for lack of another choice. In what follows, we will focus on some of these metaphorical expressions. We will analyze their conceptual structure as well as their implications. Then, we will compare them with their Albanian translations. We will offer our view as to how motivated these translation solutions are. Our main claim is that some of the choices the translator has made cannot be accounted for with cultural-linguistic differences between English and Albanian, but may be linked to other factors.

1.  …and the night swallowed him up (p.19)
This is a case of an animistic metaphor (Leech 1968, 158) where animate attributes are given to an inanimate entity. The word night is used in its literal sense, whereas the verb swallowed represents the non-literal part of the metaphor. It is based on one of the lexicalized meanings of swallow (taking somebody or something in or completely, cover it so that it can no longer be seen or no longer exist separately) (OALD). The metaphor is built upon the analogy that the night is like some entity that has the capability and desire to swallow.

The main implication is that the person in the role of the recipient of the action (him) can no longer be seen as a result of the action carried out by the agent (the night). Another possible, but important, implication might be that of the night as something with a will of its own entertaining evil intentions.

The Albanian translation for this metaphorical expression is: …dhe u zhduk në errësirë ..., (and disappeared into the dark.), (our translation). As back-translation indicates, this is an instance of a metaphor that has been translated by being converted to its sense. In our opinion, the main problem with it is the fact that the metaphorical effect of the original expression is lost in the Albanian translation. And this is for two reasons. The first is that it has been replaced by a non-metaphorical expression where disappeared has been substituted for swallowed and darkness for the night. The second is the syntactic organization. In the original metaphor, the word “the night” has agentive status. In the Albanian translation we see a reversal of roles between the agent and the recipient. The recipient him has acquired agentive status, whereas the night has been reduced to an adverbial. As a result, the Albanian translation seems to carry the suggestion that the act of disappearance is not something that is conditioned by the will of the entity the night, but, it is as if the recipient of the action is acting on his own will. This is made possible also by the use of the intransitive verb disappeared.

We believe there may be other ways in which this metaphor could be rendered into Albanian and that they would be better suited to transferring both the conceptual structure of the metaphor as well as what it implies to the target language. The concept of “swallowing” does exist in the Albanian language even in the particular sense used in our metaphor, “përpij”, “gllabëroj” (Qesku 2000, 1205). In our opinion, a better way to translate this metaphor would be the
one where “përpij” in its Past Tense form in Albanian was used for “swallowed” while “night” and “him” would retain their respective status as agent and recipient, although in accordance with the word order rules of Albanian the recipient might precede the agent. “…dhe atë e përpiu nata.”

2. …Tess’s passing corporeal blight had been her mental harvest. (p.127)
This is a typical case of an A is B metaphor. “blight” represents the literal concept. The non-literal concept is “her mental harvest”. The analogy upon which this metaphor is built is: Her corporeal blight was to Tess’s mental development like harvest is to farm people. The use of the word “harvest” evokes associations of the time of year when crops are ripe enough to be cut and gathered. The metaphor seems to imply that what Tess had gone through had sped up her mental development and that now she had grown into an adult capable of knowing what decisions to make.

This metaphor is translated in Albanian as “…nëpërmjet përvojës ajo kishte aritur pjekurinë e saj mendore. (p. 168) (Literally: …through experience she had reached her mental maturity.). It is again an instance of translation through a non-metaphorical expression. While the translation seems to capture the meaning of the metaphor, it does so quite literally and the poetic effect intended by the original expression is lost. As in the previous case, this is an instance of conceptual discrepancy. Although the concept does exist in Albanian, it is not something that would normally be used to describe the way people feel. In our opinion, a better way to translate it would be by employing an equivalent metaphorical expression.

3. …whose mood was tuned to its lowest bass. …(p.149)
The conceptual mapping underlying this metaphorical expression is: mood is a musical instrument. A bad mood is like an instrument being tuned to its lowest bass, “bass” being the lowest tone of music or voice. It has been used here to depict Marian’s heavy spiritual state after realizing that she has no hope that her feelings for Angel Clare will be reciprocated by him.

The Albanian translation goes like “…me një pamje shumë të ngrysët. (p.197) (Literally: …with a downcast look.). It is obvious that the mode employed falls short of reproducing the effect in the original. As in the previous case, this is an instance of conceptual discrepancy. Although the concept does exist in Albanian, it is not something that would normally be used to describe the way people feel. In our opinion, a better way to translate it would be by employing an equivalent metaphorical expression.

4. …and the thorny crown of this sad conception (p.157)
The expression “thorny crown” represents the metaphorical part in terms of which “sad conception” has been conceptualized. There are many ways of structuring metaphorical expressions. This one has been organized in the form of a genitive. The metaphorical effect comes from “thorny crown”, which refers to the crown that Jesus was made to wear before being crucified. It has since become a symbol of something that torments people, but that they have to endure without complaining because they have no other choice. In the context of the novel it implies what Tess has suffered in her young life; a sad thing that torments her.

This metaphor has been rendered into Albanian as: Tesi arriti në këtë përfundim të hidhur dhe i therrë në zemër kur mendoi se…. (p.198) (…Tess reached this bitter conclusion and it broke her heart when she thought that…). As back-translation shows, there is no relationship between the ST expression and its TT translation. This total deviation, in our opinion cannot be accounted for due to a lack of an equivalent concept. The expression “thorny crown” is quite universal due to the influence of the Bible. However, we think that, because of its religious overtones - at the time of translation Albania was ruled by an atheistic regime – the translator may have hesitated to reproduce the metaphor by its exact corresponding expression in Albanian (kurorë me gjëmba).

5. This question of a woman telling her story – the heaviest of crosses to herself – seemed but amusement to others. (p. 185)
This represents an instance of a metaphorical expression in the form of an apposition. Goatly (1997, 212) maintains that because it is punctuated by commas, and because of its minimal syntactic bonding, apposition can give prominence to the topic and vehicle of the metaphor. The literal entity, the question of a woman telling her story, is conceptualized in the form of the cross. Again the metaphorical expression evokes Biblical associations. Its main implication is that Tess’s secret story of her life is such a heavy burden for her to bear.
It has been translated into Albanian as: çështja nëse duhej ta dëftente një grua historinë e jetës së saj, ishte për Tessin një problem torrentes, kurse të tjerët i bënte të qeshnin. (While for Tess, the question whether a woman should tell the story of her life was a tormenting problem for Tess, it made other laugh.) As it can be seen, this metaphorical expression has been rendered by a non-metaphorical expression. The problem with this way of translation is that the power of the original expression is not present in its translation. The choice of a biblical element to describe Tess’s mental suffering because of the sad secret she keeps cannot have been accidental. So, it was something that should not have been skipped. To think that the translator has opted for this way of translating it because the readers might not understand the allusion is again out of the question because Albanian readers were well aware of the story of the bible.

6. ...The mountain had not yet been removed. (p.217)
This is a case of an implicit metaphor in which only the non-literal concept “the mountain” is present. The literal part is not found in the immediate context but clues to it are provided by the larger context. The concept of “the mountain”, with its implications of size and weight, has been employed to refer to Tess’s dilemma whether she should tell the man she is going to marry about her past.

The Albanian translation is: Barra që i rëndonte mbi kraharor nuk ishte flakur ende tej. (Literally: The burden that weighed on her chest had not been thrown away.) We believe there are two problems with this translation. The first is with the concept “the mountain”. This concept, as used here, does exist even in Albanian. We can think of several examples of similar instances in Albanian artistic literature or folk culture with the word mountain used to refer to people’s problems of life. For this reason, we cannot see why the translator has not thought it fit to translate the metaphor with its equivalent in the Albanian language. The other problem, in our opinion, has to do with the fact that the sentence in the original is also quite short, which we think is not accidental. In the context of the novel, this sentence comes quite abruptly after a number of longer ones. The way we see it, it has been aimed to produce the effect of offsetting what has been said before through both, the meaning of the words used, and its syntactic structure. This does not seem to be the case in the Albanian version, in which the relative clause (that weighed on her chest) does not seem to add anything specific but amounts almost to a tautology.

7. Every seesaw of her breath, every wave of her blood... (p.182)
“seesaw of breath” and “wave of blood” are two metaphorical expressions structured in the form of genitives. The first word represents the metaphorical, non-literal part of the expression and the second the literal one. These types of metaphors occur quite frequently in Thomas Hardy. Their function is to give a perceivable form to abstract entities. As they are products of personal perceptual processes, they may indeed be difficult to translate. Again the main difficulty does not come from the fact that these concepts do not exist in Albanian. It is just that they may not be normally employed in the sense they are employed in the English original.

The Albanian translation for these metaphors is: Çdo frymëmarje e kraharorit, çdo pikë e gjakut... (p.235) (every breath, every drop of blood...). It can be seen that the English metaphors come simplified and normalized in Albanian. While we think that such a solution may not be so bad, our view is that these metaphors could be translated through equivalent metaphorical expressions which are not inexistent in Albanian.

8. Then one day a peculiar quality invaded the air of this open country. (p.298)
The main function of this metaphor is to express in a poetic way the change in the weather. By attributing meteorological changes to some unusual invading entity that arrives uninvited, the metaphor implies that such changes are quite unexpected, almost mysterious and undesirable.

This has been translated into Albanian as: Por një ditë në atë pllajë të zbular ndërroi moti. (But one day, the weather changed in that open plateau). It is obvious that the metaphorical expression has been reduced to its meaning and there is very little of the special effect created by the original expression. We think that there is nothing unusual about this metaphor that makes it untranslatable. The translator might as well have opted for an almost literal translation that would both stay close to the original and manage to create almost the same effect as that in the ST.

Conclusion

In this article we have looked at the way metaphorical expressions in Thomas Hardy’s “Tess of the d’Urbervilles” have been translated into Albanian. More specifically, we have focused on the instances that were translated by non-metaphorical expressions.
We have tried to demonstrate that the fact that a considerable number of metaphorical expressions have been translated by non-metaphorical expressions, might not count as evidence that metaphors cannot be transferred from one language to another. Our analysis has shown that differences between metaphorical expressions in the ST and their translations in the TT are not always attributed to conceptual and linguistic differences between English and Albanian.

In addition, based on our finds, we believe that the instances we discussed above along with 14 instances of literally translated metaphors and 11 instances translated with equivalent Albanian metaphors constitute a significant chunk of data in our corpus in support of the view we take that metaphors are translatable to varying degrees.

Based on the results of our analysis, we believe we have reason to claim that when it comes to translating metaphors not everything happens due to linguistic or cultural specificities. There is an array of other factors that might come into play. One undeniable factor could be the translator. There can be a lot of subjectivism when translating from one language to another. Translator-related factors such as background and even personal taste might have a huge impact on the way translators choose to translate.

So, next time we set about seeking explanations for the choices made by translators, we should not forget that research into what is on the page may not be enough. It should be coupled with research that would account for other psycholinguistic, sociological, ideological or political factors as well.

References

Translation Analysis and Assessment of Poetic Translation: 
Whitman’s Poetry Translated into Albanian

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Abstract: Among translation issues, poetry translation is the most problematic area challenging both translators and authorities in the field of translation studies. Translation of poetry as a yet unanalyzed ‘black box’ has been a much debated issue since olden times, with many pros and cons and dichotomist reasoning as to its possibility or impossibility. This is due to the high cultural prestige of poetry which requires time, effort and ingenuity to translate rhythm structures and the figurative language involved. An examination of an actual instance of Whitman’s poetry translated into Albanian demonstrates that the translation process is guided by case-specific values. These values, as well as the strategies employed to realize them, are set and agreed by the interested parties during the translation process. In the present study, Whitman’s LEAVES OF GRASS and its Albanian translation by S. Luarasi will be focused upon and descriptively analyzed at both linguistic and extra-linguistic levels. The aim is to identify the formative elements of versified discourse in the source and target texts and to arrive at a tentative model of translation analysis which can serve as a measure for translation assessment of poetic genre.

Keywords: translatability, textual analysis, extra-textual analysis, translation assessment, poetic discourse

1. Introduction

1.1. Definition and Process of Translation

Many a different definition has been proposed for the simple concept termed ‘translation’. Let’s get started with Nida (1964) who defines translation as a process of finding the closest natural equivalent of source language in target language in terms of message and style, and proceed to Catford (1965) who believes that translation is the replacement of the source language textual elements by the target language textual elements. Toury (1978), cited in Lefevere (1992), holds the view that translation is a kind of activity which inevitably involves at least two languages and two cultural traditions whereby an original text is rewritten by the translator into a different language. Newmark (1988) considers translation as a craft in which the translator tries to replace a written message in one language by the same message in another language. Munday (2002), as a more recent authority, is of the opinion that in translation process the translator changes an original written text in original verbal language into a written text in a different verbal language. Among all these, just to mention a few, Toury’s definition is a culturally-oriented one focusing on the socio-cultural patterns of source and target languages. Concerning the translation process, a very general view is that in translation there are two processes involved: the translator analyzes the SL form in order to find out the meaning and second the translator produces, or chooses proper TL form for this meaning. It should be added that since each language has a distinctive form and pattern of its own and there is thus no one-to-one relationship between any two languages, the same meaning may be expressed in another language in quite a different grammatical or lexical form.

1.2 Types of Translation

Based on their definition for translation, the above-mentioned authorities propose their specific categorization of translation types. Catford (1965) introduces three types of translation in terms of three criteria:
1. The extent of translation (full translation vs. partial translation)
2. The grammatical rank at which the translation equivalence is established (rank-bound translation vs. unbound translation)
3. The levels of language involved in translation (total translation vs. restricted translation)

Nida (1964) categorizes translation into two types: formal translation vs. dynamic translation. In formal translation, he asserts, the way meaning was conveyed is shown, that is, the style of the original is preserved. Dynamic translation, he believes, is a translation principle according to which translators seek to translate the meaning of the original in such a
way that the TL wording will trigger the same impact on the target audience as the original wording did upon the source language audience. He further states that in this type of translation usually the form of the original text is changed.

Newmark (1988) proposes two types of translation: semantic vs. communicative. He states that while communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original, semantic translation attempts to render as closely as the semantic and stylistic structures of the second language allow, the exact contextual meaning of the original. As to communicative translation, he believes that equivalent effect is illusory because if the text is out of TL space and time the equivalent effect cannot be produced. A cursory glance at the above descriptions of translation types brings us to Munday’s (2002) statement that Newmark’s communicative and semantic translations are similar to Nida’s dynamic and formal equivalence.

1.3 Translation of Poetry

Poetry, according to Alexander Pope, has been said to consist of “what oft was thought, but ne’er so well expressed” (1711). Thus, poetry seems to lie on a continuum with one end attached to human feelings and emotions, which can only be sensed, not given expression to; for how can we say how much we enjoyed a poem?

The other side attached to his means of communication, i.e. language; hence the controversial relationship between language and mind. The issue of the translatability of poetry has long been a heated debate among scholars. Some scholars believe that what is lost in translation is the poetry, while others state that all meanings are translatable and only the form of poetic discourse is lost in translation. There are still other scholars who believe that poetry translation is possible only if both the meaning and style of the source text are kept intact in the target language. Below is a sketch of the arguments of both groups:

According to Frost (1969), the main characteristic of poetic discourse that distinguishes it from common discourse is that in poetry form and content cannot be separated. Content is highly language-bound and this is what makes poetic translation of poetry more difficult than other types of translations. He believes poetry is what is lost in translation. Nabakof cited in Giblett (1987) compares poetry translation to beheading, insulting the dead and a parrot’s scream, and Roman Jacobson (1960) states that poetry is by definition untranslatable.

As to those who take an almost positive stance concerning the translation of poetry, Boase-Beir and De Beauground cited in Connally (1991) believe that translation of poetry can be successful only if both style and content are transferred. Holmes (1970) who has a descriptive view towards translation believes that there may be as many different translations of the same poem as the number of translators. He adds that while the translation of a poem is never equal to the original, any text including a poetic one has many interpretations and therefore many possible translations. Nair (1991) believes that poetry is an imaginative expression of a poet’s feelings and experiences and its translation must be a faithful transference of the poet’s ideas. A poetry translator should, therefore, strive for accuracy and this makes the translator’s fluency of expression indispensably difficult. Lefevere (1992) who takes side with the issue introduces a number of methods for translation of poetry; namely, phonological translation, literal translation, rhythmic translation, translation into prose, translation into rhymed poetry, translation into poetry without rhyme (blank verse), and interpretive translation. He states that in the past most translators translated poetry into rhymed poetry but today they translate poetry into prose. He adds that some translators translate only the meaning at the price of the form but sometimes translators get help from the poet to create a new work. A final word here is that the possibility of poetry translation does not mean that all aspects of a poem are translatable in practice, since each language has its own lexical and structural patterns which in some cases resist imitation in other languages. However, getting close to the original text as much as possible is not a far-fetched aspiration, as the past has witnessed great achievements in cross cultural renderings of poetic masterpieces of a language to other languages.

2. Method

Based on the aim of the present study, a translated version into Albanian of Whitman’s poetry will be compared and contrasted with its original at both textual and extra-textual levels. Dealing with the object (product/translated text) rather than the subject (processes employed by the translator) of translation, this procedure first incorporates the look or form of the text at the textual level under three major headings; namely, music, rhythm and tropes. In this section, the two texts are examined in terms of words, images, and structural patterns, literary devices, and type of the poem. Moreover, the linguistic differences and similarities between the ST and TT are elaborated. Also, the aura or tone of the text is examined and exemplified with respect to the kind of poem. Finally, the message of the text is focused.
At the extra-textual level, the ST and TT are discussed and scrutinized in their cultural framework. Here, culture-specific terms are explained and the covert corners of individual words and phrases in the ST will be demystified with an eye on the existence or nonexistence of their equivalents in the TT. Eventually, based on the detailed discussion of the translated text, a product-oriented model for translation analysis will be proposed.

3. Analysis and Discussion of Data

3.1. Textual Analysis

Form (linguistic features) has been defined as the actual words, phrases, clauses, paragraphs, etc., which are spoken or written. In other words, it is the structural part of language which is seen or heard. In literary criticism, form often refers to a literary type (lyric, ode, short story, etc.) or to patterns of rhythm, rhyme, lines and stanzas. In this study, the material to be analyzed is a piece of free verse poetry which is devoid of any meter or rhyme.

3.1.1. Music and Tropes ("I Hear America Singing")

Literary terms used in this poem include alliteration, synecdoche, metaphor, repetition, and imagery.

1. **Rhyme Scheme** - There is no rhyme scheme. Whitman is the father of free verse.
2. **Rhythm and Meter** - There is no metrical pattern. Whitman uses repetition, however, to create rhythm.
3. **Synecdoche** - Of all the "I Hear America Singing" literary terms, none makes its mark more strongly than synecdoche. "America" in line 1 represents individual Americans, more specifically, workers. Each line of the poem is an example of synecdoche (a special type of metaphor where the parts equal the whole or the whole equals the parts). Whitman is celebrating the greatness of America by celebration the greatness of its individuals.
4. **Word Choice** - "Carols" in line 1 is a connotatively charged word. It is most often associated with holy songs about Christmas. What better way to celebrate individuals and the physical body than connecting it with the physical manifestation of God himself.
5. **Metaphor** - the sounds and actions of laborers working is compared to music. Note that all the jobs described by Whitman require physical effort.
6. **Repetition** - The repetition of "the" in the final seven lines help create rhythm much in the same way the repetition of worker actions establishes a work rhythm.
7. The democratic nature of Whitman's poetry is reflected by his subject matter. He celebrates mechanics, carpenters, masons, mothers--the type of people usually not discussed in poems. For Whitman, it is the individual who matters and the individual freedom that allows him to be great--"Each singing what belongs to her"--that matters.
8. **Theme**: Whitman's poem celebrates the individuals who make America great and the right to individual liberty that makes it possible.

3.1.2. Rhythm

Whitman wrote in a form similar to "thought-rhythm". His rhythms and cadences are also heavily influenced by the opera music. These influences are combined with nature's influence in the form of the rise and fall of the sea that he loved so much. The musical nature of Whitman's poetry is evident in the fact that no poetry has been set to music more often than his. Whitman's free verse and rhythmic innovations stand in marked contrast to the rigid rhyming and structural patterns formerly considered so essential to poetic expression.

Many of Whitman's poems rely on rhythm and repetition to create a captivating, spellbinding quality of incantation. Often, Whitman begins several lines in a row with the same word or phrase, a literary device called anaphora. For example, the first four lines of "When I Heard the Learn'd Astronomer" (1865) each begin with the word when. The long lines of such poems as "Song of Myself" and "When Lilacs Last in the Dooryard Bloom'd" force readers to inhale several bits of text without pausing for breath, and this breathlessness contributes to the incantatory quality of the poems. Generally, the anaphora and the rhythm transform the poems into celebratory chants, and the joyous form and structure reflect the joyousness of the poetic content. Elsewhere, however, the repetition and rhythm contribute to an elegiac tone, as in "O Captain! My Captain!" This poem uses short lines and words, such as heart and father, to mournfully incant an elegy for the assassinated Abraham Lincoln.

Whitman filled his poetry with long lists. Often a sentence will be broken into many clauses, separated by commas, and each clause will describe some scene, person, or object. In "Song of Myself," for example, the speaker lists several
adjectives to describe Walt Whitman in section 24. The speaker uses multiple adjectives to demonstrate the complexity of the individual. Figuratively viewed, the images and tropes have been effectively and communicatively translated, except for some conceptual metaphors which are lost in translation.

Eg: The farmer stops by the bars as he walks on a First-day loaf and looks at the oats and rye.
Translated as: Bujku qendron te gardhi, kur vete te dielen te shoh tersheren dhe elbin.

3.2. Extra-textual Analysis

In the previous section, the ST and TT were examined at textual level—one side of the coin. The other side is a comparative consideration at extra-textual level with regard to the pragmatics of the source and target texts. At this level, coherence and implicature are the elements to be discussed. Here the main focus is the knowledge presented in the ST as well as the TT reader’s knowledge of the world; that is to say, the cultural aspects of the text. Translation of a text inevitably involves at least two cultures. If it is accepted that one of the purposes of literary translation is to make the reader acquainted with other nations’ cultures in other parts of the world, then translation of cultural values and concepts of a literary work becomes inevitable. This is because, he adds, culture and language are essentially so much interwoven and indivisible that meaning transference is impossible without transference of cultural concepts. Therefore, the translator is to introduce such values and concepts rather than replace them with the target language ones. In fact, it is quite natural that the TT reader whose culture is definitely different from that of the ST writer may feel some gaps in the TT, or may be unable to glean at least some parts of it. This is especially peculiar to culture bound texts that have deep roots in the SL culture, allusive of historical figures, myths, events and ethics of that culture missing in the TL culture. But what should be done to fill or attenuate the nebulous feature of such gaps? Based on what James (2002) believes, in translating a text, the translator should consider for whom the original text was destined and whether his/her readership corresponds to the potential TT reader. Thus, problems of translation of a text, James adds, are not merely of a purely lexical character but also of a social, economic, political and cultural context as well as connotative aspects of a more semantic character.

The remedy to such problems lies in using either of the two seemingly contradictory methods proposed by Newmark (1988), i.e. “transference” and “componential analysis”. Transference gives “local color” to the text by preserving cultural names and concepts. Still, the method may be problematic for the general readership through restricting the comprehension of particular aspects of the ST. Componential analysis is described by Newmark (1988) as the most accurate translation procedure, which excludes the culture and highlights the message. One can however prognosticate the results of both proposed methods to be somehow extreme. As for the first method, the TT reader will not understand parts of the intended meaning and cultural concepts of the ST writer. In contrast, even if the TT is comprehensible to the TT reader, through the application of the second method, part of the aesthetics of the text will be impaired. It seems desirable therefore that the translator should benefit from a synthesis of the two methods.

Regarding Witman’s poem in this study, it is to a large extent culture-bound. Since the Albanian rendering is mostly a literal-semantic translation of the original, virtually most of the cultural words have been literally transferred, and no explanation has been provided for them except for isolated words. This is in part justifiable because they belong to different cultures. For example, “I celebrate myself and sing myself” has been rendered into Albanian as “Lavderoj e kendoj veten time”. “Celebration” is a concept differing from one culture to another, and it is obvious that what Albanian offers is not of the same colouring and intensity as the original is. In English there is a double reinforcement of “I” and “myself”. In English “I celebrate myself” is very selfish, much radical, but in Albanian we do not find such radicalism. It is more acceptable that “lavderoj” be used instead of “festoj”. The sound also is better. Actually, this could be seen as a tendency to use an elevated style, a high style, which is at the same time ceremonial.

“The Worm fence” represents a puzzling image which does not find an equivalent image in the Albanian culture. It has been rendered as “Leshnja nder gjerdhe” which is a simplification of the original. This is a novel metaphor used by the poet, which should first be precisely understood and then accurately and “only” pragmatically translated for the creation of the same image and meaning in the target language.

Also, note two different translation of these lines:
As to me directing like flame its eyes,
With finger pointing to many immortal songs,
And menacing voice, What singest thou? it said,
Duke drejtuar mua syt e tij si flake, Duke treguar me gisht shume kenge te pavdekshme,
Dhe me ze kercenonjes: “C’po kendon ti?” –tha,

Si nga mua drejtuar sytë porsi flakë,
Me gisht duke deftyer shumë këngë të pavdekshme,
Dhe zë kërcënues, Ç’këndon ti? ajo tha,
Here, the image of “like flame its eyes” is quite effectively transferred.

Based on the above discussion, the literal-semantic translation in this study lacks perfect coherence (in the sense of incorporating the TL readers’ knowledge of the world and the knowledge presented in the source text) at the extra-textual level.

4. Results and Conclusion

The source and target texts were analyzed both at the textual and extra-textual levels. With reference to the analysis at the textual level, different aspects of form including tropes, rhythm and music were examined. Also tone and content of the texts were studied. As for the form, the translated piece incorporates the most prevalent structural patterns in the ST, such as present perfect, past tense verbs, relative clauses (which-clauses) etc. Finally, the rhythmical aspects of the TT render it to a more literary and beautiful piece than the original, though in some cases the constrictions of rhyme seem to be forced.

Concerning the music of the text, the translator has been able to create appropriate alliterations in the TT, although the patterns are not necessarily identical with those of the ST. Figuratively viewed, the images and symbolic elements of the ST have been literally and, in rare cases, pragmatically translated into Albanian. As an example, the symbolic concepts of “love-root” and “silk-thread” which are quite difficult to render in Albanian are left as ambiguous “pema e jetes” and “rrjeta e mendafshte” without being direct in the original meaning of “lovemaking” and physical contact.

Although it refers to the landscape, it implies sex. When Leaves of Grass was introduced to the Albanian audience, poets could not express themselves about sex, this would be immoral for the time. The translation into Albanian is somehow milder and less direct in its choice of lexis and tropes. The tone of the poem is lyrical, which has been preserved in translation. All this has been literally rendered into Albanian and perception has been left to the TT reader. With respect to the analysis at the extra-textual level, the TT is mostly author-oriented, lacking perfect coherence at this level. Therefore, cultural concepts should be translated literally but supported by explanatory annotations. This way, the authenticity and aesthetic aspects of the ST will both be kept intact and the TT readers’ comprehension of the translated text will be enhanced.

As for final words, on the one hand, rhythm, music, lexis, figures, aura and message contribute to the emotional impact of the translated text which, in turn, brings about its logical and emotional appeal. On the other hand, the pragmatics of the text, i.e. coherence (the knowledge presented in the text through linguistic elements versus the reader’s knowledge of the world influenced by his/her age, sex, race, nationality, education, religion and political ties) and implicature (non-conventional implied meanings), give rise to the real meaning of the text. Thus, it is proposed that such tentative models be employed in the analysis and assessment of poetic translations. These models are by no means considered exhaustive; rather, they are subject to proper refinement based on fresh findings.

References

Contributions of Faik Konica in Enriching Vocabulary of Albanian Through Word Formation

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Abstract

Faik Konica had a genuine philological formation, and it seems in the way how we rigorously respected the law of linguistics. As a connoisseur of many excellent western language who has become an admirable job with the Albanian vocabulary, choosing it as one of the main ways to enrich the continuous vocabulary of the lexicon and its clearance from foreign word, word formation. His word creations are constructed so concise from the linguistic side, and sounds so beautiful in Albanian, that it regrets that has not survived the time. It is enough to mention from his wonderful creations some of them in the local function, which: for the word chair he proposed “ndenjëse”, for the hospital he proposed the word "sëmurtore"; for the library, the word "libërtore", etc, which prove the best of Konica’s efforts to maintain clean the mother tongue with replacing the foreign word with Albanian’s corresponding. Despite, that this formation have survived the time or not, one fact is important that Faik Konica felt the necessity of language for such formations and was put in the forefront of his contemporaries, who trying to enrich as much as possible the Albanian language.

Key-words: word formation, standard, neo-logisms, borrowings, loanwords.

The issue of vocabulary enrichment for the Albanian language continuous, as well as the Albanian writing in a clean way, away from foreign words, especially from Turkishness and Greekness, who had choked the Albanian language, was a more obvious concern to Faik Konica. As a connoisseur of many excellent western languages, he has done an admirable job for the Albanian vocabulary, being chosen as one of the main ways to enrich the vocabulary, word-formation, because he had had time worrying about the “poverty” of our language, especially in the sphere of cultural and abstract vocabulary.

Here it is the way Konica expressed himself in the “Albania” magazine, with the article entitled “Albanian language at risk”. It was about the shortcomings which were largely unheard in the Albanian dictionary: “Our language poorness is obvious, when trying to write and mostly when trying to translate. Take a foreign poem and try to translate it. You will have to find out words for every line, and you will be lucky if you find all of them.” (Konica, 1929)

Mastery of Konica’s word-formation reached perfection with the establishment of its perfect neo-logisms, using all formative types and giving a valuable contribution to the Albanian language. It is enough to mention the multitude of his neo-logisms, some of which with a local function, as ndenjëto, sëmurtore, libërtore, or the nominal hitting composite too, erëprurëse for the word fan, which proves best of Konica’s efforts to keep the language native clean, by replacing foreign words in the respective Albanian ones.

They are constructed so linguistically precisely and so beautifully sounding, that he regrets that they did not survive to the time. Apparently the influence of foreign languages on the Albanians has been stronger over the years. Suffix neo-logisms make up the largest vocabulary in the writings of Konica. This fact coincides completely with the character of the Albanian language, which is almost three times richer in suffixes than in prefixes. Of the multitude of his word-formations we will mention the most interesting ones.

Thus, Konica used the suffixes -ar and -tar to form most often words of names with different meanings, action names (nomina agentis), as well as some adjectives mainly created by noun roots. (Xhuvani & Çabej, 1962)

* We have identified the words makinar and pantallonar with the suffix –ar, used with an exquisite irony, which is his main weapon, in some cases as:
  - These pantallonarë (trouser-worn) peasants who dressed trousers instead the hose are just some mëndjepalarë (mind-unbathed) and nothing more (French influence)
  - The makinar thought of these turncoats is very harmful or makinarë people (meaning people as robots, cars);
* Konica has formed the feminine type -tare formed from the suffix -tar, for mainly active names coming from word with a name’s root and rarely any names coming from surname roots.

Action names:

As a Puritan, the author is making efforts to replace the Turkish word kasap (butcher) with mishtar (I have no intention of becoming mishtar or selling guts)
Or, he names a few writers fasuletarë, who are not doing anything else for the nation, except from just writing some strings with only rhyme and nothing else.  ( Konica, 1902 )

Here there are two verses of this shkrimtaruci: Honey-mouth 'edge-flower, / Would you like beans from one plate?
And Konica says: - With such fasuletarë we cannot make war against Turkey.

- Adjectives:
  mendëtare (what you are doing is not thoughtful)
Konica makes efforts to address in Albanian the foreign intellectual word.
and the adjective kafshëtare (bravery of such a man is an animal work as portions of the sleeper)  (French influence, Function animal)
* Konica has formed mainly active names and some adjectives and verbs meaning of names, with the suffixes -tor and –tore but can not leave without mentioning a few word-formations, where –tore particle function is used by governments, such as:
  ndenjëtore (for chairs), or shëndetore sëmurtore (hospital),
  libërto (for libraries), shkronjëtore (for printing)
Action names with these extensions are formed:
  - From verbal themes:
    shkronjëtore (printing) formed the theme of the old letter (shkruanj);
    patron (one who can reconcile blood feuds);
    qepëtor (tailor) ( Qeptori, joining the gold thread with silk thread, embroidery embellishes the intricate fabric of hieshme ... Lord Byron, wrote to her mother by Janina saying that the only thing that costs in Albania are the national raiments.                       (Konica, 1908)
- Likewise the neo-logism ndenjëtore nominative (for chairs) and the adjective mundëtore (victorious) (Army of Scanderbeg entered mundëtore Kruje ...) coming respectively from the partial and the feeling of defeat.
  - The names roots:
    libërto (for libraries), lotore (container where the tears arecollected),
    mendimëtore (rhymes mendimëtore), shëndetore (hospital), vjershëtor, etc.
  - Very rarely from adjective roots:
    sëmurtore (another neologism for the word hospital)
* A large number of Konica’s neologisms created with the suffix – si.
  He prefers this suffix to abstract qualities or concepts labeled neatly extensions instead of – ri or -i. And in most cases he also uses ë-, to avoid difficulties in pronunciation, when two consonants meet.
Generally forms with –si, are derived from the adjectives, and lesser from names, while Konica has noticed otherwise. With this extension it has formed mainly abstract roots, names from names and very few adjective roots.
  - Names from name roots
    kafshësi (they are kafshësie work of savagery, not courage);
    robotësi (Young Turks working with robotësi);  zuzarësi (this is a zuzarësi of the Turks)
   zakonësi (ethics) (good zakonësi)
   prindësi (a good prindësi parenthood which is in our veins)
  - Names from adjective roots:
    zëmërmirësi (Father Gjeçovi immediately gained the confidence and love of others by his compassion) ( zemërmirë + si )
    gjallësi (to be given a new spirit and progress giallësi) ( i gjallë + si )
    zëmërligësi malevolence (see with zëmërligësi for the triumph ) ( zemërlig + ësi )
* With the suffix - (j)sht the author has mainly formed abstract adverbs with a sense of feminine names with - i or - (ë)si. as well. In some cases he uses the shape of the expanded - īrīsh.
As Aleksandër Xhuvani notes at the time of the Renaissance, in newspapers and magazines, as in "Albania", "Sun", etc., but also in books and brochures,
there were formed in many analogous ways adverbs with this suffix.  ( Xhuvani, 1956 )
  - Adverbs from nominal themes:
    mëmëdhetarisht (Your mëmëdhetarisht - often used in letter correspondences)
    lumtërisht (lumtërisht patriots have very broad mind to understand religion)
    sundimërisht (at that time Albania was sundimërisht separated) ((sundim + īrīsh )
    pastërtisht ( pastërti + sht );  tradhëtorisht ( tradhëtor + isht );  turpërīsh ( turp + īrīsh )
  -Adjectives from nominal themes:
    kafshërishte (... and he has the honor to remain part kafshërishte)
gomarërishte (it’s foolish to declare such a call);
Although these two words in these sentences are adjectives, in most cases they have the adverbial sense. ( sillet
kafshërisht ; punon gomarërisht ; etc.) (obeys badly; works a lot)
Some adjectives with –shte are the cause of the coming out of some adverbs with –isht, with the flame of feminine eg.
grarishte ; pleqërishte ; typical womanly dress; nights senile;
- During the study we also noticed some other neologisms, which we have not grouped according to the suffixes, such as:
nisiot (resident of nisi or of the island), although times after times he uses even the word
ansuë (land side by side with water), martyr (meaning witness);
krigator (meaning the creator or god); shokësohem (associate);
sipëran ( superior to anything) (Mussolini Sinior wants to get a whiff sipëran against a vassal), words beautifully
established by the adverb above, but it did not have a long life.
shërbenjës (servant brought red wine of sud of France), formed from the present
shërbenj + ès . (Konica attempted to spell the foreign word kamarier ‘steward’)
But the mastery of Konica formative reached perfection with the establishment the neologisms mainly by
composition.
In general, these composite are created by existing cattle in Albanian, but we also have noticed that many of these cattle
were removed.
The wonderful composites in Konica’s writings throw down a few time theses of foreign Albanologies, such as: Dozon or
Weigand, who thought that the Albanian language is poor with composite and considered the composition of words in
albanian “As a very rare show of her”.
In Konica’s prose we find almost all the main types of language composites used in the Albanian literature today.
Composites used as names:
erë-prurëse (I had given orders to the two house maidens to refresh me by the fan) a very interesting neologism.
Konica tries to translate into Albanian the Albanian foreign word fan.
udhë-carës. (price paid by the track-follower, other former patience and the slurs) (leader)
këmbë-lëpinjës (translate this word to the Turkish rice-eaters and to the Christian foot-lickers of the nation) an epithet
too hitting for the serviles.
kartë-nxirës (osman students have been the largest card-darkeners of the world, bad from the brain, but unremmiting by
writing) (He calls in this way, ironically, the so-called writers)
pamje-largës (sight-distance only understand the complexity that represents the merging of two dialects together)
(telescopic)
uhd’ e hekurt (Dr Gjilpëra went at at Upsala in an hour with an ironing instruction)
(Konica, 1922)
Here it is what proposes this careful philologist about the spelling of this composite.
"Misleads those who believe, - underlines Konica, appointees of the things with a word is wealth, with many separate
words for language poverty. But if it was like this, we would also call poor the French language, at the same time that it is
one of the richest languages, ever since man began to speak in this world. The nature of the Albanian language is the
same as that of the French one, dividing and not summarizing.
It should be said ‘the iron and not rail, even with steam and not avullani, (as it is said by the Albanian gypsies) because
otherwise, the French will be said ferchemin for (chemin de fer), or vapeurbateau for (a bateau ‘vapeur), then with three
separate words.
Composites used as adjectives:
vdekje-sjellëse (it was such a great war and so death-bringer that it devastated the whole country)
shpresë-dhënëse (they were both two hopeful pictures of our pure race)
shpirt-çkatërronjës (political intrigues have played a role in the Balkan soul-çkatërronjës)
gjak-derdhëtar (they are tired speaking, let it stop the wars and stir the blood-splitting)
mëmëdhe-dëshërimtar (we are bringing you the story of a national-witness society, which cannot write to us more
often)
pagë-bërës (they are going like snakes everywhere, by making a supposedly peace-making propaganda)
Composite name formed from name + adjective:
mëndje-fisnik (even when sorrows surround the gent man, he will find salvation from the evil spirit)
këngë-kthiellt (the clear-singing birds were relied on the window)
fjalë-nxehëtë (he was an intelligent man, with punctual words and customs-shelled)
mëndje-ngushtë (I believe that Naim Bey was narrow-minded and a fabulous person in the field of securities
Adjective composites formed from a noun + participle
zémërquar; fjalëkripur; mëndjelëruar
(Those you were lucky to hear, they will say what a kind-hearted, perceptive and sweet-speaking person was Naim Bey, as well as a wise and sensitive linguist)
mjekërqelburë (when a boy is born, he is sent to a dirty-beard priest, who put him in a jar of water) (Konica, 2001)
hundëngritur (where do these hundëngritur come out, who find out evil in the best things of Albania?)
mëndjepalarë (all these mëndjepalarët were tied together and made if they were trying to help the nation)
Composites formed by name + name
shpirtrobër (everyone else will take us as spirit-robed and will have fun of us)
derë-bej (Ali Pasha was not anymore good, nor worse than the grand viziers of the door-beys of that time)
mëmëdhedashuria (from one part it is the love for the country and from the other part it is the skill of our craft, so as we do not say some things)
kripëpiper (it was a person with the beard as a sale-holder and with small eyes, black as heated)
A neologism found to define a color between black and white)
syçakaj (a crowd of people who are not shaved, even gamblers, spies, politicians who talk with their hands and feet);
Composites formed in different way
kundrëqëndrimtar (the head of the brave man was chopped over the enemies, by taking the head of Mrika, cut kundrëqëndrimtarët) (adverb + noun)
mirëbërat (you raise you new tough clouuds, because you do not puncture that size that the forgotten good-making do)
keqthënie (all our evils come from ignorance, bad-interpreting, forgetting ourselves and god)
e sipërmnatyrshme (a flame and a white light over-general, burst and immediately covered the chamber) (supernatural)
( adjective + adjective)
të marrëdhënë (friendship is timely and with a long relationship. (verb + verb)
moraveseve (he should have known one of those moraveseve that are the wound and the dishonor of our country)
(verb + noun)
qintbardha (Moskua, stayed as a wet mouse between qintbardha kilt and looked like a goat between rams)
(numeral + adjective)
Although rarely, Konica’s writings have encountered there - here even three pieces of composites, such as mêmëgjuhëlërimtare, consisting of three words mêmë + gjuhë + lërimtare.
We think that Konica is influenced by Kristoforidhi in building this type of composite.
we can mention the Kristoforidhi’s bishtfurkabukurë (bisht + furka + bukur).
(tail + forks + beautiful). (Kristoforidhi 1882)
Also the composite majëtatëpjetë (Mr. Zylfikar with the over moustache) name is formed from top and downwards adverb.
So in this case we have the composition two grammatical features comprising the name top and place adverb tatëpjetë (majë + tatëpjetë ). by name + surname,
Type of composites consisting three features is very rare.
This type of composite component is built in three features and we encounter it mainly in euphemisms, such as in the names: bishtfurkabukur-a for the red insect with black spots.
It is difficult to find other examples of this composite type, except to a limited number of adverbs of time as mbasnesërtjetri, pastjetridje, etc. (Halimi, 1990)
Composite kokëtatëpjetë (the king deserves to be tied with his head under his body kokëtatëpjetë) (The name is formed by head + adverb uphill)
Even mëndjepalarë composites (mëndje + pa + larë), two sections of it are united with the first tune, having formed the derivative word (i. e, unwashed) Well, mind + unwashed.
(Name + gerundive negative)
Konica is convinced that the Albanian language as spoken and written language is capable of expanding the enrichment with its own language without having to borrow words from other foreign languages and the best is shown by these wonderful composites.
The Albanian language seemed to dance in his hand, by turning counter to the so-called “experts” of Albania, “to whom the Albanian will never go ahead, because it is too old and has no legs to walk, nor teeth to eat.” (Hamiti, 1991)

Konica has done a careful job with the meanings of some words. Having been familiarized with the many European languages, he sometimes felt the difficulty of expression of all words in Albanian, (for the sake of truth, it must be said that the Albanian language was slightly extended at the time).

Some of these wonderful neologisms created with linguistic invention, have become the property of the unified national literary language. Thanks to him, the Albanian language has proved that there are great opportunities for creating new words of this kind.

Trying to write in a language of pure clean Albanian, he became a teacher and model of many future writers. It seems to the best worshipers and his worthy successor in relation to linguistic wealth, Ismail Kadare, who posed creations almost similar to Konica’s, as munxëdhënës, arkivolmbajtës, vetëpranoj, kryezot, i përfushët, portë parapritëse, etc...

Konica was the idol of Kadare, although there were no fortunes to be recognized personally with the “Encyclopedia moving” as he called his French friend, Apolinaire.

Perhaps for this reason Kadare uses his idol as an episodic character in the novel “Brief H”, written in 1981, which represents a 30s event in North Albania with the Albanian ambassador of the Kingdom of those years in the U.S..

Of all the biographical data indicate that the ambassador of “File H” of Kadare, is none other than Faik Konica.

Faik Konica’s contribution to the word-formation, as well as in many other areas, is undisputed and worthy.

Firstly: He gave his precious contribution to the creation of new words, which are used for the first time in the Albanian writings.

Secondly: a large number of words, which had until then limited use, being used more frequently in his writings, were vindicated linguistically and are used today in literature and science. Through the word-formation of Faik Konica, we can see that he has created quite hit neologisms, which shows once again his tireless efforts to keep clean the Albanian language. “Being cooked” very concerned “with the flour without bran” in Albanian. Despite the fact that these formations survived to the time or not, it is an important fact that Konica felt the necessity of language for such formations and he was put in the forefront of his contemporaries, who tried to enrich the language with words like these.

Reference

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Ballad and its Connection to the Myth

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Abstract: Ballads are defined as a literary genre in Albanian studies, thus their connection with music seems rather vague. In this treat we will show a typological subdivision of the ballad in Albanian culture and its connection with the myth. More specifically, this connection is seen in the ballad of wailing up wife. The motif of the sacrifice in construction, as opposed to that of the dead brother or that of the husband coming home, is unknown to the other part of Europe folklore. On the other hand, the rite of the sacrifice in construction has been and continues to be widely known in many countries all over the world. In this study we try to clear the presence of the walled up wife motif in Balkan and Albania and also the situation of this motif’s blending in the fund of the ballads.

Key words: ballad, legend, myth, sacrifice, walled up wife

Ballads are a very important part of the spiritual life and cultural legacy of Albanians. Some of them are of mythic origin. The connection between ballad and myth is obvious in the case of the ballad of the walled up wife. In the forthcoming approach we talk about the definition of the Albanian ballad and the mythic ballad.

1. Ballad and its definition

In the Albanian Dictionary ballad is equivalent with “a little poem or rhyme in regular verses, of narrative character, usually with popular and lyrical feel, giving a historical, legendary or heroic event”. The fact that the Dictionary gives us only the definition of it as a sort of the oral poetry makes us be reserved upon the explanation this book gives. That’s because ballad, as a term, is not original to Albanian language, and its primary meaning is to dance. Folklore researcher Zheji (1994) gives this expression on ballads: “Legendary songs, as the word itself says it, are songs written around legends. In legends there’s a real or historical fact which is becoming a legend, or a fairytale. In fairytales there’s no real grounding”. Some researchers have claimed legendary songs to be also ballads. In fact, identifying legendary songs with ballads is a suspicious thing regarding to Zheji, as it’s not complete. The ballad, more than a literary genre, is primarily a musical one. Born in the Middle Ages, it was a song for dancing, with a defined structure, and with a chorus sung by the people. In the beginning it had a rather mysterious narration in epic lyrics, full of mythological beings and rather dark, which pleased the romantics, who on the other hand grasped this medieval genre and made it their thing, writing famous ballads based on the popular motifs, like the Germans did, for instance. Albanian legendary songs, like every other song in Albanian folklore, are sung parts, which are not recited, and neither danced, besides they do not have specific verse structure or chorus. However, there have been certain cases where the songs were also danced. This is mentioned by Arapi (1986) when he says about the Song of Dhoqina: “It’s a perfect dance-ballad, starting whenever and wherever with a prelude verse: “The day of the Easter Sunday…”. The song is thus involved in the songs about Easter. Even the villagers say it: They used to start playing it since three days before Easter. The song is danced even among the Italy arbëresh during the Easter celebrations in all of the Calabria villages (Catapano 1943). Is of relevant interest mentioning a definition of the ballad made by researcher A. Çetta(1974) in the collection of the Albanology Institute of Prishtinë called “Ballads and Legends”: “Ballads, epic lyrical songs with an accented dramatic tone, with themes from mediocre life, from the family life and romantic relationships, in which, from time to time, surreal and marvelous elements play an episodic role.

According to the researcher Shapllo (1978) the definition is: “Popular ballad is a genre described as an epic poem which starts from a tragic or dramatic event in a visible moral background is such a genre in which, along with the touching and melancholic events, is showed attention to the destiny of the individual, of mankind. Often the definitions among the people for this genre are: ancient songs, painful songs, melancholic songs”.

In Russia the ballad is contained in the bylina, which are also heroic songs, often very long. In other places ballads have emerged in the same time with the epic. Is believed also that in some cases ballads come from the disintegration of the legendary epic.
As for the Swedish researcher Jonson (1978), in his “Medieval Swedish ballads” he says: “To date, among the Scandinavian researchers the term “medieval ballads” is used to denote the epic song, which we’ll find in a visible way in Icelandic, Faroese, Norwegian, Danish and Swedish languages”. Thus, a parallel is drawn between these and the English, Scottish and German ballads. It is defined as a stanzaic epic song that was sung during the dance and focused on the most dramatic points of the chorus by using the specific formulas with stylistic details. Later the researcher speaks about the formal subdivision of the ballad. This ballad is divided into six categories:

1. ballads with supernatural elements
2. legendary ballads, i.e. ballads around the Christian saints and martyrs
3. historical ballads
4. chivalrous ballads
5. heroic ballads (strongly attached to popular fairytales)
6. humorous ballads

While referring to the Albanian researchers the typological subdivision of the ballad is as follows:

1. legendary walled up wife songs.
2. legendary youngest brother songs.
3. legendary songs of reconnection (husband and wife, brother and sister, brother and brother).
4. legendary songs of brother murder.
5. other legendary songs.

Various researchers, with Albanian ones among them, connect the origin of the ballad nearly to the XII century and on. They see it cultivated in the epic, or even as a part of it, and also after the great medieval epics in the world were created. As for the Albanian ballad, it is very early. The arbëresh ballads tell us about an ancient origin of this way of thinking of the life events. Their mythological and legendary character, the describing of the ancient rituals and customs testify in favor of their early origins.

As we see the problems start with the term, to the concept for the ballad, and extend to its self-blending with other popular culture compositions, and even to the myth.

2. The mythical genesis of the ballad

Regarding the genesis of the ballad, is the common researchers’ opinion that the ballad as a genre appears in very early times and has been transmitted orally since then, incurring a light transformation process, which is reflected in the actual diversity among the national repertoire (Arapi, 1983). Nevertheless this definition is unclear; it is referred to ancient times without giving a source, leaving its origin rather vague and showing us the ballad only as a genre.

We face another problem here, the same that we mentioned above about the term “ballad”, what kind of composition it is, is it unique in per se, or is it a transformation of some other preliterary matter, which has been domineering in the duskily times of human history and is the very foundation of every genre. It becomes necessary to review another time the myth. Let us sort out a few definitions about myth and mythology.

Malinowski (1926): “The myth in a primitive society, meaning in its vital form, is not just a narration, but an experienced event. Its very nature is not fiction, as it is, for instance, today’s novels; the myth is a vivid reality which is believed to have happened a long time ago and continues to have a constant effect on people and their destinies”.

Neumann: “The myth is an unconscious self-reflection of crucial situations in mankind history”.

Eliade: “Among the most important characteristics of the myth is that some primary events that are considered to be sacred are not seen as past events brought back to memory, or imitated, but as an eternal present or at least something that is repeated in identical way”.

Fromm(1993): “In the symbolic language, inner experiences, feelings and thoughts, are expressed as experiences from the senses, events of the outer world. Driven towards a different logic from the usual one we use in everyday life, a logic in which the main categories are not space and time, but intensity and associations, it is maybe the only universal language created by man, which has remained the same for every civilization and spanning in all history. Is a language with its own grammar and syntax, which is to be learned, if we want to grasp the meaning of myths, fairytales and dreams.”

In this approach Fromm speaks about the mechanism of exploring the myths and about the myths themselves, however is important to underline that intensity and association are truly the main characteristics of the myth. In the same book Fromm extends: “The myth, along with the dream, depicts an event which takes place in space and time and
through symbolic language expresses religious and philosophical concepts, the experience of the soul, where the true meaning of the myth lies”.

However, it is clear that the myth is the oldest and most universal creation. Regarding the genesis of the ballad, we can affirm that the important thing is that the concept of the myth be distinguished from the notion of the legend (the saga, the fantastic narration). The legend is an oral narration about sacred events or a historical but distorted and unverifiable event or an unbelievable story. A legend or a saga, along with the ballad, may as well have mythical content, but this does not mean they are the myth itself. The myths always tell about the creation of the world, of gods and demons, cosmic powers, chthonic or Olympic, all of these connected with each other; they not only narrate, but are also experiences, things to be deduced from the rituals that always accompany them. In this experiencing the whole being is involved (according to Eliade), as for the legends, sagas, ballads etc., they always move around fantasy and creation.

If we were to imagine mythology as a whole piece, in which myth and ritual live as indivisible from each other, many legends can be viewed as remote memories about myths, as some customs are remote memories of old rituals. Wellek and Warren (1993) point: “The antonym and counterpoint of the word myth is the word logos. “The myth” is a narration, as opposed to the dialectic consideration; the myth is also irrational and intuitive, as opposed to the systematic philosophy; is the tragedy of Aeschylus facing the Socrates’ dialectic”.

“The myth”, a preferred term in today’s critic, aims and stands over that important part of understanding and reasoning, in which interact religion, folklore, anthropology, sociology, psychoanalysis and art.

Historically the myth comes after the ritual and it’s connected to it. “The myth is the speaking part of the ritual, the event happening during the ritual”. In the same place, the ritual is executed for the people by a pagan priest to prevent danger, to bring success; it is an agendum, an eternal and restless need, like the harvest and the reproduction of the family, like the youngsters’ preparation to life in society and the inevitable preparation for after death. To a larger extent, the myth usually has the meaning of an anonymous narration about origins and fate: the society explains to the young ones where this world came from and where we are going and with teaching figures depicts the picture of the world and human destiny.

There are endless problems which tend to move us far from the distinction between myth and ballad. At last, it is clear that the mythical ballad, along with the non-mythical, both exist. Since mythic ballads (if we are to accept this term) are surely older and since their tie to the myth is an interesting fact, the initial interest of the researchers towards ballads is justified.

3. The ballad of the walled up wife

The immurement legend, commonly referred to as the legend of the woman blended into wall, is a mythic ballad. It is important to make the distinction with the today’s altered version, as it is important view clearly its core, its mythical basis. A relevant consideration is made by researcher Klosi (1991), who denotes: “Avoiding the possible misunderstandings: we’re not talking about the legend’s actual age, the important thing the presence or absence of myth figures in legends”. So the historical age of the ballad is not important, only the considerations in this case. After this necessary division of the time of the creation as independent from the presence or absence of mythical traces in ballads, we may proceed referring to the ballad itself.

After a factual analysis of the walled up case, which itself is derived from the sacrifice ritual, the real facts surrounding this problem are: the motif of the sacrifice in construction, differently from the dead brother motif or that of the husband coming home, is unknown to the folklore of the other part of Europe. As for the sacrifice in construction ritual, it has been and continues to be widely known in many places in the world to date.

The song about the walled up wife is known among the people of the Balkan, but the hues it takes in the folklore of each nation has brought discussions on the origins priority and the artistic values.

The discussion takes place in two different directions: the native origin of the ballad and the circulation of the main motif, that of the sacrifice, in different versions on a larger extent. The myth is widely spread and the sacrifice for the construction’s stability has been practiced in ancient times, from the Scandinavian to the Phoenician, to the Latvian and the Estonian, to the Russian and Ukrainian people…, in Germany, France, England, Spain, till the Oceania, Polynesia, then in Asia (especially in China and Japan).

Many researchers have shared opinions about the evolution of the sacrifice through time, but it is ver important to distinguish the pagan times from the ones after the birth of religions. “The order in communities is established through sacrifice as an irreversible act: “religion” blends with ordinary life in such a natural way, that every community, every order, should be conceived upon sacrifice”, according to V. Burket. Chthonic powers face against Olympic ones. Many
researchers concord regarding the cults of the gods. They believe that the first cults belonged to the earth and not the sky.

J. J. Bachofen (1977), who has been studying matriarchy and ancient mythology, was the first to analyze the difference between chthonic and Olympic gods. According to him, the earliest experience of mankind was the consideration of the earth as the Great Mother, who conceives life and then takes it back to its womb. Thus, the cult of the mother is not different from that of the dead. The world of the images was the chthonic world. The dark in mother earth’s womb, the underground world where everything comes from and returns back into. The cults and rites of this epoch are mainly referred to the night. In the same domination of night over day goes the other stream of thought, that of the presence of the dead in the life of the living. The interference of the dead into the life of the living is not just an interference, but often this life was ruled by that life and the dead “govern” from there.

After a spontaneous development, the myth was transformed over time from chthonic myth to Olympic, Homeric myth. In a parallel way, life went from the dark to the light, from material to words. We can see Christianity as the conclusion of this development, where god became definitely only spiritual.

The animal sacrificed for the Olympic gods needed to be white, as for the heroes and chthonic powers, black. The type of the altar for the Olympic gods was the classical temple, risen above the ground, sometimes at a certain height, while the heroes and the chthonic powers, the altar was a low placed hearth, an underground cave or an adytum (a place from where you could enter), which should be similar to a tomb. Sacrifices for the Olympic gods needed to be made on sunny afternoons, as for the heroes and chthonic gods, in the evening or in midnight (Klosi, 1991).

Through blood sacrifices, and even non-blood ones, the connection between the people and the powers of the earth, chthonic powers, seemed to occur. Thus the man seems to open his way to good luck, birth, fertility, growth. Most often we run into sacrifices and death rituals in agricultural nations. A communication similar to the sacrifices for fertility or return to the womb of earth is to be found in the sacrifice in construction. The perception of walls as being alive is interesting. Like humans and plants, walls also come from the earth’s womb. Walls belong to the kingdom of the sacred and should be unrepeatable and stable. In the mythical understanding the walls are born from earth and there is an ordered chain that constitutes the closed circle from man to the sacrifice, to chthonic powers, to the constructions of the mythical man (Klosi, 1991).

We run into the motif of the immurement victims in texts with mythical, legendary content, maybe from the suggestions of some “primordial events”, in the Carpathian-Balkan space; we see it again in ballads, mainly in northern and southern parts of the Danube. The ballad exists in many Balkan versions: Macedonian, Bulgarian, Serbian, Bosnian, Croatian, Greek, Hungarian etc.

There are important differences and similarities regarding narration and symbols between ballads of different places especially those between the ballad about the Rozafa Castle in Albanians, that of the monastery of Arxhesh and that of the Manole master in Romanians. There is, however, still a discussion which remains open to date: that of the localization, which is observed in nearly all of the studies in Balkan regarding the ballad of the walled up wife and the rite of the sacrifice which is its basis.

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The Metamorphosis Myth as an Aggregate of the Land Myth in Martin Camaj's Volume Legjenda [The Legend]

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Abstract The relationship between the Albanian written works and the folkloric literature and oral tradition is a well-known phenomenon. The latter are essential elements of Martin Camaj's cultural formation. In his book Legjenda [The Legend] this relationship has a decisive impact on the emotional atmosphere of his poetry. His poems take on features of the romance and the characteristics of the oral ballad; "the mythological element based on popular mythology; hyperbolism, while, in the emotional sphere, pain, grief, loneliness, murder and death, metamorphism in dead-end situations are often dominant themes" (Prendi, 2011 p155). Through analyzing the poems Qokthi [The Cuckoo], Vajtorja [The Lamenting Woman], Lugu i Gjarpnit [The Serpent's Glen] dhe Ledja, which are part of his volume Legjenda [The Legend] (Rome 1964), the researcher aims to research Martin Camaj's viewpoint on the metamorphosis phenomenon, which appears as a productive tool that has been widely used to express the affirmation of the human internal energy regardless of physical (outer) appearance, the intense love for one's family members—a sister's love for her brother in the present case—as well as the personal connection to one's land and national tradition. Through analysis and interpretation of the above themes in Martin Camaj's poetry, this study aims to assess the poet's influence in the advancement and absorption of the Albanian national tradition, to evaluate such influence as the poet's effort to further promote it and, finally, to contribute to the exploration of the poetic devices (the symbolism) and the figurative language (the metaphor) found in his poetry. In addition, the paper strives to identify the main aspects that cause research in Albanian literature to move forward and be included in the general contexts of theoretical research, including the dynamic spheres of history of literature and literary theory, literary criticism, phenomenology, hermeneutics, and above all research studies in the Albanian literature.

Key words: metamorphosis, pain, death, serpent, rock.

1. Introduction

The relationship between the Albanian written works and the folkloric literature and oral tradition is a well-known phenomenon. The latter constitute some important elements in Martin Camaj's cultural background. In his book Legjenda [The Legend] this relationship becomes decisive in terms of the emotional atmosphere of his poetry. His poems take on features of the romance and the characteristics of the oral ballad; "the mythological element based on popular mythology; ... hyperbolism, while, in the emotional sphere, pain, grief, loneliness, murder and death, metamorphism in dead-end situations are often dominant themes" (Prendi, 2011 p 155). The metamorphosis is a ubiquitous poetical process in Camaj's poetry. His creations present it as an essential part of the Albanian national mythology and oral tradition. The etymology and meaning of the term 'metamorphosis' finds its source in the Greek and Latin languages— as a Greek verb, the term 'μεταμόρφωσις' bears two meanings: 1. to take on a complete change of nature or form (synonyms: transfiguration, transmogrification); 2. to change structure (open) or appearance (synonyms: transformation, transmutation). Literar critic Frederick Ahl views metamorphoses as a connection between the two meanings of the Latin term 'elementa', involving 'physical elements' and 'alphabet letters'. He asserts that, while representing a change in material elements, the metamorphoses are a depiction of the transformation of a human into an animal or plant.

World literature, since its antiquity, recognizes works that are built upon precisely the phenomenon of metamorphosis, among which it is worth mentioning the prominent Ovidi's Metamorphosis. Other examples can be drawn from writers like Cicero, Quintiliani, Ovidi, while an appropriate example that modern literature has to offer would be Franz Kafka's Metamorphosis.

The Albanian literature, both in its prose and its poetry, recognizes this procedure as based on popular mythology and folk legends. Martin Camaj in his literary work makes frequent use of the metamorphosis myth by poetizing it in different ways, primarily as a transfiguration, a pure transformation, where human is transformed into bird and such metamorphosis is manifested in actions and supernatural powers. Such transformation is motivated, it has a cause, which may be pain or death. The metamorphosis in Camaj poetry occurs as a positive phenomenon. It changes a person physically and spiritually, and it is a wish fulfilled that becomes possible by Mother Nature or the fairies. The
metamorphosis usually occurs in people who are lacking something and are assisted by Mother Nature who transforms these handicaps or abilities into supernatural gifts for physical survival in order to increase their value in front of the eyes of the public.

Camaj bases his works on popular legends, as in his poetry Qokthi [The Cackoo] but in addition he has also created a type of legend based on popular characters and respected professions, as in his poetries The Blind Beka, The Flute Player Under the Moon, The Lamenting Woman, The Serpent’s Glen, and Ledja. Generally speaking, the song, both in its form as a wedding song or a lament, takes a mythical function just as music, and, in most cases, the characters who embody the music in these poems do.

2. The transformation of the woman into a bird

The Cackoo has its origins in an ancient legend that comes in several versions in different areas of Albania (depending also on the names of the characters involved). However, all these versions tell more or less the same the story. One of such version tells the story of a brother and sister in which the brother, in order to not forget his way home, took with him some ashes to mark the road, but once he decided to use corn instead. When he tried to get back home, he could not find his way because all the corn had been eaten by the birds. His sister went out to look for him, but failed to find him. Due to her extreme efforts in calling out and lamenting her brother while constantly looking for him, she was transformed into a cuckoo.

Camaj does not build his poetry in the same way as the legend does, but instead he presents it as a story told by the character himself. In this way, his poetry acquires new dramatic connotations. The human undergoes a process of metamorphosis due to extreme pain. The sister in search of her brother signifies her unification with Mother Nature just as Mother Nature joins in her pain:

The wood felt sorry for me
The stone understood me
the valleys came to my help
and swiftly transmitted my voice
from field to field
as did the wind in the trees
but my brother did not answer (Camaj, 1964 p 195).

The wood, the stone, the wind became her helpers and despite being the most insensitive elements of nature, they come alive from the girl’s pain. The wood and the stone are elements of nature, used through the author’s idiomatic phrases as a comparison of pain. The idiomatic expression “me iu dhimb gurit dhe drunit,” which in English would sound “causing the wood and stone feel pity on someone”, has found its place in Camaj’s poetry in its full potential because it expresses the deep pain which will make such elements have feelings, thus personifying them.

In the beginning, the sister’s chaos and panic is described, as well as her tears and prayers. She tries to find her missing brother, who is probably dead, in every possible way.

The bird, as a swift light-weighted animal and owner of the celestial spaces, is a symbol of the creature that can go everywhere and explores everything. G. Genette (Figure 1, 1966) while studying S. Amaint’s poetry, notices that his poetry is entirely based on birds and fish. According to Genette, the human beings are “condemned” to live in the land areas, while the birds are able to traverse all three dimensions: water, earth and sky. Walking is viewed as a type of slavery, while being able to fly means freedom as well as ownership. In this sense, the metamorphosis of the human into a bird is a symbol of the freedom to achieve that which cannot be achieved otherwise, which is owning the horizons, so that the sister could be able to find her lost brother in the infinite nature. The physical transformation of the human takes place, and what remains unchanged is her voice and her human spirit.

The human voice is the sister’s identity, it is the human cry to the limits of pain. Birds are not able to call for help or to express supplications. They can only chirp and their voice is the symbol of songs and of the spring. The cuckoo is the only bird which is well-known for its sad voice in its monotonous repetition of the same plaintive song and that is why the
legend depicts it as a bird originating from the transformation of a human being, while pain remains a human feature, the same as the voice that identified the character.

The cuckoo, as Camaj calls it, is the girl transformed into a bird. The motivation he provides, which comes in his poetry in the same way as it comes in a legend, starts to fade and exceed the first stage of the fulfillment of a wish only to be transformed by love and pain alone. After the transfiguration comes regret, disappointment and indecision. The human soul finds itself at a war with its own self, because of being trapped in the body of a bird. The verses which represent this dilemma have been constructed as a quite powerful antithesis. These verses come immediately after the girl feels of having lost the human perceptions, which should have been hers. As the time passes, the girl’s longs for her human body, for her youth and the fact of being unmarried for the eternity, and regrets the impossibility to become a bride, a wife and a mother. After these suppressed desires, of which she is reminded by her own image conserved on the moon, the girl confesses her pain as a bird, which has a human soul sealed in it:

It feels horrible to be a bird
a bird and a mountain bird
a sister of the night’s shadows... (Camaj, 1964 p 195).

The repetition of the word ‘horrible’, which in his Albanian language Camaj spells with a final ‘ë’ [schwa] is not random but instead shows the condition of this girl in the sound and echo of this word. The word extends its pronunciation through its final schwa sound, which is a styelsma that emphasises simultaneously the prolonging of suffering and a fatal condition, because there is no going back from that situation.

Being human in this case, means to think of something that is in bad shape and slowly forget even about death, which is, just like life, an inevitable presence. But being a bird would mean to be in constant search of the human, of life, without believing in death. It means living with the hope of meeting your brother who may be alive somewhere. That is why it is better to be a bird.

In this poem, Canaj manages to exceed the legend, to poetize it as the pain of a sister for her brother, but further on he presents us with the drama of the metamorphosis and the transformation of life and death. He aims to poetize the human and the bird in a relationship between body and soul. The metamorphosis transforms a human into a bird but it preserves the human traits of love. The bird symbolizes the other life as a permanent search for hope, in order to forget the pain.

3. A metamorphosis of gifts

The metamorphosis is a transformation: “As a physical change of things that have a movable and unstable structure, the transmission of the characters' traits and the narrative figures in new forms has a wrapping, temporary function, which reveals the identity of the characters that find themselves in an eternal and permanent motion. As an act of change, this transformism truly exists in this reality by affecting the outer appearance as well as the inner nature of an object, animal, character during its physical existence. It relates to the phenomena of a metamorphosis realization and appearance a a completely new way of viewing things which derives from a change in their permanent features. The metamorphosis is the complete closure of such a process” (Lumi, 2006 p 67).

In this sense, the metamorphosis of Camaj’s poem The Cuckoo is the physical transformation, while his poem The Lamenting Woman does not appear to be dealing with a transformation but with a gift which is however as much a physical transformation, as it is a spiritual one. The Lamenting Woman is a continuation of The Cuckoo. The metamorphosis effect, which was present in The Cuckoo now occurs in Suka, the human. The cuckoo is a symbol of the funebre song.

The gift of the cuckoo, the funebre song, turns into a metamorphosis for Suka, the ugly, separated and familyless beggar woman. The cuckoo presents her with the gift of the lament by transforming her voice and the words that Suka uses in the most emotional and touching discourse for humans. Through these words Suka, ignored by everyone, will become an important figure in the eyes of all the people. Given that the funeral ceremony, this is true also considering that one of the tributes paid to the dead in the funeral ceremony is a funebre song.

Words take on value when they are beautifully stated, and Suka possesses this gift. Her transformation has occured in the physical trait but has transformed her also spiritually. This is the only quality she has, although it seems sad to eulogize the dead, but on the other hand it is as hard to make them rejoice with a song as is also to touch their feelings with the lament.

Evoking pain in people and making them even more sad sounds like a paradoxical gift, an irony of the fate, but this is the only gift that would suit a person like Suka;

Woman, oh woman, with a wart on your lip
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a black wart resembling a curse
[woman] who lies down on the stone
as if she were dead (Camaj, 1964 p 200).
The metamorphosis happens without any element of surprise but instead it occurs quite naturally, just like the mere process of learning a new song. The funebre song, unlike other kinds of songs, is an improvisation. The lamenting woman may have no acquaintance at all with the dead person, and she had all the same the task to tell a lot about the deceased person. She has to tailor verses on the spot, while also rhyming them and singing them with a lamenting tone. All this is a gift of nature and there are few women who can morn in this way. That is why the metamorphosis that occurs to Suka is important.

The cuckoo that once was a human now gives to the human a feature that makes it very unique and distinct from other birds. Suka does not physically transform into a cuckoo but her voice is identical to the cuckoo’s singing voice. Thus the metamorphosis becomes more pronounced and the distinction between the cuckoo, which was a human one and the human being transformed into a cuckoo is not very big. The voice of the cuckoo in spring is bad omen for the one who hears it, because it symbolizes death, therefore Suka reminds Miri of the image of death.

The cuckoo and the human become one with one another, because the cuckoo is the symbol of loneliness and the loss of everything dear. In addition, it is the symbol of sadness and lonely life.

4. Legends about the serpent

The snake, or the serpent is one of the most important symbol in Camaj’s poetry. As one of the most important symbols, it dates back to the ancient Illyrians. “It is a totem animal and head of the Illyrian tribe, a symbol of wisdom, evil, health, fertility, and the personification of the soul of the deceased, a protector of the family hearth and above all a htonik animal” (Stipčević, 2002 p 48). This type of symbolism has been preserved even later in the Albanian mythology. The cult of the serpent has been found even among other nations. “The cult of the serpent has occupied in different nations of the antiquity a special and very sensitive place. In ancient days, we find it especially present in the sedentary people of the Mediterranean. The ancient Sumerians of Mesopotamia and the Egyptians at the time of the construction of pyramids considered the serpent as a sacred creature with attributes from the earth’s and from the underworld’s divinity. Even the ancient people of Balkans, some of them less and others more have had the serpent’s cult as part of their culture” (Tirta, 2004 p 146).

This cult has been transformed into a symbol, which, in Camaj’s poetry, has a very significant place, considering even other poetic volumes he has authored like Dranja’s Madrigals. Here, every poem has its own features—it creates images and connotes other meanings while creating a separate world of poetry. “The pagan serpent, the biblical serpent, the Dukagjin’s serpent, the Arberesh serpent, a protector of the hearth, a protector of the tombs, the guide of the Illyrian tribe, the enticer to sin, the personification of fertility, the symbol of wisdom and evil is present and neatly braided into dozens of motives. The serpent—having been compared to writers, precursors of “Shkodra’s literary circle” and to the epos of the north—is a continuation of the tradition that includes a new multi-semantic significance of the “serpent’s tongue” (Petriti, 1997 p 103).

In his volume The Legend there are two poems with the serpent as a poetic subject: “Lugu i gjapnit” [The Serpent’s Glen] and Ledja.

4.1. The serpent and the sun

The first poem describes through the use of a toponym, Lugu i Gjarpnit [the Serpent’s Valley], describes the land of the reptiles. Camaj evokes a scene that shows movement, freedom of the snakes in the area that they have proclaimed as their own, and on the other hand the fight of nature and the sun against them:

In that valley among the steep slopes
The sun had engulfed everything in his rays of light
When his mother was blinded by a snake
His mother which now he hides in the darkness behind his back.
That valley has become a hell today for the reptiles.
And when they come out to enjoy the summer sun
it seems like the soil makes fun of them
and there is no difference between them and the tree roots or branches.
But two or three times in August they have watched
As the sun takes revenge for his mother behind backs in the dark
Watch as a cloud of eagles descends from heaven
as a thunderclap out of the blue.
The eagles with their wings spread like sword’s edges
and with their sharp beaks
they cut the reared heads of the reptiles
And they also carve their eyes out (Camaj, 1964 p 182).

This battle between the sun and the serpent is an ancient motif. According to A. Stipčević: “As a symbol of the underworld, of darkness and evil (especially in the Greek religion), the serpent often fights against birds (usually against the eagle) which symbolizes the light, the sun and the element of good. The motif of the serpent’s war with the birds is very ancient and can be found in different stories among many cultures, starting from Mesopotamia to the Christian religion. Representations of such a war can be found in the culture of Egeus and Crete, while among the ancient Illyrians this element is only found in a belt buckle discovered in Magdalenska Gora in Slovenia” (Stipčević, 2002 p 59).

Camaj seems to condense this ancient mythological scenario with precision and accuracy. The symbolism which is represented in different layers, is the fight between good and evil, which is also the fight between darkness and light, between the underworld and the heavens. A fight between spaces. His poetry also provides us also with a cause for this war—vengeance. Here comes the sun whose mother has been blinded by the serpents. This may also have an explanation which Stipčević finds in Egyptian, but also in Ilirian culture, while the snake is the personification of the sun. “We can assume that the Ilirians considered this symbol to be no different and that the shape of many bracelets found in the Ilirian territories, whose end part was shaped in the form of a serpent’s head, in addition to its practical function, also had a symbolic meaning, that is the appearance of the sun’s path across the firmament” (Stipčević, 2002 p 60).

This indicates an inevitable connection between a mythological tradition and Camaj’s poetry, which has its origins in early times and still continues to survive just as the good and the evil are separated and distinct, but they co-exist with the same measure with one another. Camaj builds revenge scenario between the world of nature which is analogous to the war that often occurs between people but also within the human self. The serpent represents a dualistic symbolism in the Albanian mythology while in Camaj poetry, especially in the present volume it is a symbol of evil and of the war, not only against one another, but also a war within the species:

This is an unending, infinite war:
“In the twilight, there is a tail,
and then some blood,
and then the silence, as every time after a fight,
but there are still other serpents, underhood, underground,
which grow in earnest preparation
for future Augusts (Camaj, 1964 p 182).

When talking about the myth of the serpent, and about the legends that surround it, time is perpetuated because good and evil would never end, just as the heaven and the earth against one another in a war of symbolism and possession of the spaces.

4.2. The incarnation into a serpent

The poem Ledja is one of the most striking pieces of work in this volume and at the same time the most dreadful scenario of death. This poem comes immediately after the “Lugu i Gjarpnit [The Serpent’s Valley], as if to reperents a sequence of scenarios where the serpent is the symbol of the evil, of violence and death. Even the form of this poem resembles a legend. It starts with a narration of legend about a girl names Ledja and it closes with the shivering feeling of the unknown listeners when they hear about the occurrence of this legend:

“Have you heard about Ledja?
Someone asked the literary people.
Have you heard about Ledja and The Fay of the Land,
which lays on the stone and wears a serpent’s skin? (Camaj, 1964 p 185).

According to researcher K. Petriti, this poem finds its origin in a well-known legend: “In the legend ‘Ledja’ the girl carrying two fruit baskets (Both of them above her head) is going home. (And while she was carrying them/her breasts looked like two apples). The serpent starts to follow the girl.
“According to Skender Anamali, in a Southern Albanian village named Qesarat, a Roman statue was found which represents the local deity of prosperity: a woman with a basket on her left hand, on which a snake is coiled around the pulses” (Stipčević, 2002 p 105).

Camaj describes this legend and concludes his poems with a tinge of truth in its reality as a legend. It seems that the death of the girls is associated with the death of the serpent, too, in the form of a suicide, as a punishment for the girl’s death. We find in this legend a certain type of union between the serpent and the girl just like in the Greek myth about Leda, which also constitutes the origin source where the name was borrowed from. According to this legend, “Leda, the daughter of Tiestes and Euremida, the wife of Tindar, king of Sparta, was united to Zeus, while he was having a bath in Eurota, and the latter came to her in the form of the swan. From this union, children were born who were hatched from their eggs” (Colonna, 2005 p 206). A union between an animal and a human in Greek mythology is an acceptable form of metamorphosis.

In the Albanian methodology, as is in this case, Camaj seems to be referring to a violent union. The serpent may be understood as the metamorphosis form of the man. The legend of the man-serpent is well-known, therefore this poem may be understood as a symbol of the male desire toward the feminine element, symbolized in this poem by the milk, which is a mark of the human motherhood, but which young Ledja is impossible to produce. This seems like an inability to distinguish between a girl and a woman, because in truth this consists in lust for femininity, but a violent one. The scene is horrendous, an eternal attempt against beauty and youth. The serpent’s self-punishment is simply a surreal ingredient of the animal world. Ledja, is one the names also used by Camaj in other pieces of his work and as in this poem she is a symbol of innocence, beauty and love, but also a symbol of rape.

The serpent in this poem in a symbol of evil, violence, an inevitable phenomenon that is part of the human existence, and nature. Despite his cohabiting with birds and humans, he is always against them.

Conclusion

The phenomenon of the metamorphosis is present in all the material cultures of the world nations, as well in the Albanian oral tradition and it has not been lacking the attention of the Albanian writers among which Martin Camaj’s literary work. Camaj, by paying particular attention to this phenomenon in his work (both in his prose and in his poetry), has attempted to carry in his literary art the global world traditions including the Albanian national tradition and has tried to use these values as bases on which to build his own point of view, sometimes through affirmation and other times through its journey towards new horizons.

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Formation of the Plural of Names to “Missal” of Gjon Buzuku, Compared with Today’s Albanian

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Abstract. This study has as a purpose to show the ways for the formation of the plural of names in Albanian language, tools used and how they have changed, from Buzuku 1555 until nowadays. To show this thing, it is used the scientific research method and use of tabs, issued by the first Albanian book “Missal”. It is seen that, the names in Albanian, have a particular theme for the plural. There are many names who form the plural as in today’s Albanian, but there are some names to Buzuku that don’t have the same changes in today’s Albanian.

1. Introduction

“Missal” of Buzuku is the first monument written in Albanian language. This book has a great linguistic significance, that most of the linguists see it, as the foundation for solving a lot of linguistic problems. The formation of the plural of names, occupies the leading place in bay of this problematic. In documented period the names of Albanian language are used in two numbers: singular – plural. With time have been made efforts for creation of a particular theme for plural number, that opposes that of the singular. This process has started after the collapse of the accusative ending, while the form of nominative ending, extended to accusative. There are four ways for the formation of the plural of names.

2. Formation of the plural with suffixes

The names in Albanian language have a particular theme for the plural. This theme of the plural is formed by the singular theme with different ways and tools. The formation of the plural with suffixes is the most productive way for the formation of the plural. The plural suffixes that create the theme of the plural in Albanian language are: -ī, -e, -ë, -a, -na / -ra, -ën(ë) / -ër(ë), -nj, -një, -an, -në / -rë. All the suffixes have a widely use and an important role in forming of the plural, except the suffix -ī, which although has fallen, has affected in changing of the vowel of the theme and the ending consonants, causing morphological phenomena as: metaphony a ~ e (dash - dash) or palatalization -k ~ g (plak – pleq).

About of this plural suffix, it is expressed the opinion, that this ending is from Latin source, however this opinion is rejected with the argument that this plural suffix, hadn’t had only Latin but also other languages, and the names of Latin source have entered in Albanian language, in the accusative form. Viability of this suffix, accepted opinion that, is inherited from Indo-European language and it is following of plural suffix -oi, which is in some languages of this family. About of the plural suffix -e, the opinions of linguists are not the same. Some researchers note that –e, have been a plural suffix of female genus. “As a plural suffix of female genus, that have taken the female names with the theme in consonant, such as: end, qytet, pushtet, shëndet”. (K. Topalli). Besim Bokshi note that this formant has its source in –ai, that partially replace the plural suffix –ās. From the plural of female names, this suffix came and was extended to the plural of neutral names, thence in the plural of some male names. Someother researchers, have claimed that the plural suffix –e, is reflex of the male plural old suffix –ai‘. To Buzuku we have:

- the names in female genus: të bamatë e vollundetë tonë (XI b). In today’s Albanian, in the plural name, comes in the form vullnet –e, with the similar suffix as Buzuku, but to Buzuku is female, whereas today, this name has passed in masculine.

- the names in male genus: ati i apënë ato kushtime (XXXI b), përze muretë e Jeruzalemit (XVII b), e malët e nalta qi për ndënë qiellt ishnijnë (LX b). As we see from examples, most of the names, except the fonetic changes, comes with the same suffix, as in today’s Albanian. While mal, sometimes comes with the suffix –e, sometimes comes in the form maltë, without suffixes.

- the names in neutral genus: hinje se u vdes tue mos klenë ndë ndonjë këso fajesh (LIV a), tue gjukom gjyqë të padereja (XIV a). This names form the plural as in today’s Albanian.
Some neutral names formed by the verbs called in Albanian (prejfoljorë), when they are used in the plural, get the suffix –e, that is accepted from the most linguists, as a plural suffix of the female genus. Examples from Buzuku: Për të shkruomëtë kës hum (LXXVII a), na qi mërturmë me këlnë mundumër për kanë me ëj bejërë gjihtë të kujtomëtë e tyne (XX a). This names today have changed and are done shkrimet, kujtimet, while the other names of the neutral genus, they form the plural with the same suffix –a.

The suffix of the plural –ë, comes to names of all three genders. Most linguists have the opinion that this plural suffix in female and neutral names is result of fonetic evolution of the old ending –ësë, unstressed position. At Buzuku:

- **the female names:** E pë dy barkë afërë ujit (LXXIV b), Mbëlidhni copëtë që mbetëtë (LV a). In today’s Albanian the name copë comes in the same way as Buzuku, while the name barkë in today’s Albanian, it forms the plural with suffix –a, emerging in the form bark–a. So, expect the female names who comes with a similar suffix as today’s Albanian, there are many names that today come up with a different suffix.

At the masculine, the source of the suffix –ë, is the inherited accusative ending, which in Indo-European have been –om and in Albanian language was completed in –ë. (K. Topalli). To Buzuku:

- **the male names:** ma pors i shërbejtorë të Tinëzot (LXVII a), e punëtorë janë pak (LXXXII b), e gjithë ndimëtarëtë e më (LXXXII a). The names: shërbejtorë, punëtorë, expect the fonetic changes, today they have the same suffixes as Buzuku, with –ë, emerging in forms shërbejtorë, punëtorë. At the name ndimëtarëtë we have the fall of h, that is a feature of the Dialect of Buzuku, meantime today it has another form, ndimnës forming the plural with –a, ndimnës–a.

It is expressed the opinion that the suffix –ë, is direct reflex of the Indo-European neutral plural ending –a (by –ä). (Sh. Demiraj).

- **the neutral names:** Përse si zani i t falët saj prej veshëshit së mish erdh (LXXXVII b), këqyrimi e ngrrini krenëtoj (XXX a). Even in today’s Albanian, this names forms the plural with suffix –ë, emerging in the form vesh–ë, kër–ë.

While the plural –a, is a plural suffix of female genus. For the source of this suffix, it is accepted from the most linguists, the opinion of Pedersen, to which this suffix has come from merging of ending –ë, with the plural suffix –e. (-ë + -e > -a; fushë + e > fusha). To Buzuku:

- **the female names:** Shumë të mëra vëpëra u juve dëftova (LIX b), E bani Zotynë balëna të mëdha (LIX b), e ëj gërritë shtatë shporta (LXV a), Nëdë buza të të anshëtë përdam hiri (XIV a), Fushatë e pjaqëtë e gjithë qytetë (LXXXIX b). In Albanian today’s this words form the plural with suffix –a, while buza that is used to Buzuku, today come with the suffix –ë in plural, emerging in the form buzzë.

Some linguists emphasize that the passage of the plural female suffix –a, at masculine will be done toward male names that in the singular ends with –ë, burrë, djalë, then the male names of grammatical gender but there are female in their form (babë : baba). (I. Ajeti)

Xhuvani and Major emphasizes: *There is no doubt, that –a is the characteristic ending of the female names, and from their plural was influenced the plural names of male*. To Buzuku we have:

- **the male names:** Tue thanë psalma e himna (LXXXI a), ndë psalma e ndë hymna (IXL b), E silindota të zgjidhndë një pkëshishek zakona (LXXXVII b), ju tue ëj vram me grusha (XLII a), kullot gengjatë e mi (LXXXVI a), e qesnë ndë një ëj kësishe pusash (LXIX a), e zhdo tjerëve me këlnë vangjelista (LXXXI a). E tash prifti kë me marë me dy gishta (XXV a), E u tha këta: testamenta ëj pari i vërtetë (LXXVII a). In today’s Albanian this words don’t appear with the suffix –a, but with –e, in the form: psalme, hymne, zakone, grushte, puse while pusa in the northern dialect. gengj-a forms the plural in the same way as in today’s Albanian. The male names that go to endings –ist and –ent, they form the plural with the suffix –ë (testament–e), different from Buzuku that use –a (vangjelista–a, Testament–a). The name in plural (gishta), today doesn’t take the suffix –a, but it forms dhe plural with suffix –inj, emerging in the form gishtë –inj.

This suffix, with the time came and was used to originally neutral names (petëk–ë, emër–a), and through these neutral names passed to the male. To Buzuku:

- **the neutral names:** njinëndë ndë petëka të bardha (LXV b), Kanë me këlnë shenja ndë diellët (XXX a). This plural suffix still characterizes the adjectives and defining feminine words. In most cases, this names today, have the same suffixes as Buzuku.

While the neutral names formed by adjectives and the neutral names formed by the verbs called in Albanian (emra prejbiemërë, prejfoljorë), that to Buzuku form the plural with suffix –a, today are replace with words formed with suffixes–(ë)si, -(ë)ri.
Example from Buzuku: e të drejtatë e tyne nuke janë haruom (LXXV a), Shëgjetëtë e dmujnit janë fort të mprehuna me thënjgij tue sosunë (X b). These names today come in the form: të drejtatë – drej-tësi, të mprehuna - mpreht-ësi.

According Likaj, the suffix –na / -ra, is formed through the expansion of the plural formant –a with the definition –n / -r- of the theme of name. According to him, in plural forms gjâna / gjëra, zâna / zëra, as a plural suffix doesn’t imagine only the suffix –a, but together with, the ending –n / -r- of the theme of relevant names: gjâ +na / gjëra, zâ+na / zëra, an acceptable separation semantically. (E.Likaj).

To the old authors and especially to Buzuku, this plural suffix, in some cases extending out to an –ë, and it is seemed that the suffix takes the form (-ëna / -ëra). With suffix form the plural all of names of three genders:

a) The neutral names: Zotynë përqark me ujëna të diluvit (LX a), e kish shtatë brienë e shtatë syna (LXX b), E aq tej mos gjukonjë si të shohë me së (XXXI a), a etë zgodhr gjithë mishënaشتit (LXXXIII a), a të banjënë kopëştëna e të hanë fruitinë e tyne (LXXVIII a), e vinjënë ndë shtretëna (XXXI b).

While to Buzuku kopëstëna comes with suffix-(ë)na, in today’s Albanian comes with suffix –e (kopsht-e) and is integrated in masculine. Note that the name sy, sometimes comes with suffix –na (syna) and sometimes with the same form as in today’s Albanian. But today the name sy, has passed in masculine. Even today shtretëna, comes with metaphonym of the vowel of theme and with ending –en in Geg and –ër in Tosk: shtretën / shtretër. The ending –ë to this plural suffix has dropped.

b) The male names: Hinje se gjithë shpirtëna janë të mîtë (LVX b), klofshinë me shënjë e ndë motëna (LIX b), Amë, ë gjithë hirënašh (VIII b), A p janë më të mira lymëna Amana (LI b). In today’s Albanian, these names comes with plural suffix-e, in the form mot-e, hir-e, while shpirtna as in today’s Albanian shpirt-rë. Lymëna after development of metaphony u~ y, forms the plural with the formant –enj emerging in the form: lumenj and not with formant –na as Buzuku.

c) The female names: olokaustatë e ëmënënhënaë (XVII b), une majënëtë e malet (L X b). These names in today’s Albanian, forms the plural with formant –a, emerging in the form ëmëosh-a, maj-a, different to Buzuku. The suffix –ën(e) / -ër(e), it is used to form the plural of a lot of male names. Regarding the source of this formant, accepted opinion of Topalli, according to which we have to do with an inherited suffix, that is stored in some names with dactylic topic, as: dimënë / dimërë, breshéné / breshërë and has served as a plural suffix in some other names. To Buzuku we have: Vëllazënë, tue pasunë dhunëtije të dana (XXXVIII a), gjithë shënjitë e mëdhënë qi klenë priftënë (XXVI b). While nowadays the ending–ë of this suffix has dropped, but to Buzuku and the others old authors, this suffix comes with ending –ë. Vëllazënë, in today’s albannian comes with the change a~ e, and with the suffix –en / -ër, also takes the suffix –z, different to Buzuku, comes in the form vëlle-z-ër. Priftënë, in today’s Albanian, it forms the plural with two suffixes –ër and –enj, emerging in the form prift-ër-inj.

In connection with the plural suffix –nj, the linguists have the opinion that it is developed within the Albanian. The ending –n of the theme of names mullin, ullin, (mullin-i / mullir-i, ullini / ullir-i) under the influence of early plural formant *t, through an intermediate level, of return of *t in semivowel –i, together with this –t, latter is felt as a plural suffix: mullin-t > mullini > mullin-ij. (E.Likaj). So, the consonant –nj, converted in a plural suffix, extended later to names that did not have nasal consonants in their roots. To Buzuku: qi na jemi për dëshminj (LXV a), përse ujëna të mos shkoninjë konfinëtë e tyne (LXIX b).

The name dëshminj, that comes with the suffix –nj, Buzuku use it with the meaning of dëshmitarë, but for this name in today’s Albanian we have a word formed with suffix –tar and with the plural suffix –ë (dëshmitarë), while konfinëtë besides the phonetic changes that has undergone, today we have the plural form with suffix –enj, where the bottom sound of the theme –i, is felt as an integral part of the early suffix–nj: kuf-inj.

The suffixes –inj /-enj, are not used for forming of the plural of the names to Buzuku and this indicates, that these suffixes are created after Buzuku. Those suffixes are formed by moving of the accent within the word. The suffixes –inj / -enj, are extensions of the plural suffix –nj, with the bottom sound of the theme of names: kuf, mulli.

To Buzuku we have also the suffix –anj, for formation of the plural, that is formed by moving of the accent within the word. To Buzuku with this formant, we have the plural of the name gjarpënë: ju me shkalë gjerpajnëtë (LXXXVI b).

Today this suffix is not used and the plural of name gjarpënë, is formed by means of the suffix –inj: gjarpër–gjarpër-inj. Another suffix for formation of the plural in today’s Albanian, is also –në / -rë in some male and neutral names. The fact that I have not found any name to Buzuku, to form the plural with this formant, shows the new time of its creation.

The suffixes –z(ë), and –m, are mentioned as plural suffixes only by any researcher and are rarely used for forming of the plural to Buzuku. To Buzuku, with these suffixes we have only the plural of the name njeri, that comes with the form njerëz, and the name njalë, that comes with the form djelm. While in today’s Albanian, besides this name does not appear nowhere. Lëvdoni, ju djelm, Tenezonë (XII a), Njerëz, vëllazënë e përind (LXX b).
3. Formation of the plural without suffixes and without changes into.

It is a less productive way then the first method. This way means, that the name appears equally, with the same form as in singular and in plural. To Buzuku there are these names that form the plural in this way: *Ata që mbjellënë me lot (XI a), një shtëpia të regjënjet janë ( XXX a), gjithë janë klanë grabitës e kusarë (LXX b), mos kualtë, mos bashtinënë (XXI b), do me thashunë se ti të ërërih të tu përrind (XXI a), baronjë e zotënë që Galilejet (LXXIX a).

Those names that to Buzuku emerge as in singular and in plural, in today’s Albanian undergo changes as in plural suffix, as well as phonetic changes. In today’s Albanian, kualtë - comes with the change l ~ j, and with vowel changes, emerging in the form kuaj. Përrind – today after the fall of –ë, this name comes with suffix –ër, in the form that has today prindër; Zotënë – today this word forms the plural not in the same way as in singular but with the formant –inj, in the form zotërinj, where the suffix –inj expanded out of –ër. Also in this way for the formation of the plural, we note that there are names to Buzuku, that forms the plural as in today’s Albanian (shtëpi, lot, grabitës), in the same form as singular, but there are names (kualtë, Zotënë, Përrind), that in today’s Albanian forms the plural with a different formant. This indicates that language is dynamic and not static.

4. The plural with phenomenons changes into.

While the formations with suffixes, expresses the plural meaning by a certain suffix, the formations without suffixes, expresses the plural meaning with vowel and consonant changes of the theme of word. Precisely, morphological phenomena as: metafonny a ~ e or palatalization -k ~ g, -g ~ gj, -n ~ nj, - ll ~ j, -r ~ j, are result of the influence of the plural suffix–I. Example: *dash-i > desh, *plak-i > plek-i (through metafonny) > pleq (through palatalization of -k-) by –i. To Buzuku there are these names, that forms the plural in this way, undergoing the same changes as in today’s albanian.

a) with the change a ~ e: E mbet mbë malt katërdhjetë net (XLIV a), p deshshit e q ballicashit (XXVI a).
b) with the change a ~ e and with palatalization of the consonant -k to-q: e dy ishnë pleq (LXXXV b)and only with thepalatalization of the ending consonant: e zajtë e qellës e angërè (XL b).

c) with the change l ~ j, k ~ q, r ~ j: banë të mëblëjedhunë ju popuj (LXI b), e për miq të mi (XIX b), mbeçinë pë bij e të veja (LXII a) and with the change o ~ uo, e ~ ye the names: Përse aj dëj se për lakëmi ja kishnë ëdër duor (LV b), e të rthenj dyerëti e rembie (XXII b).

d) with a different phonetic composition: U bleva pesë për që (LXXIII a).

5. The plural with changes into and suffixes.

This type of plural we find also to Buzuku, but just as in today’s Albanian, it is not a productive way. These names form the plural changing the vowel or the consonant of theme and with suffixes simultaneously. With the change g ~ gj and with the suffix –e : edhe të plidhunënë me të fortaburgje (LXXXV b). Generally, names to Buzuku form the plural in the same way as in today’s Albanian, undergoing the same changes into.

6. Conclusions

- After a thorough analysis of ways of forming the plural of names to Buzuku, comparing with today’s Albanian, we note that to Buzuku as in today’s Albanian, there are the four ways for the formation of the plural of names of all three genders.
- Just as in today’s Albanian, the productive way for forming the plural, is the plural with suffixes. The suffixes –e, –ë, –a, –(ë)na / (ë)ra, are used for the formation of the plural of names of all three genders, while the suffixes –inj, –enj, –nj, –ë/nj, –ë/r(ë), –në /r(nj), –zë, –m, are used for the formation of the plural of male names.
- By the suffixes for formation of the plural of names to Buzuku, the formants –në / - re and –inj / -enj (that attracting the emphasis on self), who even in today’s albanian have a limited use, do not appear in any case to Buzuku, which indicates the new time of the creation of these suffixes. Lack of those suffixes to Buzuku, have done that enough of the words that come in the book, to form the plural with another formant. (khs. gishta- gisht-ër-inj).
- The suffix–i, there is neither today nor to Buzuku. As we have stated, his fall has caused the change of the vowels and consonants of the theme of word: (plak – pleq).
To Buzuku we have the suffix –anj, that is not used in today's Albanian and instead of using –inj: giarpanj – gjarpërinj, also we have –zw dhe –m, that are not used in today's Albanian.

We note that the male names to Buzuku comes with the plural suffix –a, in today's Albanian comes with another suffix, usually with the formant –e: (psalma – psalme), while the neutral names densely used to Buzuku, in today's Albanian are reduced. This phenomenon occurs due to the disintegration of gender neutral and the passing of these names in masculine.

We can say that, there are the same ways and the same suffixes for forming of the plural, as in today's Albanian, but what has changed is the way to which suffix, forms the plural a name to Buzuku, that due to the facts mentioned, in today's Albanian for the same name we can use another suffix. Example: kopështëna, motëna (to Buzuku) – kopsht-e, mot-e (in today's Albanian).

Also in the other ways for formation of the plural displaying changes, which shows the dynamics of development of the Albanian language. There are names that appear to Buzuku, with the plural as singular, while in today's Albanian, they form the plural with suffixes: përnd - prindër (in today's Albanian).

Considering that the forms in language, may change gradually and this it depends on the popular linguistic culture which form accepts as right. Seeing such developments, even in the future, it will have a tendency to change tools, and the way of the formation of the plural of names in today's standard Albanian.

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Patriarchal Dominance in Virginia Woolf’s *Mrs. Dalloway*, *To the Lighthouse*, and *The Waves*: A Study of the Female Characters

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Abstract: This paper aims to analyze and clarify patriarchal dominance in the Victorian era as described by Virginia Woolf's three novels, *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), and *The Waves* (1930). Woolf revolts against the patriarchal behavior of dominance that treats women as prisoners during that age. The view of the feminist approach is that women are portrayed as socially and economically dependent in a society with male hegemony. Moreover, society has dealt with gender in a way that harms women into which men are trained to believe that they are superior to them. Woolf declares her revolt against women as prisoners of reality. Woolf stands against the popular image of her age _ the woman is devoted to be submissive to her husband_. The female characters struggle to free themselves from restraint, seeking purpose and agency in the world through interaction with men. Throughout the analysis of female characters, Woolf contested the inferior situation of women in the Victorian age. The female characters' words, speeches, and interior monologues reveal that their pain, sadness and loneliness are because of the patriarchal dominancy.

The Victorian age, as a patriarchal society, marginalized women's position. It introduced various problems related to women. With all its strict ideal and curious puritanical aspects, sex was regarded as a taboo concept. Victorian women were expected to be weak, helpless and fragile delicate flowers incapable of making discussions beyond selecting the menu. The woman also had to ensure that home was a place of comfort for her husband and family from the stresses of industrialized Britain. In this age, men were seen physically stronger than women; therefore, men were meant to dominate women by nature. Moreover, the churches were very influential at this time in the society. A church gave instructions to men on how to act towards women and defined the role of the women in the society. The only way for a woman to get progressed in society was by getting married.

Gorham (1982) asserted that the preservation of Victorian values about family and femininity underestimated women's self-image. They were only expected to be domestic women; therefore, they did not have much time to consider themselves to be anything. A woman had no time or direction to form any image at all. By being forced to live in this confinement in the house, women attempted for independence.

Women of the Victorian age can be regarded as the first group to do battle for the equality of the sexes. Feminism was not outright spoken of in this time, rather passed through literature, such as novels, short stories and essays. The continuity of women's suffrage has led to feminist and Women's Right Movements. Wollstonecraft (1791) projected rudiments of the feminist movements. Wollstonecraft argued that women ought to have education equality with their position in society and then proceeded to redefine that position. She claimed that women are essential to the nation because they educate its children and because they could be copious to their husbands, rather than mere wives. Instead of seeing women as ornaments to society or property to be traded in marriage, they are human beings who have the same fundamental rights as men.

Woolf was a pioneer in feminism. In her works, Woolf depicted her criteria on how society put little importance to the female gender. In fact, Woolf was not only a supporter of the female gender but also she had influence on feminism. Woolf encouraged women of the era to revolt against the Victorian morals such as the patriarchal dominancy. Woolf rebelled through her literary feminist writings in which she revealed woman's experience, inner conflict, thoughts, and feelings. She had much to say about her society and the post-war changes, but feminism, i.e. the roles of women at that time and their seeming insignificance, was a steady underlying theme in her novels, *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), and *The Waves* (1930).

Feminism aims to understand the nature of gender inequality and focuses on power relations: women and their contributions are valued. It is also based on social, political, and economical equality of women. Obviously, Woolf is concerned with the place of women in society. Bowen (2004) examined the phenomenon of women doing autobiography on the Internet and contextualized the phenomenon in the poststructuralist ideologies of the postmodern feminist critics, namely, Virginia Woolf, Rachel Blau DuPessis and Helen Cixous. Bowen demonstrated that women had successfully yielded a new feminist discourse in their online journal. Bowen used the works of Woolf, DuPessis and
Cixous together to introduce and theorize the significance of this new discursive tradition within the context of postmodernist feminist theory.

In this paper, all the female characters struggle to flee from restraint, seeking purpose and agency in the world through interaction with others. i.e. men. Woolf's novels, *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), and *The Waves* (1930) exposed her denial of the Victorian patriarchal dominant policy over women in that society at that time. The paper aims to focus on the feminist approach as the basic principle to analyze Woolf's female characters in which Woolf employed her narrative technique, i.e. the stream of consciousness, thoughts, feelings and impressions to reveal certain truths about woman's social status in the Victorian era.

Gilbert and Gubar (1984) believe that up to and including the time of Woolf wrote, the creative atmosphere was "defined purely in male terms" and women wrote in the same genres and styles as men (66), whereas Fernald (2006) asserts Woolf's importance to educated women and the world: Femald says that her importance derives much more "from her legacy as feminist artist and theorist than from her feminist social activism" (15). Woolf's feminism was embodied in her stand for women's rights. Moreover, she opposed conventional views that believe women have very few choices outside marriage and motherhood.

Marcus (2000) values Woolf's views and considers her as the "mother of the feminist critics of the late twentieth century" and remarks that Toril Moi thinks that Woolf "becomes the alpha and omega of feminist critics” (231). Peach (2007, 171) refers to Woolf as "social realist" regarding her works of the 1930s. Woolf's rebellion against Victorian values, namely, patriarchal dominated policy over women appeared through her novels, in particular, *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), and *The Waves* (1931).

*Mrs. Dalloway* is a day in the life of Clarissa Dalloway, who while planning a party, reflects on her life and feels as though much of it has been trivial. Often subtle, a feminist tone is established from the very beginning. Clarissa has decided to go out to buy the flowers for the party herself as her maid has much work to do. She immediately begins to think of Peter Walsh, a past lover.

In an Introduction to Modern Library edition, Lewis (1975, 36) says that Septimus "is intended to be Clarissa's double." The idea of being the double emphasizes that both are similar. There is no difference or domination by any; man and woman are alike and possess the same qualities. Woolf shows Peter Walsh as a rival for Mr. Dalloway who appears lacking sentiments and does not have enough courage to tell his wife [Clarissa] that he loves her. Instead of that he just buys flowers for her. Although Clarissa has fond of Peter, who is possessive, she has married another man, namely, Mr. Richard Dalloway. Richard seems more steady, predictable and able to protect her against the shocks of life as when her dog has been injured. However, Peter has not more interest in female issues. Woolf's narrator describes her condition: "it was the state of the world that interested him; Wagner, Pope's poetry, people's characters eternally" so that he rejects "the defects of her own soul [Clarissa's]" (my italics). These defects are narrated: "(i) having a sense of comedy into which she is always apt to make people bring such comedy out, (ii) lunching, (iii) dining, (iv) giving things she does not mean, (v) talking nonsense (vi) and losing her discrimination" (p. 67). All these Clarissa's values lead him to see her as "the perfect hostess". Thus Walsh's interior monologue indicates within this text that he, as a man especially, has the capacity of mind to be concerned with far more important matter.

According to Smith (2011), in *Mrs. Dalloway*, "Woolf explores the debilitating effects of feminizing and medicalizing grief that leave Septimus without any legitimate means to express his sorrow." Woolf's powerful personality has inscribed her revolt against women as prisoners of Victorian age. She resists the invisible barrier of Victorian patriarchal society and exposes the subversion of traditional male construction. Woolf depicts Clarissa by the frame of Peter's vision: "And it was awfully strange, he [Peter] thought, how she [Clarissa] still had the power, as she came tinkling, rustling, still had the power, as she came cross the room which he detested, rise at Bourton on the terrace in the summer sky" (40).

Elaborating on Clarissa's character, Peter says:

There was always something cold in Clarissa, he thought. She had always, even as a girl, a sort of dimity, which in middle age becomes conventionality, and then it's all up, it's all up, he thought. Looking rather drearily into the glassy depths, and wondering, whether by calling at that hour he had annoyed her, overcome with shame suddenly at having been a fool, wept; been emotional; told her everything, as usual (41).

Through Peter's interior monologue, Woolf illustrates Clarissa as a powerful guide woman into which Peter, who is supposedly to control his emotions and decisions, is still under Clarissa's mercy. However, throughout *Mrs. Dalloway*, Woolf's refusal of writing conventional format contends her rejecting traditional male techniques of writing at that time. Woolf, as a member of the Bloomsbury Group and a peer of James Joyce, does not feel a need to prescribe to traditional organization, thus allowing for a much more loose form in terms of syntax, plot, and narrative voice. In the narrative, Woolf's characters do not go back in time and just face the actual moment. There is no distinction between past and
present, dream and reality. Kincer (2008) believes that Clarissa flees from reality and chooses to live in illusion of peace and purpose rather than embrace herself in the world and confront responsibility because of the oppressions of the [patriarchal] society. Hence, Woolf's language too is moment to moment, short, and dense. She writes in a flow of consciousness, floating from sensation and from the mind of one character to the next.

However, the names used when referring to Clarissa Dalloway in Mrs. Dalloway signify different meanings. Mrs. Dalloway, who has responsibilities and power, is used in the novel to signify a distinguishable lady of class. She is also her husband's wife when this term is used as if she is the other half of her husband. This is displayed on the first page when she says that she will buy the flowers herself. Not only she attempts to show herself but also plans for a party to advance her husband's career. As such, of Mrs. Dalloway, Woolf writes in her diary: "In this book I have almost too many ideas. I want to give life and death, sanity and insanity" (56). Throughout Mrs. Dalloway, Woolf presents contradicting issues and paradoxical experiences in the lives of her character. Perhaps more than any other, Clarissa personifies Woolf's desire to show the multifarious nature of identity. Clarissa, looking into a mirror, ponders her identity:

She pursed her lips when she looked into the glass. It was to give her face point. That was hers elf __ pointed; dart-like; definite. That was herself when some effort, some call on her to be her self, drew the parts together, she alone knew how different, how incompatible and composed so for the world only into one center (37).

Clarissa seems not one thing, but many. Obviously, she chooses which facet of herself to present to the world. The image in the mirror changes; Clarissa's identity adjusts depending on her environment. This point stresses the woman's powerlessness which is enforced by male power. Thus, one cannot find real women, namely Victorian's, since they have only embodied their patriarchal more. Women fail to show their own image which they desire; they compelled to that Great Man, which is a concept that has spread at Victorian age indicating the superiority for men.

Woolf's To the Lighthouse (1927) seems to be narrated by women, as the perspectives of Mrs. Ramsay and Lily are the most fully-developed narratives within the text. In this novel, Woolf asks the question about sexuality of women, and questions the woman's role within the family. Mrs. Ramsay is portrayed as the angel of the house. It is regarded as the popular Victorian image of the ideal woman who is expected to be devoted and submissive to her husband. The angel herself indicates passive, powerless, meek, charming, graceful, sympathetic, self-sacrificing, pious, and pure. Throughout the novel, Mrs. Ramsay is described in "flashing her needles, confident, upright; she created drawing room and kitchen, set them all aglow; bade him [Tansley] take his ease there, go in and out, enjoy himself" (Woolf, 1927, 38).

Woolf questions the connotative meaning of words, attitudes, emotions, and value judgments. She illustrates how man's word can create internal conflict for women. Thus Gilbert (1978) has noted how difficult it was for women to break free from the eternal types imposed upon them by centuries of masculine writers: "Before the woman writer can journey through the looking glass toward literary autonomy . . . , she must come to terms with the images on the surface of the glass, with, that is, those mythic masks male artists have fastened over her human face" (17). The internal and external descriptors of Mrs. Ramsay serve excellent examples of this conflict. Throughout the narrative, one can see Mrs. Ramsay's struggle with the concept of the universal mother.

Woolf (1927, 32) remarks: "They came to her; naturally, since she [Mrs. Ramsay] was a woman. All day long with this and that; the children were growing up; she often felt she was nothing but a sponge sopped full of human emotions." The woman is considered nothing in this male-dominated society; she has to endure and cope with all various situations, especially those are related to man's position. Throughout the novel, Mrs. Ramsay was seen as the epitome of feminine devotion, the perfect mother and wife. Mrs. Ramsay has been "drunk and quenched by . . . the arid scimitar of the male, which smote mercilessly, again and again" until she is left with "scarcely a shell of herself for herself" (38). Unlike Lily, whose internal conflict arises from her defiance of male definitions, Mrs. Ramsay's internal conflict arises from her attempt to fulfill them.

The stream of consciousness technique which fragments the plot of To the Lighthouse is unified through Mrs. Ramsay's efforts to bring the whole family and guests together in a pleasant atmosphere. Variable internal focalization changes from one character to another; it foregrounds Mrs. Ramsay's domesticity and her unifying role in part one, "The Window". Focalization passes from Mrs. Ramsay to the other characters. The focalized becomes Mrs. Ramsay in most instances. The realistic and sterile philosopher, Mr. Ramsay, thinks that his wife is not very clever and well-educated: He wondered if she understood what she was reading. Mr. Ramsay's ideas about his wife suggest the stereotypical male view of the woman as an object of beauty. He represents the patriarchal dominance.

However, Woolf (1927) shows how the priority of the domestic space has repressed women and prevented them from taking part in everyday activities—commerce, travel, work and education. This is seen when Mrs. Ramsay and Lily find that oppression in the public realm is linked to that of the private. This also illustrates how Woolf can deal with material and economic, historic conditions, which affect men and women's lives, and their ways of viewing the world, their
perceptions and imaginative repose that differ. This is highlighted with constant comparisons between Mr. and Mrs. Ramsay. This is also shown through the inner monologue of the characters and the inter-subjectivity. Woolf investigates gender and the power of men and women; she explores the way in which people are constructed as gendered beings, and how culture and society restrict their actions, opportunities, and speech. Mrs. Ramsay eases her audience into this: "For the fact that they negotiated treaties, ruled India, controlled finance, finally for an attitude towards herself which no woman could fail to feel or to find agreeable... pray heaven it was none of her daughters" (13).

Although at times Mrs. Ramsay does appear to be an idealized version of a woman as being the angel of the house. Throughout her inner monologue, it is seen that inwardly she questions male and female roles and that in her inner thoughts an independent thinking woman is trying to eradicate the presence of the Victorian female ideal. Although as an idealized perfect mother figure, she has greater aspirations for her female daughters, namely, Prue, Nancy, and Rose. They could sport with infidel ideas which they had brewed for themselves of a life different from hers; in Paris, perhaps a wilder life, not always taking care of some man or other, there was in all their minds a mute questioning of deference and chivalry.

Woolf also laments her oppressive masculine society by which Mrs. Ramsay's gender role is shown in soft response to Mr. Ramsay. Mr. Ramsay emerges as a heroic tyrant and appears to represent the typical male who is compared to sharp instrument, knife, axe and poker with which his son wants to hit him. The language which Mr. Ramsay uses is assertive, opinionated and slightly patronizing. It shows his philosophical prowess. He has reached the level of ordinary experience, as Lily calls it; he feels simply:

"That's a chair, that's a table," however in Mr. Ramsay's term he has managed to reach Q, but not R. The use of the alphabet shows the male mind; logical, chronological and linear but also childlike; "Still, if he could reach R it would be something. Here at least was Q." He dug his heels in at Q. Q he was sure of. Q he could demonstrate... Then R. He braced himself. He clenched himself. (54)

Furthermore, Woolf highlights male dominance through Mrs. Ramsay's intimate feelings towards her husband.

It did not matter, any of it, she [Mrs. Ramsay] thought. A great man, a great book, fame -- who could tell? She knew nothing about it. But it was his way with him, his truthfulness for instance at dinner, she had been thinking quite instinctively, if only he [Mr. Ramsay] would speak! She had complete trust in him. And dismissing all this, as one passes in diving now a weed, now a straw, now a bubble, she felt again, sinking deeper, as she had felt in the hall when the others were talking. There is something I want -- something I have come to get, and she fell deeper and deeper without knowing quite what it was, with her eyes closed. And she waited a little, knitting, wondering... (105)

Mrs. Ramsay's interior monologue, which is amalgamating with Woolf's voice, declares her full authenticity, locality, appreciation and full dependency on her husband as if she favorably copes with his attitudes and thoughts. This speech discloses a certain male dominance. When Mrs. Ramsay raises her husband's attributes, Woolf hides her presence. Mrs. Ramsay's suppression by the force of a masculine culture forbids her to speak in the name of herself. Reflectively, Mrs. Ramsay cannot have enough courage to speak her inner thoughts and she becomes like a "weed," "bubble," and "straw." Through her patriarchal milieu, Mrs. Ramsay is suffocated and is unable to catch what she really wants as if she relentlessly sinks into an endless space... "wondering".

In The Waves (1931), Woolf's six characters are presented in a vacuum of family and wholly in relation to each other, even in their early youth. For the most part, they are presented in a vacuum of contact. Woolf shows them not acting and interacting, but instead providing ongoing accounts of their actions and interactions:

I pad about the house all day long in apron ad slippers, like my mother who died of cancer... I, who used to walk through beech woods noting the jay's first turning blue as it falls, past the shepherd and the tramp, who start as the woman squatted beside a tilted cart in ditch, go from room to room with a duster. (Woolf, 1931, 96)

Far from being disembodied, however, these "speeches" are preoccupied with kind of sensation, a feeling of like her mother. The feminine feeling is emphasized in doing housework and moving from one room to another, trying to keep the house clean.

The Waves can be seen as a verbalization of a mystical vision which Woolf refers to as "that finds the waste of water which appeared to me from the marshes out of my window at Rodmell" (Woolf, 1931, 169). The 'fin' may represent a feeling or intuition about her male dominance reality which cannot be described but rather must be. Mulas (2005, 76) asserts The Waves complex images: "it is this mystical awareness of Reality or Being [capitalized are original] that Virginia Woolf tries to evoke through the lives of the six characters in."

However, Woolf, by her critical spectator self, has managed to evade psychological pull of society. In other words, she has to fight conventional identity forming influences in order to be who she is, and she is, in a sense, living beyond society and gender. The reader may wonder if Woolf thinks men are especially disposed toward investing their identities...
in society as her father and brother has done, or that men are simply what they are, when it comes to understanding emotions. This seems doubtful, however, for many reasons, but primarily because Woolf has such an acute understanding of the complexity involved in personality.

One might also cite the great pressure that Victorian men face to become particular, consistent, logical and social contributors: "Every one of our male relations was shot into that [patriarchal] machine at the age of ten and emerged at sixty a Head Master, an Admiral, . . ." (Woolf, 1931, 153). One may also examine Bernard's psychological acumen and self-awareness in The Waves as evidence of Woolf's open-mindedness toward men on this issue; "she is in love with words, like Bernard" (9); and an exhausted man in an another situation:

I, who had myself so vast, a temple, a church, a whole universe, unconfined and capable of being everywhere. . . am now noting but what you see – an elderly man, rather heavy, grey above ears, who (I myself in the glass) leans one elbow on the table and holds in his left hand a glass of brandy. That is the elbow you have dealt me. I have walked bang into the pillar-box. I reel from side to side. I put my hands to my head. My hat is off – I have dropped my stick. I have made an awful ass of myself and am justly laughed at by any passer-by (Woolf, 1931, 207).

Woolf also exposes the rigid, stiff and taut patriarchal dominance through Percival character. Patriarchy is any system of organization in which the overwhelming number of upper positions in hierarchies is occupied by males. According to this, Percival has been taken as the silent patriarchal "hero" figure in The Waves whom Bernard, Louis and Neville meet at school. Neville first describes Percival as a remote person and he is hopeless in the love of women. These six characters would not endure such suffering if they did not have some aspiration of fulfillment. Woolf embodies this objective in the character of Percival. Percival, a silent character whom Woolf describes only through the views of the six characters, enters the novel with an immediate sense of leadership and heroism. However, the descriptions of Percival lead to quizzical assumptions that he is an easily-mocked leader with no real substance other than what others perceive in him. Regarding Percival, Hackett (1999, 269) believes: "With this construction of a hero, Woolf parodies the archetypal male hero." This can be seen from the first mention of Percival when Neville comments:

"Now I will lean sideways as if to scratch my thigh. So I shall see Percival. There he sits, upright among the smaller fry." He breathes through his straight nose rather heavily. His blue and oddly inexpensive eyes are fixed with pagan indifference upon the pillar opposite. He would make an admirable churchwarden. He is allied with the Latin phrases on the memorial brasses. He sees nothing; he hears nothing. He is remote from us all in a pagan universe. But look __ he flicks his hand to the back of his neck. For such gestures, one fails hopelessly in love for a lifetime (35-36).

The absurdity enclosed within this brief description of Percival is abundant. Immediately Neville has fallen in love with him, but only for the way he flicks his hand to the back of his neck. Other boys attempt to mimic this ridiculous gesture, but fail. Neville claims that Percival sees nothing and hears nothing. He is oblivious to the world around him. He is the epitome of the capitalistic soul; he is totally revered for doing so. Louis also notices the conformity that Percival inspires in others.

Look now, how everybody follows Percival. He is heavy. He walks clumsily down the field, through the long grass, to where the great elm trees stand. His magnificence is that of some medieval commander. A wake of light seems to lie on the glass behind him. Look at us trooping after him, his faithful servants, to be shot like sheep, for he will certainly attempt some forlorn enterprise and die in battle. My heart turns rough; it abrades my side like a file with two edges; on, that I adore his magnificence; the other I despise his slovenly accents __ I who am so much his superior __ and am jealous (37).

Through Louis's voice, Woolf presents Percival as a clumsy style of a leader, but she also fortifies the contempt Louis feels for the successes of society that will come to fruition within her character late in the novel. Neville notices earlier Louis's jealousy for Percival. Percival is forever shadowed, while the six characters in the novel join the pursuit or are left to the wayside.

Up to this point, one may translate Woolf's thinking into the Victorian society. The Victorian society is oppressive to Woolf's self, namely, Woolf's identity who is incommensurate with such oppression as in the case of The Death of the Moth and Other Essays (1949):

I'm an ignorant old woman. I can't read or write and every morning when I crawl down stairs, I say I wish it were day; and every night, when I crawl up to bed, I say, I wish it were day. I'm only an ignorant old woman. But I pray to God: O let me pass. I'm an ignorant old woman __ I can't read or write (14).

By this speech, Woolf fiercely rejects the Victorian society at all which has obliged women to be "ignorant old _ can't read or write." However, one of the readers may gratefully thank Victorian restricted, oppressive masculine age which explores such great influenced prosaic writings.
The views of patriarchal dominance are examined in accordance with Woolf's feminist intellectual perspective which is presented through her novels, *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), and *The Waves* (1931). Feminists views display certain beliefs showing how patriarchal society looks at women, how women actually live under the patriarchal standards and attempt to improve their social situation. Woolf's female characters expressed certain interiority and submission as a result their male-dominated society.

In conclusion, Woolf severely revolted against the patriarchal behavior that considered women prisoners of that era. Patriarchal dominance was one of the worst conducts related to the Victorian women. In *Mrs. Dalloway*, Woolf resisted the barrier of patriarchal society and rejected the subversion of traditional male construction. Clarissa was depicted by the frame of Peter's vision. Although Peter was supposed to control his emotions and decisions, he is under Clarissa's mercy. Mrs. Dalloway is presented to dignity; a distinguishable lady of class and has responsibilities and power. In her portrayal of Clarissa, Woolf presents her a woman who tries to show her own image which is compelled to the man. However, Clarissa shows the multitude nature of her identity. In *To the Lighthouse*, Mr. Ramsay appeared to represent the 'typical man'. Despite the fact that Mrs. Ramsay appears to be an idealized version of a woman, she tries to eradicate the presence of the Victorian female ideal in her inner thoughts. Undoubtedly, Mrs. Ramsay plays the unifying role bringing the whole family and guests into a pleasant atmosphere during the dinner scene. Finally, in *The Waves*, Woolf exposed the rigid patriarchal dominance. This is embodied in the character Percival. Percival is described through the views of the other six characters in the novel. He enters the novel with immediate sense of leadership and heroism.

References


The Intellectual in Kingsley Amis’s Lucky Jim: A Bourdieusian Perspective

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Abstract: Lucky Jim (1954), Kingsley Amis’s debut novel, is a comic, campus fiction, in which Jim Dixon, a member of the new alienated educated generation, is striving for a position at a university which is still run by the upper-class professors. This masterpiece of Amis has generally been approached from two perspectives: either as an epitome of a new voice in literature (Amis as a member of the Angry Young Men’s group, for instance) or as an illustration of different literary aspects (a revival of the picaresque in fiction, for instance). However, the central issue of the conflict between the protagonist and the academia has not been adequately addressed. Drawing on Pierre Bourdieu’s key concepts and theories, this paper attempts to turn the focus on the roots of this conflict. Bourdieu believes that in every given “field: the agents compete over positions by fighting over different “capitals”; the ones who occupy a higher degree of capital occupy better positions within the field, which would lead to “symbolic capital”. The Welches, representing the upper-middle-class and academic pseudo-intellectualism own more cultural, economic and social capital which gives them power. The paper examines the modality of the relationship between such capital and power, especially in the field of education, as exemplified by Amis’s novel.

Key Words: Kingsley Amis, Lucky Jim, Pierre Bourdieu, the intellectual, cultural capital, symbolic capital, academia, misrecognition

1. Introduction

Kingsley Amis’s Lucky Jim is a highly class-conscious novel. It has a deep interest in the power struggle present in the contemporary British society and academia. Drawing on Pierre Bourdieu’s discussions on the hierarchical structure present in the society and academia and its relation with daily practices, this article attempts to depict how certain institutions or social positions can be a source of power and how supremacy is shaped within different fields.

In Pierre Bourdieu’s field-based society, the determinant of one’s success or failure within the field is habitus, which is formed by one’s surrounding conditions, which in turn are determined by one’s position within the social space. The place allocated to the social agent is proportionate to the volume of capital s/he possesses. The formed habitus determines one’s dispositions and choices. The following formula represents Bourdieu’s view of the way an agent acts:

\[(\text{habitus})(\text{capital}) + \text{field} = \text{practice}\] (Bourdieu, 1984, p. 101)

Since the amount of capital one possesses determines the amount of power s/he holds in a given field, the agents are engaged in a constant struggle for capitals.

In his book Homo Academicus (1988) Bourdieu argues that in the academic field this power struggle takes place in three different categories:

a) The Rivalry of Disciplines
b) The “Reproduction of the Corps”
c) The Orthodox vs. Heretic

These key concepts and ideas of Bourdieu are applicable to Lucky Jim, which deals with the power struggle present between the new lower-classed academic generation and upper-class professors still in power and the process of socialization in the field of education.

Before discussing Kingsley Amis’s novel, Bourdieu’s key terms are explained in the following:

2. Definition of Key Concepts

2.1 Capital

Bourdieu extends Marx’s economic capital to “all the goods, material and symbolic, without distinction, that present
themselves as rare and worthy of being sought after in a particular social formation" (cited in Harker, 1990, p. 13). He distinguishes four types of capital: economic capital, cultural capital, social capital and symbolic capital.

**Cultural capital** is the most important of the four types of capital Bourdieu has distinguished. Bourdieu defines this type of capital as “a form of knowledge, dispositions, an internalized code that equips the social agent with competency to appreciate or decipher a cultural artifact or relations" (Johnson, 1993, p. 2). Therefore, it includes all the non-financial assets one has in her/his possession such as linguistic competencies and aesthetic knowledge. “Clearly cultural capital is accumulated through the agents’ activity in social formations and institutions, and distributed unevenly just like economic capital but separate to it” (Bourdieu, 1986, p. 2). Cultural capital is seen in three forms of embodied, objectified, and institutionalized.

For Bourdieu, "social capital is membership in a group which provides each of its members with the backing of the collectivity-owned capital, a credential which entitles them to credit, in the various senses of the word" (Bourdieu, 1986, p. 245). To summarize, it is the social relationships that have mutual productive benefits for their holders.

2.2 Field

Unlike his preceding sociologists, who created their societies based on classes, Bourdieu constructs his society based on fields. “His discussion of fields … integrates a Marxist focus on conflictual relations with a Weberian focus on formal hierarchies” (Eisenberg, 2007, p. 2046). Fields indicate the network of connections between and among positions agents possess within particular structural or organizational systems. The relative positions of agents in the field are determined by the amount and composition of capital they own.

Bourdieu refers to society as **social space** in which each agent occupies a certain position based on the volume and composition of capital one possesses. Such a representation of the society enables him to give a visual representation of agents in the field of society. He defines social space as "a [multi-dimensional] space constructed on the basis of principles of differentiation or distribution constituted by the set of properties active in the social universe under consideration, that is, able to confer force or power on their possessor in that universe" (Bourdieu, 1991, p. 229).

2.3 Habitus

It may be the most extensively cited of the trio Bourdieusian concepts. Habitus refers to the array of **dispositions** agents obtain in “their social milieu” that allows the actors to “calculate and determine future actions based on existing norms, rules, and values representing existing conditions” (Eisenberg, 2007, p. 2045). For Bourdieu it is the foundation of many types of ordinary behaviors, such as shaping artistic tastes, speech patterns, food and drink preferences, etc.

Bourdieu has termed the gestures and postures of agents, **bodily hexis**. It can be said that it is the term Bourdieu has given to body language. But for him this body language has more meaning than a part of communication. In his view it depicts the unconscious and all-made-natural level of principles. It is through bodily hexis that Bourdieu emphasizes “the embodiment of social structures” (Maton, 2008, p. 64).

2.4 Misrecognition

Bourdieu uses this term to refer to the manipulation of “possibilities as necessities” (Acciaioli, 1981, p. 28). It is “an alienated cognition that looks at the world through categories the world imposes, and apprehends the social world as a natural world” (Bourdieu, 1990, pp. 140-141). In other words, the subordinate agents overlook the arbitrariness of the hierarchical system and rather see the hierarchy that has subordinated them as natural. This naturalization of inequalities results in symbolic violence.

Bourdieu uses the term **symbolic violence** to refer to the form of social or cultural dominations through which inequalities are rendered natural. This process happens through habitus and misrecognition. And once it has been shaped not only the dominated do not see the arbitrariness of the classification in society and in different realms, but also they see it as a necessity and therefore take part in producing their own enslavement. Bourdieu further suggests that this kind of “soft” violence has been mostly overlooked in social theories, which has made it even more powerful.

3. Analysis

Academia, which is the dominant **field** in Kingsley Amis’s *Lucky Jim*, “is an important **field** because of its capacity to confer capital, particularly cultural capital, upon its participants” (Pirnajmuddin & Shahbazi, 2011, p. 133). Thus, James
Using Bourdieu’s concepts all these unacceptable dispositions and bodily hexis of Dixon are explainable in terms of his habitus. Since habitus is “differentially formed according to each actor’s position in social space… it is empirically variable and class specific” (Weininger, 2005, p. 91). Dixon occupies a lower-middle class position within the social space, which is evident by his “parents whose money so far [did not] exceed their sense” (Amis, 1961, p. 178) and his current “financial position…[which is at a] usual level of merely imminent disaster” (Amis, 1961, p. 153). To employ Bourdieu’s terminology, the low economic capital of Dixon and his family accounts for his low social background. Consequently, he does not possess the cultural capital essential to the academia. In Homo Academicus (1984) Bourdieu explains that changing this acquired habitus requires a prolonged self-investment. However, the anti-intellectual disposition of Dixon (displayed in his antipathy to reading) prevents him from investing the required time and subsequently gaining the required amount of cultural capital and expected dispositions. Thus, the lower-class habitus of Dixon is in conflict with the required upper-class habitus within the academia. In other words, Dixon does not have the required habitus and capitals (in particular cultural capital) for entering the field. Against all odds, as a result of the 1944 Education Act, he has been able to enter the academic field, but he is not aware of the ‘rules of the game’ of this new field, and therefore he feels alienated and out of place. This on its own is sufficient to guarantee his failure in a field occupied with upper-class professors.

As to Dixon’s failure in the academia, Amis deliberately has placed Ned Welch, an absent-minded tacky pedant and the headmaster of the history department, as a counterpart to the protagonist, who wonders “How had he [Ned Welch] become Professor of History, even at a place like this? By published work? No. By extra good teaching? No in italics. Then how?” (Amis, 1961, p. 8). Nevertheless, in Bourdieusian terms, the “professor” title Welch carries bestows on him Professor Welch’s power. Another element which may have been Welch’s source of power is “time”. In his Homo Academicus (1984), Bourdieu emphasizes that “time” as a critical element of imposing power in academia; the increase of academic power takes time (Bourdieu, 1988). As such, it can be claimed that the positions within the field are hierarchized in time which as a result brings respect for “order of succession” (Bourdieu, 1988, pp. 90-105). Thus, the passed-time has given Welch the title of professor and the position of the headmaster in the department, which consequently has made him have “decisive power over his [Jim’s] future” (Amis, 1961, p. 8).

Bourdieu states that in accordance with the academic power mistreatment of opportunities brought with the position is legitimized. These positions (being a professor and the headmaster of the department) bring Ned Welch the right to “to have pupils, to keep them in a relation of dependency… perhaps above all the art of manipulating other people’s time, their career rhythms, their curriculum vitae, appointment to university posts etc.” (Bourdieu, 1988, p. 88). These rights permit “Professor” Ned Welch to have control over the “Reproduction of the Corps”. Therefore, he is able to demand a paper from Dixon, who has been “in the game” for only six months, or to assign him to give the lecture and the topic of the lecture, or even order him to go to the library and do his job for him. Welch even has control over Dixon’s future job after his dismissal. However, according to Bourdieu, Professor Welch is applying the strategies of the system perfectly: he raises Dixon’s hopes and at the same time gives no certainty to Jim. He asks him to give the lecture, to make Dixon hopeful, but calls him Faulkner, the lecturer preceding Dixon, to show that he may have the same destiny. As such, Welch’s insistence on his long experience in the field and on that Dixon call him “professor” may be to reaffirm his position and remind him of the symbolic power he has over Dixon. Therefore, academia has brought about both cultural and social capital for Ned.

The mistreatment of Dixon is not limited to the university campus and works or to Welch himself. It is extended to Welch’s family too. However, he accepts all the mistreatments. Bourdieu explains that because such mistreatments are incorporated in the academic habitus of the members, it is rendered natural (Bourdieu, 1988, p. 88). Therefore, the arbitrary power the Welches have over Dixon has been misrecognized as quite natural. And this is the main source of Professor Welch’s power.
The lecture Welch assigns Dixon is significant in other ways too rather than being solely an examination of his knowledge. As Bourdieu says, there is a constant struggle among different departments over legitimizing their capitals, and consequently increasing their position within the field and intensifying their power. The true purpose of the lecture is uncovered when the Principal asks Dixon, “Have you got anything new to tell us, Dixon?” (Amis, 1961, p. 212). As a result, a quarrel takes place between the Principal and Welch.

The quarrel that takes place between the Principal and Professor Welch indicates the conflict between the new and old disciplines: one (Welch and the department of history) sees the present condition of the universities and society in general as disastrous, and wants to return to the past while the other (Principal) demands new subjects and new discoveries.

As for Dixon, at the outset of his career, he pretends to be in line with the academic orthodoxies, while the young Oxford man (another young man striving for the same position) displays his knowledge of the modern theories. The modern theories were a threat to the conventional ideas and views of Ned Welch who constantly wishes to return to “the golden ages” of England. Therefore, despite Jim’s “disqualifications” they admit him to the position.

However, Jim Dixon proves to be a threat to the department, or indeed to the academic establishment, when in his lecture he mocks three dominant persons within the field and applies a foreign intonation to his speech in order to express his true attitude towards the academia and its old conventional ways; Welch, the Principal and all other faculty members feel offended and they dismiss him. According to Bourdieu, when members of an institution who are benefiting from it feel threatened they tend to react and try to keep the status quo. That is the reason why professors with unorthodox views are usually marginalized. Though, Jim does not have any real views, orthodox or unorthodox, at all, his contemporary attitude questions the very legitimacy of the academia and as such he cannot be accommodated.

Dixon’s paper also plays a crucial role here. In addition to depicting the symbolic violence Welch has over him, it is a representation of the rules of the game in the academia. First, Jim has to choose “a perfect title, in that it crystallized the article’s niggling mindlessness, its funereal parade of yawn-enforcing facts, the pseudo-light it threw upon non-problems”, which was similar to papers he “had read, or begun to read, dozens like it” (Amis, 1961, p. 14). Therefore, he is trying to follow the rules of the field, although he is disgusted by them. Second, the publication of the paper links him to Caton, who publishes the paper under his own name in Italian. As a result of the publication of Jim’s paper Caton is appointed to “the Chair of History of Commerce, University of Tucuman, Argentina” (Amis, 1961, p. 171). This also implies that much of what Bourdieu calls scientific authority, related to cultural hierarchy, in the academia is bogus.

4. Conclusion

Kingsley Amis’s campus novel depicts the travails of an alienated young man named James (Jim) Dixon. Throughout his attempt in getting a position in a provincial university, he is in a constant struggle with the pretentious faculty members, especially Ned Welch. Pierre Bourdieu’s concepts of capital, field and habitus can enhance our understanding of this struggle. It is concluded that:

“The field of academia requires a certain habitus that includes mental and physical aspects (such as bodily hexis)” (Pirnajmuddin & Shahbazi, 2011, p. 140). As James Dixon is from a lower-middle class background and attempts to enter the academic field, dominated by the upper classes in mid-twentieth century British society, he experiences a class-habitus clash. This clash has represented Dixon as a dislocated clumsy young man. It is also prevents him from being successful in the field of education.

Also, Amis depicts the struggle in all three Bourdieusian hierarchical categories of the academia, discussed in his Homo Academicus. That is: the Rivalry of Disciplines is depicted by the quarrel between Ned Welch and the Principal, who has assigned a lecture to the department of history and demands new findings, the “Reproduction of the Corps” is the main conflict of the novel, which is the Dixon-Welch conflict. Since in the academia “time” plays a crucial role, as a new recruit, Dixon is subjugated to Welch, who apparently has been in the field for a long time, and finally the ‘heretic’ in the novel is James Dixon who seems to defy the old political and social ideas. In his lecture he makes known his hitherto hidden view of the academic field and its conventional faculty members. The orthodox, threatened by a potentially subversive attitude, dismiss the unorthodox, that is, James Dixon.
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An Analysis of the Causes of Multivalence in Hafez’s Discourse: A Hermeneutic Approach

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Abstract. From the viewpoint of hermeneutics, texts are divided into open and closed texts. In contrast to closed texts, which are inflexibly structured, open texts are those which, according to Eco, are intended to lead to plural interpretations; these texts allow great freedom to the readers in the interpretation process and are preferred by intellectual people, since they, as opposed to common people, do not seek immediate pleasure from the text but try to go deep into the text and appreciate the miraculous power of such texts. The present paper is an attempt to show that Hafez’s poems belong to open texts. Moreover, case studies on his poems, by means of a hermeneutic approach as well as the ideas of Eco and Bakhtin, will demonstrate that multivalence in Hafez’s poems stems from general literary and linguistic factors, his own personality, and sometimes from issues related to the readers. The results of the paper are illustrated at the end of a paper through a tree diagram.

Keywords: Eco; Bakhtin; Meaning; Hermeneutics; Hafez.

1. Introduction

One of the most fruitful methods for analyzing texts, especially literary ones, is hermeneutics. Hermeneutics have been called the science of interpretation. It was first established by Saint Augustine and, later on, many scholars such as Mikhail Bakhtin, Ferdinand de Saussure, Northrop Frye, Vladimir Prop, and Umberto Eco were, directly or indirectly, came to engage in it. This approach is considered by its followers as a step away from traditional value judgments toward a more scientific literary criticism which can contribute to the analysis and categorization of texts and which, through its efficient analytical methods, enables us to investigate the meaning of texts.

In comparing the theories of communication studies with the ideas contained in old literary texts, hermeneutics can be used to decode and understand better the multiple layers of meaning in the texts. Such an interdisciplinary study is useful in that it allows us to establish a link between communication studies and literature.

The most notable literary production of Persian literature, one ventures to say, has almost always taken place in poetry and, therefore, Persian literature, with such great poets as Hafez, Sa’di, Molavi, Ferdowsi, Attar, Khayyam, and Nezami, can claim an unquestionably unique status in world literature. Hafez, more than any of these numerous poets, has found its way well through common people in Iran. Undoubtedly his poems are among the most ambiguous and multi-faceted instances of Persian poetry so that Iranians have an old tradition of having a sortes with Hafez when making difficult decisions. This is called “Faal” in Persian. Persian dictionaries define “Faal” as an art or method of learning about future happenings by virtue of interpreting a heard sentence or by chance opening of Quran or other books by great men such as Hafez or Molavi.

To decode this feature of Hafez’s poems we can make use of hermeneutics and linguistics. In so doing we may understand why Hafez’s words are so ambiguous and multi-layered and why the have not only decreased in power and effect over the centuries but also they have developed a wonderful characteristic which has caused Hafez to be called “Tongue of the Hidden”.

2. Linguistic and Literary Factors

Some factors are generally related to linguistic and literary issues and are not specifically limited only to Hafez; rather they are at work for all other poets and writers in all ages.
a. Meaning Layers of Words
Words have different layers of meaning which can be at simplest divided into primary and secondary layers. The primary layer is related to denotation and the secondary layer has to do with connotations.

Certainly writers and poets make use of both layers in conveying their intended meanings to the reader, and Hafez, too, is not an exception. So, this is the first reason for multiple meanings in Hafez’s poems. For instance, if the word “kheir” (meaning “good”) is used, the immediate impression is the first meaning which is benevolence and kindness, but in deeper layers of meaning it is associated with good deeds, the Heaven, and ultimately with God.

Another instance is “the cup of wine” in the 11th line of Ghazal 5 in Hafez’s Divan whose primary meaning refers to the reflection of one’s picture in a cup of wine while its deeper meanings refer to the pure heart of a mystic that can reflect the pictures like a mirror.

The cup of wine is Sikandar’s mirror. Behold
So that it may show thee the state of Dara’s kingdom

b. Literary Devices
The second factor is the use of literary devices and techniques, such as irony, metaphor, simile, etc., which lead to increased beauty as well as ambiguity and multiple meanings. Hafez has employed a great deal of literary devices in a delicate and artistic manner. For example, in the following line, Hafez has used simile, likening his heart to a pinecone as well as to a willow and the stature of the Friend to a pine.

My pine cone-like heart is trembling like the willow,
In envy of the form and the pine-like stature of the Friend (Ghazal, 61)

There are numerous other examples of these literary devices. For instance, a literary device called “Ihaam” (which is a sort of ambiguity) is central to Hafez’s poems. This device causes a word to have more than one (denotative) meaning in a single context.

Facing such lines of poetry, it is necessary to recognize the employed devices so as to understand the intended meaning.

c. Multiple Meanings of Words
There is an “Ihaam” inherent in some words, which is also called polysemy; this can be the third factor that leads to multiple meanings. For example, the Persian word “shir” has as various meanings as “milk”, “lion”, and “water tap”. Certainly poets, and also Hafez, are aware of these potentials and make use of them when they want to offer multiple interpretations of concepts.

For instance, in the following line, the word “moon” is the translation of the Persian “maah” which means both “moon” and “month”. If it means “moon”, then we find out that the poet likens his Beloved to moon; but if it means “month”, we understand that it is now more than one month since the Beloved left the poet.

From the city, my moon went this week; to my eye a year it is:
The state of separation what knowest thou how difficult the state is? (Ghazal, 68)

d. Diachronic Changes
The fourth factor regarding linguistic and literary aspects is diachronic changes. According to thinkers such as Ferdinand de Saussure and Mikhail Bakhtin, words develop new meanings in the course of time which, sometimes, hugely differ from the original meaning. The Persian “mozakhraf”, for example, meant originally “ornamented” but now refers to “nonsense” which is indeed not ornamented at all. In other words, the meaning of literary works changes over time or varies according to the socio-cultural milieu of the reader (Bakhtin, 1981: 272).

Interested in such plurality of interpretation, Bakhtin believes that it is a positive feature and engenders cultural dynamism and flexibility.

This sort of change is widely present in poetry, not least in Hafez. The poet uses a word with a meaning specific to his time while the meaning of the word changes over time.

In the curl of thy tress, my heart void of protection,
Ever said not: “Of my accustomed abode, recollection be.” (Ghazal, 102)

In the above line, “void of protection” is the translation of the Persian “bi-hefaaz” which now means denotatively “without protection and shelter” and connotatively “shameless”. However, this word in Hafez’s time meant “unthankful” and it is most probably the meaning he intended.


**e. Composing on Paper**

Only after Hafez’s deaths were his poems gathered together and, for this reason, some variations took place in a number of poems. This lack of writing and recording the poems by the poet causes the details, such as stresses or punctuations, not to be precisely specified. This can be illustrated in the second part of the following line from Ghazal 191 of Hafez’s Divan.

Who is that one, who, by way of manliness, fidelity with me will make;  
In respect of an ill-doer like me, once a good deed will make?  

A change of punctuation in the original Persian text makes possible the following contradictory readings:  
In respect of an ill-doer like me, once a good deed will make?  
Or,  
Instead of ill-doing, once a good deed will make as I do?  
Therefore, we can see that by a small change in the place of a comma the ill-doer is turned into a good-doer.

**3. Inspiring Sources**

In addition to the linguistic and literary factors mentioned above, there is another group of factors influencing the multivalence of Hafez’s discourse. These are the Holy Quran, previous poets, as well as the conditions of his time.

**a. The Holy Quran**

Although God’s words in Quran are supposed to be comprehensible to people of all ages, Quranic verses do contain multiple layers of meanings. As a Quranic scholar who knew the whole Book by heart, Hafez was surely inspired by this multivalence of Quranic discourse. He expressly mentions this influence in the 9th line of Ghazal 319.

*I learned to rise early in the morning and seek well-being  
Like Hafiz, by virtue of the Holy Quran*

**b. Previous Poets**

Hafez lived in 8th century A.H (14th century A.D) and had a remarkable knowledge of previous poets and had undoubtedly thumbed the literary texts of the past. One of these influential poets was Molavi (Rumi) who lived one century earlier than Hafez’s time. Like Hafez, he was interested in Quranic and mystical ideas and wrote in a highly multivalent language. In fact, these two poets can be called, say, surrealists in that their poems are replete with plural meanings and they both composed poems mostly through their subconscious. Comparing their poems, one can probably infer that Hafez was influenced by Molavi. However, on a close inspection of the content by means of the theory of intertextuality, we find out that from many aspects Hafez in not inspired by Molavi. In any case, we cannot decisively assert that Hafez is influenced by Molavi in terms of content, since both poets lived in the same cultural milieu and whatever of this milieu had been available to Molavi was also available to Hafez. Consequently, it is not fair to think that Hafez was only influenced by Molavi; rather he was also inspired by numerous other texts and not merely those of Molavi. Nevertheless, it is highly likely that Molavi’s mystical and multivalent discourse had some influence on Hafez.

**c. The Conditions of the Time**

The 5th century A.H (11th century A.D), i.e. three centuries before Hafez, is counted as one of the most disorderly and chaotic periods of Iranian History which saw a great deal of war and bloodshed. In the 8th and 9th century, i.e. Hafez’s time, the general atmosphere was again relatively peaceful and organized, and, afterwards in the next three centuries, the country fell again into turbulent conditions.

Although Hafez lived in a relatively stable atmosphere, he may have spoken ambiguously partly due to the remainder of the problems of previous centuries, the tyranny of the kingdom, as well as to the stereotypes and prejudices of the populace.

**4. Hafez’s Personality**

In contrast to the above factors, in which Hafez had only a secondary role as to the multivalence of his poems, there other factors stemmed from Hafez’s personality for which Hafez himself is primarily responsible.
a. **Tendency to Paradox**

Hafez is canny and clever and likes to challenge the readers by apparently tricking them. He resembles Molavi who says:

That we were friends each one was satisfied  
But none sought out my secrets from inside; (Masnavi, Book I, Section 1)

Thus, Hafez says:

Of the secret of my distraught heart, a friend,  
Among high and low, none, I see. (Ghazal, 8)

And in Ghazal 363 he clearly declares that he speaks within the veil:

Friends! Within the veil, I utter speech:  
It will be uttered with tales, also.

This is why he intentionally deceives the mind of superficial readers and is not afraid of doing so. His Divan is replete with poems which are obviously intended to express a meaning deeper than what the appearance shows.

For instance, take the word “wine” that is keyword in Hafez which has been always controversial among Hafez scholars. Wine is forbidden in Islam and there have been always hot debates as to why it is of such importance in Hafez and, generally, in a great part of Iranian mystical literature. But, given that Hafez considers Quran as the main motivation of his Divan and in some poems God becomes his Beloved, it seems almost impossible to think of his wine as something other than figurative.

Of course he tried to communicate also with common people and it has been the reason why people have been permanently intimate with Hafez over centuries. He himself says:

Openly I admit, with much joy and such glee;  
Enslaved to your love, from both worlds I am free. (Ghazal, 317)

It is these very paradoxes that lead to multivalence of his discourse and make possible various interpretations of his poems.

b. **Imagination**

As mentioned earlier, Hafez resembles surrealists and possesses a profound faculty of imagination. His interaction with natural elements is so artistic and delicate that becomes easily believable for the audience. He is always in contact with all the winds. Saba Wind, for instance, brings him news from the Beloved as well as her scent, which reminds him of the Beloved.

My sole companion is the breeze & Northern Wind  
Save the breeze, everyone, in befriending me shall fail. (Ghazal, 333)

In the morning breeze, your scent, whoever inhaled  
A close friend these familiar words, in his ear hailed; (Ghazal, 243)

Furthermore, he is in contact with the morning bird, or nightingale, and various flowers. He converses with and consults them. Such degree of interaction which comes from his power of imagination is itself a cause of multiple interpretations of his poems.

Where are you O Wild Deer?  
I have known you for a while, here. (Masnavi)

In the morning, the nightingale told a tale to the east wind,  
Saying: for us what love for the face of the rose made. (Ghazal, 130)

He also makes use of his surrounding environment to realize his imaginations. Everything, from the shapes of natural elements through to the reflection of pictures in liquids, is part of his means to give an imaginative side to his mystical discourse. This feature is an inseparable side of Persian poetry and can also be found in previous poets. For instance, like his antecedents, he uses the shape of the petals of lily, which resemble human tongue, and calls it—which was called “hundred-tongued” by Molavi—a flower with ten tongues.

From the bird of the morning, I know not the noble lily,  
What it heard, that, notwithstanding its ten tongues, silent it became. (Ghazal, 175)

c. **Mental Assumptions**

As any other individual, Hafez certainly had friends and acquaintances whom nobody else knew other than he himself and his close friends. Undoubtedly there were many cases in his life where he focused on specific issues or persons and spoke about them. Therefore, his poems could not have been separated from such assumptions. Whether he had a memory in childhood, fell in love with somebody in youth, established contact with a friend in the middle of his life, or selected a place to live in his old age, all this may have been represented in his poems while only he and a couple of his
close friends may have been aware of it. Instances of poems to prove this claim are not few but they are beyond the scope of our paper.

5. Factors Related to the Reader

Now we come to the role of readers in making multiple interpretations of Hafez’s poems. As Eco puts it, “The writer should keep it mind that the codes upon which he depends are those which the assumed readers of his work also share. Therefore, the writer has to predict an assumed reader” (Eco, 1984:7).

Hafez was well aware of this fact and, due to the abovementioned factors as well as to this latter factor, created a work which can be interpreted differently by every reader.

According to Bakhtin, when we read a text, an encounter takes place between, on the one hand, the signs and objective meanings of the text and, on the other, the signs and subjective meanings in the reader’s mind. There is a borderline where this encounter occurs in form of a dialogue and this is where the text is produced as a reciprocal statement by the reader. Meaning is not something only in the words on a paper; rather it is communicative and depends upon the interaction between reader and text.

Therefore, the reader is always interacting with the text and this causes the text to be dynamic and related to current issues.

On chance opening of and having sortes with Hafez’s Divan, an ill reader who seeks healing understands the poems in a different way from a person who is on the verge of marriage or is waiting for some good news.

If I became desire-gainer and happy of heart, what wonder?
Deserving, I was; and me, these as alms they gave.  (Ghazal, 183)

Both of them, due to psychological pressures, seek different interpretations and, since each finds his desired meaning, they call Hafez “Tongue of the Hidden”.

Regarding all of the above factors which are related to the multivalence of Hafez’s poems from a hermeneutic perspective, a tree diagram can be drawn as following with four main branches and 11 subcategories.

Fig.: The causes of multivalence of Hafez’s discourse from a hermeneutic approach.
6. Conclusion

Having studied the four main factors and their 11 subcategories under the light of hermeneutics, we understood that Hafez’s poems are among open texts. According to Eco (1984: 9), closed texts are inflexibly structured and, although they can be read variously and offer infinite semantic possibilities, their internal codes generally act to limit alternative interpretations. In contrast, open texts are intended to create plural interpretations and, on facing such texts, readers are notably free in the interpretative process.

Given this, a reader of Hafez is an audience who can understand its various codes as far as his abilities allow and, then, treats his poems as a labyrinth of myriad subject matters. This is why Hafez’s poems, after several centuries, is still miraculously powerful and remain, through the development of interpretations in the course of time, among the most wonderful and charming Iranian poems. He rightly says about his poems and other great Persian poems that:

Life-givers, are the lovely ones, Persian-prattling:
O Saki! this news, give to the old men of Fars. (Ghazal, 5)

Like Bakhtin and other thinkers, Eco believes that, in contrast to common people who seek immediate pleasure of the text and do not take their time to interpret its different meaning layers, intellectuals prefer to think over the skills of the author and to see, decode, and specify how such texts as Hafez’s poems come to possess these unique features.

References

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Analysis of Life Style Representation in the “Interchange” English Language Teaching Books

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Abstract
This paper tries to analyze how ideology presented in the Interchange English language teaching books is reflected. And I was looking for the answer of this question that "How do Interchange English language teaching books, as symbolic images, transfer their ideological meaning? And how are an ideology and particular life style presented in a natural and public form in these books?" For answering these questions, first I studied the four yellow, red, blue and green Interchange books and found the determinants of reflected life styles in these books, then came up with a pattern of the particular life style reflected in the books. These patterns are considered the main strategies of the book for transferring particular views and beliefs.

Keywords: Culture, Education, Ideology, Interchange, Life style, Power, Representation

Introduction

In this paper the manner of transferring ideology through reflecting the lifestyle in the Interchange books are investigated by introducing a theoretical framework comprising of two concepts of ideology, representation and lifestyle. Based on the definition of Thompson of ideology, definition of Bourdieu and Veblen of lifestyle and taste and also the fundamentals of representation, this study is trying to understand how lifestyle in these books is represented through the images and sentences? And, in the second level of meaning, what kind of ideology these representations introduce? The method of context analysis adapted with the ideology study pattern in media texts was applied. This pattern was first introduced in 2007 by Dr. Abdollahian and Leila Monfared about methodology of ideology study in media texts (press) in a paper under title of "Methodology and Analysis of Ideology in Newspapers's Texts in Iran ", in which the structure of media texts were examined based on their ideological inclinations. This method is somehow close to Thomson's work in identifying the ways of ideology functions, that in this paper also according to this definition and pattern the ways of ideology functions in Interchange books are investigated. “The new paradigm of power has a unique living and political essence that is being identified in the form of a Bio-power. A Bio-power is a form of power that regulates, absorbs and rejoins the social life from inside” (Negri and Hardt, 2005:48). This power surrounds life completely in a way that controls the production and reproduction of life. The power does this in many ways that one of them is expressing its own ideology. As the kind of power in the world is not tangible, thus, any content from the power is likely potential of having an ideology. Lifestyle reflected in Interchange books is one of the phenomena in the contemporary world that "power" and its establishments distribute their lifestyle among language learners by that, and in that way transfer the particular ideology of a specific person or group. My research question about power and its presence in daily life is that whether power regarding the phenomenon of lifestyle reflected in these books convey ideology or not? And if yes, how the compound phenomenon of power and lifestyle together convey the ideology of these books to language learners? I paid attention to lifestyle as one of the areas of presence and power transfer among language learners, and in the language learning books of Interchange the manner of introducing an American lifestyle with the American cultural features caught my attention more than anything else, therefore, this paper examines how the American ideology is transferred through representation of American lifestyle.

Theoretical Framework

The theoretical framework of this paper is comprised of the two concepts of ideology and lifestyle.

Ideology

Among scholars who have worked on ideology theories "Mannheim" and "Thompson" are scholars whose theories
contain a type of methodology of ideology analysis. Thus, Thompson’s theory and methodology were used in studying Interchange books. Using theories of earlier scholars such as Marx, Lokacs and Mannheim, Thompson made a deeper effort to understand ideology and in his theory he invented a method to identify and analyze ideology. Thompson sees ideology as a set of methods that by supplying ideological meanings tries to sustain and maintain domination relations. According to Thompson these notions are applied through images – which he calls “symbolic images” – that reflects the ideology of the ruling class. A part of his book is concerned with the methods through which the meaning serves to establish and continue domineering relations (take look at Thompson, 1999:73). In fact, the meaning which Thompson is concerned with are “meanings of symbolic images that are rooted in the social contexts and are spread and circulated in social world; a wide range of actions and speeches, are images and texts that are produced by agents (subjects) and recognized as conceptual structures or meaningful inferences by them and others” (Thompson, 1999:73). Thompson sees “linguistic tools” very important in this respect. Of course, in his view symbolic images can have a non-linguistic and quasi-linguistic nature”. For analysis of ideology in Interchange books, the structural elements of ideology in the represented lifestyle components in these books were studied. The methodology is based on identifying and extracting the lifestyle components.

Lifestyle

I am seeking to understanding whether teaching language by books and a specific type of lifestyle reflected in the books are effective in causing cultural changes or not? For this end, I used Bourdieu’s theory about lifestyle.

In addition to concept of “cultural capital”, Bourdieu examines another concept that put him among other lifestyle scholars such as Simmel, Veblen, Lazer, Kluckhohn and Giddenz. Bourdieu, in brief, sees "taste" as "displayed preferences". From his point of view taste “is the capacity to produce classifiable activities and products and the capacity to differentiate and understand the importance of these activities and products. Taste is the desire and capacity that a class assigns to itself from classified affairs and classified activities and objects (materially and symbolically). Taste is the formula generating lifestyle” (Bourdieu quoted by Mahdavikani, 2008). Therefore, from Bourdieu’s point of view: taste is a desire, capacity, creativity, choice and preference. So taste has an internal aspect and external things that are considered to be according to the individual’s taste (including behaviors and material and spiritual properties) are symbols or in other words the embodiment and realization of taste, not itself.” (Bourdieu quoted by Mahdavikani, 2008). “In Bourdieu’s interpretation of taste, it is “Habits” that are completely resulting from the process of socialization and education (including formal and informal) and individual’s position in social environment or according to him the area or scope” (Mahdavikani, 2008). According to Bourdieu “Habits are developed by conditioned habits related to a specific group of life conditions” (Bourdieu quoted by Pen Shoireh and Fonten, 2006:76) that are transferable, that is they can be transferred from a group to another group and from a class to another class. When the middle class intends to relate itself to the upper class by pretentious consumption imitates their habits for this end. Therefore, when the taste is transferable, it is also educable or in a more precise word education shapes taste and lifestyle afterwards. “In Bourdieu’s theory lifestyle, which involves the classified and classifying actions of every person in areas such as dividing the hours of the day, type of hobbies and sports, ways of socializing, furniture and house, manners of speaking and walking, it is in fact the incarnation of the preferences. On the other hand lifestyles are ways of consumption of social agents who have different rankings with regard to position and social legitimacy” (Shalchi, 2008). "Bourdieu sees lifestyle as systematic activities that arise from the taste of individual and are more external and concrete and at the same time give the individual a symbolic identity and differentiate among different classes of the society” (Mahdavikani, 2008).

Joining the two mentioned concepts this study suggests that in these Interchange English language teaching books, power transfers its ideology through reflecting a type of lifestyle with specific features. The lifestyle reflected in these books includes components that were identified while analyzing the findings.

Methodology of Text Analysis of Interchange Books from the Perspective of Reflecting American Ideology

The new method invented by Dr. Abdollahian and Leila Monfared to analyze press texts the strategies of ideology transfer is studied, and the method is explained in the form of symbolic images interactive models, situational interaction model, practical strategies of ideology and ideology structure model.

Findings Analysis

Components of Lifestyle in Interchange Books
By component I mean the things that are concrete applicability of lifestyle. Elements that Simmel, Veblen and Weber mention in their works are: "manner of eating, preening oneself up (type of clothing and pursuing fashion), type of housing (decoration, architecture, and furniture), type of transportation means, ways of spending leisure time and amusement, manners (behaviors showing nobleness and generosity, smoking in public, number of servants and their appearance)" (Mahdavikani, 2008), even "victuals" (Berelsone and Steiner quoted by Mahdavikani, 2008). Bourdieu sees the “lifestyle study firstly in terms of properties (luxury or cultural), such as house, villa, boat, car, furniture, paintings, books, drinks, cigars, perfumes, clothes, and secondly the activities that differentiates people from each other, such as sports, games, hobbies (walking or mountain climbing, skiing or horse riding, golf or tennis), clothing, paying attention to physical appearance, language and budgeting" (Bourdieu quoted by Mahdavikani, 2008).

Mahdavikani suggests that lifestyle elements are classified in four sets: “properties (equity and consumer ones), activities (hobbies, leisure time activities, etc), views and inclinations and human relations (from inter individual to social)”. Here summing up the components of American lifestyle reflected in Interchange books I found seven criteria as below:

1. Human relations (A. inter individual, B. inter family relations)
2. Type of consumption (A. clothing, B. product purchase, C. food)
3. Type of ceremonies and social rituals
4. Way of spending vacations and leisure time
5. Way introducing success and successful people
6. Representation and obsession with fitness
7. Type of profession

Each of the above items are reflected in the books in different ways or used to transfer the values of a lifestyle. For example, the primary human relations are A. inter-individual communications that are reflected in the books in four forms: a- heterosexual relations, b- teacher-student relations, c- non-group relations, and d- landlord-tenant relations.

a. Heterosexual relations: having a partner and showing it as natural and even emphasis on having partner aside from marriage and dealing with issues related to it such as individuals’ efforts to have a good impression on their partner’s family.

b. Teacher-student relations: these relations in the American cultural are not limited to the academic environment and are seen in other informal environments such as restaurants, clubs and parties. It is argued that teacher-student relations are valid only in academic environments and outside it people can play the role of friends. A professor outside school and a boss outside office can be a friend or acquaintance and it is not contrary to their official roles.

c. Non-group relations: the intimate relations between young people and old people is not bound to giving advice and youth-elder and inexperienced-wise relations. For example, a young adult speaks about life goals and an old person talks about old wishes, their fulfillment and non-fulfillment in a way that there is no distinct difference between their speeches despite the age differences. The only difference between grandson and grandfather is age and experience, which if it is not too strong, would not be an obstacle in the way of communication. In fact, in this kind of presentations being old and experienced is not considered as a criterion of superiority and more importantly a reason for respect (as seen in Iranian culture).

d. Landlord-tenant relations: showing respect to tenant and caring about his/her problems and taking care of the house problems by the landlord/lady even in the smallest issues such as a broken stove. We may consider such rights as human rights, but it is raised in this basic level that a tenant pay rental so s/he has the maximum right to use all facilities with no fault, and the landlord/lady who receives rental is obliged to give service and solve the house problems. Landlord/lady or governor is obliged to respond. The tenant has the right to object and ask. It might be said that democracy in American society is practiced within these small issues of life.

B- The second form of human relations involves family relation.

a- One of them which is directly pointed out is announcing changes in American families that today due to increase in life expenses most women have to work. American families change according to the situation and adapt themselves with life conditions, especially in the new economical situation that financial needs of the families are higher.

b- The second form of family relations is about keeping a pet especially a dog which accompanies family all the time, at home, bedroom, walking outside and even at parties and in the presence of guests. It is dear like other members of the family and is important. When leaving house they give it to a person or pet keeper. Its health is checked by a veterinarian from time to time and when it is ill or gone family members grieve. That is exactly the same aspects and privileges that every family member has. Regarding the prohibition of keeping pets in Iran in recent years, for the audience of these books the difference of a free life in United States becomes evident from these contradictions; keeping dogs is a crime in Iran and is faced with fine and penalty, but in US a dog is like a dear family member.
c- the importance of house interior design and obsession with furniture arrangement is the topic of many of the discussions suggested in the books that engages language learners with the topics of best house furniture, their suitability with respect to design, color and fashion, putting emphasis to these matters to the extent that suggesting their replacement if they were out fashion.

2- Type of consumption

"Veblen in explaining lifestyle shows these consumption ways in clothing consumption. From his point of view the rule of product pretentious wasting manifests itself by showing off clothes" (Faraji and Hamidi, 2008). In these books we can see that one of the ways of presenting lifestyle is also showing consumer behaviors of people.

A- Clothing

The obsession of buying clothes and finding a suitable on to extent that the individual spends a lot of time and goes to all department stores. All these show the importance of clothes in introducing the character of a person, even one of the topics in these books begins with "Should we respect people based on their clothes?"

B- Purchase process and product guarantee

All that is important is the product. Establishing facilities such as telephone, internet ordering, receiving at sight and most important having guarantee even for products like bags. All these show the importance of purchasing products and consumption.

What Frith believes that US itself has become a ‘goal for consumerism’ that is as a symbol for pleasure, is the thing that comes to mind in the next meaning implication. An individual buys a product and uses it with assured of its quality and guarantee and if it did not work properly s/he can use its guarantee. Facing with such a product and customer oriented system even in books; the audience is unconsciously induced with a satisfaction that sympathizes with the consuming character and sees its satisfaction and pleasure of the product and its consumption important. Here the United States becomes the heaven and knowing American culture gives pleasure.
C. Food

One of the inseparable examples of these books is the foods and way of preparing them. The interest of Americans for
tasting the dishes of different countries is other points of the discussion. Consuming these dishes has turned to be a
symbolic and pretentious move; those who prepare and eat these foods – of course in expensive restaurants –
undoubtedly afford it! The more money, the better food.

Picture No 3

Friedman sees consumption as a part of identity “that is people are recognized with eating, drinking, clothing, spending
leisure times or in other words by way of living” (Friedman quoted by Gha'eb, 2006:51). Consuming especial foods and
drinks takes us closer to the culture and level of people who consume these foods and drinks. Through these
presentations especial foods and drinks become symbolic, as Bart believed that eating stake and wine in France is a
symbol of nationalism.

3- Type of ceremony and social rituals

Ceremonies and social rituals stipulated in the books can be divided into main set: a set of them are those that are rooted
in the religion of people and includes countries other than US where Christianity is the official religion. Ceremonies such
as New Year, Christ Mass, Easter, and other religious ceremonies which are discussed and makes the reader familiar
with the religion and culture of Christianity and Christian countries. And the other set are ceremonies and customs that
are not religious and are more related to the local culture and are more apt to be transferred to other cultures, in other
words are more public like Valentine’s Day which is held in February 14th which is observed in other countries, too. But in
recent years celebrating this day and using its symbols are considered illegal by the government and an example of
cultural attack, so we witness its observation in secret.

Picture No 4
4- Spending vacations and leisure times

Parties and showing people dancing in the parties and continues refer to the dance and music clubs as a place to gather and form public spaces to argue, object and make right and fruitful criticisms. We can compare such areas and their strong impact on forming public spaces with Iran where security forces suppress such gatherings and leisure time spending activities.

Picture No 5

Spending vacation in abroad such as traveling to India and Hawaii which are very expensive and it is not possible for most of Iranian families to take such trips due to low income.

Picture No 6

We can also refer to tours which hold exciting sports programs accompanied by visiting different parts of US while holding such tours and sports in Iran are rarely possible and very expensive. About sports also Bourdieu suggests that class situation defines sports activities and its advantages.

One of the not so unimportant advantages of sports activities is the social values resulting from pursuing specific sports that regarding their class distribution are rare. In other words, in addition to the inherent benefits of sports for the body, we should pay attention to their social benefits, too. These types of benefits result from distinctive trends that different classes have access in an unequal manner. For example, we can see that golfing like expensive dishes and drinks like caviar has a meaningful distribution besides specific health functions (During quoted by Gha’eb, 2006).

5- Ways of presenting success and successful people
We can see examples of successful people, their goals and desires in the past and fulfillment or failure of them at present, and depicting the details of their success is covered in these books. Of course, in most of the times there is silence about nationality of the successful person, but this silence is accompanied by a western image of the person. Confronting with successful people in this way while makes the reader to wish to be in his/her shoes, it also creates this false notion that the successful person must be from west or US or at least someone who lives in US and has access to the facilities of US. The same notion that the united states are the land of new opportunities.

6- Representation and obsession with fitness

How we can lose weight? What is the proper weight for you? How we can reach the suitable weight? And other similar questions focusing on fitness are raised in class discussions, making it one of the important issues of daily life. Repetition of the issue in different ways makes the readers believe that all people must be fit otherwise they will face problems such as lack of self confidence. We can see that raising this issue makes emphasis on body as a symbol of identity.

7- Type of profession (Business, Modeling, and Dancing)

Business, modeling, and dancing are three professions that are mentioned many times in Interchange books, and even secrets of success of these professions are discussed in details.

Pointing out to these professions makes hints to the smartness of American people in financial matters; in fact, a kind of American economical superiority comes to mind. However, modeling or dancing are not considered professions in Iranian culture and even are not approved of. While in the classification made in the book we see that dancing is considered one of the hard jobs.

It is seen that reflecting American culture in a specific lifestyle depicted in these books, following Barett's semiology system and Omberto Eco's signs chain, suggests that US is the symbol of pleasure, manifestation of development, promotion of consumption, and equalization.

Conclusion

The findings of this study show that paper's claim that power has taken different forms in every day life and is not only in hardware form, was not only a claim but is manifested in a soft form through various tools and is not necessarily intentional and conscious. Language is one of the forms of power reproduction, and besides language, education is another form of nonmaterial and intangible power. Getting familiar with other cultures and lifestyles, which are the place of formation of micro-cultures, is a different process in education, which is the subject matter of this study. Education has the power of reproduction of thoughts and rituals that can help shape the taste of individuals.

In the study the ways of transferring ideology through reflection of lifestyle in the books were identified and the results show that these books advocate the following predominant ideologies: American life as a symbol of pleasure; cradle of opportunities, and consumer lifestyle.

The importance and focus on products; paying attention to the body; cloths; ways of spending leisure time with expensive activities and of course preplanned programs that emphasizes on its role in such a lifestyle; symbolic consumption of food that emphasizes on not only the food itself but represents it as something more than just a mere
Finally, type of human relationships that in the lifestyle reflected in these books denotes to the determinant quality of people's role at present time that in this way the type of these relations is provisional according to the role and status of people. These are the major elements that are repeated constantly in four grades, namely 3-4 years, to the readers of these books, and gradually depict a pattern of lifestyle that is very different from that of the Iranian lifestyle. It should be noted that the study on language teaching books does not mean that they are the only factors in introducing a lifestyle, but the effects and the role of other media such as satellite channels and internet that open up the Iranian life to the course of globalization are indispensable.

References


Linguistic Occurrences in the Poetic Works of Lasgush Pogradeci
Peculiarità del Linguaggio Poetico di Lasgush Poradeci

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Abstract Article aims to discover the Lasgush Pogradeci's approach to the Albanian language; to enlighten his opinion about the language and its particular role in poetry. Therefore, we will stop at poetry "Fiery Language" and then we will examine in a more expanded and more specific way the linguistic occurrences in his poetic books: "The dance of the stars" and "The star of the heart", by claiming to bring new insights and somehow enrich studies of linguists to date on his work. Linguistic occurrences such as phonological streams through his verses, use of the old mastery of the original traits of words, special arrangements and links of words, the poetry of common vocabulary, high semantic intensity of words generated by him, the special place of exclamatory and their emotional-expressive values. At the end, we can say that Lasgush Pogradeci is an elite poet, because he has the skills to work in elite way with the language; achieving a high level of aesthetic language.

Keywords: language, linguistic occurrences, poetic speech, phonological streams

Obiettivi

Realizzare un'analisi completa dell'approccio di L.Poradeci alla lingua Albanese, della sua capacità di estetizzare la lingua in modo del tutto originale. Comparando is suo stile con quello degli altri poeti albanesi come: Mjeda, Naimi e Fishta. Identificare il suo vocabolario unico, concentrandosi in particolare nelle parole arcaiche, nelle forme dialettali e nella loro convivenza con il lessico standard. Analizzare la creazione di parole nuove e i cambiamenti che loro portano alla struttura, alla semanticà e all'emotività della poesia; analizzare i vari casi dell'utilizzo dei diminutivi nominali ed aggettivi, l'utilizzo dell'esclamazione per esprimere i sentimenti. Analizzare i strumenti che l'autore usa in funzione della musicalità dei versi: l'allitterazione, la rimarca, la manipolazione delle parole etc.

Metodi di studio: 1) metodo analitico; 2) metodo comparativo.

Nella tabela seguente troviamo i quattro principali fenomeni lessicali che caratterizzano la poesia "Ucello dei cieli":

<table>
<thead>
<tr>
<th>Parole arcaiche</th>
<th>Forme dialettali</th>
<th>Creazione di parole nuove</th>
<th>Diminutivi</th>
</tr>
</thead>
<tbody>
<tr>
<td>ryn</td>
<td>dyke, aschere, përmë, e le të</td>
<td>vjershëri</td>
<td>gojëzën</td>
</tr>
<tr>
<td>ment</td>
<td>dheri, papandehur, zhurtur</td>
<td>parëverak</td>
<td>flutërëz</td>
</tr>
<tr>
<td>përgjëratë</td>
<td>thëthijnë, tartësira</td>
<td>shembëlim</td>
<td>zemërëz</td>
</tr>
<tr>
<td>rakitë</td>
<td>nër, parpalitet, fellë, largësirë</td>
<td>dhemshurisht</td>
<td>linosh</td>
</tr>
<tr>
<td></td>
<td>e nghtë, i paqetuar, vjetie, yltë</td>
<td>dëshirime</td>
<td>bukuross</td>
</tr>
<tr>
<td>mun, krahuruar, psherëtitur</td>
<td>panësì</td>
<td>bimëzat</td>
<td></td>
</tr>
</tbody>
</table>

I più grandi scrittori Albanesi hanno un rapporto speciale di scambio bilaterale con la lingua del loro paese. Questo rapporto raggiunge l'apice di interconnessione nelle poesie che loro dedicano alla lingua. Scrittori come: Naimi; Mjeda; Fishta e Poradeci hanno creato, ognuno di loro, un rapporto diverso e particolare nei confronti della lingua.

Per esprimere lo stesso contenuto, come ad esempio l'origine divina della lingua albanese, la sua ricchezza oppure il suo valore di identità nazionale, tutti e quattro i poeti usano diversi strumenti stilistici e linguistici:

Fishta organizza le sue idee attraverso l'enumerazione graduale: "come la canzone dell'uccello d'estate","come il tuono di un fulmine","come la potenza di un terremoto"-"così è la lingua albanese".

Mjeda invece descrive la Potenza espressiva della lingua albanese usando la comparizione con basi hiperboliche: di più del cinguettio dell'usignolo suona la lingua albanese.

Naimi ti colpisce con la sua semplicità espressiva con parole che parlano al cuore: "la nostra lingua così dolce, così buona, così pura. In questo caso i lessemmi aggettivi delineano direttamente le caratteristiche della lingua albanese."
Anche Lasgush Poradeci usa la connessione nome+cognome: “lingua di fuoco”, “lingua santificata”. Il lessema “fuoco” assume diversi tratti semantici creando delle connessioni linguistiche complesse e complicate. Stilisticamente si passa dall’epiteto semplice a quello metaforico. La relazione metaforica della lingua col fuoco si collega a Prometeo, i Dei e l’idea del origine divina della lingua albanese, ma anche all’idea dell’ispirazione divina nella poesia.

Tra i quattro sopracitati Lasgush Poradeci è quello che conferma meglio la tesi dei linguisti secondo la quale l’originalità di un scrittore dipende da come usa lingua, “nell’arte della parola la lingua non è come i vestiti per il corpo; ma è il corpo stesso” (Hasa,1989 p.911). Dalla capacità di far aumentare la sua espressività, dalla capacità di portare ai massimi livelli la musicalità e l’intonazione del linguaggio poetico. Il segreto della grandezza di Poradeci sta nella sua capacità di usare le infinite possibilità offerte dalla lingua albanese; nella sua abbondanza di sinonimi; la possibilità di giocare con la delicatezza della parola e con le sue sfumature e connotazioni.

Quando scrive e come se suonasse il piano, creando infinite note musicali, la lingua è a volte lenta, a volte silenziosa, a volte anziosa o rapida in conformità con quello che descrive. Attraverso la sua poesia il lettore sperimenta la lingua con emozioni estetiche ben precise.

Laureato in lingue romano-germaniche all’università di Graz in Austria, Poradeci sapeva che il privilegio di fare arte immortale spetta solo a coloro che riescono a usare maestralmente la lingua, solo a coloro che dedicano la loro esistenza alla poesia fino a trasformare le parole in perle etere. Questo è il grande segreto della sua poesia. Ma non tutti hanno la forza di resistere alla tentazione delle vie semplici, ed e per questo che rimaniamo dei comuni mortali. Per diventare il Re immortale della parola poetica, Poradeci ha scelto, consapevole, la via della sofferenza e del sacrificio. Ha scelto Pogradec, la sua città natale come sua dimora. Tornato a casa con un vestito europeo non solo nel senso letterale, è stato molto difficile per lui essere se stesso e contemporaneamente integrarsi completamente nella vita quotidiana.

Sembra un po’ “pazzo” di fronte agli altri è un destino inevitabile per un grande artista. Proprio come nel poema “La morte del gabbiano” dove i piccoli gabbiani non capivano quello che stava succedendo al grande, non hanno compreso che era morto, non rendendosi conto che avevano perso il genitore quello che più li amava in questo mondo. Lo stesso è successo con lui, continuo a uccidere lentamente la sua anima senza che noi suoi compatrioti potessimo renderci conto.

Nessuno conosceva il suo destino come lui, dove la sofferenza e la gloria erano compagni di viaggio inseparabili. Pogradeci e il lago sono per lui come il pane e il vino per Gesu. Poradeci ci conferma che la grandezza di una città non dipende dalle sue dimensioni o dall’ubicazione geografica, ma dal suo cuore puro ed antico.

Ma torniamo al suo discorso poetico e nel modo particolare che utilizza la lingua albanese. Lui aprezza molto il ruolo del linguaggio nel arte della poesia, e questo si nota quando scrive a Dhimiter Pasko: “ora ti viene in mente…ti davo per giorni interi lezioni di poesia, come si fanno le strofe, i versi, le frasi e le sillabe, come utilizzare nei minimi dettagli la parola per avvicinarsi il più possibile alla purezza, fine ultimo della poesia che con l’essenza universale dei suoi sentimenti unifica le nazioni, rende la società migliore e purifica la coscienza individuale”.

Ci siamo fermati in precendenza in un sguardo comparativo tra Naim, Mjeda, Fishta e Poradeci non per notare le somiglianze tra di loro ma più che altro, per analizzare l’approccio linguistico di quest’ultimo. Poradeci sa che dall’utilizzo della lingua dipende il suo successo. Lui non ha mai gettato alcun dubbio sulle opportunità che li offriva la lingua albanese nel suo percorso da poeta, piuttosto il suo dilemma era sulle sue capacità di riuscire a rendere il massimo come poeta nel utilizzo della lingua.

Su questo punto lui si avvicina a Naim il quale scriveva: “è mai possibile scrivere sulla carta le parole di una lingua di fuoco?”. Questa preoccupazione espressa da Naimi attraverso una domanda retorica, Poradeci lo esprime attraverso l’utilizzo del diminutivo “mjerush”, usato nella “kam mbetur kaq i huaj, di’ ndrydhur edh’ i shkret! / prej ligjëratës që fuoco?”. Questo uso desinenziale dei lessema aggettivi e dell’interiore “mjerush” viene utilizzato in senso stilistico ed espressivo, l’autore con il suo utilizzo esprime un atteggiamento di tolleranza verso se stesso nel uso della lingua. Così, nell’utilizzo di questo lessema non viene usato solo il suo significato letterale ma viene arricchita anche con tonalità leggermente ironiche. Tutta la densità semantica, emotiva e estetica scomparebbe se l’aggettivo “mjerush” venisse sostituito con l’aggettivo “mi jere”.

Poradeci “gioca con la parola e con i suoni, la sua poesia è come un incantesimo dal quale non ti puoi mai liberare. I suoi punti di forza non sono tanto le sue idee e la tematica ma il modo in cui concepisce ed utilizza la parola” (Shkurtaj, p.126). Analizzare in modo accademico la lingua usata nella poesia di Poradeci non è per niente facile, perché egli esce molto spesso dai schemi linguisticici. Solo su una sua caratteristica si trovano tutti d’accordo; tutte le sue scelte linguistiche sono fatte in funzione della musicalità e della purezza dei suoi versi. Assottigliato dalla bellezza sorprende come modella la parola, la rima, il ritmo, il suono e tutto il resto. Ogni sua poesia ha una grande ricchezza linguistica che meriterebbe un studio separatamente, ma noi ci fermeremo sulla poesia “Uccello dei cieli” perché è proprio lì che si condensano tutte le idee creative della filosofia del autore e si articolano tutte le sue caratteristiche discorsive. Giustamente definita dai studiosi
come una poesia programmatica e che "assomiglia all'arte plastica, ad un memoriale in miniatura che rispecchia nei minimi dettagli la volonta dell'artista. La poesia assomiglia anche ad una mappa geografica che mostra tutta l'apparenza fisica e la concezione metafisica di Lasgush Poradeci. In questa poesia Poradeci descrive in un ambiente maestoso; il cielo e Dio, la terra e la nazione, l'amore e la ragazza, la vita metafisica e l'eternità. Ognuna di loro elaborate in capitoli separati" (Kuteli p. 217).

-Composta da 56 versi, la poesia ha tutto lo spazio necessario per fare posto ai pensieri dello scrittore e per manifestare le caratteristiche originali del discorso. I versi più importanti sono: "Këng' e lasht' e vjershërisë më pëlqeu aq fare pak.../

Do fja marr që sot e tuje si bibili parëverak, lqë nga fund' i vetvetes do këndoj një mall të ri."

In essi il poeta dichiara le proprie ambizioni poetiche, il suo egoismo positivo di segnare con la sua opera un inizio originale e un passo avanti in tutta la poesia albanese. Al giorno d'oggi viene riconosciuto da tutta la comunità letteraria come il promotore della modernizzazione della poesia albanese.

-In questo poema si evidenziano tre parole chiave per il significato simbolico che l'autore aggiunge al significato letterale: bibil parëverak, fund' i vetvetes e mall i ri. Alcune parole esprimono maggiore intensità delle loro corrispondenti: dëshirime me dëshira, dhembshurisht me dhembshuri.

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Sinonimia creano anche i lessemi: zog i gjeve, zog i pastër, bibil parëverak, këngëtor finosh; këngë e vjershërisë, mall i ri, mall i paqetuar, Gas i ri, gas i paqetuar,gas i thjeshtë. L’uso di questi sinonimi arricchisce il testo con molte sfumature emotive.
- Molti sono i diminutivi nominali formati con il suffisso riduttivo -z-: gojëzën, fluturëz, bimëzat. Con il suo utilizzo l’autore esprime la sua simpatia nei confronti dei fenomeni che descrive. Inoltre con un grande valore emotivo viene usato il diminutivo aggettivo finosh.
- Un’altra caratteristica che troviamo nel linguaggio di Poradeci è l’uso dell’esclamazione, parte invariabile del disorso è nota come figura retorica. Si tratta di un unità linguistica con colorazione soggettiva, esprime sentimenti come la gioia, la sorpresa, la preoccupazione etc. Sentimenti vissuti con molta enfasi da parte del autore. L’esclamazione viene usata all’inizio della frase: Haj!Se vendi ynë ka ligere e anëdetesh /nëpër bimëzat e tyre po vërej si qan e tretesh “, “Ha! C’è zotërovi Drita! C’è përshkoi një Gas i ri!” oppure “ti vajton me zë të fshehur se një zjarr kupton në gji të dhetë! ah dhetë të përtëritur sot i falesh përsëri!”.

La rima è un altro elemento importante che perfeziona la musicalità dei suoi versi. La rima appare come: rima piena, assonanze e consonanze, allenata, rotativa e incrociata. Rime come : rakitë-çuditë , fletë-vetë , çuditur-zbritur , fushagusha, dete-tretesh etj, apo asonancat: gjì-përshëri , i ri-paanësi , e tija-dashuria , të ri-stoli etc, connettono i versi non solo dal lato del suono ma anche nel loro significato (Kuteli, p.212 ).

Poradeci non esita a manipolare le parole per assicurare la rima tra i versi. Per esempio l’aggettivo “e ngrirë” diventa “e ngritë” : “E kështu ti qan pareshtur bukurite e dashuritë/ Prej qepallës së përlotur t’pikon një pikë e ngritë “

La ripetizione viene usata dall’autore non solo per sottolineare le idee, ma anche in funzione della musicalità dei versi : “Tungjatjeta ! Tungjatjeta ! Vend o Vend ku çel junapi “ , “Po dëgjoj prej largësire si nër male si nër fusha”.

Conclusioni

1.Poradeci dimostra che l’arte nella poesia sta nel modo in cui il linguaggio viene usato all’interno del testo. La cosa più importante per lui non sono le idee o i pensieri ma il modo come vengono espresse. La sua grandezza sta nel suo saper muoversi in modo originale tra le infinite possibilità che la lingua albanese gli offre.

2.Nella poesia “Ucello dei cieli” si concentrano tutte le idee e la filosofia creativa dell’autore : “Do t’ja marr qe sot e tutje si bilbil pareverak / qe nga fundi l vetvetes do kendoj rje mall te ri”, si può notare il modo in cui modella la parola, il ritmo, i suoni etc.

3.Le principali caratteristiche linguistiche della poesia “Ucello dei cieli” sono :
a. la creazione di parole nuove attraverso i suffissi e la composizione, il tutto in funzione dell’estetica del linguaggio poetico;
b. l’utilizzo di forme arcaiche facendole suonare come perfettamente contemporanee; c. la violazione delle norme linguistiche in nome della fluidità fonologica;
d. l’uso frequente dei diminutivi aggettivi e nominativi. In “Ucello dei cieli” si contano più di 50 casi del loro utilizzo;
e. un grande utilizzo dei sinonimi.

Per concludere possiamo con certezza affermare che Poradeci è stato uno dei più grandi innovatori nell’uso dei strumenti linguistici.

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M, Kuteli, “Vepra 5”, pag. 200
M, Kuteli, “Vepra 5”, pag.212
Abstract: Arthur Miller and Tennessee Williams, who emerged as playwrights in the post-war world, after the 1945, brought American Drama to prominence and dominated the American theatre for nearly a decade and a half. Both began their careers as political playwright by responding to the economic and social realities of the age. After the 1950 another major figure appeared and provoked radical experimentation by combining aesthetic innovation with political revolt. His name was Edward Albee. All these figures played an enormous role in the process of transformation and innovation in the American theatre. The three of them with their talents, their aesthetic experimentation and political beliefs made the American theatre a ‘fascinating phenomenon.’ Although they are a product of the same nation, including political and cultural background, they are still very different in the way they present to the public the social drama, the transformation of the American dream, the character they choose to present their anxieties and the background they emphasize; thus their means of connecting fact and fiction, language and image, reality and drama are different. Therefore, this paper aims to present an overview of the differences and similarities of their styles, language, the nature of their characters, their theatrical performance, the innovation that each of them brought into the American theatre.

Keywords: comparing, drama, innovation, American theatre, Broadway

1. Introduction

American Drama was slower in reaching maturity than either fiction or poetry. A number of critics and literary historians criticized drama for its lacked quality, national originality and integrity when compared with other types of American literature. The gulf between drama and serious literature was not bridged until the beginning of the modern American Drama in 1920, the year of O’Neill’s Beyond the Horizon. The Thirties, Forties and Fifties was an era of absorption and perfection of the techniques of the ‘20. What drama offered during this era could be easily traced back in time, yet some of the post-1945 dramas, for example Miller’s Death of a Salesman and Williams a Streetcar Named Desire surpassed the ripeness and intricacy of the predecessors.

The American theatre and drama of the Thirties exhibits the conflict between capital and labour, between manual and mechanisation, between needs and societies limitations. It reflects the restrictions and limits the society had imposed upon the self. The post-war theatre was focused more on the psychological part of the human being; it also reflected a sense of bewilderment apparently derived form the war. The generation of playwrights that emerged after the ‘45 had undoubtedly been forged by the previous decade of writers, their language, images and the social problems conveyed by them.

The main playwrights that come into sight after the success and experimentation of the ’30 are Tennessee Williams and Arthur Miller. Both began their careers as political playwright and dominated the American theatre for more than fifteen years. Their plays dramatise the post-war period, the pieties of the war, the social and economical changes, but also the transformation of the human identity. Materialism as a system and as a value was (self)imposed from the community, that is why Willy Lowman brags about his car and refrigerator and Tennessee Williams uses it as a central metaphor in Cat on a Hot Tin Roof. In his writing about the modern capitalist society Fromm (1950) asserts that the integrity of the individual had changed and was almost deformed; his values were only connected with his financial success. The same topic is easily seen in Edward Albee's early plays.

American drama between the two world wars deals, in a significant manner, with the enigma of the emerging American family, its uncertainties and institutions, and its eventual collapse. Miller injects into Death of a Salesman, The Crucible, and The Price the void that develops between father and son, between husband and wife, and between two brothers. Williams emphasizes the disintegration of the American South by depicting characters like Amanda Wingfield in
The Glass Menagerie and Blanche DuBois in A Streetcar Named Desire, women who attempt to arrange the particulars of harsh modern reality by retreating into a distant past of dead chivalry and non-existent “gentlemen callers.” Each of these factors, the disintegration of family and the failure of the past, and lack of affection are materialized in Albee’s play The American Dream. In the introduction of the play Albee asserts that it is a “picture of our time [. . .] an examination of the American Scene, an attack on the substitution of artificial for real values in our society, a condemnation of complacency, cruelty, emasculation and fatuity” (Albee 1963, 53-54). The play is also an account of the destructive power of the parents; the family is not presented as the cradle of love and respect but as the heart of venality and inhumanity. The Zoo Story is a model of American experience as he sees it, as flaccid and enervated, which has lost its vision and energy.

2. Comparing and contrasting

Arthur Miller and Tennessee Williams represent the culmination of the process of the evolution in the American theatre which began in the era of Clyde Fitch and lasted for more than a century. Unlike Tennessee, Miller’s work is basically realistic, his technique might be described as naturalism and his characters are ordinary people, whereas his style is straightforward. Miller’s work more than original, seems a product of the long period of experimentation, where the diverse components that made the whole are not easily evident. Yet, his techniques are not as easy as the predecessors, they are more complex, they integrate “[. . .] most of the devices developed by the experimentalist of the Twenties: the free verse of Maxwell Anderson, the fluidity in space and time of the expressionist, the breaking down of the audience barrier of Brecht, Wilder, and others, and the inner psychological analysis of O’Neill’s Strange Interlude.” (Heiney 1958, 401)

Tennessee Williams, like Miller, utilizes many of the experimental devices of the expressionists and other avant-garde dramatists of the Twenties, but he is highly original in style, and in the ability to create vivid and striking characters. His main interest is in the human nature and the crises of personality. It is not easy to classify his work by conventional literary standards; anyway the naturalistic techniques are evident, he has depicted some of the most disgusting settings, whereas the realistic elements are always wrapped with an air of fantasy. He rejected the traditional realism in the theatre by reflecting his view in the preface to The Glass Menagerie: “Everyone should know nowadays the unimportance of the photographic in art, that truth, life or reality is an organic thing which the poetic imagination can represent or suggest, in essence, only through transformation, through changing into other forms than those which were merely present in appearance.” (Williams 1945, 4)

Albee’s first works were staged at the moment when Miller’s and Williams’ careers seemed to be flattering. Edward Albee, the third the triumvirate that dominated the post-war American theatre, had written plays for a decade before his public debut. All these early work deal with “identifying the need for compassion, the necessity of relinquishing a destructive egotism and corrosive materialism for a redemption which can only lie in human relationships” (Bigsby 1984, 253). Individuals, like the society which they inhabit and which they constitute, are held together not by freely acknowledged emotional and moral bonds, but by money. Albee believes that human relation should be separated from economical interest; and realities of sexual need sometimes are a desperate sign for human contact. Miller and Albee’s dramas convey to the public the idea that: “man can fulfil himself only if he remains in touch the fundamental facts of his existence, if he can experience the exaltation of love and solidarity, as well as the tragic facts of his alones and the fragmentary character of his existence” (Fromm 1957, 31) whereas Williams’ characters are often destroyed because they offer love in a world that has no love to offer.

Man is torn away from the primary union with nature, which characterises animal existence. Having at the same time reason and imagination, he is aware of his aloneness and separateness; of his powerless and ignorance; of the accidentalness of his birth and of his death. He could not face this state of being for a second if he could not find new ties with his fellow man which replace the old ones, regulated by instincts. Even if all his physiological needs were satisfied, he would experience his state of alones and individuation as a prison from which he had to break out in order to retain his sanity [. . .] There is only one passion which satisfies man’s need to unite himself with the world, and to acquire at the same time a sense of integrity and individuality, and this is love. (Fromm 1967, 35-7)

The dominant theme in Williams is the rejection of the American middle-class Protestant culture and its hypocritical standards. His favourite setting is the south, the decayed aristocrats of the Southern culture, the Creole and the Italians of Louisiana. For his immediate plot material Williams makes use of the sexual passions, especially in their exaggerated or frustrated form in almost all of his major dramas (A Street Car Named Desire, The Rose Tattoo) mixed with the perversions, neuroses, and the hysteria which arise from frustration of this basic need, his characters mainly follow their
“blood instinct.” However Williams is not influenced by Freud, nor is he a ‘psychological dramatist’ and has no interest in the sensational aspects of sex, he chooses his characters and his language carefully always in accordance with his poetic concepts of the play.

Arthur Miller, in his several modern plays that followed the Second World War, recognized that American drama needed to address specific issues: “Since the war began our most brilliant statesmen and writers have been trying...to frame a statement, a ‘name’ for this war. They have not found it, and they will not find it, because they are looking for something new” (Echoes 35). The attempt to demonstrate how the motivations of specific characters are derived from certain social events emerges consistently in the works of Miller, O'Neill, Williams and Albee.

The drama of Miller and Williams portrays action and dialogue that reflects recurrent post World War II “American” themes: the dissolution of the American family, the failure of the American Dream, and the collapse of capitalism in American economics. Similar connections between selections of modern drama by Arthur Miller, Tennessee Williams and Edward Albee emerge at first glance like the presence of the past which hunts the main characters of Miller, Williams and Albee. Willy Loman’s “past-ghost” pursue him in Death of a Salesman. The “lost” protagonist confronting apparitions from the past, the isolated individual seeking safety in wrong relationships, the suppressed feeling distort the natural course of the things whereas in Albee’s play the past is always present in the character’s personality and his present choices. However, closer scrutiny of selected works of the three playwrights offers evidence that as many associations between these modern dramatists exist as do divergences.

Miller’s favourite setting is the bourgeois family and many of his dramas are built upon the conflict between father and son. All My Sons and Death of a Salesman are built chiefly around father-son relationship, A View From the Bridge around the tension between a father and a stepdaughter. Another important theme in Miller’s dramas which is closely connected with the theme of family is the theme of the American Dream of material success, the need to rise in the world. Mixed with these two themes is found the third: the suppression of sex in puritanical society which results in distorted passions. This last element is seen in A View From the Bridge which is wrapped with latent homosexuality and incest. In Albee’s dramas critics find perceptible elements of homosexuality in Who’s Afraid of Virginia Woolf?, Tiny Alice, The American Dream, Ye watchers and Ye lonely Ones etc. and according to Bigsby: “there is perhaps some justice in the suggestion that a part of Albee’s power as a playwright derives from experiences which are never allowed to surface clearly in language, from images of human contact charged with a subversive frisson, a cover conscious that some social interdict is being challenged. [. . .] like Williams, sexuality is an available and powerful symbol of the absolute need to escape the self and to evade an egotism which is the source alike of personal betrayal and social injustice.” (254)

The society is seen differently from the playwrights. Miller finds the fault not in the system but in the individual who sticks to the dreams discarded by history; this confuses his characters who did not understand that capitalism has destroyed its own principles Willy Lowman is discarded by a young employer, Joe Keller is attacked for being a bad industrialist. Whereas Albee’s model of society lies in the American past, in the principles of the revolutionary principles and the virtues of the lost individualism, and like Miller the reality he presents explains both personal and national failure. In Williams’ plays the character presented appears to be destroyed in spirit and in body whereas a careless society serves as a mere context to their sufferings, finally they are destroyed, but not from the political corruption but by “life’s own internal forces”.

3. Conclusion

As a conclusion we say that although they are product of the same nation, including political and cultural background, they are still very different in the way they present to the public the social drama, the transformation of the American dream, the character they choose to present their anxieties and the background they emphasize. However, all three have been concerned with the state of their society, with the transformation of the individual and the examination of the fate the American myth. For all three America had lost a lot of her innocence during the process of evolution, mostly they regret the state of decadence of the society and of the individual as a natural inhabitant of this setting. The destruction of their characters come as an inevitable result of their faulty personality, their cling to the dreams and myths discarded by history and not as a direct result of the corrupted society they live in.
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A Study of Persona Archetype in Rumi`s Masnavi

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Abstract: An Archetype describes all repeated images motifs and patterns in myths and literature which evoke a similar concept to a wide group of human beings and cultures during different ages. Carl Gustav Jung who got a psychological aspect to this expressed that one of the most famous kinds of this chiefly patterns in his psychology is Persona. In opinion`s Jung Persona is a compatible style of every one with world or it is a way that every one adjusts his/her treatment to world. Persona shows us in manner that we want to appear in society so that it is possible that it doesn`t compare to our real personality. It uses to conceal feelings and real thoughts. Persona contains mean of lie, suspicion or meaningless. In this present article moreover was approached Persona`s conception, we considered some examples in Masnavi. According to this study Rumi has expressed different performance of Persona in different story. Persona was showed in form of humans that they conceal their real personality Persona or they lie and they covered their personality under their deception. The writer`s rights are similar. The names are according to alphabet letters

1. Introduction

One of the main patterns of known types in Jung's psychology, "Persona" (persona) that is related to the appearance of intelligence (ordubady, 1354: 62). Persona is the Rumanian word. It is a mask that the actors of ancient Greece put on their face, when the plays to be staged "Jung used this word in mean of a situation. A gesture or a mood that a man will appear in the community, But often this is a community that imposed with its customs and traditions on him "(Slasy, 1356: 79). According to the Jung`s opinion: personality mask is a way that it accord with the world, or that is a behavior that every person has in dealing with the world. each business and profession has its own mask. But risk is there that the people are been one with your personality mask, renowned professor with his textbook, singer with your voice ... With a little exaggeration it can be said that the mask is a something that person is not it really, but he and others think they are there "(Jung, 1370: 411 Shayeganfar, 1380: 42).

Ruth Snowden knows the Persona as a cover that "self" creates to hide his true nature from the community. use from it can be intentional or unintentional. "Persona is a something that it face in contact with others. that's our way that we can appear in the society we want to show. Thus Persona may not match with our real character. Persona is a concept that it is similar to the sociological concept of retention role which different people play their role. According to the criticism of others (Schultz and Ellen Schultz, 1378: 495).

According to Moreno, Persona counterfeits the individuality and others are believed to a masked man is threw for himself, but his individuality is without any truth. And that is just a mask which person put on his face for his own social roles. Jung's theory of Persona display the aspects of person's external function. "This issue can be about job, social life, sport or leisure time. Persona generally indicates "insiders" know others it. it's a picture that we display it in the minds of others for their evaluation. For many people the external "self" represents the most part of life. Their external characters with their own identities are confused and their goal is usually to retain their dignity others opinion. For others, our external character can be seemed in the form of a mask or set of false roles (Daniels, 1372: 76). Persona often uses for heading our real feelings and thoughts. It conducts concept of falsity, suspicion, cold or obscurity (Nordbey, Hull 1369: 139, Daniels,1372: 76).

Jalal-`d-Din Rumi was one of the greatest Muslim saints. The "Masnavi" is Rumi's greatest poetic work, composed during the last years of his life He began it when he was between the ages of 54-57 [about 1258-1261] It is a compendium of Sufi stories, ethical teachings, and mystical teachings. It is deeply permeated with Qur'anic meanings and references.

In Rumi's poetry we face with many cases of Persona where the persona hides your real character behind the mask to achieve the desired goals:
Rumi tells the story of premiership in the Jew king’s tale at his ministry, King of the Jews was the enemy of Christians and killed them. One day he said King that killing them is not avail, Because Christians hide their own religion in impacted. Cut my hand and my ear then cleave my nose. After that bring me under the hang because of some one intervene for me then throw me away from the city. say to them: the king was aware of the secrets I know I am a Nazarene, but I’ve been away from Judaism and I victim my soul’s because of Jesus. I penetrate among them also I divorced them from each other.

So I say insider, I’m Nazarene 
My secret wise God! You know me 
King be aware of my faith 
(He) Attempt to my life prejudicedly 
I wanted to hide religion from God 
What is his religion, I would appear it(book1,348-350)

The king accepted his proposal and he executes his plan. After a while the minister penetrates among them. Christians were attracted to him. He would tell the secrets of the religion of Jesus. Christians knew him as Jesus’ vicar. He scattered them and finally threw difference with delicate facelae. Christians also knew him as Jesus successor. They also fought and killed each others. Rumi describes the minister’s action:

Yea, him, that one-eyed and cursed Dajjal 
Save us, O God! Who art our only defender! 
O God, there are hundreds of snares and baits! 
And we are even as greedy and foolish birds; 
Every moment our feet are caught in a fresh snare

Yea, each one of us, though be he a falcon or Simurgh! (book1,373-375)

Sometimes people show for ridding of their position in another format. The story of the parrot and the merchant, There (once) was a merchant. And he had a parrot, imprisoned in a cage a beautiful parrot. When the merchant prepared for a journey (and) was about to travel to India. He said to the parrot, "What present from the journey do you want, so that I may bring it to you from the region of India. The parrot answered him, "When you see the parrots there, explain my situation in prison. "Is the faithfulness of friends like this that I am in prison and you are in the rose garden? When he told Indian parrot, one parrot trembled greatly, fell, died, and stopped breathing when he came back he told his parrot this adventure. Parrot understood that he should die similar to Indian parrot until he would rid from cage. persona’s been appear in this story at shape of sham imitation from other parrot. Rumi says:

When the master saw her fallen like this, 
He jumped up and hurled (his) cap on the ground. 
(And) when the master saw her with this appearance and condition, 
He leaped up and tore the upper front (of his robe). 
He said, "O beautiful and sweet-crying parrot, 
What happened to you? Why did you become like this?

The parrot answered, "She gave me advice by her (very) action, meaning, 'Escape from (attachment to) elegance of voice and joyful expansion [of your breast in song]. 
"Because your voice is keeping you in shackles.' She herself acted dead for the sake of (sending me) this ad vice 
"Meaning, 'O (you who) have become a singer to (both) vice, commoners and the elite: 
Become "dead" like me so that you may find deliverance!"(Book1.1691-1832) 
The defining event for friends and hear the story of his bird is dead 
Hypocrisy is one of the masks that people hide their true character behind it to achieve their goals. Rumi's depicted this issue in the story: Some hypocrites built a mosque at the time of the Prophet and they said we made this mosque for Disseminating the Islamic ideas and we made it for the need and poverty day But their intention was that they put the division among Muslims from there. God, inspired it to the Prophet And gave order to destroy it. Rumi says about their hypocrisy:

These Hangdog (men) have deceived 
What have bring is anagram 
Their intention was not forby disgrace
When looked for religion good?
they built a mosque on the Hell`s bridge
They made backgammon of deceptions with God
their intention (was) Subtraction of apostle`s companions
When knows the grace God every prolix (book2, 2869-2872)

Rumi knows hypocrisy like the musk in the other place of his book that It scents the body while the soul is putrefied in the bath stove:

The hypocrite put musk on the body
he put the spirit in the bottom of bath stove
In tongue (has) God name
Stinks (are) of his unfaithful thought (b00k2, 268-269)

Sometimes people are forced because of their social position to hide their real personality behind the mask. Pharaoh dreamed the birth of Moses, according to the sentence of astronomers and construer his birth causes to ruin his kingdom. At night of his birth, king gathered all the men in the Square. He ordered that all men would sleep without their wives in the square because according to the sentence of astronomers Moses` inception was at this night. Pharaoh said to Imran- his capacitor-: stay here and don`t go home at this night. Imran slept. At half the night his wife was impatient, he went to Imran. When he slept she kissed him. He woke up finally slept with her and Moses` gave was formed. He emphasized to her wife that any one shouldn`t know this issue. At night astronomers saw Moses` star in the sky and they said to Pharaoh: only we tried but fate constituted his sperm. Imran ignored. He shout that you deceived the king because he want to any one doesn`t doubt himself. Rumi says:

Imran With cheeriness, happy from hypocrisy
Slap over his head: (he said) oh
Imran aggravated himself
He went insane and unmeaning similar to maniacs
He made himself Ajamy and poached
Called too harsh words to total (book3, 913-915)

A woman copulated with other man. when her husband came back suddenly female put on evil`s body with her veil and said this woman`s came to woo our daughter. when husband saw evil man in shape of woman noticed but he evaded. He said this woman is the Lords and we aren`t aligns with this aristocratic family...
The woman said because chastity was important for them, they suited our daughter Persona has appeared in this story to lie. Woman used her veil as a mask to hide her action:
She put her veil soon
She changed a man to woman and evolved the door
The man (was) blatant and palpable under veil
So visible like camel on the ladder (book4, 186-187)
A jurisconsult want to seem important in common thus he put some old torn in his turban to loomed and to Know him as a big person. He went to the mosque, Rumi resembles the world full of deception to this clerical turban although it's nice appearance but it is unfaithful actually.
A jurisconsult was arranged shabby
Coiled (it) in his turban
To be gross and to represent great it
When he come to clique
Appearance of turban appeared like a heavenly silk,
Like the hypocrite inside (is) blatant and ugly (book4, 1578).
At continuance of this story, Rumi refers to liar Bumoseilem who claim to be a prophet falsely.
Bumoseilem said: "I`m Ahmad
I will bash Ahmad`s religion with wile
We found other cases of Persona in the Masnavi that we mention briefly

The Story of coddle Sufi view that he had leaned only appearance of religion. Because he wants to be popular among people he desired to war and jihad. When time for jihad came, cowardice was cleared his cowardice (book5, 3737)
a slave felt in love his master’s girl when the girl to marry one others the slave been sick and any one can’t medicate him. The girl’s mother went to the slave and she was aware of his secret. When girl’s father understood that his slave has been rude so much to ask his daughter and he has felt in love her .he planed to slave a miserable map. He provided the celebration then made up a robust man like her daughter and he sent him to the bridal chamber instead of her. When the slave went to the bride alone on the bed the man casted a slave [Mask’s appeared as a robust man instead of the bride]. (book 6, 149)

In a story: a thief stole and put himself on mask of misery and he claimed my gold has fallen into the well .He asked help. A man took his clothes then went in to the well. The thief stole them.(book6,467)

Shah Mahmood disguised and he walked in town. He reached to a tribe of thieves. He was associated with them and he informed their theft [King in the mask of the ordinary person]. (Book6, 2815)

The scientist who was dressed in a new person and went to the king every day to received the charity from him. The king knew him each time [Scientist in the mask of different social classes]. (Book6, 3791)

2- The conclusion

According to studies the following cases can be used as the results of this study:
Jung knows persona as away for compatibility with the world. Persona is used to hide true personality or it’s a behavior to match with the world. It conducts conception of lie, suspicion, cold and meaningless.

Persona has appeared in the Masnavi at figure of people that they hide their true personality behind the mask. They lie and they hide behind their deceptions. Sometimes people play the other roles in their social roles and when they do not fit with their work hide behind the mask.

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Some Ecological Issues in a Few Luigi Pirandello's Short Stories

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Abstract: The research starts from the theory of environmental literary criticism and it uses its methodology in the analysis of some Luigi Pirandello's short stories. In a literary text, the ecocriticism analyzes the hierarchical order imposed by the centennial dictatorship of some members of the „vertical“ society. This order also inevitably includes some outcast elements which become marginalized by the policy of centralism, and the ecocriticism methodology permits the reader to concentrate on these elements. If we try to conceive the concept of the world not exclusively anthropocentric, it means that a man should interact with the nature, which will lead to the horizontal vision of the society. In this work the focus is on the Pirandello's characters which are described as marginalized, exposed to the atrocities of the social and moral extermination. These characters are assigned the roles of victims, since subject to the discriminatory mechanism. The analysis aims to research whether in Pirandello's literary texts it is possible, by applying the ecocritical methods, to regain the balance among the characters and to equalize all the members of „Pirandello's literary society“.

Project Objective

Objective: study whether in Pirandello's texts there are some ecological functions which try to solve the hierarchical order and analyze if these texts promote moral questions about human interactions with the nature.

Introduction


Methods

L'ecologia letteraria parte dai presupposti che la società è, come la natura, definita dalla dinamica evolutiva che condiziona e orienta la vita dell'individuo. Perciò gli stessi rapporti equilibrati che dominano nella natura dovrebbero essere realizzati anche nell'ambiente sociale per raggiungere l'equilibrio nella società e per liberarsi dai rapporti ingiusti tra la classe che domina e la classe che è sottoposta al dominio. In un tale ambiente i membri della classe dominata sono guidati dalla classe dominante la quale impone le proprie regole che minacciano la sopravvivenza della società e dell'ambiente. I protagonisti delle novelle pirandelliane qui analizzate, emarginati ed oppressi, sono i membri di una società che ha perso il suo equilibrio e che può trovare il modo per sopravvivere soltanto grazie ad un nuovo equilibrio al quale si può giungere seguendo i modelli dell'equilibrio nella natura.

L'ecologia letteraria, dunque, presuppone che tra la cultura, attraverso la quale l'individuo esprime i propri valori ed il rapporto con il mondo che lo circonda, e la natura ci sia il rapporto della reciprocità. In una società caratterizzata dalla reciprocità tutti i membri dipendono uno dall'altro e in ognuno di essi viene valorizzato quello che lo rende particolare, senza infrangere l'identità e l'integrità di un altro membro della stessa società. Uno degli argomenti di base nell'ecologia letteraria è la dipendenza reciproca, la quale orienta verso le differenze tra alcuni membri della società le quali «esistono solo in vista di un principio di neutralizzazione dell'altrità, e sono perciò solo funzionali al rafforzamento dell'identico». L'ecologia letteraria, quindi, tende ad un’ «evoluzione consapevole».
Della natura che si rivendica dell’uomo per il modo in cui vive, non seguendo l’equilibrio delle regole di essa, Pirandello parla nella novella “Vittoria delle formiche”. Al centro della trama si trova il protagonista il quale, dato che per anni ha vissuto spegnendo la vita tra gioco, donne e vino, rimane senza soldi, senza podere e abbandonato dai figli e dalla moglie: da una vita agiata passa a vivere in una catapecchia, privo di mezzi. Ad un lettore poco attento potrebbe sembrare che si sia riconciliato con la natura e che abbia ripreso a vivere seguendone le regole di essa. Però il suo continuo rimpianto del passato dimostra che non ha ritrovato l’equilibrio. Tuttavia allo stesso tempo continua a vivere senza cambiare niente. Di conseguenza, la natura si vendica e lo punisce: la sua casa viene invasa dalle formiche. Esse impersonano l’ordine che domina nella natura, rispettando il quale portano avanti la loro “società”. Per la vendetta finale la natura si serve di un’alleanza con la quale intende sconfiggere completamente il protagonista: quando un giorno il protagonista vuole accendere un fascio di paglia per liberarsi delle formiche, improvvisamente si alza il vento e la raffica porta le faville dappertutto dand o fuoco alla sua catapecchia. Il protagonista non riesce a salvarsi e soltanto in fin di vita capisce che solo in alleanza con l’ambiente circostante, con l’aiuto reciproco e il rispetto degli altri membri, l’uomo può sopravvivere.

Nella novella “La fedeltà del cane”, invece, si dimostra come i protagonisti vengono puniti perché non rispettano l’identità di altri membri della società e, invece, impongono la gerarchia tra di essi. Donna Giannetta e don Giulio sono amanti, mentre la moglie di lui, Livia, e il marito di lei, Lulù, formano un’altra coppia di amanti. Don Giulio dubita che sia possibile che l’atteggiamento che uno assume, il quale non è in accordo con il mondo della natura secondo il quale bisogna rispettare tutti i membri di una comunità, causi un’ingiustizia. Così quando viene a sapere che sua moglie lo tradisce con l’uomo con la cui moglie lui stesso ha un rapporto amoroso, non ci crede. A questo punto l’autore introduce nella novella l’esempio di come i protagonisti, anche se consapevoli che la natura tende a stabilire l’equilibrio tra tutti i membri della loro comunità, vorrebbero tuttavia vendicarsi e ribellarsi per l’atteggiamento che non giudicano corretto nei loro confronti. Di conseguenza, don Giulio decide di spiare la moglie per convincersi che il suo atto, il fatto di averla tradita, viene punito. Ma mentre la sta spianando, incontra proprio l’amante della moglie, Lulù, con il cane di lei. Il contrasto tra il cagnolino fedele, d’una parte, e la moglie vile, dall’altra, diventa ancora più netto quando don Giulio capisce che il cane si è legato con la stessa intensità sia a lui sia all’amante di lei. In più, i due uomini scoprono che la donna ha anche un secondo amante e che, quindi, sta tradendo tutti e due, sia il marito sia l’amante. Il problema diventa ancora più grande quando il marito e l’amante capiscono che probabilmente il cane mostra la stessa gioia anche all’amante, come quella che mostra quando vede loro. Questa fedeltà che il cane dimostra nei confronti della padrona e nei confronti di chi sta vicino alla padrona fa tanto infuriare il marito, dato che si tratta della stessa fedeltà che a lui viene negata dalla moglie. In questo testo ci troviamo così davanti all’esempio della gerarchia imposto da alcuni protagonisti agli altri con la quale questi dimostrano le loro preferenze, creando così una società di squilibri, in cui le differenze vengono utilizzate come criteri per la formazione di una società verticale. Con la scelta che fanno, i protagonisti sono tutti traditori, nonostante siano tutti traditori, o, forse, proprio dato che sono tutti traditori. Arriviamo alla conclusione che, una volta che si perde la stabilità dei rapporti, si può riconquistarla solo seguendo le leggi della natura e liberando i protagonisti del loro egoctrismo, ovvero orientandoli verso il rispetto reciproco. La mancanza di farlo risulta con il fallimento e la sconfitta di tutti i protagonisti.

Tuttavia, non sempre l’intenzione dell’autore è mettere in primo piano il rapporto tra il protagonista e la natura e la tendenza al raggiungimento delle regole della natura. A volte Pirandello mostra come nella narrazione l’equilibrio della natura non viene rispettato in società sottolineando le conseguenze di tale atteggiamento. Così, a volte, nelle novelle la trama si sviluppa intorno a un protagonista che diventa la vittima di un altro, più forte, il quale strumentalizza colui che è meno forte per garantire la propria supremazia. Dato che i rapporti tra i protagonisti mancano di equilibrio, uno di loro viene sacrificato ed emarginato dalla società. L’esempio lo troviamo nella novella “Scialle nero”: Eleonora cresce suo fratello Giorgio facendogli da madre e sacrificando la sua vita per lui. Inaspettatamente rimane incinta con un giovane ragazzo, Gerlando. Dato che non vuole avere un rapporto serio con Gerlando, decide di abortire e chiede solidarietà al fratello. Tuttavia il fratello non la vuole aiutare, ma piuttosto cerca di convincerla a sposare il ragazzo ed evitare la vergogna. Contrariamente alla convinzione di Eleonora che il fratello avrebbe dovuto aiutarla, come lei, nel passato, l’aveva aiutato, Giorgio coglie il momento per dimostrarsi il tiranno della situazione e la spinge verso le condizioni che lei vorrebbe evitare. Ad Eleonora non rimane che suicidarsi, per evitare la condizione della vittima. Questa problematica si porta davanti all’esempio letterario in cui non scatta il meccanismo dell’aiuto tra i membri della società, ma la dipendenza reciproca dei membri viene contestata e un membro viene sacrificato per il benessere dell’altro.
Results and Discussion

L’analisi dettagliata ci fa mostrare che in alcune sue novelle Luigi Pirandello propone il modello per uscire dal dualismo oppressivo: accettando dalla parte di tutti i membri un’etica di interdipendenza. Una di queste è la novella “La morta e la viva” la quale offre l’esempio del come si potrebbe recuperare l’equilibrio tra i protagonisti se tutti, nonostante l’atteggiamento ostile della società, accettassero la convinzione che non possono sopravvivere l’uno senza l’altro. In più, nella novella viene condannata la società caratterizzata dalla gerarchia verticale, nella quale alcuni membri vengono emarginati come le vittime, mentre altri li opprimono e, invece, viene rilevato che tutti i suoi membri dovrebbero accettare l’etica d’interdipendenza per assicurarsi un futuro equilibrato.

Nella novella le due sorelle sposano lo stesso uomo, Filippo, ma in diversi periodi della vita, una nel passato e una nel presente. La prima moglie di Filippo scappa dopo un naufragio così che tutti pensano che sia morta. Dopo questo fatto, dato che sua sorella, Rosa, da tempo viveva con lei e il marito, Filippo decide di sposare Rosa, per poter dare una madre alla figlia avuta con la prima moglie. Nel frattempo anche Rosa rimane incinta. L’equilibrio tra i protagonisti viene minacciato quando, improvvisamente, la prima moglie, Nina, ricompare.

Ora davanti ai protagonisti si presenta il problema di stabilire quale delle due mogli sia quella legalmente sposata con Filippo e quale dei due figli sia quello che possa essere legittimamente riconosciuto. Una delle donne e uno dei figli dovrebbero risultare illegittimi secondo le leggi della società, dato che tutti e due i figli non possono essere iscritti all’anagrafe come figli delle due donne sposate allo stesso tempo con la stessa persona. Ma nel testo si cerca di risolvere la situazione in modo che non ci siano vittime e a favore di tutti i protagonisti: si decide che ognuna delle sorelle non passi lo stesso periodo nella stessa casa con il marito, ma che, mentre una di loro passa il tempo con lui, l’altra se ne allontani. In questo modo le due sorelle dividono tra di loro il marito e questa soluzione risulta accettabile per tutti. Quindi, si trova il modo per mantenere l’equilibrio tra i tre protagonisti e per evitare le vittime. Questa soluzione segue il modello dell’equilibrio naturale in cui tutti i membri sono equiparati e ognuno di loro dipende dall’altro. Si crea una società orizzontale, in opposizione a quella verticale, senza la gerarchia delle classi. Dal testo risulta che Pirandello vuole mettere a prova la società a cavallo tra i due secoli offrendo nel testo letterario un esempio di come si può salvare l’equilibrio sociale. In una tale società si accetta la dipendenza reciproca e da ognuno dei membri viene messo in evidenza proprio quello che lo rende particolare, senza infrangere l’identità di un altro membro della stessa società. Questa novella rappresenta, quindi, l’esempio per un’«evoluzione consapevole» in un testo letterario richiesta proprio dall’ecologia letteraria.

L’esempio della dipendenza reciproca tra i diversi membri della società viene, invece, mostrato nella novella “Tanino e Tanotto”. Nonostante la presenza delle regole consuete in società, i protagonisti le respingono e scelgono un altro modo di vivere, organizzando diversamente i loro rapporti.

Alla sua base la novella ha la ricerca del modo come evitare le regole della società le quali inevitabilmente finiscono con le vittime. Annoiato dal matrimonio fallito e con la sua vita in città, il protagonista decide di lasciare la moglie e il figlio e di andarsene a vivere in campagna portando con sé un’altra donna. Già dall’antitesi marcata tra la città e la campagna si palesa che nella narrazione verrà mostrato come il protagonista cerca di adeguarsi alle regole della natura. In più, come si conferma la presenza della gerarchia verticale, nella quale alcuni membri vengono emarginati come le vittime, mentre altri li opprimono e, invece, viene rilevato che tutti i suoi membri dovrebbero accettare l’etica d’interdipendenza per assicurarsi un futuro equilibrato.

Oltre all’opposizione tra la città e la campagna, nella novella si ha un’altra opposizione, tra i ricchi e i poveri, con la quale si conferma la presenza della gerarchia verticale. La moglie del protagonista è ricca, mentre la donna con la quale sceglie di stare in campagna è una povera contadina. La differenziazione sociale produce le gerarchie e ciò preannuncia il meccanismo discriminatorio e le sue vittime. Una delle gerarchie è quella che si crea tra la moglie del protagonista e l’amante. L’amante conferma di sottostare a questa gerarchia nel momento in cui sceglie di andarsene con il figlio lasciando spazio al figlio del protagonista nato nel matrimonio, dato che così accetta il ruolo della vittima. E non solo, lei comincia a sentirsi isolata il momento in cui non si può occupare del figlio malato del protagonista, il che conferma che sente il bisogno dell’aiuto reciproco tra tutti i membri della società.

Il cambiamento nei rapporti tra i protagonisti avviene quando un bambino si avvicina all’altro, volendolo conoscere, e portandogli il fiori. I fiori simboleggiano i sentimenti positivi e i pensieri gentili, così che nel tentativo di un bambino di avvicinarsi all’altro si scopre la volontà di uniformare tutti i membri della società pirandelliana racchiusa in questa novella. Ciò si intuisce anche dallo stesso nome dei due bambini, Tanino e Tanotto, con il quale il idee, nonostante provengano dalle due classi sociali diverse, vengono equiparati. Dopo di loro anche altri protagonisti cominciano ad accettare l’un l’altro, sia il protagonista principale sia la sua amante, Bártola. Lei capisce che, grazie al rapporto che si è istaurato tra i due bambini, le verrà affidato di occuparsi del secondo bambino e così potrà svolgere il ruolo di madre nei confronti di
tutti e due i bambini. Alla fine della novella tutti i membri hanno accettato gli altri rispettandosi a vicenda e creando in questo modo una società orizzontale in cui un membro dipende dall’altro e non può vivere senza di lui. Ciò significa che tutti scoprono l’identità nell’alterità e utilizzano le peculiarità di ogni membro a proprio favore, e non come il tratto distintivo tra di loro. In più, con questo atteggiamento sono state evitate le vittime che una società verticale inevitabilmente prevedeva.

**Conclusion**

L’analisi dimostra che Pirandello è un attento osservatore dei rapporti in società e a volte offre una soluzione per ritrovare l’equilibrio perduto. In alcune sue novelle i veri protagonisti e le vere vittime sono degli animali. In queste novelle si rivolge l’attenzione al rapporto tra l’uomo e la natura e si mette in rilievo come le leggi della natura, quando non vengono applicate nella società, risultano nella creazione di vittime. In altre novelle le vittime sono alcuni protagonisti che vengono sacrificati davanti ad altri protagonisti più forti di loro, dopo che alcune leggi di natura vengono trascurate e ne vengono anteposte altre. In questi casi viene distrutto l’equilibrio nella società e le vittime finiscono per essere sacrificate.

Infine, nel corpus pirandelliano è possibile individuare alcune novelle in cui l’equilibrio sconvolto tra i protagonisti forti e i protagonisti deboli viene ristabilito, proprio accettando le leggi della natura e trasportandole nel testo narrativo. Attraverso l’esempio delle novelle “La morta e la viva” e “Tanino e Tanotto” è stato dimostrato che soltanto accettando l’etica d’interdipendenza, e riconoscendo che i protagonisti riescono a vivere solo nell’unione con gli altri, accettandoli completamente nelle loro diversità e utilizzando queste per arricchire la vita di tutti i membri della società, e non servendosene come strumento di differenziazione che impone alcune categorie sopra le altre. L’accettazione reciproca nei testi letterari, alla quale in ultima analisi si giunge, ha come base una società orizzontale, diversa da quella alla quale sono di solito abituiti i protagonisti pirandelliani.

Possiamo concludere che nella maggioranza delle sue novelle Pirandello propone al lettore diversi casi in cui la gerarchia sociale esclude alcuni protagonisti e li emargina da altri. Le ragioni per il loro allontanamento a volte sono chiare, mentre, a volte, no. Ovviamente, nei testi di Pirandello si racconta il mondo all’inizio del’900 in cui l’individuo si sente inett o davanti a tutte le richieste che gli pone davanti la società. Tuttavia, poche volte Pirandello lascia spazio anche ad un altro tipo di società che rifiuta il meccanismo discriminatorio, grazie all’accettazione reciproca di tutti e tra tutti i membri della società. Proprio in queste novelle si offre uno spiraglio di luce per la via d’uscita per l’individuo dalla sua condizione disperata. E proprio grazie alla metodologia dell’ecologia letteraria siamo in grado di individuare questi rari casi letterari dell’equilibrio recuperato tra i protagonisti pirandelliani.

**References**


Subject Description of Fiction

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Abstract According to organisation of information, libraries try to be helpful to its users. When question comes at the fiction classification, there might be needed much more attention, as the fiction material suggest multiple interpretations. Purpose: describing how the fiction classification is in public libraries of Albania and what lacks; seeking through possibilities how to enhance the subject description by applying new ways, adoptable in future steps. Approach: Revealing fiction preferences percentages among users in public libraries need concrete data. Three main public libraries were object of study. Fiction is opened to variables interpretations. There should be accurate identifications for shelves purposes and enhanced subject descriptions. An analytic discourse help on issue. Descriptions and explanations need a qualitative method. Value: by using new tools (labels, signs, words, etc.) for subject description for quick choices and library future catalogs the result is the increasement of users satisfaction, which is a library mission too. Limits: New forms found for subject description of fiction are indispensable and make easy the searching process. Users aren't interested if tools are words, numbers, labels or signs. Whatever they are, they should be the right one to be useful on technical developments.

Introduction

UDC classification system is applied in all types of library in Albania. UDC is a derived system from Dewey classification but intended for a multi-lingual world, which advantage is to break barriers of language and act as a retrieval tool irrespective of vocabulary (McIlwaine, I. C., 1997). It’s adoptable to different mondial culture. As in many fields of classification are accepted the basic criterias, in fiction it seemed as they are never enough. Fiction have specifics on every different culture and there should be specific divisions and suggestions for their subject in order to be more useful to users. There should be new practical ways for fiction identification. The suggestions should be noticeable when they’re used for practical shelving purposes and “quick choices”, expressed by colours, signs, etc.; and meaningful when used on for further description of fiction subjects. For shelving purposes seem to be successful an adopting model of bookstore, but respecting at the same time classification criterias. Classification of fiction is more challenging than the classification of non-fiction works, because of their elusive topics.” (Pogorelec, A., Sauperl. A, 2006). That’s why a cataloger should be careful to enrich description (category, time of event, character, etc) of a fiction work. In the same time he must think also for the future’s fiction position in future library online catalogs and other services.

Fiction collection

Public Libraries serve to their heterogenous cultural education users. Although many systems have been designed for purposes of specific domains and communities, the new situation of interconnected global knowledge means that often we can not anticipate which users can access our knowledge resources. This poses the question of how to deal with both global and local surroundings and needs with a diversity of traditions and special viewpoints. (IFLA, 2009). Libraries in Albania spent a considerable part of their budget in fiction material. Fiction generally yields new type of continuing resources. Dealing with subject description of fiction firstly it is needed to have a clarified idea upon some concepts as: genre fiction, literary fiction. Users have diverssive reading tastes. Some may prefer the works of genre fiction and some others like literary fiction.. Actually libraries haven’t done any selection according to these definitions. Genre fiction- “...is sometimes used as a pejorative antonym of literary fiction. It is thought to be formulaic, comercial, sensational, melodramatic, and sentimental; the readers of genre fiction is the mass audience which are supposed to have less educated taste in literature than the readers of literary fiction...” wheather Literary fiction- “is presumed to have greater artistic merit and higher cultural value. It’s a term in common usage since around 1970 to distinguish so called “serious” fiction from other types of genres fiction. It focuses more on style, psychological depth and character. The real term of literary fiction encopasses short stories, novellas, novelettes, novel and graphic novels”. (wiki, 2009). This term is mostly identified with number 8 in UDC. Classification for fiction collection is becoming a necessity. One of the main reasons of visiting the public library in Albania is finding material for leisure time, they need fiction. “Reading fiction can be educational, therapeutic, and can help people cope with situations they encounter in their lives”. (Maclennan, A. 1996), even in genre fiction definition mentioned above. Each type of material encyclopedias, dictionaries, fact books, almanacs
are full text doc but they deserve separate treatment, as they form their own genre and they represent the most needed digital resources." (Jasco, P., 2006). This is more so for fiction genres too as they’re divided in further subgenres or form a new mix one. Whatever is the reason of preferring fiction, it is important to make a right description for user facility. Basing and analyzing noncategorised users subject preferences on three public libraries data result as in table 1:

<table>
<thead>
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<th>%</th>
<th>Subject Preferences</th>
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<tr>
<td>1%</td>
<td>General materials, philosophy</td>
</tr>
<tr>
<td>12%</td>
<td>Psychology soc. Sciences</td>
</tr>
<tr>
<td>1%</td>
<td>Natural, aplicated sciences</td>
</tr>
<tr>
<td>4%</td>
<td>Art, entertaining</td>
</tr>
<tr>
<td>80%</td>
<td>Literature (genre, literary fiction)</td>
</tr>
<tr>
<td>2%</td>
<td>History, archeology</td>
</tr>
</tbody>
</table>

Table 1 User Subject Preferences (x, y, z public libraries of Albania, 2011)

80% of users prefer fiction. Inside of this group are teenager preferences, young adults and older one. Public libraries of Albania have the children section starting from preschoolers till 14 years. Adult section include age 14- and on. A mixed thematic fiction is exposed to these users (14-….) Here comes the question if there is made any practical division considering the age? What about distinguishing genres or thematic specifications? Generally public libraries can’t make these divisions as there may be appearing many problems and should be done by professionists. They concern how to divide and expose the literature (fiction) so specifically, in order to be well noticed by users’ eye and quick choices. The classificatory bases criteria are not satisfactory and don’t fulfill the users needs as they are attracting to the new fiction works more and more. It is fact in public albanian library the most interest part of users is focused in fiction collection. It’s true as Weaver declare they loan the books even according to their moods, (Weaver, M., 2007) and other social factors. Users generally prefer the most new fiction published works, or bestsellers, etc.

a- Practical elements for purpose shelving

Fiction is presenting itself as a mixed literary category and subcategory. Inside a literary work take place several formal or structured experiments. Volumes of poetry oftenly include insight picture illustrations forming so the “new” element for another way of book identification. The varying forms of text organisation can sometimes determinate the classification. Actually the main way the user ask for a certain fiction booking public library is by browsing from shelves, or bibliographical way. (Weaver, M., 2007). A book with to much classification numbers (821…..) may confuse users, as they don’t understand the classification meanings as librarians do. So they often make questions to which the librarian should be careful to. Based on requests, questions, suggestions library must create new ways to make further detailed combination for practical shelves and quick choices purposes.

Referred to fiction category specifics library organization on this field should be prudent. It’s a good option to create a shelf selection, enabled by labels description as some library do; Or using “a"de-emphasized" or "mash-up" system, in which books are grouped by category under large signs reading "In the News"for current events...” helped by cooperation with the respective Dewey classification as McCoppin (McCoppin, R., 2011) referred to a certain library. It might be applied also to libraries which use UDC as public libraries of Albania do.

Fiction is basically classified 821-1-9. Taking in consideration user demands there might be some further shelving arrangements for users who aren’t concerned for genre (Maker, R., 2008) i.e.: Shelves 1-30 literary fiction. Other useful divisions might be: Italian literature 821.131.1, French literature 821.133.1; American literature 821.111(73) etc. Baker (Baker, S.L, 1988) sustains easibility in finding materials, in case of library classifies fiction in genres. i.e.: Shelves 1-10 genre fiction. Question become more challenged when fiction overpasses genre. Sometimes detailing fiction in genre don’t help as fiction produce a lot of genres. “The classification of adult fiction by genre in public libraries as in book stores produces more confusion than clarification, as in book store genre is a marketing category not a literary one” (Maker, R., 2008). Positioning through this uncertainty of genre classification, should be found an alternative solution. For “quick choices” and noticeable shelving purposes, library might take in consideration every specific literature. Referring to fiction works characteristics specifics as: location, literary period, writer status, art names, etc. might be helpful tools for book identification. Some public libraries locate a division made up by literary works used to in scholars program as public libraries and school libraries are collaborative partners. There might be arrangements of shelves with labels as: Literary
Main part of the users in public library is interested in fiction. Are the classifications of library catalogue for fiction collection useful to users? Do the users want to control catalogues classification or need fast selection as asking subject description of librarians for a novel they are interested in? In this case and in others like this, it will be useful if we aplicate some new description elements for user’s need.

**Literary category** - The book parts require narrow information indeed. New expressive forms developed in literary fiction make classification numbers less helpful. When user come to fiction section he notices the main classification elements: nationality of fiction, i.e.: Italian literature/ author’s name: i.e Pirandelo, Luigi/ category: drama etc. Uncertainty is how to dechifree the meaning of mixed works as poetries and graphics or literary synopsis are, etc. Problem of category and lines which divide one genre to another in fiction aerea come to be more difficult today as it seem a mixed way of creating fiction. As users ask frequently, librarians help to select fiction by they preference. Librarians need all suggestions a subject description give. However classification by subgenre is an option but not a very appealing one and it cannot be reduced to a science...(Smith, Scot 2007). Fiction collection at first has to do with subject cataloguing as topic, idea, work philosophy. And if we want to have a cataloguing part we need to examine the subject. The material has to be understand by the cataloguer. When a text is examined and should enter in catalogue there might be a unique consensus of description. The classification system must be flexible in fiction decrption, as the readers are of different levels. “Description is classification in a narrower and broader sense …”( Pogorelec, A., Sauperl, A., 2006). Usually a fiction reader use a phrase to locate fiction material; Some of them use another way. The success of a cataloger is to help these two or more ways of researches for fiction material. He must be an intermediator from text to user. The description must include the basic things that different users must locate the information by using different entry phrases. When research is narrowed into national writers and their works, Albanian public libraries actually lack specific indicators. This is a difficulty for the user’s part. Problem are fiction pieces of writers who aplicate in their style sub literary category named like: poetic prose or ‘poem en prose’. Baudelaire did so with his poems in prose. Since then poetic prose became popular for readers. This subcategory has typical characteristics explained in theory of literature. They belong to a hybrid rhythm, as the text is between prose and verse, where the prose is created with verse elements figures and artistic connotations and narration with imagery effect. There are some and in future will be always Albanian writers as : Ernest Koliqi, Lumo Skëndo, Nonda Bulka, Mihal Grameno, Faik Konica, etc. who wrote a part of their fictional pieces as the europian writers, enriching so “poetic prose”. Classification of these pieces in: 821.18-32 isn’t correct. In this case and in others like this, it will be useful if we aplicate some new description elements for user’s need.

When users seek for short stories, which “de facto” hasn’t to do with poetic prose definition and meaning they hardly will find what they were looking for. This non objective classification lack one of the most characteristics of these pieces. Using this form of writing some writers have create their literary profile. Identifying their pieces with the same number of short story classification, make indeed a problem for interested part. Illustrating sample in table 2 give classification of fiction based in UDC criterias, librarian and user point of view. It help to clarify the subject description of poetic prose a kind of fiction: i.e.: Title: Narcissus’s seven mirrors/ Author: Koliqi, Ernest/ category: prose/ Subcategory: poetic prose

<table>
<thead>
<tr>
<th>UDC</th>
<th>Description of UDC</th>
<th>Subject description for shelf location (librarian, user suggestion)</th>
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<tr>
<td>172</td>
<td>Description</td>
<td>Subject description for shelf location (librarian, user suggestion)</td>
</tr>
</tbody>
</table>

172
Table 2. UDC classification and description suggestions

In cataloguing process there are needed the most important characteristics of subject. Way of classification generally passes the standard steps, same steps as mentioned by A. Sauperl and Pogorelec (2005) - the examination of the work and determination of its subject content - identification of main topics and their different aspects - the identified subjects are mapped to a concept of the particular controlled vocabulary or classification system. Often, fiction users ask librarian for a precise key element which is very important in the book; or for all novels where a certain element is crucial. At the actual phase public libraries aren’t so much flexible. This process requires a specific subject description of fiction and a whole system to represent all this information. Subject description should not become subject to the rules of nomenclature... (Smith, Scot 2007), but future purpose of library survivance requires a lot of info about every bibliographical record inserted on, and used by online catalogues. Literature fiction as a genre generally yield difficulties for purpose shelving but by the other point of view is that genre might be adoptable for automated searching systems rather then for shelves facilities. When the book or the literary material arrives in cataloger hands, the first thing is the title that gets in the first impression. Then the indexing phase is specific for each librarian material and it requires also skills especially in literary fiction “The physiological or thematic complexity of a work increases the number of different keywords used in indexing.” (Saarti, J, 2002). Users of fiction try to find fiction by combining several factors as subject, emotional experience, readability etc. And libraries should be focused on future and new possibilities. The book of fiction collection has a meaning, and the indexer has to describe the true meaning with the selected words process. He should oversee a user need how to identify, locate fiction material. Suggestions come considering: physical location (shelf) and cataloging record. There must be signed basic things for fiction subject; things which can resist time. They should be adoptable for future library catalogues, for online services, further developments. The text descriptor must see text also as a product of signs which makes the whole meaning. He must think all time about the difficulties of an accurate description to make it accessible all time. (Douglas, R., Budd, J., 2003). It’s important to know an entry phrase in the content of fiction, to find the right terms which are acceptable and reachable by common users. This fact makes description also scientific. They must catch the true meaning and this help them to go in the essence of fiction, near of different groups of users perception of fiction. The success of a good classification and especially of good subject description occur when records created by different catalogers, from different libraries are nearly the same even that the fiction description always carries the risk of incorrectes. “Classification schemes involving facets analysis support the need to describe content that is not easily collapsed into rigid hierarchies.” (Franklin, R., 2003). An automated system catalogue can support: short summaries theme or annotations, keywords, personal subject, subgenre index term. “A faceted schemes allow the content to be described with the terms that express breadth and depth of content. The scheme is flexible and extensible enough to adopt to the approach scholarship may take in years to come” (Franklin, R., 2003). Enriching it with other meaningful elements as summary, fiction character, subject form, particularities on publishing, keywords etc. help user a lot on finding the requested fiction material. More data about the mentioned sample (Ernest Koliqi, poetic prose of Narcissus) in function of subject description would be as table 3 is organized in logistic fields which describe whole work as from type, genre, subject, characters, time and place of event, and more, (Hypén, K., Impivaara, A., 2011):

<table>
<thead>
<tr>
<th>Subject description of fiction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>subcategory</strong>: poetical prose a prose between poetry and epic narration (pp)</td>
</tr>
</tbody>
</table>

| Publication data: | Published firstly on newspaper, 1934 Bari, Italy/ Republished 1963 |
|-------------------|

<table>
<thead>
<tr>
<th>literary simbolic character</th>
<th>Narcissus</th>
</tr>
</thead>
</table>

| Subject: | Seven narration of selfreflection between poetry and prose Analysing personality through visual reflections using antic myth and basing into folk traditions. This process help to create a self profile, the writer, who belong to a traditional place and project himself to be part of the universe of word freedom. |
|-----------|

| Alter ego | Author identification with a modern structured (non destructive) Narcissus. |
Cultural background: source from Greek myth
Tradition from Albanian folklore
modern context: adoption of antic myth into the modern myth of culture

Table 3  subject description of fiction in fields

Inserting these data in an integrated browser system enriched by these fields might be very useful in future catalogs of the computing era. Enriching subject description semantically creates an ideal model for identifying other fictional works from their typical and unique characteristics. Projects as Kirjasampo created for online service of fiction gave rise to a search tool for fiction, but it also provided much more (Hypén, K, Mäkelä, E., 2011). This model and others like that in future are being created to better solve the fiction retrieval way in online researches. “Such systems encourages user participation in the description of fiction and is of practical benefit to librarians in understanding both how fiction is organised and how users interpret the same” (Hypén, K, Mäkelä, E., 2011). These known steps should be directed to be followed because public libraries of Albania subject classification and automated systems aren’t able to do/ or to be so yet. Description of fiction seem to be subjective, but it won’t be so if it derives nearly the same from the different point of views of user, librarian, critic. Description should be acceptable by all actors interested in. Actually it’s very important to start adequately the description in order to be implemented in future in semantic web services for use in culture field as specialists suggest for. (Hypén, K, Mäkelä, E., 2011). This accurate and popular descriptions based on possibilities that scientific criterias and professional descriptions as RDA (Resource Description and Access) give make the success of library services more evident.

Conclusion

Fiction is the most required library material and this is a fact of library services in public ones. The preferences of heterogenues mass of users dictate also the library policies even in the scientific work. Public libraries in Albania uses UDC classification system, where the fiction is identified with number 82…. and Albanian fiction is concretely: 821.18. The classification of fiction is based in three elements: author’s language/ nationality/ literary category. The classification is not about a matter of numbers. It is seen also as a way for retrieving the material. Classifying a book with numbers, is clear for the cataloguer but not to much transparent to users. They would have preferred to have an easy way of finding books. That’s why the users and the librarians suggest some practical useful solutions for shelves purposes. That’s why users need information and catalogers should enhance an adequate subject description for purpose shelving and future library catalogs. Solutions are based in the library specifics and customers needs. There might be noticable specific elements reflected in shelves as: location, literary period etc. and elements in catalogs as summaries, annotations, subject character, keywords, fictional elements etc and so. All these indicators would help user to find what they really want. Detailed subject of fiction help to better identify user tastes and overpass obstacles. It will be useful if fiction description is integrated on a metadata system which will be active as soon as possible in Albanian library online catalogues.

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On the Translation into French, by Alexandre Zotos of the two Songs from Kreshniks Cycle, “Ajkuna Cries for Omer” and “Gjergj Elez Alia”

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Abstract: Translation of epic poetry is one of themes that causes debates among scholars in the field of translation. This is because of the limitations and difficulties that the epic presents. The study will examine the French translation of the epic texts of two of the most significant songs of heroes (Kreshniks) such as “Aykoune cries for Omer” and “Gjergj Elez Alia”, by Alexandre Zotos. To translate an epic song the translator can chose between several methods: direct access to the original text, philological translation, the dominant element translating, translating the hierarchy of elements of the epic text, cultural displacement, etc. Alexandre Zotos apparently mainly uses the direct access to the original text. The translation of this two songs will be analyzed in linguistic and literary level. Elements such as lexis, semantics, syntax, keeping the rhythm and meter, tropes and their transformation from one language to another, as well as technical findings of the translator, will be monitored.

Keywords: translation, method, text, direct access, semantics, rhythm, meter

Introduction

Pourtant, qui voudrait décourager les peuples du monde de la traduction, simplement parce qu'elle est fondamentalement impossible?

Thomas Man

La poésie épique est en soi une musique des mots. Elle éveille la conscience du destinataire par le biais d'une concentration inhabituelle de la pensée, de la métaphore, de l'action, et aussi à travers les éléments du rythme et des sonorités. Traduire un poème épique signifie relever un certain nombre de difficultés. La difficulté de traduire la poésie en général est double, car d'une part, nous devons opérer sur les mots et leurs significations et à leur suite sur le vers et ses éléments. Dans la poésie épique en particulier, et plus spécifiquement dans Les chansons du Cycle des Kreshniks, il y a de nombreux facteurs qui entravent le processus de traduction. Ces facteurs procèdent des caractéristiques de la poésie épique, laquelle présente de nombreux aspects limitatifs. Les chansons du Cycle des Kreshniks se sont fondée sur le système signifiant et esthétique de la langue albanaise. Les systèmes signifiants intertextuels imposent certaines relations, qui varient d'une littérature à l'autre. La structure de ces chansons, au plan de l'écriture, correspond à celle du dialecte guègue, ce qui incite souvent à considérer cette poésie comme intraduisible dans d'autres langues. Mais indépendamment du dialecte dont elles relèvent, ces chansons parlent selon une langue riche et vivante, éminemment poétique. Leur structure condensée a rapport à leur ancienneté.

L'étude examinera la traduction en français de deux des chansons les plus populaires du Cycle des Kreshniks, à savoir "Ajkuna pleure son fils Omer" et "Gjergj Elez Alia", par le professeur Alexandre Zotos.

Au cours de l'étude, on tentera de répondre aux questions suivantes : comment le traducteur parvient-il à rendre, en français, le mot ou la phrase appropriés, en écho à chaque mot ou chaque phrase du texte original? Comment et jusqu'où réussit-il à transmettre les sentiments poétiques que suscite le texte original? Comment réussit-il à faire passer dans l'idiome français des données fonctionnelles telles que l'allitération, le rythme, les sonorités, sans altérer la signification?
1. La méthode de traduction

Il existe différentes méthodes parmi lesquelles un traducteur peut choisir pour le processus de traduction, tels que l’accès direct au texte original, la traduction philologique, la traduction par les éléments dominant, la traduction de la hiérarchie des éléments du texte, le déplacement culturel, etc. Dans la traduction de deux chansons en question par A. Zotos, la voie utilisée est celle, principalement, de l’accès direct au texte original.

Notez que dans toute traduction littéraire ou pragmatique, il convient de garder en vue l’extrême importance de deux paramètres: le contexte et la situation. Le premier est d’ordre linguistique, le second extralinguistique. Le contexte se compose des mots d’une phrase avec leurs sens lexical et grammatical. Quant à la situation, elle constitue le cadre dans lequel le sens de cette déclaration devient encore plus clair pour le lecteur ou l’auditeur.


La qualité d’une traduction réside en outre dans le va-et-vient continu que le traducteur doit effectuer entre le contexte linguistique et la situation extralinguistique où le texte s’interjette pour se traduire. Les textes en question s’interjettent à travers la voie sélectionné de traduction avec les épépées médiévales européennes.

L’utilisation de cette forme de traduction permet au texte original d’entrer dans une relation intertextuelle avec d’autres épépées médiévales européennes. De cette façon, le traducteur arrive à créer une communication élargie, de texte à texte et de culture à culture.

2. L’équivalence dans la traduction

Les dernières théories regardent de plus en plus la traduction du point de vue de l’acte de la parole et des questions de discours. La traduction est définie comme un processus de remplacement d’un texte dans une langue source par un texte sémantiquement et pragmatiquement équivalent dans la langue d’arrivée, tout en maintenant le même “effet élocutif” (House, 1997, p. 28).

Par conséquent, “l’équivalence” est un terme clé dans le domaine de la traduction.

Parce qu’il n’est pas deux langues relevant de la même phonologie, il n’est pas deux langues ayant la même structure syntaxique, il n’est pas deux langues avec le même vocabulaire, il n’est pas deux langues ayant des créations littéraires liées à une une histoire commune, il n’est pas deux langues impliquant la même prosodie. (Burton, 1988, p. 12).

D’un intérêt particulier, pour la question de “équivalence”, dans le cas des textes en question à l’étude, est la traduction des toponymes et des autres dénominations caractéristiques que contient “Le cycle des Kreshniks”. L’un des problèmes les plus complexes est l’impossibilité de transmettre à travers le texte traduit, la rudesse du relief nordique, typique du paysage albain.


L’autre mot qui compose le syntagme toponymique est le déterminant "t’verda" que selon une traduction ad literam le mot correspondant en français serait "jaune". Mais en fait, il est traduit par "vertes". Un tel choix a prévalu, je pense, afin de préserver, en priorité, l’effet sonore que crée le syllabe "ver" dans le texte de la langue source. Cette adaptation raisonnée n’affecte pas le sens. Les toponymes peuvent se modifier pour se conformer phonologiquement au système de la langue d’arrivée.

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Quant aux noms propres désignant les personnages, le passage à des formes françaises leur fait subir, parfois, des changements phonétiques : ainsi celui de “Ajkuna” a donné “Aykoune” (Zotos, 2001, p. 11), tandis que “Muj” devient “Mouyi” (Zotos, 2001, p.11). Ces deux noms ont été soumis à un processus de translittération partielle, tandis que ceux d’Omer et de Gjergj Elez Alia, se présentent sans modification de cet ordre dans le texte traduit. Cela est lié, probablement, à la composition phonétique un peu plus simple de ces deux derniers noms en albanais, et au fait d’une
présence plus soutenue. L'économie du jeu de la translittération, dans le cas de ces noms, comme dans celui de "Ajkuna" et "Muj", contribue à maintenir la nuance locale du texte source dans le texte traduit.

Les noms "zanë" ou "orë" (Zotos, 2001, p.12), Zotos a préféré ne pas les traduire. Ces mots généralement associés à des êtres mythologiques des croyances parmi les Albanais, ce serait une tentative inutile de leur trouver des équivalents français. Toutefois, il est important, pour le récepteur de la langue d'arrivée, de pouvoir comprendre certains mots, parce qu'ils présentent des éléments de la vie culturelle et spirituelle albanais. Ces problèmes de traduction se résolvent, généralement, par le renvoi à des notes de bas de page, mais elles sont absentes dans le cas présent. Malgré son appartenance à une culture très différente de celle du texte original, le lecteur de la langue d'arrivée reste un lecteur contemporain qui a de multiples possibilités d'information, un lecteur en prise active sur le texte: aussi les traducteurs actuels évitent-ils de plus en plus le recours à la note explicative en bas de page.

Chez "Gjergj Elez Alia" le syntagme "bajloz i zì" (Epika legjendare 1, 1966, p. 88), qui en albanais a une connotation particulière, a été traduit en français "capitaine maure" (ce qui suggère davantage en albanais l'idée du "Noir"). "Capitaine" (Zotos, 2001, p.13), dans les contextes modernes, est un titre, un grade, qui montre la force et le courage, mais etomologiquement ce mot est lié avec le mot latin "caput", c'est à dire, celui qui se trouve au sommet, celui qui conduit. Ce mot dans le contexte de ces Chants Epiques dépasse le sens modern du militaire, donc, plus ou moins, est en tant que "bajloz" en albanais. Tandis que le sens de "maure" en français a changé au fil du temps, mais au général avec ce mot est appelé un homme de tribus barbares en provenance d'Afrique du Nord qui vient de conquérir et de piller. Dans ce cas, le traducteur a travaillé avec "déplacement culturel", un "Capitaine Maure", représente pour le recep teur la langue d'arrivée, ce que représente le "bajloz i zì", pour le récepteur du texte dans la langue d'origine.

Compte tenu de ce qui précède et d'autres exemples similaires on constate que le passage de l'albanais au français les textes de ces chansons s'est effectué selon un processus correct d'équivalence, dans les niveaux linguistiques, ekstralinguistiques et paralinguistiques de la langue d'arrivée.

3. Le son, le rythme, le mètre et d'autres éléments poétiques, à travers une autre langue

Un texte traduit ne peut jamais livrer complétement la beauté et la richesse de la langue du texte original. Mais une traduction de qualité peut néanmoins approcher assez, par l'euphonie et les caractéristiques spécifiques de la langue d'arrivée, celles de la langue du texte original. L'art du traducteur réside entre autres à tirer parti des fonctionnalités de la langue d'origine avec les outils linguistiques de sa propre langue. Ceci se réalise par le traitement du matériel linguistique dont il dispose. Dans "Aykoune ..." la malédiction de la mère, en albanais "tu shkimtë drita ty o mori hanë!" (Epika legjendare 1, 1966, p. 248) est d'une force qui fascine en raison de la rudesse du dialect guègue, et à cause de la connotation que lui donne l'optatif du syntagme verbal "shkimtë". En français, il est traduit: «Puisse Dieu, ô Lune, souffler ta lumière!" (Zotos, 2001, p. 11) Comme on le sait, l'optatif du verbe a peu à peu disparu, dans les langues latines, où il a été remplacé par le subjonctif. Ainsi le tour français "puisse...souffler" pourrait se traduire, en albanais, par le verbe "shoftë", qui signifie "être efficace". Dans ce cas, donc, la traduction se rapproche on ne peut plus du texte original, en fonction des moyens d'expression de la langue d'arrivée.

Dans "Gjergj ..." La même chose s'est produite avec la traduction de la malédiction que la sœur adresse au "frère lige". "C'jë kah thue, bre burre, goja t'u thafët!" (Epika legjendare 1, 1966, p. 89), ainsi tradu la "capitaine maure" ce qui suggère davantage en albanais l'idée du "Noir". Ce mot dans le contexte de ces Chants Epi ques dépasse le sens modern du militaire, donc, plus ou moins, est en tant que "bajloz" en albanais. Tandis que le sens de "maure" en français a changé au fil du temps, mais au général avec ce mot est appelé un homme de tribus barbares en provenance d'Afrique du Nord qui vient de conquérir et de piller. Dans ce cas, le traducteur a travaillé avec "déplacement culturel", un "Capitaine Maure", représente pour le récepteur la langue d'arrivée, ce que représente le "bajloz i zì", pour le récepteur du texte dans la langue d'origine.

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en deux parties, afin de créer une pause de respiration. Les syllabes impaires accentuées et la position du accent central, sont en général bien conservés dans la langue d’arrivée, vu le besoin naturel de respirer, après la même syllabe, même si les langues sont différentes, outre que la métrique du décasyllabe est la même dans tous les décasyllabes de chaque peuple et obéit aux mêmes lois poétiques, chez les Albanais comme chez les Français.

Outre le mécanisme syllabique, les différents procédés stylistiques de la répétition, comme l’allitération, l’anaphore, dont la préservation dans une traduction est un défi pour chaque traducteur, contribuent à impulser le rythme de nos chants de geste. Dans “Gjergj ...” en albanais on a observé l’allitération en “r” ou “rr” (Epika legjendare 1, 1966, p. 87-91), qui court tout au long du chant, soulignant le ton tragique. Le phonème “r” se répète de trois à quatre fois dans les vers du texte original, et selon une fréquence identique dans le texte traduit. On relève, dans le même chant, un même souci de préserver les anaphores, comme celle, par exemple de “tim për tim …/ tim për tim …” (Epika legjendare 1, 1966, p. 87), dans le texte original, que l’on retrouve, dans la traduction sous la forme: ”... Tout foyer / Tout foyer ...” (Zotos, 2001, p. 13), (ce qui signifie que pour chaque cheminée, pour chaque foyer).


Des éléments tels que le rythme, le mètre, ou le son, dans la traduction sont généralement considérés comme secondaires, voire qu’ils peuvent être sacrifiés, dans certains cas, lorsque cela paraît nécessaire pour préserver le sens. Mais dans le cas des chants épiques, ils font partie intégrante de la signification et portée poétique d’ensemble, et prévalent, parfois même, sur les autres éléments; le traducteur expérimenté est donc tenu, dans ce contexte, d’exploiter au maximum les moyens offerts par la langue d’arrivée.

**Conclusions**

Traduire des chants épiques nécessite une maîtrise verbale, une appréhension intuitive du contexte, une capacité à le restituer. On a pu constater, que la traduction des deux chansons abordées, dans cette étude, un choix toujours pesé pour ce qui est des façons, des mots, des expressionos susceptibles de transmettre le mieux possible, aux les lecteurs de la langue d’arrivée, le sens de l’original, dans tout son contexte.

En dépit des difficultés sans nombre qu’oppose le texte original, le professeur A. Zotos a réalisé, dans son processus d’approche, un travail en finesse. Il s’est confronté d’emblée au texte original selon un accès direct, méthode qui assure une communication plus large au double plan interculturel et intertextuel. Le transfert du texte des chansons de l’albanais vers le français s’est accompli selon un jeu cohérent, au niveau des équivalences linguistiques, extra- et para-linguistiques. Pour la restitution, enfin, des éléments tels que le rythme, le mètre, ou la sonorités des vers, qui sont partie intégrante du sens global de la poésie épicque, le traducteur a su exploiter au mieux les moyens expressifs de la langue d’arrivée.

L’approche de la poésie épicque exige l’identification, l’évaluation et le traitement de chacun des maillons dont résulte une traduction; chaque mot, chaque vers, chaque sens appelle un constant va-et-vient linguistique et culturel. Affronter chacune de ces unités traductives, est une histoire particulière dans le commerce interculturel, et toute réussite constitue un petit événement dans le dialogue entre les cultures.

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Exploring the Structure and Distribution of English Language -'s in Genitive Case Phrases

Joana Taci (Bazaiti)

Abstract
The purpose of this article is to discuss certain issues concerning the origin, development and assignment of English genitive case. It is mostly focused on the 's possessive case constructions and their generation according to X' theory. It is obvious that there exist various explanations for the appearance and constant usage of the 's clitic. But as it is also stated in the article, one thing is for sure that such a possessive case marker originated from the OE case endings and as so it serves to prove the fact that OE used to be a synthetic rather than an analytical language. On the other hand, due to its structure characteristics (as being noun-main-noun constructions where one (posses sum) modifies the other (possessor)) by which the pre-posed modified nouns serve as a determiner and as so such 's genitive phrases are generated under the DP projection.

Key words: Genitive/possessive case, X' theory, determiner phrase, structural/inherent case.

English language has undergone a deep change in its grammatical structure since it has developed from a language expressing synthetic relations, still largely synthetically by means of inflectional endings, into a language expressing them mainly analytically by means of function words or word order. As for noun category it has also had an influence on the development on the morphological category of case. Old English (OE) showed a morphological system of four cases (Nominative (Nom), Genitive (Gen), Dative (Dat) and Accusative (Acc)) and several classes of declensions with different sets of inflections and also full vowels in the endings. At this language stage we speak of morphological case assignment.

<table>
<thead>
<tr>
<th></th>
<th>a-stem masculine</th>
<th>ð-stem feminine</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singular</td>
<td>Nom (se) cyning</td>
<td>(sêo) talu</td>
</tr>
<tr>
<td></td>
<td>Gen (paes) cyninges</td>
<td>(pœre) tale</td>
</tr>
<tr>
<td></td>
<td>Dat (paem) cyninge</td>
<td>(pœrce) tale</td>
</tr>
<tr>
<td></td>
<td>Acc (pone) cyning</td>
<td>(pā) tale</td>
</tr>
<tr>
<td>Plural</td>
<td>Nom (pā) cyningas</td>
<td>(pā) tala</td>
</tr>
<tr>
<td></td>
<td>Gen (pāra) cyninga</td>
<td>(pāra) tala</td>
</tr>
<tr>
<td></td>
<td>Dat (paem) cyningum</td>
<td>(pœm) talum</td>
</tr>
<tr>
<td></td>
<td>Acc (pā) cyningas</td>
<td>(pā) tala</td>
</tr>
</tbody>
</table>

Toward the end of OE period most case endings were reduced to -e. The only distinctive case marker that was lastly left was the phonetically stable ending -es of the singular genitive of the former a-stem. By the 16th century the letter -e of this -es genitive ending no longer represented a sound. In this case, it is assumed that printers copied the French practise of using an apostrophe as a substitute for the letter -e. In later use the 's was used for all nouns where the /s/ sound was used for the possessive form. Confusingly the -‘s form was also used for plural nouns as well. These were derived from the strong declension -as ending in OE. In the Middle English (ME) its spelling was changed to -es reflecting a change in pronunciation and extended to all cases of plural including genitive case. Latter conventions removed the apostrophe form Nominative and Accusative case forms and added it after possessive case forms.

There exists another doubtful 18th century explanation of the -‘s which is supposed to have replaced a genitive pronoun (his) as in “the king’s horse” considered a shortened form of “a king his horse”. This “his – genitive” appeared in English for a brief period of time and was never a common form. One must expect on the basis of “her and their” that feminine and plural nouns would form possessive using -‘r* as “the queen’s’ children”. Such a construction never existed.

Back to our core issue we have to explain here some of the semantic relations denoted by genitive noun main noun constructions.

So, genitive case is considered to be one of four main cases in English language marking a noun as modifying another noun. It is the form that predominantly indicates possession and it is usually created by making use of either -‘s clitic or the -of preposition.

As it is stated above the -‘s morpheme originated in OE as an inflectional suffix marking a genitive case. In ME it can be attached at the end of the entire phrase as in “The king of Sparta’s wife”, enclitic usage of -‘s by which the -‘s
indicates possession not by the NP Sparta to which it is attached but rather by the entire phrase “The king of Sparta” as if it were a single word.

As a result –’s genitive morpheme it is normally viewed as a clitic, that is to say, a morpheme that cannot be a word by itself but it is grammatically independent of the word it is attached to.

The –’s morpheme with a historical origin tracing back to Anglo Saxon English is associated to denoting possession and as so in English language teaching such construction is also referred to as Anglo Saxon genitive.

At this point of our discussion, we have to clarify that between most scholars there exists a misconception of genitive constructions as denoting only possession and as so we usually refer to as possessive case constructions. But, on the contrary we have to think of genitive case as being a large cake and a cut-out piece of that cake represents the possessive case. Putting it in other words possessive case is considered to be a part or subset of genitive case as:

- The genitive case suggests the relationship between nouns.

Ex. The pile of sand. → genitive case: denotes the relationship between the sand and the pile. Neither of the nouns belongs to the other.

- The possessive case denotes the relationship of possession between two nouns.

Ex. The texture of the sand. → possessive case: denoting that the texture belongs to the sand.

As so genitive noun-main-noun constructions making use of either –’s clitic or –of preposition denote a variety of relationships such as:

- Inalienable possession: Janet’s existence
- Alienable possession: Janet’s drink
- Relationship indicated by the noun being modified: Janet’s husband
- Substance: a wheel of cheese
- Elements: a group of people
- Source: a portion of food
- As an agent: ex. She benefitted from her father’s love. (Her father loved her. Her father is used as a subject. Subjective genitive
- As a patient: The love of music. She loves music. Music is used as an object. This is called objective genitive
- Origin: Men of Rome
- Reference: The Republic capital
- Description: Men of honour.
- Compounds: Doomsday (Doom’s day)

Depending on the language some of the noun-main noun relationships mentioned above have their own distinct case different from genitive.

In addition, it is of great interest treating such genitive phrases from the syntactic point of view and what is most important, basically referring to the recent linguistic approach known as generative linguistics. In this context, we begin by introducing the historical shift in linguistic choice of genitive markers. So, the –’s possessive case and –of constructions co-existed in English language since the 19th century. The possessive case was the most usual construction and with English still being a synthetic language it appeared in almost equal numbers either in front of or after the modified noun. In the 4 hundred years to follow the situation changed drastically as the gradual reduction of English language inflectional system and the development of a fixed word order led to the extinction of the post-posed genitive. By the 1300 up to 1200 the post-posed genitive was substituted by its pre-posed variant in the majority of all classes. In Late Middle English and Early Modern English the –’s form gained ground in certain variants of English as: journalistic writing, academic writing etc. Kellner assumes that this –’s genitive construction was originated in Old English in order to make up for the want of
genitive inflections. Furthermore, various studies on the genitive case historical development argued that genitive case underwent a change from the genitive case ending to a determiner construction. As so, a pre-posed genitive nominal with its own determiner functions as a determiner to the head, so the head noun does not need and in fact cannot be determined by any other extra determiner.

Ex. John’s hat  

John’s *a/the* hat.

At this point of our argument we have to clarify that there exist a great difference between a noun and a noun phrase (NP), as a noun specifies a type of thing whereas the NP specifies an instance of the type specified by its own head noun.

Ex.  

“cat” → specifies the type of cat

“*a/the cat*” anchors an instance of “cat” either known or unknown to the speaker.

So, what seems to have happened from Old English to Modern English is the emergence of a new structure of NP consisting of the functional determiner category (generated under SpecNP node) and noun as its head. At the very beginning of Modern English period we also witnessed the development of definite and indefinite articles which are prototypical members of Determiner class as they have the following distinguishing features.

- Occur at the beginning of the NP.
- Are invariant in form.
- There is only one structural position for the determiner.

They determine the head noun.

Such a generation of the above NP will sound perfect but on the other hand what if the NP will be in its plural form as “the cat”. In this case, there does not exist any free node in the X’ scheme for the plural –s ending to be generated.

Given such an assumption, Abney (1987) proposed a new functional projection known as the determiner phrase (DP) by which every instance of a noun phrase will be analysed under the Determiner Phrase (DP) construction. He argues that such functional projections of DP syntactically serve to provide free nodes in case of head or other nodes movements. As so the above DP “*a/the cat*” will be projected as follows:

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In addition, we argue that genitive case is said to be assigned to subjects of NP and is morphologically realised by affixation of some elements to the NP. This case takes two forms in English.

- Spec.-Head affixation as in: John’s hat
- Oblique genitive as in: The top of the table. (The genitive –of construction is considered to be a Prepositional Phrase PP.)

As the genitive case is assigned to the subject NP under a Spec-Head agreement “the agreement category of D” as the nominative case is assigned to the subject of the finite clause under the Spec-Head agreement (the agreement category of I) and as the pre-posed genitive is said to serve as the determiner of the NP we can depict the structure of such a genitive construction (i.e. DP) using the attested morphemic alternant.

According to Strunk (2004;2005) and Wolk (2001) the –‘s is part of the possessor phrase in the Spec of the DP. The explanation why there is no determiner co-occurring with the possessor phrase is that possessives are inherently definite, so a determiner would be redundant.

A different line of analysis has been developed by Dielsing and Dobrovie-Sorin. Dielsing opt for a theory in which genitives are DP arguments of the head noun. They are base generated post-nominally as complements.
But such an analysis can account for the word order in sentences “two hats of John’s” without resorting to movement. On the other hand it cannot explain how the possessor would be considered a complement of the possessum. Dobrovie-Sorin proposed two generative options, one by which the genitival phrase can be generated as the complement to a NP or it can be right adjoined to the DP.

Whereas the most accepted approach is that adopted by the possessive pronoun constructions by which it is assumed that structures containing possessive elements and genitives have the same structure.
In such a representation of genitival phrase the genitive clitic is analysed as an instantiation of DPoss. This DPoss projection hosts the DP possessive phrase. The clitic –’s is realised under Poss head, whereas the possessive NP “John” is realised as the Spec of the NumP projection (as it serves as a subject of the whole phrase) and in order to be assigned case it functions as a subjective genitive (John has a hat) moves to the SpecFP and from that to the SpecDP.

As so, there has been arisen a great debate concerning the question of what kind of case inherent or structural¹ is assigned to possessive genitive phrases.

Chomsky begins by treating the genitive case within the NP as being assigned either by a possessive phrase or by the semantically preposition –of, but ends up by proposing that genitive case should be considered an inherent case rather than a structural case assigned by the NP.

But other linguists as Abney, Alexiadou and Wilder taking advantage from the recent treatments of the possessor as occupying the SpecDP position, parallel to the SpecIP position taken by the subject of the sentence come to the conclusion that genitive SpecDP is assigned structural case as nominative is assigned to SpecIP.

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¹ Structural case is assigned on the basis of grammatical role (position or grammatical relations. The assignment of inherent case is governed by certain lexical items. Chomsky assumes that the inherent case is assigned at a deeper level than the structural case which impels movement of the NPs from their underlying position in a sentence in order to receive case.
Phraseology and Set Phrases in Albanian Language

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Abstract: The new approach, in Albanian linguistics, concerning the phrase (sintagmë, in Albanian) consisting of two or more whatever successive elements as the minimal syntactic unit instead of the “word-group” (togfjalësh, in Albanian) consisting of at least two content words is of great interest to the field of phraseology as well. Researching in this frame, we adopt the set phrase theory for the multiword structure on which phraseology should be based. In our research in the field of phraseology, we consider the importance of the (set) phrase in justifying some cases which are accepted as idioms (phraseological unit, in Albanian), such as the idioms vret e pret = [he,she] is brutal (kills and destroys, lit.), varg e vistër, zhyt e mbyt, flakë e flakë, etc. which are expressed through coordinated relations and which, as a result, are not justified by the word-group theory that is defined as subordinated relation of content words. We consider the importance of the phrase even in revealing other cases of multiword units, such as në tym = without thinking (in smoke, lit.), me spec, me bisht, etc. expressed by prepositional phrases or e piu = [he,she] had a bad end (drank it, lit.), e qau; i dhashë një (në kokë), etc. expressed by phrases one component of which is not a content word, but a pronoun or a numeral, and which should be accepted as idioms.

Key words: phraseology, idiom, set phrase, word-group, content word.

1. Introduction

Phraseological multiwords units are very useful tools in any (natural) language and since long ago people are interested in these phenomena of linguistic features, very often unique, but their inclusion in a particular discipline of study came very late. In the sense they are known today in linguistics, the terms “phraseological” and “phraseology” were first used by Swiss linguist Charles Bally (1909) when he wrote about the different types of stable word combinations which differ by the degree of stability from the free word combinations. Within the stable word combinations that he called “locutions phraseologiques” (phraseological locutions), Bally distinguishes the category of “unités phraseologiques” (phraseological units, that is, stable word combinations with semantic non-compositionality), such as tout à fait, en depit de, avoir maille a partir avec quelqu’un, battre en retraite, and the category of “séries phraseologiques” (phraseological series, that is, stable word combinations with semantic compositionality), such as gravement malade, remporter une victoire, prendre une decision, etc. Whereas the phraseological theory of Albanian language was widely developed only after the second half of the twentieth century. The first who dealt with it from the perspective of the linguistic discipline is J.Thomai. In “Cështje të frazeologjisë së gjuhës shqipe” (1981), J.Thomai defines linguistic phraseology as “the totality of those stable word combinations which were historically formed and crystallized as inseparable units and which are equivalent to a single word from the point of view of categorical meaning”.

2. Stability and word-groups in Albanian phraseology

The most general features of phraseological multiword units are two: polylexicality and stability. As far as the feature of stability is concerned, Dubois (1973) points out that “phraseology is determined not by the deviation it represents in relation to language, but from the stable character of its combination”. Regarding multiword units studied by phraseology, in Albanian phraseology they have been known so far by the name of (stable) “word-groups” (togfjalësha, in Albanian) and they consist of at least two content words (Floqi, 1968). Thus, in the text “Leksikologjia e gjuhës shqipe” (2006), it is pointed out that “the phraseological unit is a linguistic unit with an independent meaning, formed historically and for a long time, which has the value of a single word, which is reproduced and functions in speech as a ready-made and inseparable unit”.

3. Does phraseology study all stable word-groups?

Most Albanian linguists have dealt with only one kind or one definite group of stable word-groups according to their function.
Thus, as stable word-groups J.Rrota (1942) distinguishes those that he names “phraseological verbs” which constitute structures mainly with object or circumstantial complement relations, such as kam gisht, baj ball, bie në sy, bie në gjunjë, etc., and which play the role of verbal predicates.

M. Domi (1985) deals with the stable word-groups having the function of verbal predicates, formed by a verb and a noun, accompanied or not by a preposition and he names them “expressions”, such as kam frikë, mbaj mend, ngul këmbë, etc.

S. Pritti (1962) names the phraseological word-groups “adverbial expressions” and by that he means those which consist of a verb and an adverb and which have the function of verbal predicates, such as u bënë afër, u bëra vonë, etc. Whereas J.Thomai (1981), although he has extended the functional range of the stable word-groups studied by phraseology, when he admits that “the word-groups of the type u bënë afër, u bëra vonë, etc., are stable word-groups, but not of phraseological type”, he means that, according to him, not all stable word-groups are phraseological, that is, he reduces the phraseological volume only to one part of the stable word-groups.

The same opinion is also shared by A. Duro (2001) when he says that “the non-phraseological stable word-group këpucë me qafa is included in the group of non-phraseological stable word-groups of general language”, or when he says that “(non-phraseological) stable word-groups have not been assessed before as it ought to as particular lexical richness”.

Even S. Floqi (1968), when he admits that “phraseological, stable word-groups, as equivalent to a single word, […] are not studied by syntax, but by lexicology (more precisely by phraseology)”, he rightly admits that stable word-groups are studied by phraseology, but he reduces the phraseological volume to the stable word-groups which are equivalent to a single word.

What joins all these linguists is the fact that they all talk about stability, but no one of them considers as phraseological all these stable multiword units.

All the above-mentioned scholars pay attention to the value feature of the equivalence to a single word. But this feature is only the consequence of the conditions of their constituent words’ use: the condition of their combining ability restrictiveness and the condition of these words’ semantic non-transparency. Treating them mainly from the value aspect and by not paying attention to the conditions of their formation, the above-mentioned authors have reduced the phraseological volume of the stable word-groups, but in some cases they include in the phraseological stable word-groups even word-groups whose combinations are not stable, but free, such as ishe pamundur = it was impossible, hynte e dite = [he/she] came in and went out, éshité mirë, Biblioteka Kombëtare, bombë dore, që sot e kësaj dite, bashkë me, etc.

In order to give a positive answer to the question if phraseology studies all stable word-groups, we are helped by Fedoruk (1954)’s definition which explains that “The phraseology of a given language is often called the totality of stable word-groups” and mainly J.Stefi (1970)’s definition according to which “Phraseology is called the totality of stable word combinations of a language” to which we agree and which drive us to the conclusion that stable word-groups can only be phraseological and that phraseology should study all stable word-groups. This happens because, as we’ll see below, stable word-groups constitute a separate group with particular features, different from those of free word-groups and common to all of them, and, for this reason, they should be studied by a particular field of the linguistic science.

4. Word-groups and phrases

The structural model Albanian linguists have worked on so far in phraseology, and not only in phraseology, is the “word-group” with at least two content words.

Is the word-group structure sufficient for the identification of phraseological multiword units? What is the distinction between the word-group and the phrase (sintagmë, in Albanian)? Should the term phrase be used instead of the term word-group? These are some of the questions we’ll answer during our study.

The linguistic term word-group was coined to correspond to different foreign linguistic terms among which Saussure (1916)’s term of “syntagme” (phrase), but the lexical content that was given to this term is different from that of phrase. In consequence, for the word combination, Albanian language turns out to have two terms, but with different lexical contents.

The issue of the word-group’s meaning has two aspects: the first aspect is related to the minimal amount of words, whereas the second aspect is related to the type of words the word-group consists of. The word-group consists of at least two words, but not of any type of words, but of two content words (Floqi, 1968). Regarding the amount of words, all the above-mentioned Albanian linguists and a lot of others share the same opinion, that the word-group is a syntactic unit which is characterized by two sentence-members (Përnaska, 1972). H.Agani (1975) objects to the two-sentence-member
multiword unit opening up the way for the phrase theory which "is always made up of two or more successive elements" (Saussure, 1916). In consequence, the phrase can consist of one or multi sentence-members and even other linguistic components, such as pronouns, numerals and prepositions, can be included within it, although they are not content words.

5. Importance of the phrase in syntax

Regarding the importance of phrases in syntax, we’ll refer to Th. Dhima (2007)’s assessments, who points out that “the analysis in phrases reveals the hierarchic position of words in a more detailed and more clear way, revealing their real possible combinations…”, whereas regarding the constructions with prepositions, he points out that “…. they are distinct structures which are included within other more extended structures and which have a syntactic function”, because prepositions “have a meaning in any case, which can be sometimes more distinct and concrete and sometimes more general and abstract”.

6. Importance of the phrase in phraseology

The new approach concerning the phrase as the minimal syntactic unit is of great interest for the field of phraseology as well. Researching in this frame, we adopt the set phrase theory for the multiword structure on which phraseology should be based, as it is more inclusive than the word-group structure.

In our research in the field of phraseology, we consider the importance of phrases in revealing a lot of other cases of multiword units, such as në tym = without thinking (in smoke, lit), me spec, me bisht, etc., expressed by prepositional phrases, or e piu = [he,she] had a bad end (drank it, lit.), e qau; i dhashë një (në kokë), etc., expressed by phrases one component of which is not a content word, but a pronoun or a numeral, and which should be accepted as idioms (phraseological unit, in Albanian).

We consider the importance of phrases even in justifying some cases which are accepted as idioms, such as the idioms vret e pret = [he,she] is brutal (kills and destroys, lit.), varg e vistër, zhyt e mbyt, flakë e flakë, etc., which are expressed through coordinated relations and which, as a result, are not justified by the word-group theory which is defined as subordinated relation of content words (Memushi, 2004).

Even idioms, such as me kuç e me maç = all of them (with dogs and cats, lit.), fol e qesh, etc., can not be justified by the word-group theory, because they are expressed not only by coordinated relations, but also by prepositional phrases, that is, by two parallel phrases and not by a word-group.

Even cases, such as (u zhduk) sa hap a mbyll sytë = (he/she disappered) immediately (as fast as one opens and closes ones eyes, lit.), (bërtet) me sa ka në kokë, etc., are more precisely explained by the (verbal) phrase theory than as a sentence structure.

The phrase structure also contributes to considering "grammatical" locutions, such as në drejtim të = in relation to, duke qenë se = as, etc., as phraseological multiword units because of their polylexical phrase structure and their stability.

7. Conditions of set phrases’ formation

In order to understand what a set phrase is, we should know what a free phrase is. A free phrase is a word combination that “… can be broken up immediately after it was created and its constituent words regain their freedom to be combined differently” (Bally, 1909), in an unrestricted number of other combinations with the meaning they were used within the previous combination.

The freedom of (free) phrases has two sides:
One side of the phrases’ freedom is the freedom of word selection independently of each other and according to the situation of communication.

The other side is the freedom of word combination as a simple arithmetic addition of their meanings (semantic compositionality).

The freedom of selection and combination of the phrases’ constituent elements constitute the free phrases' particularities, whereas the impossibility to choose the constituent elements independently of each other and the impossibility to combine them as their simple arithmetic addition (semantic non-compositionality) constitute the particularities of another kind of phrases which are known as set or stable phrases. These particularities are consequences of the conditions of the set phrases’ formation, such as the restricted combining possibilities and the semantic non-transparency of at least one constituent element of the phrase, which don’t offer phrases the possibility to
break up immediately after their formation, nor do they offer phrases’ constituent elements the possibility to regain their freedom to be combined differently. The second condition is only about the phrases whose constituent elements develop non-transparent meanings, whereas the first condition is general. In consequence, phrases’ components which develop non-transparent meanings have restricted combining abilities as well.

We consider stability as the impossibility for some words to actualize their meaning or meanings in different contexts or to be combined differently with the same meaning outside the existing context, but only in a unique context, that is, within a restricted combination.

In the case of violating the freedom of combination, the unique context is realized through the non-transparent meaning of at least one word, such as *i kthej krahët dikujt = turn the back on someone*, *më bie bretku, jetë qeni*, etc. In the case of violating the freedom of selection, the unique context is realized through the transparent meaning of at least one word, such as *mjalt i ëmbël = very sweet (honey sweet, lit.), pus artezian, etc.* In the case of *i kthej krahët dikujt* the unique context is realized through the non-transparent meanings of the word *krahët = back* and the word *kthej = turn*, whereas in the case of *mjalt i ëmbël* the unique context is realized through the transparent meaning of at least the word *mjalt = very*. Thus, stability, that is, the unique associative combination of the word *mjalt = honey* restricted only to the word *i ëmbël = sweet* is not different from that of the word *krahët* which is only restricted to the word *kthej*. The stable combination between *mjalt* and *i ëmbël* in opposition to what Bally says about the free phrase, is not broken up immediately after its formation and, at least one word (*mjalt*) that is part of it, doesn’t regain its freedom to be combined differently with the adverbial meaning *shumë = very* with which it is used in this structure.

8. Reasons for studying set phrases as a separate group

It has been seen that a lot of times people use in speech set phrases rather than separate words. This shows the very important role of set phrases in language and the need to pay special attention to them. The reasons we study them as a separate group are as follow:

1) Set phrases are formed in a special way, unlike free phrases, because of the restricted combining abilities, such as *mjalt i ëmbël* or the semantic non-transparency of their constituent words, such as *i kthej krahët dikujt*.

2) They constitute a unique context for the use of their constituent words.

3) They don’t constitute the characteristic feature of speech, that is, they are not created in speech, but they are used as ready-made elements in speech, because, as Saussure (1916) points out, “Le propre de la parole, c’est la liberté des combinaisons (the characteristic feature of speech is the freedom of combinations”, that’s why the set phrases should be studied separately, unlike free phrases.

9. Set phrases’ field of study

As set phrases with semantic non-compositionality have a whole meaning and constitute a (single) lexical unit, set phrases could be studied by lexicology because they are created for their meaning. But their formation is different from the formation of the other lexical units – they are formed by two or more words graphically separated. For this reason they could and should be studied by another branch or discipline, by phraseology which shifts from a branch of lexicology to a separate discipline. Moreover, phraseology, unlike lexicology, is more extensive and more complete, because it also includes the set phrases with compositional meaning which don’t constitute lexical units, that is, they are not equivalent to a single word, such as *borë i bardhë = very white (snow white, lit.), shëndoshë e mirë = in very good health (healthy and good, lit.), rreth e rrotull, fshat më fshat, etc.*

In order to designate the set phrases’ field of study as phraseology, the discovery of the “syntagme” (phrase) concept by Saussure (1916) is of special importance. The “syntagme” concept was translated by phrase in English and thus the former term “phraseology” (frazeologji) was (also) given another meaning, the meaning of phrase studying, but, as we have already explained, set phrases only.

Conclusions

1) The word-group (with at least two content words) doesn’t make up the minimal syntactic unit of language. The minimal syntactic unit of language is based on the phrase which “is always made up of two or more successive elements” (Saussure, 1916) and which reveals the real possible combinations of words.

2) The discipline that should study set phrases from the point of view of speech is phraseology, because set phrases constitute a separate group of ready-made units distinct from free phrases.
3) Phraseology should study all set phrases of a language, because all set phrases constitute a separate group distinct from free phrases.

4) According to the phrase theory, the range of idioms should be extended by other types of idioms, such as në tym, me spec, me bisht etc., expressed by prepositional phrases, or e piu, e qau, i dhashë një (në kokë) etc., expressed by phrases one component of which is a pronoun or a numeral.

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Comparative Overview on Word-Compounding in English and Albanian

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Abstract This paper presents a comparative bilingual overview, by comparing word formation in two languages, respectively Albanian and English, as well as the main word formation trends in both languages. Both languages display a variety of word formation techniques, but their classifications according to different ways are not in complete conformity with each other. An example of this is “pëngjitja”, which in Albanian is classified as an independent class from the compound nouns, while in English it appears under the heading of “compounds”. The paper will also highlight spelling and phonetic differences in both languages. In Albanian language the “pëngjitja” is formed by the monomial of word group or phrase, a prepositional phrase or a group of words in general. The syntactic relations between the terms of the phrase or the group are usually preserved clearly, even in the structure of the newly formed word -të pëngjitur. In English compounding, which also includes pëngjitja refers to the process of combining two words to form a new one, where the words added at the beginning to a certain extent subcategorizes the words following it.

Key words: pëngjitja, word-formation, Albanian, English, language

1. Introduction to word formation

Word formation is the branch of linguistics that examines derived words synchronically and diachronically and in terms of their origin and functioning, their productivity or unproductivity, as well as their use in different styles of speech. This study focuses on the main word formation processes in English and Albanian. While both languages possess a wide range of word formation techniques, careful inspection reveals that not all of them coincide.

► Word formation in Albanian

The most common word formation processes in Albanian language are: derivation and its subdivisions (prefixal derivation, suffixal derivation, prefixal-suffixal derivation, derivation without apposition), articulation, composition, pëngjitja, conversion, and the mixed manners:

a) pëngjitje and prefixation
b) composition and suffixation
c) articulation and suffixation
d) articulation and prefixation- suffixation
e) articulation and pëngjitje

The above mentioned word formation techniques are divided as follows:

a) morphological ways, which include: affixation, articulation, composition
b) non-morphological ways: pëngjitja and conversion.

► Word formation in English

The most common word formation processes in the English language are: derivation, agglutination, back-formation, blending, acronyms, clipping, calque, semantic loan, compounding, incorporation, conversion, neologism, loanword,

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1 This term does not have a corresponding equivalent term in English language.
2 Grammar of the Albanian language I, Tirana 1995
3 S.; Quirk. R. “A student’s grammar of the English language”.

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onomatopoeia.

2. Overview on word –compounding in Albanian

One of the most prolific ways of word formation is derivation and its subdivisions as well as composition, which are closely interrelated (E. Hysa⁴). A compound word consists of two or more motivating themes, which are used independently even without this composition, as two meaningful separate parts of speech. Another important word formation technique in Albanian language is called – “Përgjitje⁵”. It is used to define new words formed by the monomial of a word group or phrase, of a prepositional phrase or a group of words in general. The syntactic relations between the terms of the phrase or the group are usually preserved clearly, even in the structure of the newly formed word -të përgjitur.

The formant of this word formation technique is the definite order of the components of the word (in words of related subordination, the subordinate component is generally placed at the beginning) and the common stress (whereas the other components are unstressed or have a secondary stress).

Most of the words “të përgjitur” derive from a monomial set phrase, or a prepositional phrase (preposition + noun). In the long continuous process of their use the terms of a word group are attached to each other, thus forming a unique word, where the morphological indices which have lost their grammatical functions might be preserved in a fossilized way. Considering the fact that the components these words no longer have their character of unique independent words, the newly formed word is new, not only by the lexical point of view, but also by the morphological – phonetic one. Such words- të përgjitura – are found in a lot of invariable parts of speech.

● The main characteristics of the these words (respectively –të përgjitura) when compared to compounding are the following:

a) These words- (respectively –të përgjitura) – are always made up of specific words, that generally preserve clear syntactic relations between them;

b) The meaning of the this word (respectively- e përgjitur), as a rule, is equal to the meaning of the group from where it came out;

c) This word (respectively- e përgjitur) might have in itself even a single designating word, or might be made up mainly of words belonging to secondary parts of speech;

d) These words (respectively- të përgjitura) are usually the result of merging a phrase or a group of words during a long process in use.

Despite these differences compounding and “përgjitja” are not unrelated or without relation between them. Historically composition derived from përgjiti. This transition is present even in today’s language (contemporary language) in the case of “përgjitje” of word groups-phrases of noun + noun in ablative case. In this case the final “i” letter characteristic of the ablative, no longer preserves its grammatical meaning as an ending, e.g. (“vajgursjellës” not “vajgurisjellës”). This would turn these nouns into authentic compositions.

Word formation techniques often intertwine with each – other. The most common ones are:

a) **Përgjitje with prefixation.** This way forms adverbs, such as: njëherazi, paprtimas etc.; nouns: nëpunës, mëditje etc.; thus they are formed from the përgjitje of a prepositional group or an analytic verbal form, adding a prefix.

Other similar formations include adjectives formed by the merging of a *numeral group* (or the indefinite pronoun “shumë”) + noun *with the prefix*–sh (e), deriving from the inflection of the plural indefinite ablative case, e.g.: pesëlekëshe, giashërrrokësh, shumëkëmbësh etc.

b) **Composition with prefixation.** They are formed by the composition of a phraseological unit, to which a suffix is added, e.g.: pjesëmarrës (marr pjesë), marrëveshi (marrë vesh) etc., or adverbs, such as këmbadoras etc.

⁴ E. Hysa “Philological studies” 1986 – Affixes and their position in word formation Alb. language. Pg 91

⁵ Grammar of the Albanian language I, Tiranë 1995
This must be clearly distinguished by the authentic compositions. In some cases such as *lidashës, pagedashës*, this distinction is clear, because in Albanian there are no such words as “*dashës, veshje*” (formed by the noun “vesh’”). The second terms of these compositions structurally resemble to the suffixal formations, but they have been formed within the rules of compositions, they do not really exist when separated from it, only potentially.

c) **Articulation and përngjitje.** This group includes adjectives from the articulation of a prepositional phrase: *i pashkollë, i pashtëpi* etc.

d) **Articulation and përngjitje and prefixation.** Adjectives formed according to this manner include a prepositional group (with the preposition për) and the suffix –*shëm*: *i përdyjavshëm, i përmuajshëm* etc.

● **Përngjitja in different grammatical categories**

► **Nouns (të përngjitur).** This category of nouns is limited. Such nouns are, e.g.: *farefis, gjëegjëzë, mirëseardhje, ecejake, thashetheme* etc. The most common cases occur when a group with a preposition + noun is added to a prefix (përngjitje + prefixation), e.g.: *pagjumësi ( pa gjumë + si) nëndetëse ( nën det +se)* etc.

► **Adjectives (të përngjitur).** As far as adjectives are concerned përngjitja is not a productive way. Such adjectives are: *bardhezi, kuqezi* etc.

► **Numerals (të përngjituar)** from *njëmbëdhjetë* up to *nëntëmbëdhjetë*. These words (të përngjitura) are different from the phrases, from the order of the compounding terms as well as from the connective word of the terms.

► **Indefinite pronouns (të përngjitur).** When considering the indefinite pronouns of this category we distinguish that one of the elements of the indefinite pronoun- të përngjitur – is usually declinable, whereas the other is rigid: *dikush (dikujt, dikë)*. But there are also indefinite pronouns of this kind where both elements are rigid: *çdo (ç-do), çfarëdo (çfarë-do), diçka (di-çka)* etc.

► **Adverbs (të përngjitur).** A considerable part of adverbs is formed by - përngjitje. The largest group contains adverbs formed by the – përngjitja- of a word group, where one of the constituent parts is a pronoun. According to the elements there are several structural groups of such adverbs (thus të përngjitura).

a) **Pronominal adverbs (të përngjitur),** where the pronoun “*gjithë*” is the first element of the - përngjitje, whereas the second element might be a pronominal adverb, a noun or another part of speech. E.g.: *gjithandej, gjithashtu, gjithmonë, gjithnjë*.

b) **Pronominal adverbs (të përngjitur),** where the first element of the - përngjitje – is one of the interrogative pronominal adverbs: *kur, ku nga, si, qysh, tek*, whereas the second element is the verb do. E.g.: *kudo, ngado, tekdo, sado*.

c) **Adverbs (të përngjitur),** where the second element of the përngjitje – is the pronominal adverb *ku* in the form *kund or kundi*, whereas the first element might be a pronoun, an adverb, or a particle, such as: *asgjëkundi, askund, askurrkund, kurrkundi, tjetërkund*.

d) **Adverbs (të përngjitur),** where the second element of the compounding- përngjitjes – is the noun *herë*. The first element might be a preposition, a pronoun, an adverb, or a particle. E.g.: *asnjëherë, atëherë, menjëherë, ngaherë, nganjëherë, përherë, përnjëherë*.

e) **Adverbs (të përngjitur) formed by a preposition and a noun.** This group includes: *përballë, përbri, përdhe, përfundi, përkrah, përmes, përqark, përreth, përditë, përnjë* etc. Obviously the second element of - përngjitje, the noun is always in the indefinite form.

f) **Adverbs (të përngjitur),** whose constituent elements are two nouns merged through a vowel or not; or another part of speech might be a constituent element, more often an adverb. E.g.: *fytafyt, anekënd, turravrap, kryekëput, kryekreje, motmot, shpeshherë, rallëherë, rallëkund, buzagaz* etc. These formations might nowadays be considered compound words.

g) **Adverbs (të përngjitur) formed by e numeral and the noun *fije (fill)* in indefinite ablative plural form, with the inflection –*sh*, such as: *dyfish, trefish* etc. As analogy to these stands even the word *njëfish*.

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h) **Adverbs (të përgjithë)** having as constituent elements variable parts of speech. These include: ndërkaq, sakaq, dosido, njëlloj, kësisoj, kësdore, sidokudo, vetvetiu etc.

► **Prepositions (të përgjithë).** These prepositions- përgjithë- are formed by the merging of two prepositions, (përgjithë – of two separate words) e.g.: përmbi, nëpër, përveç, merging the particle si with the prepositions pas, mbas: sipas, simbas, as well as those formed by conversion of adverbs - të përgjithë, such as: përballë, matanë etc.

► **Conjunctions formed by the –përgjithë- of two individual words.** According to the type of words participating in their composition, these conjunctions -të përgjithë –might be further classified as follows:

a) The second element is a conjunction (generally one of the simple conjunction sa, se, si, që etc.), whereas the first might be:
- also a conjunction: po(r)sa, sesa, teksa etc.
- preposition: mbasi (mbas +si), meqë, ngaqë etc.
- particle: derisa, gjersa.
- adverb: mirëpo
- verbal form: meqënëse

b) The first element is a conjunction, whereas the second might be:
- pronoun: sic (si +ç)
- verbal form: ndo (në +do)

c) none of the constituent elements is a conjunction; such are the conjunctions megjithatë, megjithëkëtë, formed by the – përgjithë- of the preposition me and the indefinite pronoun gjithë with the demonstrative pronouns atë and këtë, as well as the conjunction gjithsahë, formed by an indefinite pronoun, an interrogative pronouns and a noun.

► **Particles (të përgjithë).** The words: pale, posi, (po)thuajse etc. They are limited in number. They are formed by the monomial of two or more words because of the long continuous use next to each-other. Among these words - të përgjithë – usually one is a particle or a conjunction. Thus there are:

a) particle + verb → pale = pa +le
b) particle + adverb → posi = po + si
c) conjunction + pronoun → sec = se+ ç
d) verb + conjunction → thuajse = thuaj + se

In rare cases there might be the monomial - përgjithë – of a whole sentence, such as the particle kushedi.

► **Interjections (të përgjithë).** Simple interjections, especially those formed by a single vocal as well as those formed by two or more vocals, are often use repeatedly. This repetition has derived into their - përgjithë, or by the formation of several interjectory expressions, by thus enriching the fund of the Albanian interjections with new formations. Some of the non-simple interjections have been formed by compounding of monomial words, by compounding terms of a sentence, full or absent, because of the long continuous use as stereotypic formulas of greeting or congratulating, such as: faleminderit, lamtumirë, mirupafshim, tungjatjeta etc, which have an overall meaning and the value of an inseparable unit unable to be analyzed in individual terms. In these compositions the words have completely lost their grammatical functions, and in some cases they have also undergone phonetic changes.

3. **Overview on word –compounding in English**

**Compounding** consists in the combination of two or more (usually free) roots to form a new word. Compounding is a very common process in most languages of the world (especially among synthetic languages). The meanings of the

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7 The Oxford handbook of Compounding, Rochelle Lieber, Pavol Stekauer
words interrelate in such a way that a new meaning comes out which is very different from the meanings of the words in isolation.

A common semantic classification of compounds yields four types:

- **endocentric**
- **exocentric** (also bahuvrihi)
- **copulative** (also dvandva)
- **appositional**

An **endocentric compound** (A+B denotes a special kind of B) consists of a head, i.e., the categorical part that contains the basic meaning of the whole compound, and modifiers, which restrict this meaning. For example, the English compound *doghouse*, where *house* is the head and *dog* is the modifier, is understood as a house intended for a dog. Endocentric compounds tend to be of the same part of speech (word class) as their head. (Such compounds were called *tatpurusā* in the Sanskrit tradition.)

**Exocentric compounds** (A+B denotes a special kind of an unexpressed semantic head), (called a bahuvrihi compound in the Sanskrit tradition) are hyponyms of some unexpressed semantic head (e.g., a person, a plant, an animal...), and their meaning often cannot be transparently guessed from its constituent parts. For example, the English compound *white-collar* is neither a kind of collar nor a white thing. In an exocentric compound, the word class is determined lexically, disregarding the class of the constituents. For example, a *must-have* is not a verb but a noun. The meaning of this type of compound can be explained as "(one) whose B is A", where B is the second element of the compound and A the first. A bahuvrīḥi compound is one whose nature is expressed by neither of the words: thus a white-collar person is neither white nor a collar (the collar's colour is a metaphor for socioeconomic status).

**Copulative compounds** (A+B denote the sum of what A and B denote) are compounds which have two semantic heads. E.g. *bittersweet, sleepwalk* etc.

**Appositional compounds** (A+B provide different descriptions for the same referent) refer to lexemes that have two (contrary) attributes which classify the compound. E.g. *maidservant, actor-director* etc.

In **English**, compound words have the following characteristics:

1. Compounds words behave grammatically and semantically as single words.
2. Since compound words behave as units, between their component elements no affixes (whether inflections or derivations) can usually occur; inflectional suffixes can appear only after compound words. For example, *bathrooms, school, buses, water resistant*. Exceptions: *passersby, brothers-in-law, courts-martial*.
3. Compound words can be written in three different ways:
   a) **Open**, i.e., with a space between the parts of the compound; e.g., *toy store, diving board*.
   b) **Hyphenated**, i.e., with a hyphen (-) separating the elements of the compound; e.g., *flower-pot, air-brake, she-pony*.
   c) **Solid**, e.g., without a space or hyphen between the component elements of the compound; e.g., *flowerpot, washrooms, pickpocket*.

Preference for a particular form of writing the compound word depends largely on lexicographical conventions and the variety of English use. For instance, hyphenation (i.e., separating the elements of a compound with a hyphen) is more common in British English than in American English. In American English, the tendency is to write the compounds open or solid (Quirk et al., 1985).

4. Compound words usually have the primary stress on the first element of the compound; e.g., "air-Æcrafts, "chewing-Ægum. This fact differentiates compounds from phrases that have the same elements and order as compounds. Phrases usually have their primary accent on the second (or nominal) element; e.g., a "red Âcoat vs. a "Red Âcoat.

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*A Comprehensive Grammar of the English Language*. Longman, Quirk et al., 1985
5. The second element (or head word) of the compound usually determines the grammatical category to which the whole compound belongs. Following are a few possible combinations:

\[
\begin{align*}
n + n &= n; & \text{sunrise, dancing girl, hand-shake,} \\
v + n &= n; & \text{rattlesnake, call-girl, dance-hall.} \\
\text{adj.} + n &= n; & \text{darkroom, eyebrow.} \\
n + \text{adj.} &= \text{adj.}; & \text{air-sick, bottle-green.} \\
\text{pron.} + n &= n; & \text{she-pony, he-goat.} \\
\text{prep.} + v &= v; & \text{overtake, undergo.} \\
\text{prep.} + n &= n; & \text{onlooker, off-day.} \\
\text{adj.} + \text{adj.} &= \text{adj.}; & \text{gray-green, Swedish-American.}
\end{align*}
\]

However, there are some cases in which the headword does not determine the grammatical class of the compound; for example:

\[
\begin{align*}
n + v &= \text{adj.}; & \text{e.g., man-eating, ocean-going, heartfelt.} \\
\text{adj./adv.} + v &= \text{adj.}; & \text{e.g., hard-working, good-looking, dry-cleaned.} \\
n + \text{prep.} &= n; & \text{e.g., passer-by, hanger-on.} \\
v + (\text{adv.}) \text{ prep.} &= n; & \text{e.g., show-off, hold-up.} \\
v + \text{adv.} &= n; & \text{e.g., have-not, get-together.}
\end{align*}
\]

It is important to point out that some compound words are made up of a bound root (or ‘special’ combining form, (as Quirk et al. (1985) call it), e.g., socio-, psycho-, and a free root; e.g., socioeconomic, psychoanalysis, biotechnology. The compound may also consist of two bound roots; e.g., nephrolithotomy, porography.

6. **Compounding is a recursive process**; i.e., one compound itself may become a constituent of a larger compound; e.g., lighthouse keeper, living-room furniture.

**Compounds can be either native or borrowed.** Native English roots are typically free morphemes, so that means native compounds are made out of independent words that can occur by themselves. Examples *mailman* (composed of free root *mail* and free root *man*)

Compounds formed in English from borrowed Latin and Greek morphemes preserve this characteristic. Examples include *photograph*, *iatrogenic*, and many thousands of other classical words.

**Some compounds have more than two component words.** These are formed by successively combining words into compounds, e.g. *pick-up truck*, formed from *pick-up* and *truck*, where the first component, *pick-up* is itself a compound formed from *pick* and *up*. Other examples are *ice-cream cone*, *no-fault insurance* and even more complex compounds like *top-rack dishwasher safe*.

**Rhyming compounds** (subtype of compounds). These words are compounded from two rhyming words. Examples: *lovey-dovey*

There are words that are formally very similar to rhyming compounds, but are not quite compounds in English because the second element is not really a word—it is just a nonsense item added to a root word to form a rhyme. Examples: *higgledy-piggledy*

This formation process is associated in English with child talk (and talk addressed to children), technically called hypochoristic language. Examples: *bunnie-wunnie, Henny Penny*

**Another word type** that looks a bit like rhyming compounds comprises words that are formed of two elements that almost match, but differ in their vowels. Again, the second element is typically a nonsense form: *pitter-patter, zigzag*.

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4. Conclusions

This paper mainly focuses on comparing word formation in both languages trying to identify the similarities and differences between both languages. While in Albanian the distinction between compounding and “përngjitje” is clearly cut, in English there is no distinction between these two word formation techniques; they belong to the same group. However Albanian language has compound nouns separately, also corresponding to English under the heading of compounds.

While compound words in English are classified into open, hyphenated or solid, which distinguishes their lexicography, in Albanian there are no similar rules; they are all written as one separate word. The concept of recursive compounds in English does not have a similar counterpart concept in Albanian, since if translated into Albanian they belong to another category, not at all related to word formation. While “përngjitja” appears in different grammatical categories where words undergo declination in several cases, a characteristic for Albanian language, in English words are joined together without being declined. Compound words in both English and Albanian are made up of words having motivating themes, meaning they could be used as separate words. This is not the same for the words “të përngjitura” in Albanian, which in English are part of compounds.

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The History and the Creation of Standard Albanian Language and the Role of Elbasan Dialect in this Development

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Abstract Every country represents and identifies itself, through its mother tongue, everywhere in the world. If we focus on this matter, we will understand the importance of taking the so-called representative version of a language or its standard version, the existence of every language and nation that uses it. In this context, we naturally will arise the question: When and how is created the standard Albanian language? Which is the way that it has pursued to consolidate itself? What were the general historical, political and social factors? Which are in favor of or sometimes even a hindrance to the creation of this version? What is the role of Elbasan dialect in this development? This study aims to present the history of the foundation of standard Albanian language starting from the early fourteenth century till nowadays. We will highlight the rates that have been based on two principal Albanian dialects in different historical stages, we will also represent the general historical factors and social policy that defined "tosk", (southern) version on which the Albanian standard model is created. This paper will focus on the importance of Elbasan dialect or elbasanishtes, as a variant that was proposed to be settled as the official standard language, but it never becomes. We will draw out language and nonlanguage circumstances where such decisions were based on and at the same time, rejected the reality. This study will help linguists who study the history and the creation of the standard Albanian language.

Keywords: Albanian standard language, creation, development, Tosk, Elbasan dialect.

The process of forming the standard Albanian language has gone through a series of stages, which have been closely linked with the social, historical and general conditions of Albania, as a country. However, external social factors, as well as internal language factors, are those who have defined the way of forming the standard Albanian language (Samara, 1989: 24). Based on studies of different authors and researchers, there are two periods of the development of literary Albanian language: the pre-national period and national period with their respective subdivisions.

1. The pre-national period

This period constitutes the formation of the Albanian language as the language of the Albanian nationality, which reached a high stage in the era of Skanderbeg. At this time, our people lived in certain territories and Albanian nationality was already established as a cultural and spiritual entity, but highly fragmented economically and politically. "Mergers and consolidation of ethnic Albanians in an ethnic nationality called 'Arber' is associated with formation at this time of the general language of the Albanian nation. This time precisely determined the beginnings of the written Albanian" (Samara, 1989: 41). At the beginning of the pre-national period, relying on the language of the earliest written document dated in 15-16 century concluded that Albanian with two major groups of dialects that correspond, respectively, dialects of Gheg and Tosk, existed as a community and develops their unique place in the converging roads. However, at this time we could not consider it as a language with a genuine literary character. To shed light on this issue, we have made a detailed study of the works of old authors, a study that will help us to follow the general structural and functional development of Albanian in XIV - XIX Century.

The oldest document written in Albanian coincides exactly with the XV century (1462); it concerns "The formula of baptism", of Pal Engjëlli, a short formula with religious content written in Latin alphabet. However, the first book, "Meshari" of Gjon Buzuku (1555), is considered as the first written monument of Albanian.

There are many opinions on this issue, which considered the fact that Albanian was written long before the XV century. There are data that indicate an earlier period of written Albanian. Among them is worth mentioning a description of our country dated to 1332, known as the work of a French monk named Brokard, who wrote: Although Albanians have a language quite different from that of Latin, however they use Latin letters in their books. (Samara, 1989: 43). Likewise, the Ottoman chronicler called R. Çelebi in XV century proved that Albanians write their own language, but their writing is not very clear. (Samara, 1989: 43). These data show that Albanian was written before Buzuku. Thus, given this evidence, it would be appropriate to conclude as the researcher M. Samara, wrote, "The period of written Albanian after Buzuku is
only seen as a small part of the history of the Albanian language and as a relatively new stage of its development (Samara, 1989: 43).

Observing Buzuku language work, we note that it is written in northern dialect Gheg, using the Latin alphabet of Gothic type, where the four Cyrillic letters are used. There are also some typical patterns of Tosk, which prove that the distinctions between Tosk and Gheg dialect at that time were not large and that the dialects were based on very common element (mainly in grammatical forms). Different scholars have concluded that Buzuku may have followed a tradition that existed before writing it. On this view are N. Nokli and E. Çabej, while Sh. Demiraj claims that the double use of long vowels, not only by Buzuku, but also by Matrënga (which it thought might not have known Buzuku) indicates the existence of a tradition throughout the early writing (Samara, 1989: 44). After Buzuku's work, Matrënga's work conveys an important role (1560-1616), because it is the oldest known full text of Tosk. The language of this work owns the Tosk dialectal features. Some features of this period may be inferred by observing the work of Pjeter Budi (1566-1623). Purely religious language Budi's work, as well as Buzuku' work is a Gheg variant very close to Tosk variant. Not much different from the language of other writings on the old northern language is the work of Frank Bardhi (1606-1643); his most important work remains "Latin Albanian Dictionary" (with 5000 words). The works of Pjeter Bogdani (1625-1689), were written in the northern dialect, but they appear richer, more fluid and more elaborate. In general, Bogdani's work reflects the development of the language in a higher stage of Albanian literature in the XVII century. Furthermore, for this reason, some scholars claimed that with Bogdani started the history of the formation of national literary Albanian.

From a brief overview of the language used in works of this period, it results that: ranging from "Formula of Baptism", "The Gospel of Easter", "Missal" Buzuku, and other works of XVI-XVII centuries, we find the written Albanian in two variants literary documented on the base of dialects. Taken in their entirety Albanian writings of XVI-XVII centuries attain their highest processing in Bogdani's prose, even though there are distinguished some features which belong to Pre National period of Albanian literary language. Their linguistic features, as well as their social functions, which have prevailed among religious function, define this.

Even in the XVII century, Albanian written language continued to function more as a language of ecclesiastical literature. In Elbasan, we note the activity of Theodhor Haxhifilipi (Dhaskal Todri) who created an alphabet of 53 letters. By this alphabet of a large number of letters, he had intended to create conditions to develop a standard Albanian language. Todri's work is written in an archaic Elbasanishte very close to Tosk. Features similar to language used by Todri, contains the same language of Anonymous work of Elbasan (XVIII century). In this period, the interest of study is in works of Kostë Berati and Grigor Gjirokastriti (late eighteenth century and beginning of XIX century) whose language presents the Tosk features of their regions. In XVIII-XIX, centuries should not be left out the written language of Arbëresh. Observations on the language works of Arbër esh in the XVIII century, as Jul Variboba, Nikole Filia, etc, and other writers of the XIX century, as Jeronim de Rada, Gavril Dara, Anton Santori, Zef Serembe etc Appears evident that there was a consistency to Arbër esh writing tradition which lies very close to spoken language. In general, the Arbër esh spelling of this period had a phonetic character so the words were written as they were spoken.

Obviously, at this period Albanian was written in three basic dialectal variants: Gheg, Tosk and Arbër isht. The main of these three options for a relatively long time was Gheg, which have the most ancient documents of the Albanian writings. Only by the end of the XIX century, it began to expand its functions to Tosk. At the end of the pre national period had overcome the structure of tribal dialect and dialects with literary variants had passed into a new phase of development. "It was very clearly outlined a dialectical-territorial structure that is typical of nationality in terms of feudalism and is the second phase in the evolution of dialects" (Kostallari, 1973: 64).

By the middle of the XIX century, Albanian standard language could not do the quality step that made at the end of that century. After missing objective and subjective conditions, had not arisen domestic market production of goods yet. It was not created the class that was interested in the creation of domestic market, which removes obstacles to the development of language and instilling it in literature. There were not necessary conditions for creating truly national standard language and the general historical conditions for ruling the country. All these factors were a strong and insurmountable barrier for the free development of the Albanian standard language.

2. National period of creating standard Albanian

<table>
<thead>
<tr>
<th>National period</th>
<th>First stage</th>
<th>Second stage</th>
</tr>
</thead>
<tbody>
<tr>
<td>First phase</td>
<td>1860-1879</td>
<td>The first phase (1923-1939)</td>
</tr>
<tr>
<td>The second phase (1879-1912)</td>
<td>The second phase (1923-1939)</td>
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<tr>
<td>The first phase (1912-1923)</td>
<td>The third phase (1939-1944)</td>
<td></td>
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<tr>
<td>The first phase (1944-1956)</td>
<td>The third phase (1939-1944)</td>
<td></td>
</tr>
</tbody>
</table>
Third stage                   The second phase (1956-1972)
The third phase (1972 – up to now)

The question is “When was the passage from one period to the other?”
This passage was made before the Declaration of Independence and it should be noted that the transition was not nor could be done immediately, but was the result of several decades. The first real warning that a new period in the history of Albanian literature began was "Evetari" Naum Vegjilharxhit who was drafted in 20 years of the XIX century and were published in 1844 and 1845. Although it was, a small booklet, as the primer book, played a major role in learning Albanian. This is exactly the period when it starts to climb the Albanian National Renaissance.

Drawing on historical and social features of language that period can be divided into three stages with their respective subdivisions. These three stages, as stated Kostallari "in which they walked along the tillage, the study of Albanian literature, binds a single straight-line development of linguistic convergence always increasing without returns, which had as a support in national economic, social, political and cultural convergence," (Kostallari, 1973: 20).

3. The first stage of Albanian development.

This stage coincides with the national Renaissance. It was the century of a major turning point in the history of Albania, which had a significant impact in the development process of our literary language.

The first stage of literary development of our language can be divided into two phases:
- First phase starts from ’60 years of the XIX century and continued until 1879
- The second phase starts from 1879 until 1912.

**The first phase** coincides exactly with the creation of the League of Prizren (1978) whose demands, in terms of the language, influenced the spread of the Albanian language and its disbursement. In this period began his linguistic and literary activity Kostandin Kristoforidhi. He has a particular merit in forming the national literary language, as he attempted to bring in writing two main Albanian dialects of that time: Tosk and literary Gheg. With this initiative, he testified that two Albanian dialects were not only very close to each other, but were variants of a single language. Kristoforidhi was the first to make a real historic step for the unification and unifying the written language. To prove such a phenomenon he developed a vocabulary that was called ‘Dictionary of the Albanian language’. His first publication was in 1904, and the second in 1961, entitled ‘Greek-Albanian Dictionary’. This dictionary was the codification all Albanian words, without making any distinction as to the source, of one or another dialect. At this stage, no Albanian schools were still open and there was a unique alphabet. Most of the publications used the Latin alphabet.

**The second phase** of development of standard Albanian began with the founding of the Society of the Albanian letters (established on October 13, 1879 in Istanbul) which was intended as Primary Resurrection of the Albanian language of "coming together of "dialects, as well as S.Frashëri said "many language dialects bring division and exile (Samara, 1989: 62). In the statute of the society at the beginning stating that "any nation that does not write his own language, it is in dark " , so this definition led directly taking the initiative to establish a common alphabet, which shall serve the issue of unification of the written standard language. This stage, in itself, relates to the Renaissance period that precisely allows a great historical turning point in terms of creation of the standard Albanian. The activity of the Renaissance was characterized by a set of requirements, fulfillment of which constituted the main goal of their activity. These requirements were:
1. To learn reading and writing to all Albanian masses of people
2. Official language was Albanian in all occupations and social activity in Albania.
3. Standard Albanian that would to be taught in schools should be unique, for all Albanians.
4. To create a single alphabet. A lack of a unique alphabet was a major obstacle to the unification of the literary language, for the dissemination of publications in Albanian and education in Albanian language.

Efforts to establish a common alphabet became even before the Congress of Manastir, in 1864 in Istanbul, but only in 1879 with the founding of the Letters Society succeed in creating an alphabet with 36 mixed letters (Latin, Greek the special characters), which was spread over the center and southern Albania.

Despite these efforts, the date that entered the history of the Albanian language, as the date of the alphabet is the Congress of Manastir that decided the unification of Albanian alphabet. His definition was important because:
- Affirm the existence of the Albanian nation as a unique nation over religious differences.
- Emphasize national unity and close an ideological and political path for foreign invaders.
- Open the way for unification of spelling.

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Now that we have solved the issue of Alphabet, - wrote Luigj Gurakuqi- we will try to agree even on matters of orthography, which has a strong importance on establishment of a literary language ``(Samara, 1989: 72).

Regarding literary variants used in this period, we can say that if pre-national period, as outlined above, many variants were present, at this stage two options were created on two literary bases dialect:
a- Southern variant dialect or Tosk
b-Northern variant expressed in two variants: the center variant or Southern Gheg (Elbasanishte) and in northwestern variant (Shkodranishte).

From these two literary variants, Tosk dialect had advantage over Gheg dialect, while up on the eve of the Renaissance, northern literary variant had the advantage. Inversion of the ratio of the Albanian literary variants occurred during the Renaissance period. The results of periodicals in Tosk dialects in the period of 1884-1912, were two times more numerous than those in Gheg literary variant. However, what is the main reason that literary Tosk gained precedence over literary Gheg in this phase of our national language is that the characters of written works in the Tosk were more secular than those in Gheg variant. In this period, the written works in Gheg still distinguished their religious character. Thus, while in the Renaissance was reached an establishment of a Southern literary Koine, on the other hand, failed to create such a Northern Koine. While Tosk variant existed in a literary form, Gheg variant existed in two forms: in the center variant (Elbasanishte) and in the northwest variant (Shkodranishte)

In conclusion, we can say that the Renaissance brought our written language by the backward state of the centuries, raised the issue of the present literary language, which was designed as the main direction of its further development.

4. The second stage of the development of standard Albanian language

The second stage in the history of our national literary language begins with the beginning of the creation of the Albanian state and literary language had already served them strengthening its development. If the process of development of the Albanian literary language in the first stage was related entirely to the Renaissance period, in the second stage, the process of its development was conducted in other conditions which were related to:
- Raising the flag in Vlora, on November 28, 1912 and establishing the independent Albanian nation, which from the beginning felt the necessity of a unique national language.
- Creating the capital, a center that would link and coordinate economic, political and cultural activities.
- Formation of the party and the National Liberation struggle
- Expansion of school with a publication, scientific, artistic and literature character, since 1912.

This stage can be divided into three phases:
- First-phase started from 1912 and ran until 1923, when the state declared by a decree Elbasanishten as the Albanian official state language.
- Second-phase started from 1923 and continued until 1939 (the period of occupation of Albania by Italy)
- Third-phase started from 1939 and continued until 1944.

The first phase (1912-1923). During this phase, a valuable contribution gave the Literary Komisia of Shkoder (1916-1917). The most important decision of it was the unification of spelling, which is considered as a hanger for the unification of the national literary language. In connection with the problem of creating a common literary language and dialect of its base in the Komisi showed different opinions:
- One party thought to hold a bilingual literary system, Gheg based in Shkodranisht and literary Tosk.
- Another opinion supported by Luigj Gurakuqi that proposed secondary dialect of Albania or Elbasanishte to put under Albanian literary language. Gurakuqi formulated the decision of Elbasanishte, as the basis of the Albanian literary language in this way: "Because Elbasanishtja from the phonetic and grammar point of view is a bridge between the Gheg and Tosk should be chosen as the common language writing" (Samara, 1989: 80). However, the idea of putting Elbasanishte as the Albanian literary language is given in advance, at the Congress of Elbasan (1909). At the conclusion of the Congress, in point 11 of his decision in which all writers were required to use in their writings precisely "the dialect" of this city. This decree also widely reflected by press time. In the newspaper "Freedom," published in Thessaloniki in 1909, the decision reflected in this form: "Congress shall submit all Albanian writers to use in their writings the dialect of Elbasan, because it is understood widely in Albanian "(Albanian Alphabet and Congress of Manastir, 1972: 251). However, this issue was reflected by the Journal "Dielli" (1909). Point 11 of the Congress, which proposed the use of Elbasanishte dialect to all Albanian writers, as a "dialect" which is understood throughout the country. More specifically, it states, "Congress shall submit all writers to use in writing roughly as far as they can the dialect of Elbasan, because it is understood in all the country". Literary Commission decisions to unify the spelling of standard Albanian language were
echoed in the entire country. The Educational Congress of Lushnja, 1920, approved them. So based on the facts we noticed that at this stage, Gheg dialect with the dialect of Elbasanishte took priority, which was decreed to be established as the basis of creating standard Albanian language.

The second phase, which extends over the years 1920-1923, began with a decree of the Albanian state in January 1923 under which the official state language used the Southern Gheg or Elbasanishtja. Therefore, thesis to put Elbasanishte as a national literary language appeared in an official manner. At this stage began to bear a new democratic literature with democratic representative writers of 30-es generation. They began to publish journals with the progressive spirit. However, the literary version usable with very broad social functions continued to be the literary Tosk, where Noli's writings played a key role, but also the periodical press was widespread in this dialect. Therefore, the decision of Literary Commission (1917) and the 1923 government decree did not comply with the reality of Albanian literary language development. Consequently, secondary or literary variant of Southern Gheg dialect (Elbasanishtja) remained a very limited variation. Another reason why the Elbasanisht literary variant was limited was that Catholic clergy sabotaged the decision of Literary Commission immediately. Also, the weakness of the spread of Gheg - Elbasanishten explained by the fact that there was not a literary tradition in this variety, nor any particular institution through his reputation had been able to come to the aid of a new literary rate, to be accepted by all. Therefore, we can say that at this time Elbasanishtja was used more as a language of administration, while Tosk as the language of the press and literature. In terms of Northwest literary variant, Shkodranishte, it must be said that it had not an influential role in shaping the national literary language that had Tosk dialect and, furthermore, to establish it as a literary language, the difficulty in understanding of Albanian's southern provinces.

The third phase (1939-1943). It relates to the period of occupation of Albania by the Nazi fascist occupiers who were intended to realize the spiritual conquest of Albanians in the so-called "Albanological Assembly ". Italo-Albanian M. Merlika 1940 delivered a speech, in which it held up the earlier decision to set the dialect of center Albania (Elbasanishten) as the status of literary language. It was also proposed that all textbooks should be published only in this dialect. As outlined above, we can say that during the second stage still failed to find literary solutions about the issue of Albanian language. The government's decision in 1923 to use as the official language, Elbasanishten, for a time created discord and opposition between variations existing in literature, which seemed like someone from an insoluble contradiction. In writing this opposition reflected this: on one hand the official language of the law, public administration the textbook was based on a medium variant and, on the other hand, the language of fiction and a piece of literary language based on the version of Tosk and Shkodranishten. The process of convergence, despite the positive results brought about the end of this stage, did not lead to the complete unification of literary options.

5. Third Stage of development of standard Albanian language

The third stage is in itself the decisive stage for the formation and crystallization of the Albanian literary language. On the historical side, it relates to important historical turnaround of our people, the liberation from the invaders. This historic turning point for Albania created qualitatively new conditions for the life and literary development. This stage coincides with the imposition of popular power and builds socialism. The process of developing our literary language in the third stage of the national period can be divided into three phases:

- The first phase covered the period 1944-1956. At this stage, its development had been slower and more complicated. Journalism had played an important role in its crystallization at this stage, making a "Dictionary of the Albanian language "(1954) and" Rules of spelling "(1956).
- In the second phase, extending the period 1956-1972, development trends of our literary language became clearer and its crystallization rate became more rapid pace, especially under the influence of the language of fiction.
- Third-phase began after the Congress of Spelling and it is considered as a new phase of development that had as a main shaft structural and functional perfection of standard Albanianin lower levels of it.

This stage coincided with the final resolution of the issue of creation of the Albanian literary language and the non-language factors played a decisive role, such as:

- The rapid development of education and culture
- Profound changes within the population
- Increasing the role of capital as a center of economic concentration
- Undertaking a series of linguistic policy of the single party in power (at the time of the Labour Party). This policy found its expression most clearly in the scientific sessions of the year 1952 about the national literary language. Institute of
Sciences was established in 1947, UT in 1957, the other higher institutes of the Academy of Sciences later and all was set the task of linguists to study and uncover the rules of literary development in accordance with changes and demands of society.

During this period, until the Congress of Spelling, there were a number of attitudes regarding the creation of the Albanian literary language, expressed in various sessions, which will be classified into two categories:
- The first category defended the idea that literary language is based on Gheg dialect (Elbasanishten).
- The second category of researchers advocated the creation thesis based on literary Albanian Tosk dialect.

Idea of creating a literary language based on Gheg dialect and, respectively, based on Elbasanisht, was defended by Mustafa Kruija (1940), senator and president of the Institute for Studies in Tirana, who expressed the opinion that literary Albanian was built on Elbasanisht or the center dialect, but was against the concept of mixing dialect (Ismajli, 2005: 61). From this point of view have been a number of foreign scholars such as German researcher Georg von Hahn, who was considered as the father of Albanology. He discussed the division of the Albanian dialects and indicated that the future of our common language should be sought out, "where there is not a final separation between the Tosk and Gheg, where elements of the two main dialects approach each other" (Ismajli, 2005: 69). The scholar Gustav Vajgand claimed that "the common language should be sought out, "where there is not a final separation between the Tosk and Gheg, where summarizes all the characteristics of Gheg; is not just understandable to all Albanians, is the dialect that may be learned more easily. The simplicity of the bending of nouns and pronouns against multiple traits of Tosk, the number traits of poor verbal and short participle, all these are enough facilities for learning the Southern Gheg" (Ismajli, 2005: 70). At the same stream of thinking was the scholar Rajko Nachtigall, who proposed the dialect of the center of Elbasan, because of its central geographic position, it is understood by all (Ismajli, 2005: 71).

Idea of creating a literary language based on Tosk has also been supported by a number of researchers. Selman Riza linguist (in 1936) held pro attitude toward Tosk and considered Elbasanisht as "a dialect with a shallow cultural meaning, with a few idiomatic wealth, and especially with no literary development." (Ismajli, 2005: 85). In 1952, Idriz Ajeti expressed the opinion, "with some required effort of some researchers on the literary dialect of Elbasan, results showed that, in this dialect there was no value in the written literature." (Ismajli, 2005: 90). Dhimiter Shuteriqi, vice president of the League of Albanian Writers and a member of the Institute of Sciences (1952) defended the idea of Tosk as "South brought key leaders of the movement who were very numerous" (Ismajli, 2005: 121). Then went on: "postwar period made the Tosk dialect the official, educational, science, media and propaganda, language." (Ismajli, 2005: 127). The same opinion was Aleksander Xhuvani (1952) who thought, "the issue found the solution from the war and the time of reconstruction, when Tosk got a great push, and moved in the formation of a common written language" (Ismajli, 2005: 122). On the other hand, Lirak Dodbiba carrying this attitude: "The fact that the Tosk variant is used by our Labour Party during the war... These facts show that our nation, and all speaking dialects, has a common national language represented by Tosk" (Ismajli, 2005: 124).

Discussions have continued further about this matter until all efforts were finalized exactly in the Spelling Congress in 1972, which together with the unification of spelling was confirmed the unification of Albanian literary language, which will take as its base Tosk dialect. "On this basis the new dialect, the underlying elements include the elements of both dialects. Hence it is not fair to say that today literary Albanian language - says S. Comora-rely on a single dialect (in Tosk)" (Ismajli, 2005: 98).

In this period also began the process of influence on the dialects and the literary languages completed crystallization of the literary rate in terms of spoken language. Associated with this process A. Kostallari says, "Under the influence of literary language, distinctive features of Albanian dialects start extinguishing slowly" (Kostallari, 1973: 60.) A very important role for instilling unique literary rate in this stage plays "Dictionary of Modern Albanian Language" (1980).

This reality has remained nearly intact throughout the period of socialism in Albania. During this time, it was consolidated, widespread and used in all social spheres, the Albanian literary language based on Tosk variant, which remains in the same status today. Anyway, we must say that after the socialist period are again reopened debates in circles subtracting linguists regarding language of this dialect. It is discussed increasingly about the possibility of incorporating a variety of linguistic elements of Gheg in this representative variant.

Conclusions

The process of creation of the Albanian literary language has been relatively difficult due to the general historical background of our country. Anyway, the attempts for such a process date early in time and this is also proved by the historical documents. Throughout the whole way there have been continuous attempts on the part of different writers, linguists and well known characters to create and consolidate a single common written language. The first achievement
was made in the Manastiri Congress which defined the alphabet of the Albanian language, but on the other hand there have been lots of controversial issues about the dialect of the standart albanian language. Until Renaissance the Gege dialect was the one which predominated, but late after this period priority was given to Tosk dialect. An important place was given to the dialect of Elbasan which have kept going long from the Litarary Commisia of Shkodra until 1940. Anyhow, despite the state ordinance and the continuous support of various local linguists it was never achieved the standartization of the albanian language with the dialect of Elbasan. In the Spelling Congress in 1972 the issue of defining a standartized albanian language was finally resolved being based on the the Tosk dialect. In the last decades there have been attempts to be integrated in the standart variation elements of the Gege dialect as well which is well known for being rich in lexical grammatical forms.

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The Role of Translation in Foreign Language Teaching

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Abstract: In this article has been treated the importance of the translation in foreign language teaching. At first, it has been treated by a comparative point of view the difference between the Professional Translation and the Pedagogic Translation. This difference is essential because their objective is not the same. The Professional Translation communicates the same message between the source text and the target text, while the Pedagogic Translation’s purpose is to teach a foreign language. Our students must continuously compare the foreign language (French, English, Italian etc.) to Albanian. Although our students do not intend to enter the translation profession, for them translating helps relate L1 to L2: a mental process takes place in their minds on an unconscious level, every time they speak the other language. The special examples illustrate the role of the translation in the teaching of the foreign languages by the lexical and syntactical structure exercises. Despite it is not always involved in the new methods of the foreign languages, translation can be a useful tool and an effective method to learn a language.

Key words: translation, foreign languages, professional translation, pedagogic translation.

Pendant l'évolution méthodologique de l'enseignement des langues étrangères, la traduction comme une activité linguistique n’a pas eu le même rôle dans le processus de l'apprentissage dans les classes de langues. Ainsi, pour expliquer le rôle que la traduction joue dans la didactique des langues étrangères, tout d'abord, nous proposons de faire un voyage pour essayer de décrire rapidement les différentes approches méthodologiques qui ont été utilisées et sont, pour certaines, encore utilisées, tout au long de l'histoire afin de clarifier la notion de traduction et d'établir une différence entre la traduction professionnelle et la traduction pédagogique qui intervient dans le processus de l'enseignement et d'apprentissage des langues étrangères.

La méthode traditionnelle grammaire-traduction se basait sur la lecture et la traduction de textes littéraires en langue étrangère, ce qui plaçait donc l'oral au second plan. La langue étrangère était décortiquée et présentée comme un ensemble de règles grammaticales et d'exceptions, qui pouvaient être rapprochées de celles de la langue maternelle. Elle partait des langues aux structures grammaticales parfaitement organisées, comme le latin et le grec, pour apprendre à les traduire, et même pour les parler uniquement grâce à la grammaire. Il s'agissait donc d'étudier les règles grammaticales et le vocabulaire d'une langue en question, et avec ce bagage, passer à la lecture et à la traduction directe ou inverse de textes. La traduction occupait une place centrale dans cette approche. Cette méthode a été utilisée également pour former des traducteurs littéraires.

En revanche, la méthode directe part de l'idée qu'une langue étrangère peut s'apprendre de la même façon qu'un enfant apprend à parler. Dès le début, on plonge l’apprenant dans une utilisation orale de la langue pour qu’il apprenne à travers l’écoute et l’imitation, en en donnant que très peu d’importance à la langue écrite et à la grammaire. Dans la pratique, la méthode est réduite à essayer de tout communiquer dans la langue cible durant le cours, et répéter des constructions ou des structures déterminées jusqu’à ce que le professeur considère qu’elles sont acquises. Evidemment, la traduction avait un rôle insignifiant dans cette approche et elle était exclue de tout type d’activité linguistique.

Enfin, l’approche communicative dans l’enseignement des langues voit le jour en pleine période structuraliste où les pédagogies béhavioristes étaient en plein essor. À la différence des méthodes audio-orales et audio-visuelles des années 60-70 qui offraient l’apport de nouvelles technologies en cours de langues en puisant encore beaucoup dans des approches structuralistes traditionnelles, l’approche communicative ne s’attarde plus sur des structures grammaticales à apprendre par coeur, mais avant tout sur le sens de la communication. Une question posée par le professeur ne donnera pas lieu à une seule et unique réponse contenant une structure syntaxique précise, mais laissera la liberté à l’apprenant de choisir parmi une quantité de réponses possibles selon le message qu’il désire faire passer. Ainsi le cours de langues devient une séance interactive où le contexte de la communication est mis en valeur. De plus, les supports utilisés ne sont plus créés artificiellement pour la classe avec le nombre exact de structures à assimiler mais ils sont choisis parmi une source vaste de documents authentiques (extraits littéraires, articles de journaux, émissions de radio, clips vidéos, etc.). Ainsi la traduction a fait récemment l’objet d’une réhabilitation pédagogique, notamment dans le cadre de
l’enseignement-apprentissage d’une langue-culture étrangère. C’est vrai que les professeurs sont obsédés par le modèle du cours idéal 100% en langue étrangère, mais il faut reconnaître que ce pourcentage baisse premièrement, à cause du niveau des apprenants (surtout avec les classes de niveau débutant et faux débutant) et deuxièmement, lorsque les explications laborieuses en langue étrangères n’aboutissent pas à la compréhension. Ainsi, le choix de la traduction s’impose. Notre objectif est de démontrer que le rôle de la traduction est important dans l’enseignement des langues étrangères, mais avant d’aborder cette question, nous proposons d’abord d’expliquer la différence entre la traduction professionnelle et la traduction pédagogique qui intervient dans la didactique des langues étrangères.

La traduction est une activité psycho-linguistique qui vise à établir la communication entre deux parties qui ne parlent pas la même langue. Si nous essayons de définir l’objectif de la traduction professionnelle dans la vie quotidienne, nous pourrons dire qu’elle vise la traduction d’un texte pour un public particulier, qui faute de connaissances linguistiques, ne peut pas saisir le sens du texte émis dans sa langue originale. Ainsi, le traducteur est l’intermédiaire entre l’auteur et le public à qui est destiné le texte. En revanche, l’objectif de la traduction pédagogique (Delisle, 1980) est avant tout didactique. Elle se pratique dans les classes de langues, pendant les heures d’enseignement des langues étrangères. Dans ce cas, le public est la classe (les apprenants) ou le professeur, mais en tout cas, il s’agit d’un public vraiment restreint. Alors, la traduction n’est pas une fin en soi mais un moyen, c’est-à-dire, son objectif ne vise pas la transmission d’un message ou le sens véhiculé d’un document, mais sa fonction consiste à aider l’apprentissage de la langue étrangère, sa perfection, le contrôle de la compréhension, de ses structures, etc.

Il est important de préciser que la différence entre la traduction pédagogique et la traduction interprétative existe. Comme nous le verrons plus tard, lors de l’enseignement du français (ou d’autres langues) comme une langue étrangère, le recours à la traduction est une réalité. Pourtant il est vrai, qu’avec l’introduction de l’approche communicative, la traduction pédagogique – qui sous-entend souvent la traduction littérale - a perdu le rôle qu’elle avait dans les méthodes traditionnelles de la didactique des langues étrangères. D’autre part, les recherches menées en neurolinguistique et les expériences d’enseignement montrent - surtout pour les niveaux débutant, faux débutant et même intermédiaire - que le recours à la langue maternelle dans l’apprentissage d’une langue étrangère est souvent un passage obligatoire pour saisir le sens.

La traduction pédagogique recouvre tous les cas où l’enseignant a recours à la langue maternelle des apprenants alors que le cours s’effectue dans la langue étrangère enseignée. Cela se produit lorsque l’enseignant éprouve le besoin de traduire un mot ou une expression qui apparaît pour la première dans un texte que les apprenants sont en train d’étudier, ou lorsqu’il explique et commente en français des difficultés grammaticales nouvelles en passant par la traduction littérale des structures. Dans les deux cas, il ne s’agit pas de textes mais d’éléments lexicaux ou grammaticaux sortis d’un contexte et dont la compréhension est nécessaire à la compréhension globale du texte étudié. Lors de la traduction pédagogique, c’est le professeur qui est traducteur et qui emploie la traduction pour communiquer aux apprenants un sens qu’ils ne sauraient appréhender sans son aide. La différence avec la traduction professionnelle ne se situe pas sur ces deux plans, mais sur le fait que cette tradition pédagogique s’exerce sur des éléments isolés du langage et se réduit le plus souvent à une traduction littérale, mot à mot. La traduction pédagogique communique un sens, mais ce qui importe ce n’est pas la valeur sémantique des éléments du discours, ni leur effet en soi, mais leur valeur pédagogique dans l’explication des faits linguistiques. Dans le cadre du processus de l’apprentissage des langues étrangères, les rôles sont inversés: le traducteur est l’apprenant et le professeur est le public, mais un public très particulier car il connaît déjà le sens du texte. L’apprenant ne traduit pas pour transmettre un message à un public qui ne connaît pas la langue d’origine, mais pour montrer sa capacité linguistique qu’il vient d’assimiler.

La version de la traduction est généralement préparée oralement et consiste à traduire la totalité ou une partie du texte (dans la plupart des cas non-littéraire), dont le sens est expliqué pendant les cours. Il s’agit d’un exercice rapide, totalement libre, qui vise à contrôler le sens du texte en insistant dans la compréhension générale, la logique et la clarté des idées, n’essayant pas de trouver la meilleure façon de transmettre ce sens dans la langue maternelle. Une autre façon est de préparer la version par écrit, en utilisant souvent les paraphrases pour préciser le sens de la phrase et du texte. Nous proposons quelques différents types d’exercices de traduction utilisés lors de l’enseignement du français comme langue étrangère à un public dont la langue maternelle est l’albanais.

**Exercices de traduction avec le lexique**

Pour expliquer les différents mots qui ne sont pas familiers aux élèves, le professeur peut les expliquer par un synonyme, antonyme, par définition, paraphrase, etc. en vertu du principe de dictionnaires monolingues. Il s’agit ici de ce qu’on appelle traduction intralinguistique (Jakobson, 1963), qui consiste en l’interprétation des signes linguistiques par d’autres signes de la même langue.
Cependant, il y a des moments où les professeurs estiment qu’une traduction intralinguistique ne suffit pas à expliquer un nouveau texte, parce que souvent il ne rend pas possible la compréhension de certaines ambiguïtés linguistiques, qui ne peuvent pas être expliquées uniquement par des exemples répétés dans une même langue. C’est parce que l’étudiant ne dispose pas les moyens pour comprendre l’explication intralinguistique, surtout quand il y a des mots qui correspondent à des notions abstraites et complexes, difficiles à expliquer même dans la langue maternelle et pour lesquelles il faut avoir un lexique extrêmement riche que les étudiants ne l’ont pas. Par exemple:

**Accusés de prévarications**, les deux ministres ont démissionné hier.

= Të akuzuar për shkelje te detyrës me gëllim, të dy ministrat dhanë dorëheqjen dje.

Ou bien, lorsqu’il y a des mots dans le texte concernant la culture ou la civilisation du pays concerné. Par exemple:

Si vous allez vous en France, je vous recommande de goûter le foie gras.

= Nëse shkoni në Francë, ju rekomandoj te provoni patenë me mëtë mëtë.

Ainsi, les mots abstraits, les mots termes, les mots rares, ceux qui appartiennent à des champs sémantiques qui ne font pas partie du vocabulaire quotidien, exigent la traduction au début ou pendant l’explication du texte. Cette pratique est justifiée par le fait que les mots sont monoréférentiels et le transfert s’effectue facilement d’une langue à l’autre. Par exemple, un article extrait du journal Le Monde commence par la phrase:

Une commission rogatoire a été envoyée par les autorités chinoises [...].

La traduction du mot commission rogatoire par le mot albanais « letër porosi » est indispensable pour comprendre la suite du texte. On rencontre également le cas du phénomène appelé en français « les faux amis ». Il s’agit des mots qui sont empruntés d’une langue étrangère, qui ont entre eux une grande similitude de forme, mais le sens du mot dans la langue A change partiellement ou totalement dans la langue B. Il faudrait expliquer le sens de ces mots dès le début afin d’éviter tout éventuel malentendu. Ainsi par exemple, l’adjectif ‘ignorant’ en français ne s’emploie pas avec la signification péjorative utilisée en albanais avec le même mot « injorant ».

Contrairement à la traduction interprétative qui s’effectue au niveau du texte, la traduction pédagogique s’effectue au niveau du lexique, parfois même pas de la phrase, ni du texte. Pendant les cours, les apprenants essaient de mémoriser ces équivalents dans le but d’enrichir le vocabulaire, de sorte qu’il devient très difficile lorsqu’on travaille sur un autre niveau de traduction, de se détacher de ces correspondances mémorisées. Il est vraiment nécessaire lors de l’apprentissage de la traduction que l’enseignant aide les étudiants à s’affranchir de ces correspondances.

**Exercices de traduction avec les structures grammaticales**

Selon les méthodes d’enseignement actuellement appliquées, l’enseignant explique les nouveaux concepts de la grammaire en utilisant les nouvelles structures à travers des exemples, afin qu’elles soient claires et concrètes pour les étudiants. Elles sont expliquées dans une langue étrangère par des formes analogues appliquées en différents exercices. Même quand il semble que la nouvelle structure est acquise par les étudiants, la traduction en albanais s’impose. Bien sûr, il s’agit d’une traduction linguistique, mais nous sommes conscients que cette traduction permet aux apprenants albanais d’assimiler les nouvelles structures grammaticales à travers la comparaison avec celles de sa langue maternelle. Prenons par exemple le cas de la formation des phrases hypothétiques en français :

**Si + Imparfait + Conditionnel présent**

Si tu **venais** avec moi au concert je **serais** contente.

En albanais : **Nëse do të vije me mua në koncert, do të më bëhej qejfi**.

**Si + Plus Que Parfait + Conditionnel passé**

Si tu **étais venue** avec moi au concert, j’aurais été contente.

En albanais : **Nëse do të kishe ardhur me mua në koncert, do të më ishte bërë qejfi**.

Grâce à ces exemples nous pouvons affirmer que les structures grammaticales de la formation des phrases hypothétiques en français sont complètement différentes de celles en albanais. Dans le premier cas nous avons cette construction : Conditionnel présent + conditionnel présent et dans le deuxième Conditionnel passé + Conditionnel passé. Puisque ces structures grammaticales en français doivent être très bien assimilées par les apprenants afin d’utiliser correctement les phrases hypothétiques, la comparaison avec l’albanais à travers la traduction est indispensable.
Un autre cas intéressant sont les temps verbaux Futur proche et Passé récent, deux temps qui n'existent pas en albanais. Dans ce cas la traduction s'impose pour faire la différence entre le futur proche et le futur simple ou bien entre le passé récent et le passé composé. Par exemple :

Je vais faire un voyage à Paris.
En albanais : Do të bëj së shpejti një udhëtim në Paris.

Nous sommes obligés d'ajouter l'adverbe « së shpejti » (prochainement) pour établir la différence avec le futur. Au passé simple :

Je viens de faire un voyage à Paris.
En albanais : Sapo bëra një udhëtim në Paris. L'adverbe de temps « sapo » montre que l'action est réalisée il y a peu de temps.

Un autre exemple pertinent est la formation de la voix passée en français, tout à fait différente de l’albanais, où le verbe auxiliaire être (conjugé au temps de la phrase active) est suivi du participe passé et le sujet (qui était en 1ère position) devient complément d'agent (en dernière position) et le C.O.D. (qui était à la fin) se retrouve en première position. Voici l’exemple :

Voix active en français :
Les touristes ont visité le musée.
Voix passive en français :
Le musée a été visité par les touristes.

Voix active en albanais :
Turistët vizituan muzeun.
Voix passive en albanais :
Muzeu u vizitua nga turistët.

Ainsi, ce type de traduction qu’on pourrait appeler « traduction explicative » (Levault, 1998) semble très important dans l’enseignement de la grammaire. Surtout lorsque les langues présentent des structures très différentes, il s’avère impossible d’assimiler le nouveau système sans tenir compte des interférences avec l’autre. La traduction explicative contribue à faire comprendre ce non-parallélisme entre les langues et permet à utiliser correctement l’une et l’autre. Cette fonction métalinguistique de la traduction a été soulignée aussi par les fondateurs de la stylistique comparée :

« La comparaison du français et de l’anglais […] nous a permis de dégager du français, et par voie de contraste, de l’anglais, des caractères qui resteraient invisibles au linguiste travaillant sur une seule langue. Il semble donc que la traduction, non pour comprendre ni pour faire comprendre, mais pour observer le fonctionnement d’une langue par rapport à une autre, soit un procédé d’investigation. Elle permet d’éclaircir certains phénomènes qui sans elle resteraient ignorés. » (Vinay, Darbelnet, 1958, p. 25).

Ainsi, nous pouvons avouer que malgré les nouvelles approches didactiques qui contribuent à l’enseignement des langues étrangères et qui tendent à donner une grande priorité à la communication en langue étrangère, la traduction restera toujours présente parce que c’est une activité qui se produit même inconsciemment lors de l’apprentissage des langues étrangères. Etablir des comparaisons ou des parallélismes (voire non-parallélismes) par le biais de la traduction pédagogique ne porte pas atteinte au processus d’apprentissage, tout au contraire, ce procédé aide les apprenants à mieux comprendre et utiliser les connaissances acquises.

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Kant, Irrationalism and Religion

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Abstract Kant is a philosopher, which dealt with human recognition. He has been considered as an irrationalist. Many philosophers think that he used the irrationalism to justify the trust in religion and to protect the religion from the science. In this paper I shall take a view to the philosophy of Kant on recognition and to the question if Kant is an irrationalist or not. Did he use the irrationalism to protect the religion from science? This paper shall show that Kant wasn’t an irrationalist, but he simply tried to determine the limitations of the recognition and to distinguish between what we recognize and what we simply believe. His philosophy of recognition didn’t aim at protecting the religion from the science. He tells us in some passages of the book “The critique of pure reason” that when his theory would be accepted, the men wouldn’t concluded of what they couldn’t know really, and maybe the religion would have some benefits from it. But I think that he meant the trials to prove either the existence of God or the non-existence of God.

Kant was firstly influenced in his philosophy by Leibnitz and later by British empiricism. By Locke and Hume he came to the conclusion that recognition stems from the senses and he also received from Leibniz’s belief that although the mind does not have any idea born, she has the innate abilities that give shape to the experience brought to it by the senses. Fundamental problem that Kant raised was on how to reconcile the absolute security that gives us mathematics and physics with the fact that our knowledge comes from the senses? Kant’s goal was to build the foundations of a new rationality that would be incontestable. In efforts to achieve security he assumed that the mind has three skills: 1. Reflection 2. Will 3. Feelings and he devoted a critique to each of them. Kant’s critique created for both rationalists and empiricists a method of transcendent or critical method, by which he meant a study of its reason, an “investigation of pure reason” to see if its judgments have universality beyond human experience and again, are necessary and related to the human experience. The logic involved in these trials may be absolutely safe and can also be applied to the world of things. Kant believed that the thought, feeling and the will are forms of reason and he decided the transcendental principles of the reason in the realm of thought, the transcendental moral principles to the will and the transcendental principles of beauty in the realm of feeling.

In this paper we will try to treat if Kant is an irrational that used irrationalism to justify the religion. To clarify this we must first demonstrate his theory of knowledge and whether Kant was indeed irrational and then if he used this irrationalism to make room for faith in religion. Kant says that his goal of writing the "Critique of Pure Reason" was to put Metaphysics on the basis of sound and to transform it into a science. In the first entry of “Critique of Pure Reason” he writes: Our age is the age of criticism, to which everything must be subjected. The sacredness of religion, and the authority of legislation, are by many regarded as grounds of exemption from the examination of this tribunal. But, if they on they are exempted, they become the subjects of just suspicion, and cannot lay claim to sincere respect, which reason accords only to that which has stood the test of a free and public examination.” (Kant,2002 pg.7,)

Kant sought for the metaphysics to achieve the security of mathematics and logic. He was not a skeptic who saw the world as mere sensory appearance, but quite the contrary he was prompted to write this book as a response to the skepticism of David Hume. Kant aims to determine whether it can reach a metaphysical knowledge, and if so whether it can be arranged in a science and what its limits are. The main aim of th Pure Critique is to demonstrate how the answers to these questions can be achieved, provided that the subject is reviewed under a new angle. Kant's own words regarding this are: “‘This attempt to alter the procedure which has hitherto prevailed in metaphysics by completely revolutionizing it . . . forms indeed the main purpose of this critique. . . . It marks out the whole plan of the science, both as regards its limits and as regards its entire internal structure” (Kant,2002). “The critique of pure reason . . . will decide as to the possibility or impossibility of metaphysics in general, and determine its sources, its extent, and its limits—all in accordance with principles. . . . I venture to assert that there is not a single metaphysical problem which has not been solved, or for the solution of which the key at least has not been supplied” (Kant, 1998).

Kant divided metaphysics into two parts: the first part deals with problems that are knowable by experience such as causality, while the second part deals with the whole in general and as such we do not refer to an object that we are able to perceive, because we cannot perceive the universe as a single thing. According to Kant we can have confidence only
in the first part of metaphysics (general metaphysics) and it may have scientific certainty because its facilities are given in experience and is subject to verification. On contrary, the metaphysics of the second part (special metaphysics), which is so abstract that it overcomes any kind, cannot achieve scientific safety because its concepts are 'blank'.

In the first part, metaphysics deals with everything within the universe and that it is accessible to the senses, while the metaphysics in the second half deals with the universe as a whole and undetected by the senses. Of the first questions can get a correct answer while the latter not, even though these questions is well to be made. Kant was primarily interested in clarifying whether metaphysics is possible as a science or not. He was convinced that mathematics and natural sciences were true science. But is metaphysics a science?

What Kant must do to achieve a scientific metaphysics was to identify the criteria for a science and then to produce metaphysical conclusions that met these criteria. Kant believed that the first criteria of a true science were that its conclusions were both necessary and universal, as much as judgments in mathematics, and geometry are. To have such universal judgments, it's necessary to find out how they are produced, and to do this we need to see how mathematicians and scientists achieve this. When Kant asks how metaphysics is possible, he is asking how a science of everything that exists can reach the safety of pure mathematics and natural sciences. To understand this we must understand what the concept of science is and what its elements to Kant are. We must understand the use of this concept as the standard for determining whether metaphysics in both its parts is a real science.

Kant conceives the science as a system of real judgments in a specific field of research. All judgments Kant divides into two types, empirical and a priori. An empirical judgment is the judgment coming from experience and can be verified by the observation itself. Kant calls all not empirical judgments as a priori. Example of an a priori judgment is: 'All triangles have three angles '. We verify this by observing not all triangles, but by analyzing what the subject to the judgment 'triangle' means. We find that the real concept of the 'triangle' is already incorporated to the concept of triangle, which is predication of our judgment. It would be contradictory to deny that the triangle has three angles. A trial verified in this way is called by Kant analytical; predicate simply explains the concept of the subject without adding anything new to him. All analytic judgments are a priori known without recourse to any particular type of experience. If all a priori judgments are analytic is another matter entirely.

On the other hand we get judgment 'the apple is red'. Analysis of the concept 'apple' is not leading us to the concept 'red'. We need to see the apple to understand the subject. This is an empirical judgment and all empirical judgments Kant called synthetic, because they connect the subject with the predicate of the ways that are not analytical, the predicate adds a new recognition of the concept of the subject. All empirical judgments are synthetic; the survey supports the connection between subject and predicate. If all synthetic judgments are empirical-in other words if the observation is always the one that provides the link for the synthesis- is from Kant's view of a very different matter.

If metaphysics is a science consisting of judgments, these judgments are empirical or a priori? First they need to contain any existence as such, so they must be universal and necessary. For example, let's look at a judgment of metaphysics in the first part: "everything has a cause". We cannot allow any exception to this judgment. The opposite of it would be contradictory. Let's see a judgment that belongs to the metaphysics of the second part: "the universe is eternal". Even this judgment does not allow exceptions. This means that any empirical judgment is not metaphysical. They are a priori, but are they analytical?

Let's see once more the judgment 'every event has a cause." Predicate here is not included in the concept of the subject. Let's see another judgment: 'the universe is eternal.' Even here the predicate is not included in the subject. So the typical judgments of metaphysics are synthetic and a priori. Even though they are necessary and universal, their predicates are not related to the subjects either by empirical observation or by logical connections. What makes them universal and necessary? What relationship may exist between subjects and predicate that comes neither from the experience nor is conceptual? How are synthetic judgments possible a priori?

To explain the a priori synthetic judgments Kant introduces the notion of pure intuition and differentiates it from the thought. He declares that there are two basic skills of human consciousness, intuition, which is directly aware of a specific individual unit, and the thought which is indirectly aware of things through their abstract types. Each of these skills is to recognize conditions that are a priori limitations on what you can know and what cannot know from their use. A priori conditions of intuition are time and space. A priori conditions of thought are, first, a priori conditions of valid conclusions, and secondly, the conditions a priori to think about objects, forms of judgment and categories.

Kant claimed that he had managed to put metaphysics of the first part in the way of science. As for Kant metaphysics is the study of everything in general, it is the study of everything that can be recognized. In this way, its findings will be a priori synthetic judgments applicable to anything that can be recognized. Kant called these researches for these a priori synthetic judgments 'transcendental investigation ', while he is in search of conditions for recognition of all. To discover these terms means to discover to what extent is metaphysics possible as science.
In the first part of metaphysics we seek transcendental conditions, universal and necessary knowledge of all things, and we are committed to stay within the limits of possible experience. The knowledge in this area consists of a final judgment $S$ is $P$. We are dealing with things or objects and therefore judgments cannot be simply concepts and hence must be synthetic, adding to our knowledge. Our goal in the first part of metaphysics is to bring these items under the categories. But the categories are in themselves as empty files. They can be filled only if we look them by experience. How can one give to an abstract concept an experiencing filling? It is easy to illustrate with a first empirical content. Kant states: "The possibility of experience is . . . what gives objective reality to all our a priori cognitions. Experience, however, rests on the synthetic unity of appearances, that is, on a synthesis according to concepts of an object of appearances in general. Apart from such synthesis it would not be knowledge, but a rhapsody of perceptions which would not fit into context according to rules of a completely interconnected possible consciousness. . . . Experience, therefore, depends upon a priori principles of its form, that is, upon universal rules of unity in the synthesis of appearances. (Kant 1998).

Have we arrived at the essence of metaphysics of the first part? Since the categories are a priori concepts that apply to each item, the corresponding rules for their application should be a priori rules with sensory content, unlike empirical content, a rule whose application is a retrospective sensory content. Kant is fulfilling his promise by providing us metaphysical principles which are synthetic a priori.

Since all our perceptions are temporarily connected to each other, rules of application of the categories will be expressed in terms of different temporary connections that we know are a priori possible. Each of these predications, Kant calls the schema. The Schema of the category of reality is 'being in a specified time.' The Schema of substance category is 'consistency of real in time.'

The result is vindication of metaphysics in its first part and the production of current metaphysical conclusions in this discipline. Kant believed that he had found the conditions that make possible empirical knowledge of things in general, and furthermore to show that metaphysics is possible as a science in the first part.

But, what about the constituency for metaphysics in the second- in other words the study of all things considered collectively? This includes rational cosmology, the study of the universe as a whole, rational psychology, the study of the soul as something which refers to any possible knowledge, and rational theology study of the Creator and manager of everything.

Kant argues that the attempt to demonstrate each of these issues is pointless. The major difficulty is that we cannot have an intuition of the universe as a whole, of the soul or God as a whole. Consequently, there is no possibility to connect the subject with the predicate in a synthetic judgment about these things, no way to verify or refute them. His conclusion is that although we may have certain knowledge in the first part of metaphysics we are excluded from the recognition in the second part of it. He reached this conclusion from a general argument, but he gives particular argument against the possibility of recognition in the second part of metaphysics. All of the alleged evidence for or against the thesis of the so-called science lead to logical absurdities. The whole universe, God, soul, his own free will and immortality can be thought of, but cannot be recognized, and the same can be said about things in themselves. All these things are noumena or simply understandable.

Kant made the distinction between phenomenal and the noumenal reality. There is a difference between things we perceive and those that really do exist. The things we perceive he calls a phenomenon, while those that actually exist he calls noumena. Not only a phenomenon can be addressed to two different noumena (when two different things look the same) but also two different phenomena can be addressed to a single phenomenon (when the same thing looks different in different perspectives).

Noumenon is a physical object and the phenomenon is how it looks. We cannot have any idea, what noumena are. We cannot know what is behind appearance, behind the information we receive from our senses. We cannot talk about what exists, if we don’t refer to phenomenal reality. We cannot know neither where nor noumena are, if they exist. We do not know for sure, if there is any different reality outside the reality we perceive. We cannot ever have real knowledge about noumenon in Kant’s opinion.

Kant uses the word “knowledge” to refer more to what we know about the phenomenon than what we know about noumenon. This may seem like a contradiction: should not recognition be for real things, rather than simply for their appearance? But, the recognition for real things is impossible according to Kant, because we have no transcendental insight. We can think about real things, we can form beliefs about it, but we cannot have any knowledge about it because our knowledge of the world has only one source: the sensory data. (There are also other types of recognition but they do not apply to the world but only on the concepts and abstractions as mathematics.). Since all our knowledge about the world is created by the sensory information and the sensory data are all phenomenal, then all our knowledge about the world is knowledge about the phenomena and not about noumena.
I think Kant meant that although the phenomenon may be reason to talk about how something really is, only phenomena are not sufficient to show that something exists because the existence is the only feature noumena. To tell the truth one cannot have certain knowledge to show that something exists, we can only have faith that it exists. This means rocks and trees, as well as means God and the soul, but the difference is that for the trees and rocks it is not important if noumena actually exist. Even if a stone is nothing but a phenomenon, it kills again if someone hits with it, so I have to bow to avoid. Ultimately even my own head is also a phenomenon. No matter what is beyond what we know, because everything we have in the physical world are only phenomena, and this is what really counts.

What can we know about things in themselves and other noumena as: God and soul? It is possible to know something about things in them, that they may not be space-time or be recognized by the application over to the categories. But this does not tell us how they are. Kant thought that we have a secure knowledge of things in themselves, that they exist, that they affect the way they affect the senses and contribute (help) content as opposed to the empirical form of recognition. We know that they exist by the fact that it would be absurd to talk about appearance if would not be out of something. We don’t know anything else about noumena. We do not know whether God exists or if everything is fixed or if we have free will, etc.. This does not mean that these concepts do not have a function. The concept of the universe as a whole, the concept of a legislator to the concept of rule and power over the universe, even though unverifiable, can serve as ideas of reasoning – as Kant calls them, that are regulatory to unify all knowledge into a system.

Let us assume that we cannot know anything about noumena: is there any justification for believing that they exist or have this or that feature? By doing this question Kant did the distinction between belief and verification of a justification to accept it. The verification provides a full justification for accepting a belief and a refutation provides a justification to reject it. As long as we can prove or retort, the theoretical knowledge prevails and we are justified in accepting its results. But Kant thought he had shown that there are some things that cannot ever be prove or rejected. Then a question is arisen: is there any justification for believing than knowing?

Kant said that once to the theoretical reason is given to what is up, the priority of practice asserts its interests. Where theoretical reason is concerned with what is, practical reason is concerned about what should be. The theoretical reason could not give us knowledge about subjects that go beyond the experience, therefore we should deny all its claims in this area and give these practical reason issues to the people. Kant says, “I must, therefore, abolish knowledge, to make room for belief” (Kant, 1998). Deny the knowledge and no reason, for practical reason is part of the reason, and because it limits the confidence in the minimum of required arguments, in Kant's view, it is done to protect the morale-existence of God, freedom and immortality. Kant condemns the faith based on religious feelings.

If we understand Kant upon his words, it will be said that he was defending the Enlightenment, the reason and the warning of disaster to come, if these will be abandoned in the name of "feeling". Kant doesn't deny the recognition, it is not a irrationalist. Kant raises a theory of knowledge, which wants to create a scientific metaphysic, rather than makes room to believe in God (religion); he tells us what we can know and what is beyond the scope of human knowledge. Kant had understood that his method would help religion. He writes that once one accept his theory, people will not disclose to unjustified conclusions on things that they cannot recognize and that religion would benefit from this, but I think he meant this as attempts to validate the idea that God exists or to prove that God does not exist.

What Kant tells us is: we cannot ever know for sure that God and soul exist because we cannot have accurate knowledge of the noumenal existence. This is not an expression of irrationality, but quite the contrary, is an attempt to use rational thinking in order to distinguish it from what we know and what we simply believe.

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Translating Figurative Images of Il Fu Mattia Pascal

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Abstract: The metaphor is one of the most productive and traditional figure of speech in standard language. Newmark stresses that metaphor responds to a double objective: referential and cognitive objective, that consists in the description of a concept, a person, on object or an action, as clearly as possible, and the pragmatic or aesthetic objective, that aims to stimulate the senses, to attract attention or to cause surprise. These aims are usually connected to each other, but sometimes one becomes more important than another in according to the type of the text and its contextual function. Writers use this figure of speech in their works to help the reader have a deeper understanding of the character or of a situation, as far as the emotional as well as the physical features is concerned. In this speech, we will make an analysis of the metaphors used by the Italian writer Luigi Pirandello in his work Il Fu Mattia Pascal and we will analyze the problems it presents when translated in Albanian. We will notice the difficulties that the translators have encountered to transmit this figure of speech in the target language and the ways they have used to solve these difficulties.

Keywords: figure of speech, metaphor, translation strategy, Italian literature

1. Introduzione allo studio

La metafora è una delle figure retoriche tradizionali più produttive del linguaggio letterario e che causa delle difficoltà nella traduzione.

Il corpus di questo studio è costituito dalle due traduzioni in albanese del romanzo Il fu Mattia Pascal dello scrittore italiano Luigi Pirandello.

Tre herë vetëvrasës, tradotto da Sabah Ramja e pubblicato a Shkoder nel 2000 dalla casa editrice “Elena Kadare”.

I ndjeri Matia Paskal, tradotto da Violanda Canko e pubblicato a Tirana nel 2003 dalla casa editrice “Elena Gjika”.

Il motivo per cui è stato scelto proprio questo romanzo di Pirandello è il fatto dell’esistenza di due traduzioni dello stesso romanzo. In questo modo avremo possibilità di confrontare le diverse strategie seguite da parte dei traduttori per rendere nella lingua albanese le metafore presenti nel testo originale.

2. Riflessioni teoriche

Rabadán (1991: 135-36) definisce la metafora come «denominazione di un oggetto o di un fenomeno con il nome di un altro, grazie ad un legame di somiglianza tra loro». Newmark (1981: 147-48), da parte sua, ribadisce che la metafora corrisponde ad un duplice obiettivo: l’obiettivo referenziale o cognitivo, che consiste nel descrivere un’entità, un avvenimento o una qualità in modo più chiaro e conciso, e allo stesso tempo più complesso, di quanto sia possibile con il linguaggio letterale e l’obiettivo pragmatico o estetico che cerca di stimolare i sensi, di attirare l’attenzione o di sorprendere.


Per quanto riguarda la traducibilità della metafora gli approcci teorici si classificano in quattro gruppi: gli autori che considerano che la traduzione della metafora non presenta nessun problema specifico; quelli che sostengono l’idea che è
possibile la sua traduzione; i critici che ritengono che la metafora è intraducibile e l’ultimo gruppo che assume “un atteggiamento conciliativo”.

L’approccio fondamentale che predomina le opinioni del primo gruppo è che la traduzione della metafora non costituisce un problema in sé, perciò non richiede uno studio particolare, essendo la difficoltà della sua traduzione confrontabile con ogni altro aspetto nel campo della traduzione. In questo senso, Mason (1982: 149) afferma che, come succede con le altre parole ed espressioni, ci sono metafore che possono essere tradotte in modo diretto ed altre no, perciò è importante procedere caso dopo caso come un fenomeno unico ed isolato. Dall’altra parte, Kloepfer (1967) e Reiss (1971), ritengono che la traduzione della metafora non presenta nessun problema specifico, visto che le strutture dell’immaginazione su cui si basa, sono comuni all’intera umanità.

Gli autori che ritengono che la metafora si possa tradurre, costituiscono anche il maggior gruppo. Toury (1985: 27), che fa parte di questo gruppo, propone che il problema della traduzione della metafora venga considerato come un aspetto collegato non solo al polo d’origine, ma condizionato anche dai limiti che impone il polo d’arrivo: «(...) on occasion, the use of metaphors in the target text is hindered by certain norms originating in the target system, and not by anything in the nature of the source metaphors themselves».

Newmark (1981: 166), sostenitore di questo secondo gruppo, ritiene che il traduttore viene influenzato da parecchi fattori: l’importanza della metafora nel contesto, il fattore culturale della metafora, il livello d’impegno del lettore e le sue conoscenze. Si può dire che quanto più la metafora si discosta dalla norma linguistica della LP, tanto più è necessaria la traduzione semantica, perché il lettore della LA resterà stupito, sconcertato ecc. con la stessa probabilità con cui lo è stato quello dell’originale.

Nel terzo gruppo fanno parte quei punti di vista teorici che considerano la metafora intraducibile e partono dall’idea che si tratta di una creazione unica e perciò non è possibile la traduzione in un’altra lingua. Se si procedesse alla traduzione, il risultato sarebbe la creazione di una nuova metafora, però non la traduzione di quella originale. Nida (1964: 220) è uno dei sostenitori di questa prospettiva: «Metaphors, however, must often be translated as nonmetaphors». La soluzione proposta è quella di perifrasiare o spiegare la figura retorica.

Il quarto e l’ultimo gruppo assume un «atteggiamento conciliatore», secondo cui è essenziale che lo studio della traduzione della metafora tenga presente la contestualizzazione. Questo significa che le referenze devono essere limitate in un binomio testuale concreto e che il grado della traducibilità e le strategie usate devono essere decisive in funzione dei fattori intratextuali e extratextuali. Snell-Hornby (1988: 57) è la rappresentante principale di questo gruppo. L’autrice in questione sostiene che la metafora non è né traducibile, né intraducibile. La possibilità della sua traduzione dipende dal testo nel quale viene inserita e da fattori quali la struttura e la funzione della figura, le condizioni culturali ed altri rimanendo la soluzione definitiva nelle mani del traduttore:

(...) the answer lies somewhere between the two poles, depending on the structure and function of the metaphor within text. As an abstract concept, metaphor might be universal (...) in its concrete realization however, being closely linked with sensuous perception and culture-bound value judgement, it is undoubtedly complicated by language-specific idiosyncracies (Snell-Hornby, 1988: 62)

Riguardo ai procedimenti usati per descrivere la tipologia della traduzione della metafora, ci siamo basati sulla proposta di Toury (1985: 26-27). Secondo quest’autore, le possibilità di trattare questa figura nel testo tradotto sono le seguenti: la stessa metafora (sarebbe una traduzione quasi letterale, nella quale spesso vengono ampliati i componenti lessicali della figura originale e si riducono altri); metafora diversa; senza metafora; eliminazione della metafora dal testo originale; introduzione di una metafora quando il segmento del testo originale non è una metafora e introduzione di una metafora quando non esiste un segmento da tradurre nel testo originale.

3. Il fu Mattia Pascal e le metafore di Pirandello

a) Nel caso de Il fu Mattia Pascal le più ricorrenti sono le metafore linguistiche. Occorre tener presente che le metafore linguistiche non si ottengono con l’uso degli stessi mezzi linguistici in tutte le lingue. Così Newmark (1981: 160) ritiene che le metafore e le metonimie di animali non sono traducibili da una lingua all’altra, ma hanno connotazioni in comune, ammesso che siano non marcate per il sesso e per l’età. Così sembra che i malai siano universalmente associati a sporcizia e fetore (i peggiori tabù “fisici”), ma spesso le “cagne” e i “cani bastardi” sono troppo specifici per essere trasferiti. Per quanto gli animali domestici come cani, gatti, pecore, scimmie, capre, mucche siano amati a livello individuale essi sono intrinsecamente inferiori all’uomo e rappresentano quindi qualità inferiori: furfanteria, spregio,
creduità, stupidità, lussuria, bruttezza in italiano ma altre qualità in altre lingue. Il cavallo, l'animale regale, è forte in inglese, sano e diligente in francese ma ombroso in italiano. Gli insetti sono parassiti in tutte le lingue, ma le api e le formiche rappresentano delle virtuose eccezioni. Non si riscontra più comprensione per gli animali della fattoria: le oche sono stupidhe, i pavoni altezzosi e vanitosi, le galline prostitute in francese, le anatre tesori in inglese ma pettegole in francese e in tedesco.

Ecco alcuni esempi tratti dal romanzo:

Forse per questo, allora, le donne mi amavano, nonostante quel mio occhio un po' sbalestrato e il mio corpo da pezzo da catasta.
Ndoshta për këtë dikur, më donin gratë megjithë syrin e shpërqendruar e trupin si brumbull. (RAMJA, IV, 30)
Ndaj dhe prishen menç pas meje gratë, pavarësisht nga ai syri im i vëngër dhe trupi dërdëng. (CANKO, IV, 30)

«Pezzo da catasta» è un pezzo di legno tagliato della stessa misura degli altri per poter essere accatastato. La metafora singolare sta per «fisico comune senza niente di speciale». Questa metafora è stata tradotta da parte dei traduttori però l'immagine creata è differente, si tratta infatti di una metafora differente. «Brumbull» significa scarabeo stercorario, mentre «dërdëng», significa «grasso».

Uscivo per levar la corrente e impedir la scarica.
Dilja, ta shmhangia shkarkimin e tërbimit të saj, (RAMJA, V, 39)
Dal nga shtëpia, për të hequr korrentin dhe për të shmangur shkarkësin. (CANKO, V, 38)

Un altro esempio di linguaggio figurato. Mattia esce di casa per tentare di attenuare la tensione e dunque per non provocare litig. Il discorso metaforico che procede per immagini si presta in modo particolare per esprimere l'inventività dell'autore. Attraverso di esso si stabilisce con la realtà un rapporto di somiglianza che designa una situazione o un oggetto mediante un'altre situazione o un altro oggetto simili ai primi. RAMJA traduce il segmento linguistico omettendo la metafora, mentre CANKO facendo una traduzione letterale senza aggiungere altri elementi lessicali dà la stessa metafora nella lingua d'arrivo.

Forse se l'animo esasperato in quel momento non mi avesse offuscato il giudizio, non me ne sarei tanto indignato; avrei considerato, per esempio, secondo la naturale disposizione del mio spirito, che se un rosignolo dà via le penne della coda, può dire: mi resta il dono del canto; ma se un pavone, le penne della coda, mi resta?
Ndoshta, sikur shpirti im i shqetësuar në atë çast të mos ma errësonte aq gjykimin, nuk do të zëmërohesha aq shumë; do të thosha, për shembull, në përputhje me gjendjen time natyrore shpirtërore, se kur një bibili i shkulin pendët e bishit mund të ngushëllohet me mendimin se i mbetet dhuinta e të kënduarit; po nëse ia shkulin një palloi pendët e bishit, atëherë vërtet si i bëhet hallit, ç’i mbetet më? (CANKO, V, 37-38)

L’uso della metafora è assai frequente in tutto il testo. In questo caso la metafora si dà nella lingua d’arrivo con la stessa metafora sfruttando il fatto che l’usignolo e il pavone hanno le stesse connotazioni sia in italiano che in albanese.

Tutte le grandi città si compiacciono adesso di avere un bel mattatojo per le povere bestie, le quali pure, prive come sono d’educazione, non possono goderne. Té gjitha qytetet e mëdha kënaqën që tani kanë një thertore të bukur për bagëtitë e shkreta, të cilat, meqenëse nuk mund të ndonjëkës nga kjo. (RAMJA, VI, 55)
Té gjitha qytetet e mëdha mburren sot që kanë një thertore të bukur për të gjorat kafshë, të cilat as e shijojnë dot, meqenëse nuk kanë ndonjëfarë edukimi. (CANKO, VI, 52)
Questa frase è da intendersi in senso metaforico. Il bel mattatoio è il casino che offre un ambiente bello e confortevole per addolcire la fine dei giocatori i quali solitamente perdono. Così come le bestie non possono apprezzare il bello intorno a loro, nello stesso modo i giocatori, presi come sono dalla febbre del gioco, non badano alle decorazioni che hanno intorno a sé. I traduttori hanno dato la stessa metafora nella lingua d’arrivo traducendo letteralmente quella originale.

A poco a poco, superati gli scogli delle prime domande imbarazzanti, scansandone alcuni con remi della menzogna, che mi servivan da leva e da puntello, aggrappandomi, quasi con tutte e due le mani, a quelli che mi stringevano più da presso, per girarli pian piano, prudentemente, la barchetta della finzione poté alla fine filare al largo e issar la vela della fantasia.

Questo è un esempio di procedimento del tutto metaforico, giocato su termini tratti da una situazione marinaresca. I traduttori hanno tradotto parola per parola tutto il procedimento ottenendo così la stessa immagine creata sul lettore dell’originale.

b) Abbiamo tutta una serie di alterazioni del nome «lanternino», sia in senso diminutivo che accrescitivo, insieme a un’intera rassegna di sinonimi, quali «lucernetta», «lampà», «lampiona», che spiegano in modo metaforico la filosofia del Paleari, apparentemente ingenua ma con una sua precisa logica. È un grande pregio dell’italiano l’avere i modi per esprimere con una sola parola la sostanza o la qualità accompagnate dalle idee accessorie di grossezza, piccolezza, graziosità, viltà, e malvagità; adoperando gli accrescitivi, i diminutivi, gli spregiativi, i peggiorativi. Tutto il contrario avviene con la lingua albanese. Nell’albanese standard questo fenomeno non è frequente, anzi formazioni simili di solito non vengono dati nei dizionari, perché non trovarono spazio come le altre parole. (Lloshi 2001: 119).

E cerchiamo piuttosto d’inseguire per ispasso le lucciole sperdute, che sarebbero i nostri lanternini, nel buio della sorte umana. In ogni età, infatti, si suole stabilire tra gli uomini un certo accordo di sentimenti che dà lume e colore a quei lanternoni che sono i termini astratti: Verità, Virtù, Bellezza, Onore, e che so io... Molti ancora vanno nelle chiese per provvedere dell’alimento necessario a quei lanternucce.
Tè përpiqemi më mirë të ndjekim për zbavitje xixëllonjat e humbura, që na ishin bishtukët tonë në terrin e llojit njerëzor.

Në çdo moshë, është zakon të vendoset tek njerëzit një raport mes ndjenjave, që iu japing dritë e ngjyrë bishtukëve të cilët janë terma abstrakte: E vërteta, Virtyt, Bukuri, Nder, e ku di unë se çfarë... Shumë vetë shkojnë në kishë, që të marrin ushqimin e nevojshëm për fenerët e tyre. (RAMJA, XIII, 155-156) dhe mbase është më mirë të provojmë të ndjekim pas xixëllonjat e humbura, që do jenë fenerë tanë të vegjël në terrin e llojit njerëzor.

Në të vërtetë, në çdo moshë, synohet të vendosen midis njerëzve një farë marrëveshje për ndijimet, gjë që i jep dritë dhe ngjyrë atyre fenerëve, të cilët janë terma abstrakte: si e Vërteta, Virtyt, Bukurina, Nderi e ku ta di unë...

Një mori qeniesh shkojnë ende në kishë për të siguruar ushqimin për llambat e tyre. (CANKO, XIII, 148)

Non avendo a disposizione mezzi di espressione nella loro lingua i traduttori avrebbero dovuto spiegare con un sintagma le idee accessorie di queste parole per poter rendere la filosofia metaforica del testo originale. Invece la scelta dei traduttori è stata quella di non dare le sfumature del significato, scelta questa che compromette la comprensione dell’intero passaggio.

c) Sembra strano ma, come prevede anche Toury, ci sono dei casi in cui nel testo originale non c’è la presenza di una metafora, però viene aggiunta nel testo tradotto. Nella traduzione di CANKO ci sono numerosi casi in cui un segmento del testo originale è stato tradotto con una metafora lessicalizzata, ossia un’espressione idiomatica.

Vediamo alcuni esempi:

E me ne aprofittao.
Dhe nuk lija rast të më ikte zogu nga dora. (CANKO, I, 3)

L’ho detto l’altro giorno a un vecchio contandino, e sapete come m’ha risposto? ch’era una buona scusa per gli ubriachi.
Flisjapardje me një fhshatarplak për këtëpunë dhe di si ma ktheu? Që ai muhabet ishte pesë me hiç, se është një profkë që u vjen pas midesë sarhoshëve që bëhen karroqe... (CANKO, II, 8)

Copernico, Copernico, don Eligio mio, ha rovinato l’umanità, irrimediabilmente.
Koperniku, Koperniku, o don Elixhioja im, i vuri kazmën njerëzimit, e shkatërroi në mënyrë të pandreqshme. (CANKO, II, 8)

... dopo aver perduto tutto il denaro che aveva seco.
... si i bëri fytytë gjitha paratë që kishte me vete. (CANKO, III, 10)

Edhe Pominoja? Jo, ai jo unë. Për Pominon ajo vinte dorën në zjarr. (CANKO, III, 13)

Ma tuo padre è ricco, e non ha che te solo:
Po yt atë është i camur, të ka drtën e syve': (CANKO, IV, 29)

Che rabbia per que’ due giorni di perdita! Sarei stato ricco di nuovo... ricco!
M’u bë gjaku ujë, në ato dy ditë që zura të humbas, xhindet më kërçyen. Do isha bërë sërish i kamur... i pasur! (CANKO, VII, 68)

Ecco là uno che si guasta il fegato e fa arrabbiare un povero vecchietto per sostener che Cristo fu il più brutto degli uomini...
Ja, shih atë djalosh që ha veten me marar dhe i prish gjakun një plakushi të shkretë për t’i mbushur mendjen se Krishti ka qenë njeriu më i shëmtuar, i shëmtuar për ibret... (CANKO, VIII, 82)

Ecco, sí, egli aveva dato tanti dispiaceri al nonno:
Ah, ia vuri vjegën, ai ia pruri shpirtin në majë të hundës gjyshit, ia plasi buzën plakut të shkretë. (CANKO, VIII, 85)

se è vero ciò che dice e che io non credo, d’esser passato finora incolume per la vita.

në është e vërtetë ajo që tregoni, e së cilës unë nuk i zhë besë, se deri më sot nuk ju ka hyrë gjëkundi ndonjë gjemb. (CANKO, XI, 122)

Benché io vivessi modestissimamente, s’era fitto in capo che fossi molto ricco.

Megjithëse bëja një jetë sa s’kishte ku të vinte më të thjeshtë, i thoshte truri që ndoshta isha i krimbur në para. (CANKO, XIII, 152)

Compresi così, che, non ostante quel mio strambo aspetto, ella avrebbe potuto amarmi.

Kështu kuptova se, pavarësisht nga s’kishte sulmëska me pakëndshme, ishte plotësisht e mundur që asaj t’i ishte prishur mendja keq pas meje. (XI, 124)

4. Conclusioni

Alla conclusione di questo studio possiamo dire che tradurre le immagini figurate di un’opera letteraria è un’impresa tutt’altro che facile. Nonostante le diverse teorie che esistono riguardo alla traduzione delle metafore abbiamo notato che i traduttori non hanno uniformità nelle strategie scelte. I traduttori di questo romanzo di Luigi Pirandello hanno generalmente seguito la strategia della traduzione delle metafore create dall’autore nel testo originale. È più facile quando, grazie anche alle strutture approssimative dell’immaginazione, le immagini create nel testo originale sono le stesse di quelle del testo tradotto. La difficoltà sorge quando la lingua della traduzione non offre appositi mezzi linguistici per la formazione della metafora del testo originale. Nel caso del significato metaforico creato dagli alterati, parole che assumono varie sfumature grazie all’uso dei vari suffissi, la carenza dei mezzi linguistici a disposizione dell’albanese per dare queste sfumature ha creato nel testo tradotto una perdita del contenuto metaforico. Si tratta di quelle perdite ritenute assolute, irreperabili e che sono inevitabili nel processo della traduzione. Anche i casi quando un segmento neutrale del testo originale viene tradotto con una metafora è una delle strategie traduttive di uno dei traduttori. Non si capisce bene l’intenzione del traduttore in questo caso se compensare qualche figura retorica che è andata perduta nel corso della traduzione oppure se migliorare qualche passo del romanzo ritenuto non particolarmente espressivo. Occorre dire che in quest’ultimo caso il traduttore non dovrebbe cercare di sostituire l’autore del testo originale cercando di dire di più o di dire meglio tradendo così intentio–auctoris. Come sostiene anche Berman una traduzione che arriva a «dire di più» potrà essere un’opera eccellente in se stessa, ma non è una buona traduzione.

References


Mass Culture and Television: Quiz and Game Shows on TV Channels of Turkey, Lost Cultural Identities

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Abstract: In the latest years, the number of quiz and game shows aired on Turkish TV channels has increased significantly. These shows serve as a shelter where people can escape from the disturbing pressure of their daily realities. The values and structures of these programs derive from certain facets of the capitalist ideology and feed it, encouraging the greed and the competitive individual inherent in capitalism. People participating in certain game shows are scored according to what they know. The capital of the game show is the knowledge which functions in the same way as money. Here, knowledge is like the capital of the manufacturing process. It is not to the benefit of the society but solely to the person participating in the quiz show. In addition to this, what’s actually valuable and important in the game shows is the way knowledge is used, not the knowledge itself. The contestants are from low social and economic levels. In the same manner, the viewers at the studio directed to applause constantly. On the other hand, the viewers in front of the TV forget the barbarity and the resentments of day to day life by spending their time in front of an empty and unnecessary game show. What can these people acting as spectators do instead? For instance, as citizens, they may prefer to watch other TV programs by which they may achieve greater consciousness of their rights and responsibilities. This way our hopes, culture and identity bygone in this “happy idiots” society. The understanding resulting from such polarity causes issues to be taken out of the context of social and historical complexities and be profiled simplistically. Quiz shows, which are examples of mass culture, are also tools for ideological canalization and exploitation. These programs confirm the faith of the masses in the system and integrate them into it. Attempting to study the quiz show and game show such as “Who Wants to be a Millionaire?” or “Will You Marry Me?” with a theoretical approach as well as an empirical method, taking the idea that such shows aired on Turkish TV channels are a tool of cultural imperialism and that they serve the settling down of the consumer society.

Keywords: Television, mass culture, popular culture, media, identity

1. Introduction

"Nothing is as before television anymore" George Comstock.

Television, apart from being a technical object resulting from the advanced technologies of the modern age, is also a phenomenon shaping and popularizing the mass culture. What kind of a world construct is being shaped, the parallelism between the real world we live in and the world construct put forth the television and what the utopic world of the humankind is, namely how hopes and dreams have been lost after television enters into people’s homes, regardless of people’s cultural groups, development levels and social structures, is also within the scope of our subject matter.

Television, with the technical possibilities presented by the modern age and modern way of living, has become a part of our homes and daily lives and has not presented us with many alternatives while doing this. It has such a significant and essential place in our daily lives that we can currently discuss only the ethics of a life with television rather than being able to imagine a life without television. We all know that the modern age is the information age and believe that the emergence of television as a mass media tool serves the purpose of informing people. We also know that besides informing people, television also serves the purpose of entertaining them. In which manner does television serve both purposes at the same time? Even if we claim that television truly serves the function of spreading information through certain programs and meets people’s needs to communicate, this communication is incomplete since the information is not real, in order words only fictional and no actual contribution is ensured from the receivers of the information, and thus the communication is “misleading.” What the television provides is “disinformation” or misleading information and creates the illusion of being informed while producing and delivering information that keeps people from being informed.

The subject matter of this study is the quiz and game shows that are highly popular in Turkey recently. One of the main characteristics of quiz shows is that they are patented by channels such as BBC and ITV, which are leaders in international program flow. TV programs are broadcasted in numerous countries of the world simultaneously and with the same format. However, when the common format is evaluated in terms of the concerning global/local framework, different local elements can come into play in each country and the questions asked can differ according to the economic and
political agenda, history, art, tradition and linguistic knowledge of that country. The analysis of these programs display that these shows are deployed in accordance with the free market principles and with an emphasis on speed and agility. Competition is accentuated and knowledge is reduced to possessing certain pieces of information through answers that are to be chosen among a pre-selected set of answers to questions about various subject matters. In other words, it can be claimed that what actually is the case is the creation of an illusion of knowledge.

The purpose of our study is to further comprehend the influence of the big monetary rewards to be awarded in the popular quiz shows, which are predominant on our TV screens, on how we make sense of knowledge and the relationship between this meaning and the new power structures. The study also serves a further purpose concerning the transformation of the meaning of information and the way new power structures established by means of this transformed meaning is also ensured on a global level and this purpose can also be claimed to lead to an evaluation of the relationship between money and power in terms of an ideological analysis of quiz shows within the scope of cultural discussions. The emphasis in these quiz shows is placed on being viewed and giving away awards and the fundamental tool for winning the monetary award is information. Possessing information enables people to earn money and TV shows that provide the highest awards will also be the ones most viewed. However it must also be indicated that the information required in these quiz shows are collections of fragmented pieces of information that are impossible to define as holistic knowledge. Thus the information-money-power triangle is specifically ensured in the quiz shows. This new relationship type is ideological and is constantly being reproduced with the occasional diversities. In quiz and game shows, information is reproduced via big monetary awards and speed performance, and contributes to the ideology producing a new way of living.

2. The Cultural Climate of the Modern Era: Popular Culture and Mass Culture

Our approach to this subject matter will consist of first uncovering the cultural environment in which television as a mass media communication tool and thus the concepts of popular culture and mass culture into a theoretical framework. Another goal is to observe the impact of television on society as a device and to provide awareness on the subject.

2.1 Definition of and Approaches to Popular Culture

Popular culture is a definition that plays an important role in our daily lives and the positive and negative impacts of which are frequently discussed and regarding which different approaches are existent.

Raymond Williams explains the concepts of popular culture and mass culture through attributes other than periodic characteristics and argues that popular culture is the culture created by the public at large whereas mass culture is a culture developed by a certain social group for the public at large. (cited by Özbek 2008: 92 Raymond Williams)

On the other hand, Herbert J.Gans, in his book Popular Culture and High Culture, argues that society views its unprivileged section as classes and layers rather than a mass, and in other words, sees more than one popular culture. Gans defines high culture by comparing the definitions of high culture and popular culture to each other: the most significant difference between these two cultures is the number and variety of their spectators. While high culture appeals to a small group of people that is not larger than half a million, a popular television program can attract a greater number of people. Popular culture viewers form a more heterogenic group. (Gans 1974: 45)

Popular culture is accused for the following reasons: It is emotionally devastating, provides simulated pleasures and its emphasis of violence and sex encourages vulgarity in people and promotes savagery. Popular culture, which is mentally destructive, presents an imaginary content that provides an escape from the real world and harms people’s capabilities to deal with reality. It is also culturally destructive since it diminishes people’s opportunities for participating in high culture. In terms of the American society, most individuals are far from alienated atoms but rather members of families and other social groups. However, under high stress situations and in cases of events that threaten themselves, they may become unemotional and even violent. This point results in two main criticisms. The first criticism is that popular culture drops the level of good taste and therefore harms society’s characteristics as a civilization. The second criticism is that mass media can ‘desensitize’ and ‘atomize’ people and thus make them more receptive to mass persuasion techniques and can repeal democracy through skillful demagogues. (Gans 1974:67)

2.2 Popular Culture: Television

When we study quiz and game shows in order to provide an example concerning the relationship between popular culture and television, we come to observe the following: quiz and game shows function as a shelter from the reality and
pressures of daily life. The values inherent in and the structures of these programs are a byproduct of certain characteristics of the capitalist culture and feed this ideology.

These quiz and game shows promote and encourage the “ambition of possession” and “competitive individualism,” which are fundamental values of capitalism. Moreover, they covertly present the capitalist world view in a skillful fashion that is hard to detect. One example of this is that what is required from the contestants are the most apparent and popular answers. It should also be known that what is most ‘apparent’ is also the ideological. The power of ideology lies in the fact that it seems apparent. In quiz and game shows, the contestant who provides the most popular answer is the winner and the one who provides the less popular answer is the loser. Therefore it is those who conform to the majority that win. Thus an attempt is made in these shows to encourage people to conform to certain rules and points of view. The threatening message that the sheep which wanders away from the flock is eaten by the wolf is conveyed and the related fear is inflicted. (Alemdar and Erdoğan 1994:13)

2.3 Entertainment Shows on TV

Entertainment shows attract the greatest number of viewers. Quiz and game shows are the most popular among them. These shows test people’s knowledge or measure whether they conform to a certain socio-cultural environment or not. They act as a shelter from the disturbing constraints of day to day living, borrowing their values and structures from the capitalist ideology and feeding this ideology in return. The ambition for possession and competition are the most fundamental indicators of capitalism and such hysteria are provoked by these shows as, a characteristic of these shows that can be readily observed. (Alemdar and Erdoğan 1994:11)

Another characteristic of these shows is that they present the capitalist world view to the viewers skillfully and in a hard to detect fashion. (Alemdar and Erdoğan 1994:111)

Popular culture is highly ideological and extensive studies are currently being carried out concerning the subject. Nevertheless these products have displayed that they also, from time to time, are able to put forth accurate intuitions concerning the truth within their adapted contents and succeed in reflecting the spontaneous opposition of interdependent classes. For this reason, considering popular culture products to be ideological in terms of false consciousness, would in a sense be unwariness. In class societies, even if the cultural phenomena seem to be finally meta-defined in accordance with the ideas of the dominant class, the exploited and governed classes also accomplish to produce works that express their hopes and rage and to infiltrate them into the upper culture.

In any case, the manipulative aspect inherent constantly results in the necessity to be exposed. However it is also obvious that the culture that can be produced by exploited working classes being attempted to capitalize are guided by the ideology of the dominant classes and the inherently oppositional elements contained within the culture of the sub-groups are assimilated and thus desubjectified. (Öktay 1993: 20-21)

The fantasies expressed by the products of popular culture bear a manipulated/manipulating characteristic in our contemporary technological societies even if they were created by classes that oppose the dominant classes and since the social/individual expectancies they express are produced by the practices of the public and produced by and within the context of the hegemonic culture of the ruling class, in the final analysis, such prevent the truth from being seen.

2.4 Definition of Mass Culture

The concept of mass culture is associated with the “mass individual.” Since this concept is based on the mass society theory presupposing that masses consisting of atomized individuals are inherently stultified, unbalanced and impressionable, the cultural actions of the mass culture consumers are also considered to be passive as a whole. (Özbek 2008: 90)

Dwight MacDonald expressed the same opinion even more clearly: “Mass Culture is imposed from above. It is fabricated by technicians hired by businessmen; its audiences are passive consumers, their participation limited to the choice between buying and not buying. In short, the masters of kitsch exploit the masses’ cultural needs to profit or to maintain their class hegemony. (Gans 1974: 44)

2.5 Mass culture and Stultification

The concept of stultification was first introduced in early 1980’s and was used for the first time during the simplification of textbooks but began to be used in other cultural areas as well. It is possible to provide various examples for this concept: adding semi classical songs and Broadway musicals to the repertoires of concert halls, the public television channels
decreasing the number of documentaries and theater performances and instead broadcasting nature shows and popular music shows. (Gans 1974:90)

Another criticism of the mass culture concept presupposes that masses consisting of atomized individuals are inherently stultified, unbalanced and impressionable, the cultural actions of the mass culture consumers are also considered to be passive as a whole. Mass communication studies based on this theory cannot accomplish to be more than studies on ‘influence’ aiming to expose that mass communication tools such as music, film and television corrupt the spectators. (Carey 1982:411 cited by Özbek 2008:90)

According to Gans, who opposes the act of defining the masses as such ‘cultural idiots,” most people do not resemble alienated atoms at all but are members of families, peer groups and social groups and display a tendency to be moral, polite, practical and occasionally philanthropic. However, under stressful conditions or against outsiders threatening them or whom they perceive to be threatening, they may become unemotional and even violent. (Gans 2007: 55)

As Özbek indicates in his book, mass culture theoreticians ignore the fact that humankind can write its own history and can attribute different meanings to cultural products as they are consuming them and evaluate human beings solely as passive creatures processed through the machinery of mass culture and reduce the practicability of history to the abstract motion of the technological rationale of capitalism. As stated by Karl Marx and cultural studies theoreticians: “Humankind writes its own history and yet not in the way they desire” and based on this idea, Özbek does not prefer to utilize mass culture and mass individual concepts in her study. However we feel the need for a definition of mass culture as well as a definition of popular culture in order to describe the cultural environment of the modern era.

2.6 A criticism of mass culture

Özbek, in her valuable study, presupposes that mass culture, as is defined by conservatives, supporters of classical culture or radical thinkers or defined based on Frankfurt School’s theory of mass industry or ruling by stimulation, presumes that products of the modern culture industry have a total stimulation effect and that the people who have liking for such products are in a constant state of false awareness. Popular culture is a drug and people are ‘cultural idiots.’ However, as Stuart Hall indicates, the influence of cultural products is not the sort of influence that conquers and authors the minds of the people as if they were tabula rasa. On the contrary, the hegemonic influence of the dominant ideology can only be successful if they can utilize the internal conflicts in people’s emotions and perceptions and reprocess such. In this sense, it is possible to mention an influence process that may be considered just the opposite, namely a process of alternative influence that is liberating. (Stuart Hall 1981: 233, cited by Özbek 2008: 91)

3. Quiz and Game Shows and Ideology

Quiz and game shows which have become immensely popular on television recently are broadcasted on numerous television channels broadcasting on a nation-wide level in Turkey. Almost all of these television channels are commercial channels that continue to exist by means of advertisement revenues. Their goal is to receive the support of advertisers by means of broadcasting these shows. Television has an important impact socially, namely its economic, political, cultural and ideological influences. When a television show is produced and broadcasted, this has both cultural and ideological consequences.

Quiz shows, as other types and formats of television shows, are packages created by the dominant industrial structure and containing specific messages to be received by the spectators. Stories about competition and winning are narrated and the host, contestants and the spectators in the studio all have specific positions within a specific relationship framework. The spectators present at the studio during the show are stock characters. These shows rely simultaneously on oral narration and visual indicators. Most significant visual indicators are a famous and charismatic host, a décor designed using bright and lively illumination and electronic hardware. There are also certain stock situations specific to the narration conveyed. Whether the contestant shall be able to answer the question, earn the monetary award and the contestant’s decision leading to winning or losing are all examples of these stock situations. (Yayılgül 2004: 4 )

Narratives of this sort also convey certain values. These are values such as winning the competition and having a desire to obtain material wealth. Here, we can witness the creation of a consumer culture through entertainment. The relationship between the host and contestants and spectators is hierarchical. Hosts act as the representatives of the current industry and political system because all participants and spectators are obliged to conform to the rules defined by the industry. The values that are to be accepted as “dominant” and “normal” are conveyed to the society by means of game shows. The shows also provide us with dramatized accounts of the contestants’ stories. The anticipation and curiosity as to whether the contestant shall win, glues the viewers to the screen.
The characters introduced during the game shows are young or middle aged adults. They do not have any identifiable political, religious or philosophical opinions (or such are not made known). These are naturally people looking out for themselves and are in pursuit of happiness. By this means, these shows also feed the subjectivity of the spectators (Berman, 1987:10).

Television shows are environments where social reality is symbolically reconstructed. As a result, the perceptual and interpretational frameworks of the spectators are shaped by means of mediated cultural values and this enables the hegemonic structure to reproduce itself. In television programs, success is glorified and it has an indicator. In quiz and game shows, this indicator is the amount of money won. How the program is prepared and presented also makes an emphasis on this theme. Television also shapes the spectators' points of view and the spectators are incorporated into the cultural rationale of the show. That is ensured by the fact that spectators can participate through their comments. An opportunity is provided to associate with the winners or to criticize the losers.

The emphasis of the show is not solely on success. This success is the end result of a competition and conflict. For this reason, in game shows, competition and conflict is glorified and ritualized. The contest is presented as an objective situation, the notion of an objective contest is placed at the center of a system of values and it is legitimized in the eyes of existing spectators. By means of the questions asked during the quiz and game shows and the information contained within the content, the hegemonic educational ideology is recreated.

During quiz and game shows, a call is made to the spectators to share the roles of the contestants and the host. However, it can be observed that the source of status here is not skill but knowledge. In every society, knowledge is the source of power. Those who have or control power have always been privileged. In quiz shows, knowledge is turned into a social value. Here, we can see knowledge being evaluated quantitatively and transformed into a competition format. The question connects the host and the expert evaluators together. The relationship between the host and the contestants take place within the framework of the rituals of the game. The competition forms a connection with real life by means of the evaluation phase and evaluation bonds the closed structure of the game to real life. The more knowledgeable the contestant is about real life, the more use he/she can make of this information during the competition. During quiz shows, knowledge and skills concerning real life are presented in a ritualized conflict.

The amount of the monetary awards given to the contestants is of great importance. The amount is much higher than a person can earn in the course of his/her work life. However, the organizers of the quiz shows can determine the rules and direct the program flow and this reminds the spectators to accept the existence of powers outside themselves that can set rules and that fact that they have to conform to such rules. Under the condition that they conform with the rules, quiz and game shows present the spectators two opportunities: one is a desire to win and the other is to be seen on the screen and be famous.

Quiz and game shows communicate with the spectators through televisual codes and certain rules and values are installed in the society by means of competition and entertainment. In time, these values start to seem legitimate and natural. The host acts as a social catalyst. Standing at an equal distance to the contestants and spectators, the host enables them to have a better time together by competing and sharing. The pleasure shared is the most important bond that keeps the society together. (Yaylagül 2004: 5)

After providing the correct answers, the contestants are asked whether they want to continue or not and risk taking and free enterprise is encouraged. They are presented with the idea that instead of working for a long time to accumulate wealth, they can accumulate it in a short time by their knowledge and courage. In such shows, losing is intolerable and the losers are eliminated with a consensus.

4. Conclusion

Quiz and game shows are indispensable parts of our contemporary media influencing our daily lives. People of the modern era are under an intense audio-visual bombardment by the media and it is the media that fully shapes our daily lives. Media makes us lose our cultural values and identities and the stereotypes it provides rob us of our souls, conquering our emotions and thoughts.

In conclusion, the human portrait shaped by the media is a mass consisting of cynical, consumption frenzy and selfish individuals who can readily accept anything.
References

Alemdar, K., & Erdoğan, İ. (1994). *Popüler Kültür ve İletişim*, Ümit Yayıncılık, Ankara
Abstract: In the post-9/11 scenario, modern world appears to be rife with wars, suspicion, threats, mistrust, insecurity, arson and inflation. What seems to loom large is the global fear of a third world war. The world searches for channels which can ensure lasting peace and minimize violence in the world. In order to achieve harmony and peace in the world, in addition to other things, promoting literature that preaches universal love may help. We need to channelize therapeutic words from literature that can purge our mind-sets of jingoistic, chauvinistic and xenophobic tendencies and ethno-linguistic conflicts. The therapeutic power of words is channelized in Psychotherapy, bibliotherapy and poetry therapy. Bibliotherapy and poetry therapy have been applied in various rehabilitation centers and hospitals to cure people of their memories of their traumatic experiences. News reports reveal that the poetry of Rumi has risen from the Mediterranean region and entered American culture. Generalizing from such developments, experiments, reports and observations, the paper explores the possibility of large scale, mass poetry therapy involving multicultural and multilingual people of the global village. It tries to figure out poetry that can bridge gaps in the global community. It looks at the capacity and suitability of the classical Muslim Sufi poetry to meet these needs and challenges of the present age of information. Being an embodiment of universal love, peace and humanitarianism, if promoted effectively on media, it may help in minimizing war and violence in the world.

Key words: Sufism, Muslim Sufi poetry, Rumi, Sustainable Peace, Modern Spiritual hunger

Introduction

Words are said to have healing powers. An everyday example of how words can cure is ‘apology’. A closer study of ‘apology’ can tell us how words heal human beings. Lazare (2005) explains that its healing power lies in the fact that ‘it restores the damage that was done’ (p. 242). By just saying one word ‘sorry’, a man can restore the psychological damage and injuries done to others. As Engel (2001) observes that apology has ‘the ability to disarm the anger of others, to prevent further misunderstandings, and to bridge distances between people (p.12). This healing power of apology tells us that words can heal people not only in miracles but also in everyday life. Psychotherapists channelize this power of words in their ‘talk therapy’. According to Collier’s Encyclopedia (1994), psychotherapy ‘relies primarily on talk between a trained therapist and a person seeking help’ (p. 477-78). With effective use of words, a psychotherapist tries to help people solve their psychological problems. According to The New Encyclopedia Britannica (2003), in psychotherapy ‘the healing influence is exerted primarily by words and actions’ (p. 768). Psychotherapy employs a number of techniques to heal sick people with words. Poetry therapy is one of the techniques employed by psychotherapy.
Poetry Therapy

Poetry has its own power. It can influence our thoughts and feelings. It can create feelings of love, forgiveness, sacrifice, revenge and the like. A lot of research has been conducted on poetry therapy. According to Schiraldi (2000), ‘poetry therapy uses the written or spoken media in the healing and growth process’ (p. 259). Poetry therapy seems to involve both reading and writing of poetry. ‘The function of poetry, like dreams, is to enhance mental health (Prescott, as cited in McCulliss, 2011, p. 93). Those who cannot write poetry may derive hope by reading poems related to their sorrow and grief. This is what Soranus realized as a physician. According to McCulliss (2011), he was the ‘the first poetry therapist on record’ (p. 94). He further explains that this Roman physician would prescribe the reading of tragedies and comedies for his patients. This is what bibliotherapy is used for. Bibliotherapy has been applied on soldiers during the world wars. It is natural for us to identify ourselves with the characters. Reading tragedies may alleviate our own pain. This is why the Roman physician prescribed tragedies and comedies for patients. The Romantic poets saw an analogy between a physician and a poet. Jackson (2008) observes:

The Romantics drew analogy between a physician’s work and that of a poet. When Romantic writers wanted to describe the poet’s role and function within society, they often compared their work to that of the physician. Keats’s description of the poet as ‘a humanist, physician to all men’ draws memorably to this trope (p. 133).

Thus, Keats’ description of the poet as a ‘physician to all men’ speaks of the healing power of poetry. There are news reports that this concept of poetry as healer is being translated into practice in the UK.

News reports about Poetry Therapy

In using poems for therapy, a sort of positive ‘escapism’ or distraction may offer the patients a few moments of respite from pain, worries and stress. This is what Dr Elaine Duncan observes that poetry ‘may help to ward off distressing thoughts’ (Does poetry have the power to heal? March 31, 2005). As sleep refreshes us by taking us away from our worries for a few hours, poetry also does a similar function, as explained in the paragraphs above. This positive use of escapism is what Mr Lee is trying to introduce in the hospitals of UK, according to the report. He produces quarterly poetry pamphlets which reach ‘more than 3,000 GPs’ waiting rooms’. These pamphlets include poems which show brighter aspects of life such as ‘sewing, harvest, home, arrival’. Dr Gillian Rice observes that anecdotal evidence from patients who have tried it suggests that poetry can be an up-lifting agent (GP backs poems-for-health therapy. May 17, 2005). Dr Robin Philipp conducted a study on ‘196 people with psychological problems’. He asked people from the general public if reading and writing poetry helped them in mental health problems. The replies were ‘full of testimonies about their personal lives and experiences and the way they had found poetry very beneficial’. He ‘was taken aback by that’. He found that:

‘Three-quarters of patients found writing poems was an emotional release. Two thirds found reading or listening to poetry helped them be able to relax and feel calm. A further 7% said they were able to wean themselves off anti-depressants or tranquillizers using poetry’ (Poems could cut NHS drugs bill, October 10, 2002).

Thus, effective use of poetry therapy can save people not only from their worries but also from tranquilizing drugs. Poetry can do well in helping patients get well in the GP’s waiting room. Now let us look beyond GP’s waiting room. Can poetry therapy help us outside GP’s waiting rooms?

Ours is a world torn by wars and conflicts with bleak future looming large on modern man. Afghanistan, Pakistan, Columbia, Mexico, Palestine, Syria, Yemen, Sudan, Somalia and many other regions of the world are afflicted with wars and conflicts. Global Security records that ‘the new millennium began with much of the world consumed in armed conflict’. The organization further reports that in modern conflicts ‘most victims are civilians, a feature that distinguishes modern conflicts’. This chaos and corruption of the modern world was hinted at by the intelligentsia and men of letters of modern world long before the 9/11 took place.

The Waste Land by Eliot was published in 1922. It depicts the post-war crisis of the western culture. Its theme is the barrenness of the modern world. Consequently, we see in the poem images of the dead or dying vegetation, deserted lands and rats. The oft-repeated line in the poem, ‘HURRY UP PLEASE ITS TIME’ has significant meanings to convey. At
literal level, it is an ‘expression used by bartenders in Britain to announce closing of time’ (Eliot 2011, p. 69). But at a figurative level it seems to signal warning about certain approaching mass spiritual death. Sir Dr Muhammad Iqbal, the twentieth century German poet Hans Meinke and Robert Bly made references to the spiritual barrenness of the modern world and stressed that the world needed new paradigms of hope. 9/11 appears to have changed the political landscape of the world. The repercussions of ‘war on Terror’ may continue to haunt Asia and the world for a long time. Thousands of innocent people lost their lives in the wake of the Arab Spring revolution in Tunisia, Egypt, Libya, Yemen and Syria. The Occupy Wall Street movement challenged the socio-economic inequality in the capitalistic countries. These scattered protests and armed conflicts show the world is in search of new paradigms of hope. In this background, peace is the collective dream of humanity that is still a dream.

How to Achieve Sustainable Peace in the World

Armed conflicts seem to eat away the resources of the earth. But the question is, ‘How can we bring peace in the world?’ Des (2004) is of the view that ‘people are the key to achieving world peace, not governments’ (p. 15). He explains that ‘governments are the places where the rich and powerful gather to expand their power bases’ (p. 17). He argues that people should develop peace-friendly consciousness. Ayazi (2010) further explains this point by stressing that ‘the attainment of inner peace, therefore, is required if we want to achieve outer peace –or world peace’ (p.26). This is what Sufism emphasizes. Muhaiyaddeen (2004), a well-known Sufi master points out that ‘man says he wants to bring peace to others, but in order to do that he must find it within his life. How can anyone who has not found peace within himself hope to bring peace to others?’ (p. 8). He further explains that in order to bring peace in the world man must stop thinking, ‘My family! My wife! My children! I must rule the world! I must advance my position in life! When a man has all these selfish ideas, how can he possibly create peace for others?’ (p. 8). Thus, in the light of these observations, an inner change is required if we want to bring peace and harmony in the world. Muhaiyaddeen is not the only Muslim Sufi that has talked in these terms about peace. Peace, brotherhood and universal love are the recurrent themes in Sufi poetry. On account of these and other teachings, Meinke saw in Rumi ‘the only hope for the dark times we are living in’. According to Dr Iqbal, the world of today needs a Rumi to create an attitude of hope and to kindle the fire of enthusiasm for life’ (as cited in Iqbal 2006). In the modern times the American poet Coleman Barks and many other men of letters have recommended Rumi for modern man. Rogers. (2006) explains Rumi’s poetry depict ‘the eternal principles of right living, right action and right thinking’. He further explains that the questions discussed by Rumi ‘are dilemmas phrased in spiritual terms that are with us always’ (Intro). When we see the popularity of Rumi among the men of letters of the West, a number of questions cross our minds. For instance, ‘Can Rumi save us? ', is a question put forward by Curiel (April 1, 2007). In the present study, we try to find answer to this question.

Curiel (April 1, 2007) himself explains that the life and words of the popular 13th-century Persian poet have special meaning for a 21st-century world torn by war, genocide and hatred’. Rumi’s 800th anniversary was celebrated in 2007 and on this occasion UNESCO declared him an advocate of tolerance and love and that ‘his work and thought remain universally relevant today’ (UNESCO 2006, p. 7-8). Let us see the relevance of his thought with modern times.

Discovering Rumi in Modern Times

Maulana Jalal-ud-Din Balkhi Rumi (1207-1273) or Rumi wrote odes and lyrics in his Mathnavi and the Divan. As mentioned above that in his poems he advocates tolerance and love. His concept of love is too large to be confined to regional and mental boundaries. Rumi does not seem to own his regional identities:

‘My place is the placeless; my trace is the traceless,
It is neither body nor soul for I belong to the soul of the Beloved’ (Iqbal 1978, p. 140).

So the only identity which Rumi owns is his Beloved. His Beloved seems to define all that belongs to Rumi. This divine love taught Rumi the sublimity of human existence. He cannot idolize his regional identities. His poetry appears to connote that man is not born to while away his life for these parochial variations. His love experience seems to have helped him transcend all these diversities. He believes that love is a powerful force which can transform our mundane existence:
‘Love is not contained in speech and learning
Love is an ocean whereof the depth is invisible
Love makes the sea boil like kettle;
Love crumbles the mountain like sand.
Love cleaves the sky with a hundred clefts;
Love unconsciously makes the earth to tremble’ (Iqbal 1978, p. 245).

Rumi was out there to familiarize people with this force of love. He seems to believe that love is a world apart. He welcomes all to this world of love. In his oft-quoted verses, he says:

‘Come, come, whoever you are,
Wanderer, worshipper, seeker of meaning.
Our fellowship is not of despair,
Even though you have broken your vows a hundred times,
Come, come, whoever you are’ (as cited in Braybrooke, 2009, p.324).

These above-cited lines seem to show mother-like love of Sufis for humans. You don’t need any qualification to embrace Sufism. What you need is a heart. Sufis work on the purification human hearts. When a human heart is purified, he never loses sight of the omnipresence of his Beloved:

‘The religion of love is apart from all religions:
for lovers religion and creed is –God’ (Iqbal 1978, p. 217).

Like other Sufis, Rumi’s Beloved is God. When all people go to sleep, he is alone with his Beloved:

‘Thank God! People are fast asleep
And I am busy tonight with my Creator’ (Iqbal 1978, p. 167).

In these above-mentioned lines, he seems to invite people of the world to love their Creator. In order get knowledge about the existence of God or Creator, we must get knowledge that reveals the secrets of the universe:

‘Seek knowledge which unravels mysteries
Before your life comes to a close’ (Iqbal 1978, p. 170).

Sufis argue that it is through this type of knowledge that they are able to find God. But this knowledge does not seem to lie in libraries. In order to get this type of knowledge, Sufis explain, we need to befriend with a friend of God. We have to be in the company of people who have this special knowledge. People with this kind of special knowledge are called friends of God. Rumi’s concept of mard e khuda(friend of God or man of God) is important when we discuss Rumi’s philosophy. According to Rumi, it is through friends of God that people get access to a world of heavenly blessings:

‘Man of God is a king beneath Dervish cloak
Man of God is a treasure in a ruin’ (Iqbal 1978, p.290).

Rumi’s friend of God is a person with special insights and powers. These spiritual powers make him a real king. He is a
kings which wins the hearts of people. He is not an ordinary person though he may wear ordinary clothes. He is a highly knowledgeable person. He gets knowledge through truth and not through books.

‘Man of God is made wise by the truth
Man of God does not become learned through books’ (Iqbal 1978, p. 290).

Actually, Rumi himself became Rumi when he developed association with a friend of God (Shams Tabrez). Rumi recommends that we should try to find friends of God and befriend with them. In fact, all the great names of Sufism had achieved transformation through friends of God. In Rumi’s scheme of things, following a friend of God is more important than philosophical pursuits. According to Rumi, we should follow the footmarks of a friend of God:

The Sufis book is not composed of ink and letters:
The scholar’s provision (consists of) pen marks

Following the footmarks of a friend of God is important in achieving the right Sufi wisdom and consciousness. Rumi himself followed the footprints of a great Sufi, Shams Tabrez. Shams Tabrez taught Rumi esoteric knowledge that did not exist in library books. This knowledge freed Rumi from the earthly shackles. These shackles thwart our spiritual growth. This freedom from regional and cultural identities have made Rumi a universal poet.

Today, Rumi is not only popular in the world of Persian literature but also in English world. Lewis (2003) refers to reports of ‘Boston Globe’ and New York Times and observes that Rumi has entered American popular culture. His poems form a part of ‘unchurched’ spiritual anthologies, morning and evening commutes, spiritual aerobics classes and self-help and personal improvement material as Stephen Covey’s Seven Habits of Highly Effective People’ (Intro). People develop close association with those writers and poets who speak of their problems. Rumi is such a poet for some Americans. Hanut (2000) explains that with his universal outlook, Rumi has become ‘for many Americans, their favorite spiritual friend’ (p. 15). Rumi’s popularity appears to have increased in the US since 9/11. Ede (2010) points out that ‘Rumi’s popularity should soar in a post-9-11 world says more. He was born in Afghanistan...and his poems are almost exclusively focused on human relationship with God. On the face of it, this should make him almost unsellable, and yes, if anything, his poetry became more popular after the destruction of the Twin Towers (p. 172-73). An instance of how Rumi can influence American mind is the American poet Coleman Barks. In an interview, describing his first experiences of reading Rumi, he remembers that ‘the minute I started I felt like I was being freed; I felt the presence of his joy and freedom’. Now, Barks is a well-known interpreter of Rumi. His book on Rumi the Essential Rumi has become a best-seller in the USA. He explains that ‘Rumi is like a teacher for me. He helps me to know my own identity as something more and vast. My daily work on his poems is like an apprenticeship to a master’. Talking about the reason behind the fame of Rumi in the USA, he points out that Rumi is:

‘not a fad. It’s filling a need in the Western Psyche that craves nourishment. Robert Bly feels that West has a hunger for ecstatic art. Most of the ecstasies were expunged from the New Testament. This has created a longing in Christian and Western cultures for ecstatic vision. It’s an interesting theory, but it’s still a real mystery why so many people have been carrying my books around into boardrooms, corporations, airports. (Talking Shop with Coleman Barks, Septmeber / October, 2002. p.24).

This ecstatic vision which has made Rumi popular in the USA, can be found in the poetry of other Sufi poets across the globe, as we see in the following lines by the great Punjabi Sufi poet Mian Muhammad Baksh:

‘Do not rejoice at the death of your enemy,
Because your friends too have to die.
The afternoon sun is soon going to set’ (Ahmad 2003, p. 2003).

Lines with similar themes abound in his famous book Saiful Malûk. The following couplets of Baba Farid which form part
of the Holy Granth of the Sikhs, give a message that grief is common to all:

‘Farid! I thought, I am in pain,
But, in fact, all are so
I climbed a height to find below,
All homes with grief aglow’ (Elahi, 1967. P. 56).

With knowledge and transcendental love, a Sufi is able to rise above his own being. When he rises above his own likes and dislikes, he realizes the problems of other people. Sufis, whichever part of the world they belong to, appear to have similar teachings. Their themes are universal and seem to transcend man made boundaries. One of the themes that run through Sufi poetry of various Sufi poets is their ‘fruit for stone’ message of forgiveness.

‘Fruit for Stone’ Message of Sufi Poetry

This fruit for stone’ message seems to be unique to the teachings of Sufi masters all around the globe. Thus, Baba Farid draws an analogy between a Sufi and a tree rewarding fruit for stone:

‘Farid! Obey and serve the Lord
Shedding all misgivings,
And be like trees beneficent

This theme of being like a tree rewarding fruit for stone is common in Sufi poetry. Abdal-Qadir Malik, an unsung Sufi master and poet of Naqshbandia Fazlia order of Sufis also draws our attention to the desired ‘fruit for stone’ behavior of Sufis. In one of his well-known Sufi poem, he stresses that a Sufi should be like an Indian jujube tree:

‘Be like Indian jujube (Ziziphus mauritiana) tree. People climb on it and shake its branches (to get its berry-like fruit).
They may strike with sticks, stones and bricks but O dervish!
in return you gives them fruit.

Sufis not only offer fruit for stone, but they also claim to have the panacea for all human problems and that single panacea for all human problems is zikar (remembrance of God) . Offering this panacea, Shaykh Hazrat Hafiz Muhammad Nasiruddin Khan Khakwani, a Sufi master of Naqshbandia, Fazlia, Allaiya order of Sufis versifies:

For all your sorrows I have the time-honored panacea.
Remember Him day and night Who listens to all at once (Khakwani, 2006, p. 408)

God’s remembrance is time-honoured panacea for all sorrows in the sense that this panacea can be found in the religious books of Judaism, Christianity and Islam. Since man’s psychological and spiritual problems appear to be the same all over the world, this panacea may help people of the whole world. There is a need to preserve and promote this spiritual and intellectual heritage of humanity.

Though Sufi poetry has been used by a number of writers, artists, singers and film producers, there is a need that international organizations working for peace air it for peace purposes. Incorporating Sufi poetry into school text books is one of the measures that may help us in this respect. We may sow seeds of love in their young minds, by giving them exposure to Sufi poetry of universal love. It may help in the long run in minimize hatred and violence in the world. In order to benefit from the therapeutic powers of Sufi poetry, we should not only use the electronic and print media but also make sure that we get exposure to the company of great Sufi masters because it is their company, which according to Rumi, transforms our existence. In order to get a Rumi for modern times, we need to find a Shams Tabrez of modern times.
Conclusion

In the light of the discussion based on the observations and reports, we can say that we should promote literature that minimizes boundaries and promotes universal love and peace in the world. Literature, poems and words containing hope are what modern man stands in need of. In the light of the observations and reports discussed in the study, we may conclude that Sufi poetry, with its recurrent themes of universal love, self-negation and ‘fruit for stone’, appears to be the literature that may help in promoting harmony, universal love and tolerance in the world. It appears to have the capacity to erode away the divisions of borders and boundaries from the world. If Sufi poetry is promoted effectively on media, it may help in minimizing war and violence in the world.

References

Death as Surprise in 18th and 19th Centuries Romanticism

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Abstract. One of the major themes of discussion in the art and especially the literature of the 18th and 19th centuries was the problem of death. In the beginning this seemed to be the case mostly because of the natural processes related to death as a transforming event of the human body and mind. However, towards the end of the 18th century and well into the 19th century, a certain shift took place from the common and normal perspective on death to a rather accessorized and scientific literary approach. Our attempt is to notice and make the necessary connections between the concepts of nature (both the human nature and the external-physical nature) and the innovative technologies recently implemented in the society of the time, with reference to the new accidental and commercial facets of death as destruction of nature especially in the work of the American Romantics R. W. Emerson and H. D. Thoreau. Aware that they are highly spoken of in view of their transcendentalism as a particular philosophy about the bond between man and nature, we will slowly come to terms with this type of concerns and connect them to the conflicting reality of the industrialization as a sudden and repressive phenomenon within the society of men. Finally our point is that precisely this phenomenon caused these writers to make a historical detour and use their naturalist formation in order to make sense of their century deaths and diseases.

Key words: death, nature, Romanticism, accident, science

Introduction

From a Romantic perspective, the signs of progress in the 18th century were perceived as unequivocal ways to destroy human personality and discard it from history. This perception is due to the fact that the attack which these mechanisms brought upon man was sudden and eclipsed the soul with the shadow of a violent and accidental death. Their cause is well portrayed in Nietzsche's aphorisms, for instance, where he staunchly resents a future vision developed by Martin Heidegger related to the relationship between man and the machine. On the other hand, the Romantic writers of the 19th century looked at the diseases of their time from a totally different angle, being aware that some of them were indeed new and of consumptive nature. As this was the case with tuberculosis, the Romantics would not speak of it as denigratory or regressive in a scientific manner, but thought of it was a means for spiritual and intellectual progress with a purgatory and reparatory purpose in the midst of the great industrial colossus. Thus the failure pertains to the machine which can sweep away the flesh, and not to the intellect or the soul, which in this case is always a step behind in matters of material productivity.

The differences between the 18th and 19th Romantic centuries view on the main death agents equals the difference between surprise and accommodation when a new element is introduced into a stolid atmosphere. It should be stressed, however, that the surprise is always the prerogative of the technique, while a repressive disease smoothly turns into habit. Though it is as old as the 18th century, sudden death has never had a solid logic as the slow death, and what modernity did was merely diversify the terminology considered void in an existentialist context. Moreover, in a Romantic work which stresses the man-nature bond as a psychological and physical relationship, nature is a projection of the self, which in its absence remains without an object. Nowadays, that would be the case of the cultural meaning of man's travel to space or man being void of nature as we know it: man's displacement is considered a type of death, a divorce from nature in a more than symbolical sense.

What is surprisingly connected with death and its definition in Romantic literature and philosophy is the accidental, a term perceived as being commercial just like the causes of death: the windmill, the pit or coal mine, the first usage of vaccination in the 18th century, new inventions and the 19th century industrialization, or more recently the atomic bomb and space craft. In the same time, the rituals associated with accidental deaths are from the very start commercial, and this truth is universally accepted (mourning is rapid and conscious, and its reward implies more materiality than humanity, an idea which can be found both at the beginnings and at the end of the Romantic fiction and non-fiction works.

For our purpose here, we will consider mainly the non-fiction work in a particular setting of the Romantic school, namely the American Romantics of the 19th century whose work was strongly influenced by death in both its personal and technical terms. Ralph Waldo Emerson and Henry David Thoreau were surrounded by consumption (tuberculosis) all their life not only in their enlarged families, but wherever they went, and death itself was the main reason why they even
travelled to see other parts of the world and other cultures, to become Romantics. This experience of death Emerson¹ and Thoreau² came to acknowledge as a century old in their literature and they are among only a few Romantic writers who would associate it with the need for natural purity in the form of transcendentalism and as utopia of the soul in a deadly body. But consumption was not the foremost accidental disease of their time as reflected by their journals and memorialist work: so were the pitfalls, windmills, coach travels on poor roads, horse riding, deep waters and suicide at the pressure of industrialization. Our aim here is to call for consumption as becoming a kind of personal and communitarian disease which brought a graceful and slow withering, while on the other hand the accidental deaths mentioned trapped the body and instantly eliminated the mind, allowing Romantics no time to adjust and temper their enthusiasm.

Though the personal thoughts of these Romantic writers (they separated these diseases and deaths into different classes), we do not have to take their very word for it or suspect that their non-fiction work is subjective in all respect. One of the reasons why we chose to present aspects of deaths in these author's oeuvre was precisely the existence of factual documentation preoccupied with their lives and the historic details which illustrate a common fear of the accident both in Emerson and Thoreau, and in their contemporaries' mind.

Emerson and the natural. When death defies nature

Ralph Waldo Emerson (1803-1882) stands amid the Romantics of his generation as a pioneer of a new type of taste for nature. In his essay Nature,³ Emerson challenges all lovers of nature to take a stand and review their relationship with the external elements individually. In this attempt, he believes, one must be able to tell nature's prerogatives from man's intrepid actions which can cause the world irreparable damage. Emerson gets to describe nature as a powerful force that transforms not only its own state and climate, but man's state too, in that it surprises him with views and feelings which determine sensorial modulation in man's mind and soul:

Nature is a setting that fits equally well a comic or a mourning piece. In good health, the air is a cordial of incredible virtue. Crossing a bare common, in snow puddles, at twilight, under a clouded sky, without having in my thoughts any occurrence of special good fortune, I have enjoyed a perfect exhilaration. Almost I fear how glad I am.⁴

When Emerson says that nature "fits" both a benevolent and a negative state of mind, he rather exempts man from having anything to impede nature with or from being nature's commander. Unlike his fellow European or British Romantic writers, Emerson seems to walk in the footsteps of mild pre-Romantics and Classics when he describes this special type of liaison between what is of nature and what belongs to man. He does not imply that man should overcome the powers of nature or that he could masterfully force his own feelings and will on nature. Neither of these realms seem to be prevail on each other, since nature only "fits" a man's state, while man only enjoys whatever nature brings along. There is, however, a special spot in which nature is believed to work its magic on man in the sense that nature changes man's state of mind and revives his body and soul:

In the woods, a man casts off his years and... is always a child. In the woods is perpetual youth. Within these plantations of God, a decorum and sanctity reign, a perennial festival is dressed... In the woods, we

1 “The first known case in the Emerson family was that of reverend William Emerson, Ralph Waldo's father, who had the disease when he died in 1811 at the age of 42... all [his children] has symptoms of tuberculosis. Both Edward and Charles died of it in their late twenties [also the case of Waldo's first wife Ellen Tucker, who died at 19]. Waldo appeared to have symptoms of the disease at various times in his life, once writing of having a mouse gnawing at his chest, but died of an unrelated illness at age 79.” See Constance Manoli-Skocay, “A Gentle Death: Tuberculosis in 19th Century Concord.” The Concord Magazine (Winter 2003).
2 “Henry David Thoreau succumbed to tuberculosis at age of 44... His grandfather had died of it in 1801, and when Henry father's died in 1859 his symptoms were consistent with tuberculosis. His brother John was living with it... ad their sister Helen became a victim in 1849 at age thirty-six.” Constance Manoli-Skocay, “A Gentle Death: Tuberculosis in 19th Century Concord.” The Concord Magazine (Winter 2003).
4 Ralph Waldo Emerson, Nature (Boston: James Munroe and Company, 1834), 12.
return to reason and faith. There I feel that nothing can befall me in life – no disgrace, no calamity, which
nature cannot repair.\(^5\)

Moreover, in the woods, “the name of the nearest friend sounds foreign and accidental.”\(^6\) Faithful to its theory that nature
and man are individually part of the transcendental being of God, and that God is not himself a unity, but an oikonomy (he
is not merely one, but many in multiple manifestations), Emerson first rebels against his religious heritage as a unitarian
Christian, and then plunges into the deep waters of natural theism also known from Antiquity and the Classics as
polytheism or divine substance spread in each of nature’s particular elements. He begins to sound more and more
classical as he makes further comments on the necessity that man be moral as nature’s actions are virtuous and thus
beautiful.

On these grounds, Emerson states, all heroic individual actions manifest virtue because they maintain universal
balance, and since the universe is all we can find deep inside ourselves, nothing we do should harm the universe,
otherwise it is suicidal. Emerson’s idea is that heroic (human) action is not to be understood as an act of bravery, but as
an act of makings good and meaningful sense of our innocence. Everything contrary to this strive for purity is contrary to
nature, to human nature, and thus to reason and faith. This uncommon thinking for a Romantic writer is due to Emerson’s
transcendentalism which gives us a close up into his life and work unevenly molded in comparison with his fellow
Romantic writers of the age, whose aim was to cause exceptions and not to attain the state of personal inner and external
progress in good terms with the universe around us. While not so inclined to technical details as Henry David Thoreau in
observing nature, Emerson is nevertheless prone to gathering physical data which help him understand nature in its raw
form, that is the rawest (purest) the better. This does not affect though the meaningful purpose (reason) of what is natural,
from whence we can only assume that by definition everything unnatural lacks proper reason and equilibrium. Even the
loss of his brothers, his first wife and his first born he thought of as natural, because their fading away was gracious, slow,
communitarian, and maybe reminded him how everything under the sun is eventually fading away. Nevertheless, his
Romantic spirit reacted in shock when in one special situation the unnatural happened and suddenly took away a friend in
the most “tragic” of ways:

The death of Margaret Fuller when she was only forty was a shock to Emerson... Somehow, Margaret’s
death caught him unprepared and undefended. Her loss drove him in on himself and made him intensely
conscious of a side of life he usually tended to rush over. It is easier to call this conscience a sense of
tragedy,... rather a sense that something was fundamentally wrong with the universe, an awareness of some
elemental lack at the core of things...\(^7\)

A journalist, editor, and transcendentalist herself at the age of forty, Margaret Fuller sure outlived other cultivated and
notable women of her time who died from consumption, for instance. But why was her death only a matter of tragedy for
Emerson? Why did he perceive its circumstances as being unnatural and shocking? For a start, it was probably because
her death in 1850 was caused by a shift in the natural order, by something which should never happen to man. And
indeed it was something bigger that one death, an event which foreshadowed the sink of Titanic, the supreme naval
incident that for several years changed the face of the world. But the shipwreck in which Margaret died was so far from
natural that people afterwards had to find a logic in building lighthouses before, not after, they built impressively large
ships. The tragism\(^8\) of Margaret’s death cannot be fully grasped according to the then Romantic American philosophy
without examining the second personality besides Emerson who helped shape transcendentalism by moving it from
“Nature” to the woods.

**Thoreau and the individual. When death defies the universe**

Henry David Thoreau (1817-1862), a Harvard fellow himself, lived the life of a Romantic both in terms of his expenditures


\(^{8}\) See comments about this in Abigail Rorer and Bradley P. Dean, eds., *Of Woodland Pools, Spring-Holes and Ditches: Excerpts from
which exceeded his income, and in terms of his confrontation with sickness and death.⁹ Reading Emerson's Nature as early as 1837, he was also passionate about Goethe and the Latin classics like Virgil, an interest which drove him to scientifically explore the natives of North America and their virgin land.¹⁰ He was equally concerned, as Emerson for instance, with the innocence of heart and mind, which is one of the reasons why he wrote Walden¹¹, and why he did it in the woods. But in Thoreau the soul does not enter its well-being state until its need for morality and “right” is secured and protected by civil government. However, for what is worth Thoreau himself felt that he was compelled to retrieve into the woods in order to write and, as he says, “to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived.”¹² Thoreau’s literature cannot be fully grasped without his philosophical system¹³ and his naturalist thinking, which just like Emerson’s is imbued with a utopian vision of man and nature. In Thoreau, it seems, the result of new experiments and industrial inventions is paramount and has the magnitude of natural disasters or calamities, and they both match the reaction that a Romantic writer is capable of in times of distress.¹⁴ However, he behaves like a classic when he uses his skills to observe the inner life of nature in the same habitat where purity and beauty are to be found, namely the woods.¹⁵ The relationship between sentiment and contemplation in Thoreau’s Walden and in his Journal is particularly important here, since it shows that he thinks as a classicist whose feelings spread from the observation of natural complexity and form. In other words, this binary relationship is what was called “Thoreau’s juxtaposition of his metaphysical musing with the scientific knowledge that triggered the excitement.”¹⁶ And what triggered the excitement was the form, which ultimately drives man to reassess his bond with nature: “How was it when the youth first discovered fishes?... [What interested] mankind in the fish, the inhabitant of the water?... A faint recognition of a living contemporary, a provoking mystery.”¹⁷ The conscious nature of this bond with nature comes through observation/contemplation only, because the mystery/divine is peculiar to all natural things. Consequently, Thoreau’s transcendentalism comprises not only natural, brute elements, but also areas where civilization has been installed and became traditional for our civil society. His naturalist taste is nevertheless obstructed by the civil order, in which Thoreau cannot find the natural order that the universe displays, hence his mistrust of ranks of power and human standards that are in breach with natural laws. Thus, in the essay “On the Duty of Civil Disobedience,” sometimes placed as an appendix of Walden, Thoreau extensively comments on the peculiarities of the then American government, which has not the vitality and force of a single living man..., it is a sort of wooden gun to the people themselves. But it is not the less necessary for this...; for the people must have some complicated machinery... to satisfy that idea of government which they have.¹⁸

Thoreau’s idea of naturality then does not apply to the state, and his transcendentalism is not a concept that would embrace all spaces though. Since man cannot enact his free and moral order into a social law, Thoreau shows, and since all law is a product of state technicalities, man as an individual must oppose whatever “does not keep the country free and... does not educate.”¹⁹ As a Romantic writer, Thoreau stands in awe at what “the people” (men) come to enforce as right and wrong and worthy of respect, which is in sharp contrast with the conscience that the individual (man) uses to

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11 An association of terms can be made here from Walden, the surrounding placed of Concord, Thoreau’s home, to the German “Wald,” a word meaning woodland, of the woods.


13 Concerning the transcendental philosophical system in both Thoreau and Emerson, see Alfred I. Tauber, Henry David Thoreau and the Moral Agency of Knowing (Berkeley, CA: University of California Press, 2001).

14 Jack Turner, ed., A Political Companion to Henry David Thoreau (Lexington, KY: The University of Kentucky Press, 2009), quotes at note 4 from Leonard N. Neufeld, The Economist: Henry Thoreau and Enterprise, 1989, explains this seemingly equivocal relationship of a then Romantic writer with reality: “Thoreau is awake and alert; his neighbors are stagnant, asleep, little better than dead... One of his most common accusations is that ordinary men are dead in life, or they might as well be dead, or they are incapable of dying because they have not lived. Thoreau’s romantic “half in love” with death deserves study.” See page 34, note 4.

15 In this respect, Thoreau is a follower of Goethe, who in a nutshell used to say that “we are pantheists by searching nature, polytheists as poets, and ethically monotheists.” See Goethe, in Jean Livescu, Preface to Goethe’s Opere (Works), vol. 1 (Bucureti: Univers, 1984).


19 Ibid., 71.
decide on civil matters. Disobeying the civil order regards extensively the law of men and the intricate and foremost corrupt structure of their government, but also what the law of modern men praises as innovative and bountiful. In this respect, Emerson and Thoreau have their own special place within American Romanticism as they come from Concord, Massachusetts, an expanding commercial route and a promising industrial hub in their time. Emerson and Thoreau sure had much to see and in part repel in the dawn of this modern era, many things and facts of life which to a natural mind seemed disruptive. Every day the two writers would witness the forceful power of industrialization on their once beautiful town, and also people being proud of their achievement:

A lead pipe manufactory was set up in 1819, a shoe factory was built in 1821, a group of entrepreneurs had set up the Milldam company in 1821, developing thereby a new commercial district in the center of town,... and the town was also a center for the manufacture of pencils, clocks, hats, bellows, guns, bricks, barrels, and soap... Wagons rumbled through town continually on roads that were both dusty and noisy. Concord was a busy transport hub and its numerous taverns were full of teamsters. It had six warehouses, a bindery, two saw mills, two grist mills, and a large five-story cotton mill...\(^{20}\)

Thoreau’s retreat in the woods for two years before commencing any civil or educational duties and at the peak of the industrial development of his homeland was an act of conscience directed towards his fellow citizens, as well as an act of self-instruction and observation. However, a devoted Romantic spirit would not go on a retreat for too long: he is an effervescent spirit. He would rather re-enter society with new ideas and new brute forces so as to overturn and invalidate the existing order. However, the fact that Thoreau does not advocate for a new government to replace the actual ruling, but for a better one instead, says a lot about his intentions as a citizen: he does not wish to abolish the present government, but to improve and educate it, which is as classical a method as it can be. Thoreau and Emerson alike were not the type of Romantics that would constantly complain about any kinds of inconveniences including their own fate and misunderstood genius, and they were mindful of the beneficial nature of progress.\(^{21}\) They were men of their time and did not oppose development, but given their family and friends dreadful history with consumption, they were also men of prudence aware that their contemporaries could not fight death and disease with more machines and money, or not just yet. For them it was the machine that imposed on people and increased the unknown of the natural order by expanding man’s territory, and thus by exposing him to further perils and diseases. For both Thoreau and Emerson, this exploration of the unknown creates an uneven relationship between social and moral, between industry and art, since the machines valued man’s physical powers only, leaving his soul behind. The machine (industrialization) works with machines void of sentiments.

A conclusion on the unknown death

Thoreau’s and Emerson’s fear of the unknown is likely triggered not necessarily by universal forces, cataclysms and furies: this kind of unknown has an observable source, which is the magnificence of nature and its raw material. These Romantics’ fear is located deeply within the human habitat and was caused by people’s search for rapid progress and transgression of nature and inner self. The unknown which brings fear is not of the elements. They welcome the elements because they bring them the joy of research and discovery, the return to essence. Of course that, for instance, water is an elements of which man manifests fear, but he that will not adventure into deep waters, but instead will respect and cherish the life embedded in them. This means that in our large universe (cosmos) another universe (microcosm) exists and from the latter life itself springs:

In one of his last works, The Dispersion of Seeds... [Thoreau] recounts having “leveled for an artificial pond at our new cemetery, Sleepy Hollow”. The pond was finally completed in 1859, and the following year sported “several small patches of the large yellow and kalmiana lily,” a fact which led him to remark, “Thus,


21 Emerson and Thoreau were loved by their fellow citizens and respected for their education, talent, and stamina manifested in spite of hardship of life and a tradition with consumption. They even had the conduct of a respected fellow Concordian, as Emerson was read by every cultivated American and gathered lots of cultivated men in his philosophy circle at the Emerson home, while Thoreau gave lectures which for all audiences and thus considerably maximized his incomes. For details, see Edward Waldo Emerson, *Emerson in Concord: A Memoir Written for the Social Circle in Concord Massachusetts* (Whitefish, MT: Kessinger Publishing, 2004). See also Bradley P. Dean and Ronald Wesley Hoag, “Thoreau’s Lectures After Walden: An Annotated Calendar,” *Studies in the American Renaissance* (1996): 241-362. For the eulogy and pompous burial ceremony with which the people of Concord honored Emerson, see “Concord’s Irreparable Loss! The Death and Funeral of Ralph Waldo Emerson,” in *Concord Freeman* (May 4, 1882).
even in the midst of death, we are in life." Thoreau loved to see that Nature was rife with life, and nowhere is the life of Nature so rife as in vernal pools. But he also insisted that the "universe is wider than our views of it."... The nature of vernal pools masterfully celebrate not just life, but the larger universe in which we live. In fact, his woodland pools, spring-holes, and ditches are microcosms of that... universe in which energies are constantly transmuted one into another.22

The same image captured in the presence of the pond (see Walden pond) or at Sleepy Hollow, where life is created at the surface of waters as a microcosm is encountered under the water, and we already learned about Thoreau's passion for ichthyology in that he considers the fish as "another image of God."23 Thus either naturally created or handmade, ponds, ditches, and pools which are water recipients are not perceived as agents of death, at least not of unwilling death. Yes, deep waters are to be feared, however murders at that time were deemed as exceptional "acts of God," though the voluntary action of suicide was considered common even in the most uncommon places.24

The innovative nature of medicine, commerce, manufacture, transportation, food and mine industry, and leisure were particularly exponential as causes of death in both 18th and 19th centuries. They were the real unknown and unnatural factors which caused bereavement and uncertainty both physically and mentally, in spite of the progress they promised especially in the 19th century. They were feared more than cancer and heart failure both because they were everywhere in the news and they implied a foreign object that brought death instantly rather than slowly. Be it the inoculation formula against new infectious diseases such as smallpox25, which required many testing on real people, or the new windmills, coal pits, wagons or carts traveling with increasing speed, accidents at work, shipwreck or simply a horseback ride commonly practiced at the time for leisure but with no proper harness classes and skill, they were all perceived as unreliable, surprising, and sudden ways to produce death and suffering.

References

"Concord's Irreparable Loss! The Death and Funeral of Ralph Waldo Emerson." Concord Freeman (May 4, 1882).

24 See Tony Lonton, "Vaccination, Windmills, and Other Causes of Death in 18th Century Whitkirk," Barwicker 92 (Dec. 2008). In the 19th century, suicide was usually associated with the increasing "pressure of industrialization." For the then multiple ways to dye, see Lewis R. Aiken, Dying, death, and bereavement, fourth edition (Mahwah, NJ: Lawrence Erlbaum, 2009).
25 Tony Lonton mentions this as having been practiced in England as early as 1722, for instance, before a proper vaccination was even approved of in 1796. See Lonton, "Vaccination, Windmills, and Other Causes of Death in 18th Century Whitkirk," Barwicker 92 (Dec. 2008).
Phenomenological Subjectivity as an Intersection Between Philosophy and Literature

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Abstract: Thorough depiction of the problem of phenomenological subjectivity is a profound, and contemporary challenge. Investigations of young and late Husserl, as well as his successors (that upgraded the phenomenological project) – Martin Heidegger, Roman Ingarden, Jacques Derrida, Roland Barthes, Michel Foucault, etc. should provide us with a large interdisciplinary context, especially between philosophy and literary criticism. The question of subjectivity is something which contemporary epistemology cannot deny – it is dominant aspect in the domains of literary theory (author, narrator, reader), as well as in philosophical inquiries (practical, metaphysical, transcendental subject, etc.). This paper aims to reunite this concept within a wider context – the question of subjectivity is more than 19th century, modern, or postmodern product. It concerns the provisional status of subject as existential Sein, but also the possibility to consider postmodern subjectivity as its confirmation. On the one hand, in Derrida’s terms, solicitation is the movement of self, destruction of totality, but on the other it is also “being “ as presence in the living present, that ultimately is not available for diminution, especially because its uniformity cannot be theoretically grasped.

Keywords: phenomenology, subjectivity, reader, author, interdisciplinary bond, intersubjectivity

1. Introduction

It is an epistemological question of great importance to observe the way subject is being displayed to the empirical speculation. The impossibility of describing one category that would comprise of the elements of the subject (in the literary work of art), and the constant reexamination of Hegelian subject-object relations makes this quest quite a difficult one.

It is the constant need for a stable and proper scientific ground that urges us to define categories of distinct order, that would explain the logical, and the intentional stratification of literary, and scientific work. Although we grasp on some elements of the subject relations, it is still quite hard to reveal the authentic nature of subjectivity as a point by which subject is being made visible.

Thorough depiction of the problem of phenomenological subjectivity is a profound and contemporary challenge. Investigations of young and late Husserl, as well as his successors (that upgraded the phenomenological project) – Martin Heidegger, Roman Ingarden, Jacques Derrida, Roland Barthes, Michel Foucault, etc. should provide us with a large disciplinary context, especially between philosophy and literary criticism.

The question of subjectivity is something which contemporary epistemology cannot deny – it is dominant aspect in the domains of literary theory (author, narrator, reader), as well as in philosophical inquiries (practical, metaphysical, transcendental subject, etc.). This paper aims to reunite this concept within a wider context – the question of subjectivity is more than 19th century, modern, or postmodern product. It concerns the provisional status of subject as existential Sein, but also the possibility to consider postmodern subjectivity as its confirmation.

Since the Hegelian term subject, grasped as an interconnection between truth and substantiality, the notion of subject has been divided into a kind of “reflection into itself as another existence”. This definition also marks the continuity, contrast, and ambiguity as a crucial aspect of subjectivity overall.

2. Analysis

Our investigation springs out from the German philosophical idealism and Hegel’s reviews on Shelling, Fichte, Spinoza, etc. It is necessary to explain how subject was defined through philosophical systems, in order to arrive to a safe scientific path.

Hegel in “Phenomenology of Spirit” (and Heidegger, similarly to him) observes the creation of phenomenological subject, but first he examines the limits, and the notion of the “thing”. The thing is defined through its realization, and its difference, which is a discernible boundary. This analysis underscores difference as a unique quality, important for the subject, and for the truth. Since the qualified (scientific) truth exists only in the scientific system, the concept is what matters.
Hegel observes the sequential development of subjectivity as consciousness, self-consciousness, reason, and spirit, but the initial point of this analysis is the crisis in which the spirit is found, and the worthless substantial knowledge. The first and most important premise is the following: "In my opinion, which must be acknowledge only through representation of the whole system, it is most important that the truthful thing is understood and expressed not as a substance, but, also, as a subject." (Xeren 2010, p. 28).

It is quite remarkable that Hegel rejects the notion of divine/immobile substance, revising Kant's assumptions. His point of demonstration is the "living substance", one which is "as a subject pure and simple negativity, thus representing division of the Simple, or conflicting division, which is again a negation of this indifferent diversity, and its opposition. (…)

It is a reflection of itself into a different existence." (2010, p. 29). Here it can be well noticed that the concept of Otherness as a postmodern product of the humanistic sciences (Bakhtin, Kristeva, Foucault, Benvenist, postcolonial critics, etc.) has its origin in this treatise, and it demonstrates the uniqueness, and the coherence of this scientific field.

2.1. Hegel's Phenomenological Subjectivity

Hegel derives the concept of substance through the manifested opposition, and this notion takes him to the definition of individuality, and the knowledge. Individuality as a pure and direct certainty of itself paves the way for knowledge, and for the self-consciousness. Hegel determines the genesis of the science (knowledge) as a basic problem of this phenomenology. It is interesting that in Hegelian terms, the life of the spirit is unequivocally connected with the death (this shows that Heidegger is not that different from Hegel), and it gains its truthfulness only through the absolute fragmentation of the self.

Throughout this analysis, Hegel does not forget to do an epistemological turn, pointing out to the quality of scientific truth (correspondingly, historical truth as a non-discernible without the movement of the self-consciousness, and mathematic truth, whose activity is external to the result), and to connect these speculations with the existence of the being as a "withdrawal in the essence". All of these aspects give rise to the subsequent stages in the spirit's development.

What can clearly be noticed in Hegel's accounts is actually the concept of absolute subject, which is constantly defined as sameness, and difference. The point where philosophy and literature most accurately meet is the field of aesthetics, one which is highly saturated with literary and philosophical notions. The similarity between the absolute subject and the aesthetic subject can be easily observed.

Hegel's notion of consciousness derives from the perception, and from the reason, but perception is being understood as a movement of the aspects generally, where the determination of the perceived thing or the perceiving reason is insignificant (it is only a "sensorial knowledge"). On the other hand, reason embraces the objects of the consciousness, although it cannot be perceived from the self, but "only through the improved object, that manifests to the consciousness as a separate being, its constant change into a consciousness that understands." (Xeren 2010, p. 108).

It is interesting how Hegel analyses the transformation of the consciousness into self-consciousness – its objectification is actualized through the notion as a movement of knowledge, and it is a consciousness that exists in its ambiguity. The third component is the mind, which can develop its own manifestations only through the observed things; it is a derived unity (existing reality) that understands itself only by "thinking", which is a category of changeable elements (such as body, face, etc.). Since individual is "for itself", and "by itself" real, it is also a fusion of contradictions – the creational principle, and the determined existence.

This analogy depicts the basic elements of phenomenology, whose notion of the phenomenon is connected with the visible, and this activity of the self-consciousness is actually manifestation of the invisible. The highest component in Hegel's account is the spirit, which is consciousness of the self, and the world, absolute essence present in the customs, and the moral life of the peoples. These elements of the spirit (world of education, world of faith/essence) are fused into morality, but this aspect is not just a creational element, it is also the land of freedom:

"The consciousness is absolutely free in its knowing of its freedom, and it is actually this knowledge that is its substance, and its goal, and its unique content." (Xeren 2010, p. 138).

2.2. Heidegger's Self-Opened and Self-Closed Subjectivity

Hegel's insights can also be reexamined through the statements of his successor, Martin Heidegger (although Heidegger made significant effort to remove all the influences on his work). He made certain aesthetic analysis of the problem of the subject, seen in a relation to the artistic work and the art overall. It is interesting how these categories are deeply
interwoven, and create a certain hermeneutical circle. He is actually in search for what is the essence of the artistic work (Dinghaft), and for that reason he initiates its investigation of “the thingness”. His terminology is however quite distinct, and in his search for the subject he firstly stumbles upon the nucleus of the thing, the one that is essential, and pre-given (in the Latin tradition it is named subject, and its elements are called “accidens” – traits). Artistic work, and the thing have mutual characteristics – they are sensorial: “The thing is a formed material (…) It connects with us through its look (eidos)” (Xajzerep 2006, p. 25). Having given the aspects of the form and the material, which are not creative determinations of the thingness, Heidegger sets aside this aspect, and moves to the problem of subject, and the thingness. The way Heidegger connects the problem of the subject and product is impressive – in his analysis, the first mode of approaching the being is through its kind, and its relationship with the product. The simple product can be seen through its usefulness, and this is the main attribute that shows off its being as well:

“The being of the product, if we tend to be truthful, consists of its applicability. Yet again, this applicability is also found in the plentitude of one existential being of the product. We name this being security.” (Xajzerep 2006, p. 38)

Since the artistic work is also a product (although of a different type), Heidegger affirms the product’s kind as a differentia specifica of art as well. It is actually the position of the truth of being that reflects the dominant aspect of artistic work, and this element relates the work and its truthfulness, one of the most problematic aspects of contemporary literary criticism. If we consider realism as a thorough way of representation, then the artistic component of the work manifests itself into the reproduction of what is essential in the things (and not into the things themselves as isolated beings). This being of the thing represented in the artistic work demonstrates the status of the truth, and the subject. It is an indubitable fact that artistic truth outlives the historic time, and this argument is also applicable to the subject. Most frequently, subjectivity is merely a projection of multiplied accents and consciousnesses, which derive from the quasi-represented characters.

2.3. Ingarden’s Intersubjectivity

The scholar that made the most significant impact on the interdisciplinary bonds between philosophy and literature is Roman Ingarden. Through his investigations of the literary work and its specifics, he gives way to a totally different account of subjectivity that is not only manifested in the figure of the author, character, narrator, etc. His analysis is not only interdisciplinary, but also intersemiotic, since he depicts the whole range of artistic practices (music, film, theater, etc.). His starting point is Husserl’s definition of intentional acts (compared with mental acts) that are characterized with their directedness towards a given object, which is a non-existing one. Literary work of art is defined as an intersubjective intentional object, based on the author’s subjective operation, and on its ontic foundation.

The meaning in the literary work of art is the aspect through which this intersubjectivity can be widely seen. If we take into account that Ingarden does not exclude Husserl’s concepts of ideal objects, but gives them a certain limitation, it is understandable why he sees the text as a pure intentional object. Ingarden investigates the stratum of linguistic units (words and meanings) in order to explain why every sentence is intended, subjective formation: “Every word meaning, taken in isolation, is a self-enclosed unit of meaning. In spite of this, the vast majority of them – as our analyses have demonstrated – conceal within themselves a manifold of various elements, in particular when it is a question of a compound nominal word meaning. These elements are selected from all the possible ones by the meaning-bestowing act of consciousness, and are combined into one unite.” (Ingarden 1973, p. 101)

However, one truly important conclusion regarding subjectivity can be derived from this statement – Ingarden considers all the characters, plot structures, objects in the literary work of art not as an “imaginational” objects, since they are representation of the author’s subjective meaning bestowed upon them (thus they are not physical), but they are not real in a physical sense either – they are transformed through the subjective experience that happens in the process of reading and writing, and thus they cannot be evoked in the same form again. Ingarden thus tread the way of another phenomenological reduction – what does not belong to the literary work of art are the psychic states of both the author and the reader, and the so-called “realities” of the aesthetic determinations. The stratified structure of literary work and its ontic position allow this formation to be seen through its concretizations, in order to overcome the supposed subjectivity. Working through the aspect of the life of the literary work, Ingarden positions this phenomenon in correlation with the reader and the respective culture. In his rumination, the literary work can be properly understood only if the reader isolates himself from the disturbances of the everyday life, and if he allows his imaginative acts to come into being. However, the concretization of the literary work clearly differentiates from the literary work itself, and from the reader’s experiences:

“(…) the concretization of a literary work, though it is conditioned in its existence by corresponding sentences, has at the
same time its second ontic basis in the literary work itself, and with respect to the experiences of apprehension, it is just as transcendent as the literary work itself. (…) Only a theorizing literary critic could hit upon the bizarre idea of looking for the literary work “in the mind” of a reader.” (Ingarden 1973, p. 336)

Ingarden’s suppositions clearly represent themselves as true – the phenomenological subjectivity is something more than the reader or the author himself, since its founding qualities are metaphysical, and this is actually Hegel’s idea of spirit as a knowledge of the self, and also of the liberation of the self. Since in Ingarden’s analysis literary work is subject of changes (through conscious mental acts), it has its own subjectivity similar to the ones that change it, but it never loses its identity:

“As a purely intentional object, the literary work of art needs not to partake in the events of the real world and be drawn into their flow. But precisely because it emerges from the execution of subjective operations and hence lies fundamentally within the range of action of psychic individuals who can effect such operations, and because, at the same time, sentences that have been created do not necessarily have to appear in the form once given to them, the literary work can undergo changes without ceasing to be the same work.” (Ingarden 1973, p. 345)

3. Discussion

So far, our analysis has shown the manners through which philosophy reflects literary criticism, especially in terms of its terminology, definitions, theorizing, etc. However, this relation is reversal, observable if we take into account the role of the stratified structure in the process of explaining the status of scientific works. Still, in this contemporary postmodern movement, one of the concepts submitted to constant undermining is actually subjectivity.

The impossibility of maintaining pure consciousness and stable whole compels Derrida to define the structure of any kind as methodologically impossible:

“Structure then can be methodically threatened in order to be comprehended more clearly and to reveal not only its supports but also that secret place in which it is neither construction nor ruin but lability. This operation is called (from the Latin) soliciting. In other words, shaking in a way related to the whole (from sollus, in archaic Latin “the whole”, and from citare, “to put in motion”).” (2006, p. 4-5)

In Derridean terms, writing is “inaugural”, and the main concept that can upgrade and dissolve the notion of subjectivity. Similarly to these statements, Roland Barthes examines the useless need to find the author in every segment of the text, when it is actually the voice of the reader (or his inner states) that takes us to the journey called reading. This can be observed in his ruminations of the status of the character into the plot:

“When identical semes traverse the same proper name several times and appear to settle upon it, a character is created. Thus, the character is a product of combinations: the combination is relatively stable (denoted by the recurrence of the semes) and more or less complex (involving more or less congruent, more or less contradictory figures); this complexity determines the character’s “personality”, which is just as much a combination as the odor of a dish or the bouquet of a wine.” (Barthes 1974, 67)

Throughout these statements it is clear how the attempts to diminish subjectivity in fact were not successful – even if we disintegrate the author, the reader or the work, there is still something left, usually defined by the concept of “interpretative community” (one of Fish’s terms), the only segment that cannot be taken off by force. This community is represented by the local, cultural, and social determinations, which also provide the text with its significance. In fact, this kind of practice which is always (in a certain aspect) pre-given to all the cultural manifestations actually makes us wonder about the possibility of isolated significance that is not part of this semiotic process. Still, literary or whatever work it may be is always made visible most vividly through its recipients, whose founding concepts can hardly be outgrown.

4. Concluding remarks

Certain reconciliation between the phenomenological stances and the concept of deconstruction can be observed through Foucault’s statements on the historic subject and the creation of the discursive field. It is interesting that Foucault begins his investigation with the problem of the author, underlining the pointless effort to circumscribe the existence of
any kind of individuality into the work, and the essence of this contradictory attempt. On the one hand, we have the postmodernist “death” of the author, and on the other the constant strive to write after all – writing as a protection from the death and reenactment with the eternity.

Foucault underlines the concepts of the work (oeuvre) and the writing (écriture) as hindrances to the total deletion of the subject, as well as society demands. However, his notion of the author is modified: “The author’s name is not, therefore, just a proper name like the rest (…) it performs a certain role with regard to narrative discourse, assuring a classificatory function.” (1998, p. 210) Foucault again highlights the plurality of the self in a given discursive field, since the main characteristics of discourse is its applicability to be appropriated, cited, transformed, or merely enunciated. In this context he cites several passages belonging to Saint Jerome, and we can notice the way the author as individual is being replaced by its value, stylistic, historic and conceptual units. Since it is obvious that transdiscursive authors exist, the factual question of subjectivity contradicts itself:

“All discourses, whatever their status, form, value, and whatever the treatment to which they will be subjected, would then develop in the anonymity of a murmur. We would no longer hear the questions that have been rehashed for so long: Who really spoke? Is it really he and not someone else? With what authenticity or originality? (…) Instead, there would be other questions, like these: What are the modes of existence of this discourse? Where has it been used, how can it circulate, and who can appropriate it for himself? (…)” (Foucault 1998, p.222)

The extensive analysis of the problem of subjectivity has made visible the notion of the author as a point of departure to all epistemological inquiries. As Foucault clearly affirms, the extent to which the question of the author manifests itself is enormous, especially if we take into account its aesthetical possibilities. He enunciates the equal status of this phenomenon throughout various disciplines, although they differentiate in their discursive unity. If the author is the obligatory stylistic, formal, historical condition for the unity of one discourse to be obtained, then it is also a diversity through which the notion of the subject as an Other to itself is made discernible. Foucault’s notions of scientific and literary discourse as a field where subject’s continuity is constantly called upon question only reproduces the inevitable restructuring/redefining of phenomenological subjectivity, and the need for its plurality and intersubjectivity.

References

Impact of "Normale" Educational Centre
A Significant Factor in the Development of Education in Albania

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Abstract: The history of education has valued precious all people involved in it and has flourished into an educational function, teaching and learning of our thorough knowledge in its institutions - such as "Normale" Educational center that played a historic role in the Albanian language. Albanian normal schools have a record of long, difficult, but also glorious path. They were the main homes for generations of teachers and also the place where it was necessary to prepare the framework for education and awareness of the nation. Albanian teachers, in different periods of history had run the greatest risk of extinction of national culture and education. They planted the sound seeds by which had brought the essence of national awareness, which in a century struggle of unparalleled trials tried to revive education, science, culture and Albania. In the history of Albania teachers and veterans of teaching, wherever they worked and acted, played the leading role, contributed as they could with their valuable works, which undoubtedly served to their students, future teachers, in raising subsequently the national level of conscience for their learning and teaching.

Key words: Normal school, education, culture, teacher-students, pedagogic thinking, Albanian territory.

Introduction

Albanian Normal School has a record of long, difficult, but glorious path. Its purpose was to prepare the necessary framework for education and awareness of the nation. Albanian teachers, in different periods of heavy and full of vicissitudes, did valuable work in the moments and the most crucial turning points and run the greatest risks of extinction of our national culture and education. They planted the sound seeds of education by which time brought the essence of national awareness, which in a century struggle of unparalleled trials tried to revive education, science, culture and Albania. In the history of Albanian teaching, teachers and veterans of teaching, wherever they worked and acted, played a key role, contributing as they could with their valuable works, which undoubtedly served to students and future teachers in the subsequent establishment of national consciousness, in the level curriculum and their teaching.

Historical autumns, every November, in the national school education remain permanently listed dates. In November of 1665, 347 years before, Peter Janjevë Mazreku in the house of Andrea Bogdani, Archbishop of Skopje, opened the first school in Albanian language in Kosovo, ethnic Albanian territories respectively. Since that time, with many vicissitudes, it was kept alive by Albanian hard working school teachers – who loved education and confronting the storms of time. In November it is commemorated the 145th anniversary of the Zara Normal school, which later followed the teachings of few Arbëresh (Albanian community in Italy); 122nd anniversary of the establishment of Normal School of Bucharest, 103rd anniversary of the alphabet in Manastir (Bitola) Congress; 102nd anniversary of founding of first Pedagogical School in Elbasan, 67th anniversary of establishment of Gjakova Normal School, 39th anniversary of the Congress of Orthography in Tirana etc. November dates, events that were and remain fundamental, show works and traces of many distinguished Albanian personalities on education, culture, science and national art.

The history education has precious Albanian people who enlightened the pedagogical and educational function, teaching our fundamentals of knowledge – "Normale" educational center historic role in the Albanian language. They were homes key preparatory education where other all generations framework of the nation's most precious - the teachers of the people, their primary aim of eradicating illiteracy former - the heaviest darkness eklipsoi us for centuries. They were the product of the ceaseless efforts of humanists, writers, Albanian revival and brought undeniable results Voskopoja Academy and the League of Prizren in the direction of opening of the Albanian national schools and in the development, design and complete technical preparation - illustrative the textbook.

Historical path of establishing Albanian educational center is long, as well as the list of names of patriots and supporters for opening such centers and their fruitful work. In this we distinguish between successful work done in education in quality of life within the Vlleh "Normale" Educational Center of Bucharest, with director Nicholas Naço (1892-1899); Zadar Normal School in Croatia, where later learned was a lecturer and director of several Arbëresh among whose were: Josip V. Rela, Shima Deshpali, Budimir Petrovic known by the pseudonym of Miru, the Kikica maker etc.; Normal School of Elbasan whose director was the renascent from Shkodra, Luigj Gurakuqi; Normal School of Beratit the first
Director was Sali Gjuka; Normal Turkish language educational center in Skopje, Bitola and Debar; Normal School of Shkodra with the first director Gasper Beltoja; Female Normal School, whose director of Tirana was the Albanian from Kosovo, Qamil Bala and Ahmet Gashi of Pristina; Normal School "Sami Frashëri" whose local director was from Pristina: Rexhep Krasniqi and Ahmet Gashi; Normal School "Gjon Nikola Kazazi" whose first director was from Gjakova, Zekerija Joshi and after World War II among the first schools in the secondary vocational teaching, begins work in Gjakova Director was Sali Gjuka; Normal Turkish language educational center in Skopje, Bitola and Debar; Normal School of Shkodra with the first director Gasper Beltoja; Female Normal School, whose director of Tirana was the Albanian from Kosovo, Qamil Bala and Ahmet Gashi of Pristina; Normal School "Sami Frashëri" whose local director was from Pristina: Rexhep Krasniqi and Ahmet Gashi; Normal School "Gjon Nikola Kazazi" whose first director was from Gjakova, Zekerija Joshi and after World War II among the first schools in the secondary vocational teaching, begins work in Gjakova Normal School with the first director the Albanian, Bekir Kastrati from Peja. This school after seven years of activity was guided under the direction of different personalities like: Kemal Deva and then Sali Nushi from Mitrovica, and Jashar Rexhepagici from Plava, Ditar Qamili from Pollog etc., while their activity was replaced by pedagogical academies.

Considering the importance and role of school and education, in the early '90s of the 19th century century, emigrants from America, expressed a wish to establish a normal school in Switzerland, but circumstances prevented this.

On May 10th, 1892, in Bucharest, the first Normal School Albanian-Vlach began its life. This school was founded after some efforts of Society "Drita" (Light) of Bucharest. The first Director of the Normal School of Bucharest was Nikolla Naço, who also performed the task of President of Society "Drita" of Bucharest. In the first section of the rules of the school ita stated: "The first Albanian-language classroom was launched in Bucharest today, on May 10th, 1892, under the direction of N.N. Naço, President of "Drita" society in Bucharest". From the content of the regulation, which was published in booklet form in Albanian, Romanian and French, it could understand the physiognomy of the school and the national educational goals of its founders. This is clearly seen in sections 22 and 23 of this regulation. Thus, Article 22, "students who graduate from this school will be sent at the expense of "Drita" Society as teachers in Albania and in the Diaspora, wherever they had Albanians such as in "Bulgaria, Serbia, Montenegro, Greece, Russia, Italy, and Austria", to open Albanian schools. They would have a good salary according to the "country to be"; and would be protected by society "as the most precious assets of the nation from evil, charged with the sacred power and order which their society has trusted".

In Article 23 it stipulated that the teachers graduated from this school had a certain way, "how to strengthen spirit, mind through lectures, are in debt, according to this regulation, who is the first contract with the nation, to be in every comer of the world where the society sends them ". Those who would not abide by "the holy intention" would be be considered as "traitors to the nation and as Judah and those who violate the Yameenah (oath) would lose any help they got and support for their family". Also, they will be "pursued and finally judged by the old canons of the Albanian nation"

Referring to archival documents and sources of historiography, especially monographic sources, it shows that the Austro-Hungarian ambassador in Bucharest, Suzza, who followed closely the activities of society "Drita", in his report submitted to the Minister of Foreign Affairs, Goluhovsku in Vienna, on June 22nd, 1893 made interesting estimates for the Normal School, quote: "Society "Drita" went a step further with the opening of Albanian schools (normal) in Bucharest. According to the statute that is sent with an accompanying letter, the purpose of this school is the formation of young people with educational standpoint that would return to Albania as apostles of national ideas and as rivals to the different goals".

The first students enrolled were housed in the premises of the boarding school, known as the Square "Amza" of Bucharest. Its small capacity of 15 beds in total forced students coming from Albania and Macedonia to be accommodated in premises of the residence hall.

Opening of the Normal School in Bucharest had a positive echo and was welcomed and greeted by the Albanian patriotic circles, inside and outside the country. For this success, Philip Shiroka, wrote from Beirut on September 14th, 1892, to Nikolla Naço that, "I'm excited seeing that your gentry and the honorable "Drita" society, have thought to illuminated our people of Albania, giving to them the direction and inspiration to be known one day and to be informed about, like the rest of the people because school opens eyes and enlightens mind of man".

In support of numerous archival documents, the mesonietore Scoli (the name of the school at that time) was financed by the Romanian state budget. School had great importance and it was considered in the status of an Albanian University. For many reasons Bucharest normal school was closed in 1911. Funding for work and life in boarding school was covered by "Drita" society. Students learn 11 subjects: Religious Education, Ottoman language, Albanian and Romanian, Pedagogy, History, Geography, Mathematics, Natural sciences, the Statutes of the Ottoman Empire, Calligraphy and Art education, Music (singing instrument), Physical Education and a world language.

2 Ibid, D. 18, fl. 1.
From this school, came very prepared cadres, patriotic nationalist writers, publicists and various creative people. Among them very distinguished Albanian figures like: Aleksander Stavre Drenova (Asdreni), Dervish Hima, Mihal Grameno Jashar Erebara, Dhimiter Ilo, Ibrahim Temo, Joan Lehova, Shahin Kolonja, Thoma Avrami, etc. One of these creative Romanian composer Ciprian Porumbesku (1853-1883) conducted the music of "Albanian National Anthem", which was first promoted and heard from the choir of the Albanian Society in Bucharest, brought to Albania by Hil Mosi3.

It is to be emphasized that early involvement of the Albanian colony in Romania was very fruitful. It got engaged in the publication of textbooks and teaching, Albanian schools in exile colonies, especially in Albania and abroad. These goals did not cease until later or in other spaces, as it can be read through the Albanian press from time, where for example, mentioning the opening of an Albanian school in Bucharest, under the guidance of Sokrat Kallogjeri from Fier, or signaling the opening of Albanian school in Thessaloniki for the Albanian children living there under the direction of Evdal Bilishti.

"Drita" Society of Bucharest to the needs of first Albanian school in Korca published textbooks edited by Naim and Sami Frasheri, Jani Vrto, Gasper Benushi, Jovan Lazer Tërova etc. Normal School of Bucharest has defended the foundation's mission and its work towards emancipation and preservation efforts of denationalization. The roots of this war of national right is to be searched in early 1844, when it started a real renaissance in the culture with the publication of "Evëtar" from Naum Veqilarxhi, published in 1844, and ayear later republished under the title: "Brand new Evëtar for youthful promoters and for young boys with a selected aspects of the fruitful good things". Behind him are numerous text-setter revivals whose goal was to raise awareness for patriotic and national independence. Their prime importance was linguistic awareness of the Albanian language, school traditions, the glorious past, love for homeland, freedom and our ancient nation. "Drita" Society and other companies did their best to supply the schools and students with necessary school literature.

Thirteen years later (1905), under the influence of the Normal School, it opened in Constanta, Bucharest, The Evening School for Adults. President of the School Council was Ibrahim Temo from Struga, and as a teacher served the poet Asdreni. A student in the Normal School of Bucharest was the writer and poet, Lasgush Poradeci. Precisely 292 years ago, from the mountainous Kraja, the Arbëresh, Brisku Shestani, in Liare and other villages, in Arbërësh near Zadar were placed many Albanian families. For a long time there was no school in Albanian language, which resulted in its decline. For the Arbërësh of Zadar there are many publications, articles and monographs by scientists or publicists, various journalists, especially Arbërësh and Croats. For the history of this settlement, of the largest Albanian Croatian community in Adriatic coast wrote the researcher from Zadar, dr. Aleksandar Stipčević. Among other things, he notes the historical movement, the arrival in Zadar arrival and settlement of the Upper Highlands Albanians in light of numerous scientific works written here many decades ago.

Croatian Normal School, whose monographic study was written by a distinguished Arbërësh, began its work before the middle of last century, namely in the locality in the Borgo Erico - Arbërësh today, part of the city of Zadar since 1944. Efforts to open a school and the teaching of Albanian language in Zadar have deep historical facts. The Austro-Hungarian government had a strategic goal to support the Albanian language teaching and appointing the first teacher for this important mission. Of many activists, prominent teachers and poets among whom were Gjergj Fishta, Ndre Mjeda, then Mati Logoreci etc., the first teacher to be appointed was Pashk Bardhi.

In September 1901, Bardhi began working as a teacher of Albanian in schools that attended Arbërësh children. He began teaching at the Normal School and professional schools near. Albanian language in primary schools was intended to develop men and women. The second teacher of Albanian of Zadar after Bardhi was Shtjefën Gjeçi. He in some other things, he notes the historical movement, the arrival in Zadar arrival and settlement of the Upper Highlands Albanians in light of numerous scientific works written here many decades ago.

4 Tomor Osmani, Udha e shkronjave shqipe, Tirana: "Kristalina-KH", f. 206-207
5 Mark Milan. Born in Medun, April 25th 1833 and in Kuç of Montenegro spent the most part of his life. His positions towards the Albanians has always been positive. He has been a freedom and equal rights fighter for the Montenegrins and the Albanians. He is the author of studies entitled "Kuçi clan in storytelling ant folk songs", "Manhood and bravery examples" (1901), "Albanian life and customs" (1905) etc.
6 Mark Milan, Manhood and bravery examples, Belgrade, 1905, p. 11.
In general the Arbëresh gave Zadar creativity in general and science in particular and prominent names known in all areas of Croatia and beyond. They worked with dignity and dedication and proved determinant in contribution of intellectuals, teachers, professors and scientists in light of the autochthony of the Albanians, descendants of the Illyrians in the Balkans, in material and spiritual culture, language of ancient customs. Depository of the creators of arbëresh is varied by gender culture. Among famous scholars, that their works are serious and dignified, we mention Aleksandar Stipčević 

Unquestionable contribution to the education of Albanian pedagogical framework provided schools in Turkish language (Dar yl mualimin) which were established for some time in Skopje and Bitola and in some parallel classes in the “Fridrik Frabel” Grammar School where there were spotted two sisters, especially Mikelangjela Qoba. A strong support for the profession of teacher education program was the teaching of Pedagogy, Psychology, Philosophy, Ethics, History, Oriental languages, and the compulsory European language - French, Drawing, Singing, Gymnastics, Penmanship, and of course Religious Education

In Skopje’s Normal School lessons were attended by many Albanians, who later exercised the office of teaching and were on the front of the progressive and national movement. Among them we can mention Ibrahim Kolçi, Qazim Bakalli, Nieman Ferizi, Ahmet Gashi, Mon Shaqiri, Latif Shaqiri, and many others, and their Albanian language teacher in this school was Salih Gjuka. These and other Albanian students helped Albanian patriots Hasan Prishtina and Bajram Curri to be have deeper qualifications in the Normals of Elbasan and Berat, where the head of education was Salih Gjuka.

The first decade of the 1900s, brought major events and turns in the Albanian education history. These were the times of the Young Turk Revolution, which betrayed the Albanian national interests. In different areas of Albania there were held genuine political, educational and cultural activities like the establishments of schools, clubs and societies. The first Congress for Albanian language was held in Manastir (Bitola), then a second one in Elbasan. Fruit of the work of those Congresses was the establishment of Normal School in Elbasan, as “an expression of willingness to sacrifice ...”, so they looked at it as “One of the highest national strongholds ....” 7. In this school many Albanians from Kosovo followed the teachings through the help of generous initiative of Hasan Prishtina. He sold all his property to the issue of schooling for young Kosovars. The program of this school was quite broad. Students learned about 30 subjects: Albanian language, Language Letters, Syntax, Literature, Rhetoric, Poetry, Scientific subjects - Chemistry, Physics, Geometry, Mathematics, Calculus, Natural history, Physiology, Zoology, Botany, Geology, Mineralogy, Foreign languages - Turkish, French, English, Greek, Teaching subject - Pedagogy, Psychology, Logic, Philosophy, some religious subjects and learning skills etc. There was lack of textbooks. Within time texts were drawn. Among those singled out there were texts in the field of creating textbook for elementary schools, middle and high schools were the editions of Alexander Xhuvani.

School teachers and lecturers were prepared in hundreds of students who came from different ethnic Albanian areas of Kosovo and Macedonia. Their contribution was fundamental in opening new schools in Albanian, for the dissemination of books and other literature in the teaching of literacy and the development of patriotic feelings. Together with other graduates from Berat, Korca, Shkodra etc., these people founded Albanian national education, compiled textbooks, were didactic principals, inspectors, instructors and scholars.

At the time of the Normal school of Elbasan and Korca's French Lice in Tirana in 1921 it was established the Albanian American Technical School, founded by the American Red Cross. In the period 1921-1933, there were qualified cadres in different professions. Its work was also supported by the education minister of the time, Hile Mosi. By that time large areas of land were given for the farm in Lapraka (Tirana), to this institution operated by two American professors: Harry T. Fultz, director, and Charles A. Hollingshed, vice director. Teaching in these premises were Ali Tsungu, Ymer Sharra and John Koliaka. Besides professional branches, there was an Education department where they developed educational material through practical exercises. Teachers' branch graduated a significant number of teachers who served in various national schools of Albania and liberated territories. Regaeding the outcome of this school, monographs were written by researcher Iliaz Goga from Tirana and Mehmet Gjovori from Pristina.

Another school with pedagogical character in that period was the Female Normal School. It should be treated more in terms of its contribution to the education and emancipation of women in Albanian. During the historical establishment of its existence several names were added to this school. First was the Women's School "Naim Frasheri", and later, in

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* Aleksandar Stipčević Ph.D. Was born on October 10, 1930, in the Arbëresh town of Arbanas near Zadar in today's Croatia. He was a professor at the University of Zagreb, since 1987 until his retirement in 1997. Some of the titles of the books he wrote are: Illyrians, Illyrian Art, Illyrian cult and symbols etc. His books are also translated into Italian and Albanian.

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7 Mit'hat Frashëri, "Albanian schools congress", In: Lirija, nr. 33, Thesaloniki, March 14th 1909, p. 3.
support of its school-pedagogical documentation (certificates were issued), according to the statements of its leaders had other names like "Mother Skanderbeg" and "Female Normal School" Queen Mother" - Tirana.

At the beginning of the learning process, the number of girls who attended school and followed teaching was small. Over the years, the interest increased. It is almost symbolic the number of Kosovo Albanian girls and other ethnic areas. In support of the publications, archival materials, press chronicles and published literature states that such schools began operation in 1930s, while some years later became the Women Institute. Among the first directors of the Institute for Women "Naim Frashëri" we can mention eminent activists and professors from Kosovo. The first director was a patriot called Qamil Bala. In making his career as head in the field of education he had served in Syria, Lebanon, Palestine, Turkey and Iraq, continued tirelessly as acting director of the Pedagogical school and then director of the Dormitory "Naim Frashëri" in Tirana, later called "Queen Mother".

Another Kosovar director of this institution, after the death of Qamil Bala, was the well-known professor, Ahmet Gashi from Pristina. Previously he was Director of the Normal School in Elbasan, and later director of Normal School "Sami Frashëri" in Pristina, as a geography professor. This bright figure was also an insurgent in the anti-ottoman fight and part of the declaration of Independence, when Ismail Qemali raised the national flag in Vlora on November 28th, 1912. It was also participant in the educational congresses of Lushnja, Elbasan and Tirana.

Among the first students from Kosovo there were girls as Myzafare Gjinali, Nexhmije Begolli etc., who after completion of the pedagogical studies at the Institute for Women "Mother Skanderbeg" Pedagogical branch in Tirana, worked as a teacher with dedication and professionalism in some schools in Albania. On returning to Kosovo they gave their contribution to primary education in Prizren and Pec, Gjakova, part-time teacher at the Normal School of this later city and later in several elementary schools in Pristina.

Pedagogical knowledge of the Institute of Tirana were also reflected in primary schools in Ulcinj in Montenegro. Carrier of this activity was Qothere Llunji, teacher, founder of the first educational instruction in Albanian in Ulcinj. With the work laid the foundation of educational work in elementary school in Ulcinj, and led to the emancipation of the Albanian women and awareness of measures that lead to educate children in Albanian.

During the Second World War in Kosovo functioned two Albanian normals. In November of 1944, began work the Normal School "Sami Frashëri" Pristina, which functioned until 1944. It was the work of our teachers and other patriots and intellectuals, strongly supported by strong educational measures. Regarding this school, the personnel, students, campus, activity and its significance were written many scientific studies by a group of authors like Mehmet Gjevori, Ali Llunji, Abdulla Vokrri, Sultana Kojçini etc. from Kosovo, and Murat Gecaj, Veda Islami, Iliaz Goga, etc.

Director or commissioner, as it was known then, was appointed dr. Recep Krasniqi, deputy director and responsible Reuf Zajmi and Ahmet Gashi. That year, "The school had 21 teachers: Ahmet Gashi, Director, Reuf Zajmi, deputy director Enver Sudia, secretary, while teaching body constituted: Ymer Berisha Zeqir Bajrami Ibrahim Kelmenti, Xhativ Saraçi, Idriz Ajeti, Fethi Dizdari, Efthimi Diri, Vasili Toli, Resit Kashari, Ferudin Beli, Luigj Franjo, Zef Shpani Kole Parubi, Xhevdet Harbuli, Liko Todh e, Adam Selim, Zef Kakariqi, Luan Gashi". Interest for this school was enormous. Thus, in the first year it began teaching 350 students in 13 classes, of which 160 from different provinces of Kosovo and Macedonia."

The people of Gjakova were persistent and in constant demand that not only primary and secondary technical institute should be opened but also a pedagogy institute. The Education Ministry in Tirana, issued the decree "to establish a Normal school in Gjakova". This school was named after the creator and inventor of the Missal of Buzuku, Normal School "Gjon Nikoll Kazazi." The teaching process at this school started in November 1942. The school had two classes: one class and first preparatory class with two parallel audiences, at about 100 students in total, of whom 20 were girls. First director of this school was Zekeriye Rexha, while teaching body constituted of Rifat Spahiu Qamil Hoxha, Borut Haziri, Haki Tasha. It should be emphasized that this frame was not enough, further more impoverished after leaving office for political reasons of teachers like Zekerie Rexha, Rifat Spahiu and Shygryi Haziri. The second director was Salih Kolgeci, while Deputy Sadi Pejani. This school did not live long because of political and military situation and was forced to suspend work.

Two years later, after World War II, a Normal School was established in Gjakova in Albanian, and Bekir Kastrati was the on first director. Educational contribution of Albanian Normals is undisputed. Its staff planted the seed of knowledge, raised national morale, always creating in the new generation the love for Albanian language, Albanian nation and its ancient traditions. They fought and made possible for the knowledge to be a necessary tool for the future.

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Abstract Based on the polls organized it results that the habit of smoking is considered as the smallest problem compared to the other ones that their child might have. Comparing this problem with others issues like: attendance and school results, drugs and sex, smoking is considered as the last “concern” of the parents and families in general. That is because this habit is considered as a health problem of the individual who smokes. But the facts show that it is not like this. Smoking is not only an individual health problem. On the other hand with all the great work done, continuous campaigns, fines and laws to ban smoking, youngsters and teenagers who smoke are increasing every day. In order to win this “war” (that smoking should not be started or re-started) from children and teenagers it is necessary the help of the parent, family, but changed as a behavior. The parent and the family can be promoting and cooperating factors with the individual that the decision to start or ban smoking can be decided with them. A careful parent does not only tell off of takes reprimanding measures but above all becomes a friend to overcome such a danger. A well informed parent on the way how to behave with his/her own child is a successful path to fight the habit of smoking. The work done with parents by the school or different NGOs which are closely related to families would bring and give more results than fussy and costly campaigns.

Key words: Smoking, individual and social damage, parental behavior, information, work with teenagers.

Reflection over smoking habit and also over the fact that this is not something new for Albanian, we should emphasize that Albania is ranked as one of the countries that register the highest number of people who smokes. After all, more disturbing remains the fact that teenagers are considering smoking as being something fashionable. In the same time, statistics declared that even the number of women who smokes, is becoming higher and higher every day. (ABC News 2011).

According to the research of the APHI (Albanian Public Health Institution) in Tirana, result that 50% of canvassed citizens, admitted that they have at least smoked once in their live. Inside the group of people who smokes, results that 60% are males and 18% are females. (Shekulli 2011) So the ration is 1/3.

In the research which is done in 60 secondary and high schools in Albania, (Shëndeti në Shqipëri” 2004) it is noticed the fact that the number of smoking people is growing very fast, unfortunately, they start it in a very young age.

On the other hand, disturbing is even the fact that a high number of pupils involved on canvass, admit that they will start smoking next year.

Being focused on the 13-15 age group (7, 8, 9, 10 grades) it results that 16.8% of pupils regularly smoked. After the same survey, divided in genders, boys were those who smoked most. Thus nearly 21.9 % of the boys in the secondary and high schools in our country, smoke cigarettes. While the girls, even though fewer in number compared to boys, unfortunately occupy a considerable percentage: 12.5% (13-15 age groups)

Here seems that the males-females smoker report has changed; this report results in 2/1 now. This shows that the tendency of the minors to smoke is stronger than that of adult females.

Without wanting to stop on the numerous damages that this habit causes in our society, which is characterized for an average age relatively young, summing up we should say that:

- In Albania are counted about 3300 deaths per year as a result of smoking.
- In 10 people with lung cancer, 9 of them are smokers. (Shekulli)
- In the previous list about diseases caused by smoking like: lung, esophagus, larynx, throat cancer; chronic pulmonary diseases, cardiovascular and damages in the reproductive system, now should be added diseases like: cataract, pneumonia, lung and pancreas cancer etc.

But in this habit the damage is in several ways, "the poisoning" is not only individual. We must encounter others too, so them who absorb nicotine and tar unintentionally., passive smokers, that get killed every day from the environment which is oversupplied with smoke in bars and other public environments, in the house, even in hospitals and places that need to keep the flag of war against smoking. From the recent data of a study (Shëndeti ...)it comes out that the future
doctors, the students of medicine, are also exposed towards smoking: 4 to 10 students smoke. About 65.1% of the male students in these branches, smoke cigarettes from years, whereas females 35.7%.

To continue with the completion of the picture on smoking and the damage that it brings not only to the individual, but for a whole society, the fact that needs to be outlined is that Albanians are the second in Balkan, after Turkey, for the percent of the smokers (Shëndeti ...) they spend nearly 300 million dollars in a year; for cigarettes only, the Albanians spend approximately 850 thousand dollars within a day.

According to specialists, smoking is one of the biggest challenges of public health, which the world is facing today, undoubtedly our country too. Data shows that there are 1.3 million smokers all over the world, while 5 million people die every year from smoking. “If the phenomenon continues with these rates, then the number of deaths will reach 10 million in 2020, 70% of which will belong to developed countries”, was emphasized in the conference...

If we attentively observe and analyse the data on the spread of this habit in the Albanian society, we come to these conclusions:

1. Most smokers are adolescents, the tendency to start it in a younger age (5-9 class) of undergraduate school.
2. Smokers, students of the faculty of medicine, say they have started smoking before going to college, in a very young age of adolescence.
3. Female smokers are growing in number, mainly in a young age. From recent surveys we see that the females who start smoking in a young age are in a ½ report with the males of their same age. On the contrary, females who start smoking at a young age or in a grown up stage are in a 1/3 report with the males of their same age.

The change of parental role

Based on these results we think only a strong law “against tobacco” is not enough. “In conclusion...some links of this act didn’t function well”, also is still far away from being realized victory against this social habit.

Being introduced in the mechanism and session initiation, on ways of modes of spread of this social disease, we are in thought the first battle of this long war and costly starting in early age and in inside of the family. If we analyze in detail situation when a child starts smoking we will notice that are friends, is the social environment and family those who infect the first this “virus”.

What should be done? Should we change tactic?
Yes. This is simple answer and, from the another side, is more effective as a way. Until child, teenager, they started pushes by social circle and familiar, then all “fighters” against this habit should behave as friends, as host and not as ordinance and commanded. Commanders and Orderers are tested that have failed and continue to fail day by day.

A good friend help you to win this battle. But where can we find those good friends? One like this, a good friend, must be and could be the parent itself. He/she must behave with his child like a friend that pushes, invites to try smoking. He must be more closer with the age problems and with difficulties that his child faces everyday. A teenager who grows up day after day and to whom the world seems to be smaller and “enemy”, condescending and restrictive, must be helped that this world not to be like this in his eyes and his mind. This world has also a place for him like an individ and with a special personality.

It is here that we encounter not so little difficulties for a parent, parents. (Teen Smoking Statistics) Te majority of them don’t know and can not enter in the role of a friend, even for a "rude", "rebelled", person to whom a child has chosen like a "hero" of his life. And this hero who has a manly voice, has not only a muscular body but he behaves like a real man: he challenges the school and society rules, he breaks those rules that limited and controlled him when he was young, he could smoke. Even he smokes one a packet a day, and for this he shows of and seems more.... He even smokes a packet of cigarettes a day boasting so he can look older in front of others who still stay in their “mamma’s orders". Smoking is considered by the teenagers as one of the ways to change their personal image in front of the others. Do parents know how to behave with their children in this case?

Except this, the facts talk about another huge difficulty: In Albania more than 50% of the kids who smoke have at least one parent who smokes. Does this parent gives a positive example?

Can the battle against smoking be won, when another “enemy” appears, the smoking parent?
Yes, the answer is yes. This parent could be turned in an ally, into a comrade against smoking, because he feels everyday the consequences of a deadly habit. The parent is turned into a good and true friend which has been taught and trained about the behaviour of the teenagers who are in front of the dilemma to smoke or not to smoke.

The parent has the same role of the normal parent, but acts and stays near as a friend. What does he do when he understand that his child is giving signs to have started smoking? Does he put stronger rules who forbid smoking? Does
he close the teenager inside the house because he broke the rules and did not listen to his parent’s word? Does he hide all the ciggarettes and ashtrays that are in the house? Does he forbid his child to spend time with his smoking friend? All these questions are methods which have been tested and failed in their function with the teenager who follows his friend’s example to start smoking.

There exists a better, softer, and understandable way. The parent acting as a friend will try to help the child to get over this “problem”: He pushes the teenager that his decision to start smoking (or to quit it, if he already started) to take it together with him as a friend who just wants the best for him and has more information than all the other friends when it comes to smoking. This parent friend gives him a kind of informations which he has never heard before. After this there is no order, but there is a mutual decision, just like good friends do.

The parent, teenager and smoking

Judging and thinking as a teenager the parents should know that, in this age their children care more about their near future than their far away one. He doesn’t care what will happen after 20 years of smoking, neither for the diseases that it causes, for example. (Lung’s cancer). He cares more about the meeting hour that he has the next day, about the exam that is coming, about the match and for the bet that he put for it.

Studies that are made in this field show that, speaking to the teenagers with details about the numerous diseases and sufferings that the smoking will cause in a faraway future, is useless. (Dulaj, M & Oda, B. 2003). The best way, to oblige teenagers and youths to stop smoking or to not start smoking is to discuss with them topics that they are sensitive of, for example physical appearance, the activity (the growth of) physic and self esteem too. You could mention to them information (without being seen as obligations) that:

- Smoking give bad breath, it causes the yellowness of the teeth, the body and hair have a smell which the others don’t like. It leaves nicotine strings in the finger, liquefy the lips and phlegm etc.
- The body receive carcinogens some minutes after smoking, the heart beat grows, blood pressure rouse the carbon dioxide makes your eyes burn. This is no the appropriate way to treat your body that is like a seedling that could die away quickly.
- A good health is the most precious thing for teenagers. Undoubtedly, those who do not smoke, have a better health. They have more resistance, do exercises, have appetite, sleep well, and do not get fat and do not become lazy like the most of smokers. You can see athletes, they do not smoke and they are very healthy. They are always young and not just some men with a fading skin and a fading mind.

Talking to teenagers about smoking

Like everybody else, a teenager reacts in different manners toward the pressure of smoking. The parent knows his child more than anybody else. Important is the fact, that he and his child should be concerned about this abnormal situation. The parent should find the best way to tell his child how much he cares about him. The health of his child is the life itself; it is the principal motive that he works. Without his child being healthy, the life of the parent is pointless. That is why the parent should be pre-prepared, gathering data and materials that he would need in that discussion.

Below there is a list of suggestions, but the way of behavior should be selected by the parent himself.
- If you notice that your child stays a long time in front of the mirror, use this opportunity to talk to him about his concern about his physical appearance. Ask him how it would be for his friends to have a meeting with somebody whose mouth smells bad, or whose hair has a grouse smell... and other things that we have mentioned above.
- If one of your children that smoke is eating with appetite or is making exercises, use this opportunity to talk to him about the importance of health, because that is his concern. Remind him that food and sport do not prevent the damages that smoking causes. The entire contrary, smoking has a bad influence in sport and food. Remind him that the smoke of tobacco is the same with the smoke that cars throw in the air, which goes in our lungs and cause cancer.
- Teenagers want to be independent. Use this to convince that what makes him valuable is his personality and respect that he has for him self. It is not the involvement in the crowd of smokers. If you smoke you do not gain the respect of your friends. – “All people smoke”, stop treating me like a child. I am enough grown up to decide for my self. “Yes, it relaxes me”. The parent should be prepare for these answers. He should not be bored, but he should be more careful, by giving similar examples for each case. Ex. It is not true that all of us smoke. 90.5 % smokers decide to banish it, but it is difficult enough. So it is better not to start smoking that trying in vain to stop it when your health is in danger.
- Suggest your child to talk with an adult who smokes, whether being a relative or a friend whose advice is important for him. He respect him. Encourage him to ask: if you had the possibility, would you start smoking
again? The majority of smokers accept that it is a huge mistake in life when they had start smoking. Ah if we had possibility to banish from it!

Parents who smoke

Parents, brothers and sisters are an important example for teenagers. If those closer persons would smoke this would be a signal that smoking is not any bad or prohibited thing. In this case it would be better the opposite example: to banish smoking. This is very difficult, but a parent for his child does impossible things. Let consider this act like a sacrifice for the child and his health. The child who sees his/her parent smoking, is 58 time more predisposed to start smoking, compared with children who have not smoking parents. In this case the word is not important, but the example. A parent must be opened and very sincere with the child related with smoking, not only with its damages, but even for the time and causes that led in this habit. A parent also should show what difficulties has, how is his physical condition now, breathing and throat, voice and lungs. He should accept honestly that when he had started smoking he didn’t thought about those things that he feels today. If in that time was difficult to face the pressure that was done from the society to start smoking, now is more difficult to banish it. He/She has tried some times, but he/she has started it again. Ever time he/she had banished, even for a short period, had added weight and every time he/she had restarted it, had lost weight. Conclusion: Smoking damage health, don’t start smoking.

Related also with tobacco

Parent should be always in uninterrupted communication with children. The place that he will leave empty, would fill someone else. that, however, not as a parent. Teenager needs for support. Exactly this support that be realized thought continuous communication is an opportunity and a road for understand what child thinks and feels, what they want and what miss him, what aims and prevents to achieve the purpose.

Even comunicatind for everyday things you leave them to understand and his opinion is important in family. He is someone that has his value and his place and not necessity to make a kind “herosism” (to smoke) to respected by others.

Parent to make care and to shown trunback, aggressive or criticaster always depreciatory. Childs feelings should be respected also his action in case is not to be approved.

Sanctimonious the dried and stale examples annoying teenagers he does not need and tolerated such as phrases: when I was as you…. “we have done many things for you so…. “what are going to say neighbors? Why you not acts like someone. Etc. Rather friendly sentences unsurface and will full sense are more effective and with advantageous: “I am really worried for you…”. I feel sorry and I don’t know how to help… “I am in trouble I can’t slip thinking about your health

Everyone likes to be boasted. Thats the way to act with a teenager, but be careful not to exaggerate because you can lose authority very quickly.

The conversation should never end nervously and with insulting words. Even why the first battle seems lost there will be a second and third chance. There should always be an open path to make a conversation and not argue. The parents who know and follow these principles have won the battle not just once but twice: They have won a healthy child and a friend for life

Trying not to get too long and stick to the main point we can just mention that all these can be learned through different ways: through a medical literature, through preventive campaigns but most important of all through school. The school and the parent can crate a unity which is capable of confronting more education challenges in a contemporary society which moves so fast and has no time to see who falls and can not stand up without the help of the community. Life is short, and you can live it just once. Life can be more beautiful and longer when you live it physically and spiritually healthy.

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Diversified Cultural Representations on Malaysian Television

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Abstract: The Malaysian society is known for its rich traditional beliefs and culture and is home to people of various ethnicities, which include Malays, Chinese, Indians and various aboriginal tribes. Admittedly, there are social distances between the various races and “most Malays do not know Chinese values very well and most Chinese are quite ignorant of Malay values, despite the fact that they have been living side by side for so long” (Syed Hussin, 2008: 171). This is where mass media, according to Siapera (2010), especially television, can play a big role. In light of this matter, Syed Hussin (2008) commented that mass communication has not been used to its full effect to promote a better understanding of people of different cultures and values. Hence, the core of this paper involves looking at the content of television programs in Malaysia, in order to unearth how the diversified cultures are being portrayed on television. By relating it to the regimes of representation (Siapera, 2010) I intend to investigate if the various races are equally represented. Also, I am interested to gauge the possible aspects one can learn about their culture from the program. To help answer this question, a qualitative content analysis was conducted on Buletin Utama¹, to ascertain the forms of culture that are being represented in the program most watched by the Malaysian audience.

Introduction

Malaysia is situated in Southeast Asia, surrounded by the South China Sea and the Straits of Malacca. It consists of two lands, separated by the South China Sea: the peninsular Malaysia bordering Thailand, Indonesia and Singapore and Sabah and Sarawak which is situated in the northern part of the island of Borneo bordering Brunei and Indonesia. It is sometimes referred to as being part of the Malay Archipelago and is currently inhabited by over 27 million people made up of a multi-racial composition which include Malays (63.1 per cent), Chinese (24.6 per cent), Indians (7.3 per cent) and various indigenous ethnic groups² (4.3 per cent) which forms the major population of Sabah and Sarawak and others (0.7 per cent) (Population And Housing Census, Malaysia 2010).

Ever since colonisation, there exist marked differences between Malays, Chinese and Indians in language, religion, culture, education and area of residences. However, they do occasionally interact with each other and as noted by Syed Husin (2008: 165), there exist a limited inter-ethnic relation, which may occur at the level of friendship, institution or organisational level.

When British colonised Malaysia (know as Tanah Melayu before independence in 1957), they implemented a divide and rule policy that kept the major racial groups politically, socially and economically separated (Tai Suet Yee, 1997: 484). Malays were mostly farmers and lived in villages and some held government posts. Chinese immigrants came by throngs to work in the tin mines and also set up entrepreneurship businesses while Indian immigrants were mostly doing hard labour and were brought in by the British from India to help out with the then flourishing rubber estate and plantations. Because of this, the majority of Chinese and only a handful of Malays were living an affluent and luxurious lifestyle while others only made pittance and had to live on a meager amount of money.

The different positions which they held in the society and segregation of job scopes further intensify the feeling of resentment towards each other and subsequently led to the tumultuous event of 13 May 1969, which saw a clash between Chinese and Malays and prompted the Malaysian government to announce the state of national emergency. Since the bloody incident, the government tried to foster unity, reduce racial tension and economic disparity by introducing the New Economic Policy (NEP) and also the Rukunegara (National Principles) and highlighting it through television programs.

Now, the current Prime Minister, Dato’ Sri Mohd Najib Razak, in his speech to celebrate the 100th day of being Malaysia’s Prime Minister, introduced the concept of 1Malaysia, which spells out his effort to create unity in diversity, a vision he has for Malaysia and especially in the phase of modernization. He believed that unity is vital for a country with plural society like Malaysia. Likened to a keluarga besar (big family), the citizens of Malaysia which consist of people from various races, cultures and beliefs, he said is an important component in determining the successful future of the country

¹ The daily news aired during prime time on one of Malaysia’s free to air channel.
² The indigenous ethnic groups include Iban, Kadayan, Dusun, Bidayuh, Murut and Melanau are also known as Bumiputera.
According to Mohd Najib, the unique thing about the 1Malaysia concept is that it is not trying to assimilate the various cultures and create a national identity; instead it celebrates the diversity of cultures and considers it as an asset. The concept stresses on the acceptance of other cultures within the Malaysian realm (most prominently the Malays, Chinese, and Indian). Hence, in an effort to create unity within the diversity of cultures, Mohd Najib listed eight core values which should be practised by all the different races in Malaysia, in order "to preserve and enhance this unity in diversity which has always been our strength" (source: 1Malaysia Booklet). The eight values which are listed in the 1Malaysia concept are perseverance, acceptance, education, integrity, meritocracy, humility, loyalty and culture of excellence.

Seeing the importance of the 1Malaysia concept makes me wonder how the media, especially the television are being used to promote this concept. It must be pointed out that the concept places importance on both celebrating the diversity of cultures and inculcating common values which could be practised by everyone. Is that possible? As said by Siapera (2010: 58), "Failure to theorise the role of the media as mediators of relationships between and within communities results in a failure to grasp the complex interplay between universal and common values and the specific values particular to certain groups only". This means, the media is an important tool in ensuring that the diverse cultures are equally represented and at the same time does not neglect the universal and common values which can be practised by everyone.

The research I partook will shed some light into this issue. In particular, I will look at how the culturally diverse society and the concept of 1Malaysia are being represented on television. As commented by Syed Hussin (2008), mass communication have not been used to its full effect to promote a better understanding of people of different cultures and values. Hence, the core of this paper involves looking at the content of television programs in Malaysia, in order to unearth how the diversified cultures are being portrayed on television. By relating it to the regimes of representation (Siapera, 2010) I intend to investigate if the various races are equally represented.

Siapera, in Cultural Diversity and Global Media (2010) claimed that the Regimes of Representation was loosely based on Michel Foucault’s (1977) concept of ‘regimes of truth’, in which she tries to map out how one can understand the types of representation shown in the media. However, the concept – regime of representation – is not really new as it has been used earlier by Stuart Hall (1990) in his article Cultural Identity and Diaspora when he investigated the idea of representation of cultural identity, especially in relations to minority or the ‘other’.

Siapera however, dug deeper into the regime by introducing five regimes of representation that is said to be able to explain representation. The regimes are racist regime of representation, the domesticated regime of representation, the regime of commodification, essentialist regime of representation and alternative regime of representation. The racist regime puts people as members of a specific race or ethnicity which are expected to possess an unchangeable biological or cultural characteristic. Domesticated difference regime are portrayals which gives the impression that the difference within and among various cultures are accepted by showcasing what is deemed as similarities within the cultures but at the same time, it only serves to create homogeneity. The regime of commodification of difference seeks to look at ways in which the various cultures and ethnicities can be used for marketing purposes while the essentialising regime only serves to contain a specific culture from within. The alternative regime, meanwhile, allows for “the expression and reconstruction of cultural difference (Siapera, 2010: 132)” which leaves room for changes.

Here, Siapera concluded that "no single representational regime is capable of fully controlling the field of representation" (p. 131), which means that the regimes are not mutually exclusive and could overlap. She also voiced the importance of acknowledging the existence of such regimes like racism in order to make way for a just representation of multiculturalism. As pointed out by Siapera, "[...] – equality refers to the need both to recognize the existence, integrity, and specificity of certain ethno-cultural identities, and to move towards a more equitable distribution of wealth and power, which will include these communities and address their needs"(p. 106).

For this paper, I will firstly elaborate on the methodology utilised for this research. To ascertain the forms of culture that are being represented in a Malaysian program, a qualitative content analysis was conducted on Buletin Utama, the most watched program by Malaysian audience. This will be followed with the findings which discuss two emerging themes: Portrayal of the different cultures on television and Malaysian and the concept of 1Malaysia.

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3 The daily news aired during prime time on one of Malaysia’s free to air channel.
Methodology

The method utilised for this research was qualitative content analysis. I prepared a coding sheet which addresses significant items I aim to look out for in an attempt to understand the representations of the various cultures in Malaysia on Malaysian television. Specifically, I looked at what I termed as cultural uniqueness, common Malaysian values and Malaysian cultural dimension. In cultural uniqueness, I set out to find how the various races in Malaysia are represented on television programs while common Malaysian values saw me sifting through the programs for elements of 1Malaysia. Analysing contents based on Hofstede’s (2001) dimension of culture in Malaysia, meanwhile, is an attempt to dissect contents about culture as seen through the eyes of a non-local.

The program I choose to analyse for the purpose of this paper is rated number 1 amongst Malay, the Buletin Utama. Buletin Utama is a news programme which is broadcasted in the prime time slot, between 8pm and 9pm. It is divided into several slots which include local news, international news, sports and weather. The programme is presented in Bahasa Malaysia. The episodes selected for this research were aired on 14 July 2010, 19 July 2010 and 8 August 2010.

Findings and discussion

Portrayal of the different cultures on television

Appearance, in pre-modern settings, according to Tomlinson (1991: 99) was mostly standardised in terms of traditional criteria. He maintained that: “Modes of facial adornment or dress, for example, have always been to some degree a means of individualisation; yet the extent to which this was either possible or desired was usually quite limited.” (Tomlinson 1991: 99). What he meant was that the appearances of cultural ethnicities looks different and unique when compared to other cultures, but among the people in the same culture itself, there is not much difference. As mentioned before, the Malaysian society is made up of various ethnicities and each of these has their own special traditional attires. Thus, I see it as an effective way to identify a specific identity.

However, I found that it difficult to identify a specific race or ethnicity through physical appearances and clothes people wear. This is because, in news, the producer has no control on what informants wear as it happens in real time. However, the news presenters are always smartly dressed in blazer, shirts, tie and suits. There were hardly any traditional clothes featured and even in most establishing shot4 taken, people were seen wearing t-shirts, jeans and formal suits. The only prominent one was when the Prime Minister’s wife wore ‘baju kurung’ during the launch of National Heroes Day and during the ESQ issue when some people who were interviewed wore ‘songkok’ and ‘baju melayu’, an indication that they were Malays. Indians, Chinese and other aboriginal tribe were not prominently featured in the news.

The usage of language, which could be a key indication in identifying a specific culture, was also quite redundant in this analysis. This is because, all the programs were delivered in the Malay language with a minimal use of English. For instance, in Buletin Utama, the language used throughout the news, regardless of the race of the news presenter, reporter or people interviewed, is mostly the Malay language.

Although they do not spell it out, it was quite obvious that the Buletin Utama was produced to cater to the Malay market. This was made obvious when I noticed that there were issues related to the Malays and Islam being reported but none that specifically touched the non-Malays. Some examples are a news on an emotional and spiritual quotient (ESQ) course which was said to be ‘haram’ (forbidden) for Muslims to participate in, a special report on Ramadhan, Palestinian’s plight and Islamic relief in Gaza, and closing of the news with montages of mosques and quranic verses. Thus, it was quite obvious that the news is catered more towards Malay and Muslim viewers. Hence, it is not a surprise that the news is not popular amongst other races. But, it must be reiterated that although these issues are of interest to the Malay community, it does not by any means showcase a distinct portrayal of the Malay culture.

Malaysian and the concept of 1 Malaysia

Unity, according to Malaysian Prime Minister Najib Razak is an important aspect in ensuring that a country can embrace modernization and development. He, however, took particular interest in Malaysia’s diversified community and thus created the concept of 1 Malaysia, to simulate the one-ness in diversity. A celebration of the diversified cultures, the

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4 An establishing shot helps to establish a scene or put it in context (source: http://www.mediacollege.com/video/shots/establishing.html)
concept of 1 Malaysia tries to inculcate common values which could and had been practiced by the various cultures since long ago. My question is that, whether the uniqueness of cultures will be over shadowed in the effort to create unity. In the three Buletin Utama episodes analysed, findings indicate that the news prioritizes the nation’s leaders, especially the Prime Minister. It was quite obvious that the Prime Minister’s opinion is regarded as important in issues related to the country. For example, in this news on 14 July, he was featured and interviewed for three different issues. This simply shows that the Prime Minister is regarded as an authoritative figure which is an indication of a high power distance index (Hofstede: 2001) and an example of inculcating loyalty in Malaysians. Political issues take the main stage as the one hour news features politics for about 10 minutes. The Prime Minister’s wife, Agong and other political leaders are also featured in all three episodes analysed.

It could also be concluded that the Royal Malaysian Police task is an invaluable government agency which is very trustworthy and dependable. The news, without fail, would show criminal cases which the police have successfully solved and also the ones that are under investigation. This could lead audiences to feel safe, since the police were seen as doing their job and protecting the wellbeing of the citizens. If looked at closely, the news which features police and criminal cases almost always has shots of the Malaysian flag. Why is that so? Intentional or unintentionally, the usage of shot of Malaysian flag together with news on police, inseminate the idea of a masculine society (Hofstede: 2001), patriotism, loyalty and pride of being a Malaysian. In addition, one of the news on local sports touched on Malaysian young athletes who underwent rigorous training in an effort to prepare themselves for the World Youth Olympics Games 2010 in Singapore, an indication of their perseverance, a 1 Malaysia core value.

Through this analysis, I found that the concept of 1 Malaysia is prevalent in the television programs with loyalty and perseverance as the most common value which showcased. Also, Hofstede’s scored in the dimension of culture is reiterated through the representation on Buletin Utama.

Conclusion

Findings from the content analysis indicated that Buletin Utama does not emphasise or give equal weightage on both the portrayal of specific cultural ethnicity and 1Malaysia values at the same time. Although it was quite obvious that the news featured are mostly of interest to the Malay community, there were hardly specific or obvious showcase of the Malay culture. The only indication that the news were mostly catered for the Malay viewers were detected based on Buletin Utama’s inclination to showcase Islam and Muslim communities as Malays are Muslims.

Aside from that, it was quite obvious that the television programmes echoed Malaysia’s Prime Minister’s 1Malaysia core values such as perseverance and loyalty. Ironically however, the 1Malaysia concept aims to celebrate the diversity of cultures by not creating a national identity. But, the programme analysed did not seem to reflect that intention as the programme concentrated on highlighting only 1Malaysia values.

Also, elements which were easily detected through the content analysis were values which were indicated in Hofstede’s score in Malaysia’s dimension of culture. Malaysia’s scores, according to Hofstede’s Dimension (2001) are as follows:

<table>
<thead>
<tr>
<th>Cultural dimension</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>individualism – collectivism</td>
<td>26</td>
</tr>
<tr>
<td>low – high uncertainty avoidance</td>
<td>36</td>
</tr>
<tr>
<td>low – high power distance</td>
<td>104</td>
</tr>
<tr>
<td>masculinity – femininity</td>
<td>50</td>
</tr>
</tbody>
</table>

Table 1. Malaysia’s scores in Hofstede’s Cultural Dimension Index

Note from the table above that Malaysia scored 50 and 104 on masculinity-femininity and low-high power distance respectively, which indicate that Malaysians tend to accept unequal power distributions, asymmetrical relations, and rewards and sanctions based on rank, role, status, age and perhaps even gender identity (Ting-Toomey, 2005:75) and places importance on material things and strives for power. These values have been depicted on Buletin Utama through the emphasis of the role of the Royal Malaysian Police and prioritising the showcase of images and views of political leaders.

Through this, I deduced that the representation of cultures on Buletin Utama follows Siapera’s (2010: 139 – 143) “domesticated difference regime” in which difference in the form of the diversified cultures in Malaysia, are understood in
superficial terms and are considered safe and non-threatening. In her elaboration on the domesticated difference regime, Siapera noted three distinctive ways in which one can identify if a form of representation belonged to this regime which are excessive showcase of external elements of symbols of cultures such as dress, an emphasis on similarities between the different cultures and the hybridity of culture. Undoubtedly, *Buletin Utama* highlighted a lot of 1Malaysia aspect which is actually an emphasis on similarities between the different cultures. By doing this, the difference between the various ethnicities are buried which in turn may cause the attempt to create a society which are able to understand and live harmoniously to be difficult.

Additionally, the findings indicated the need for a television show to try and include cultures of other ethnicities to create a better understanding of others and also for one to be more informed of his or her cultural identity. Doing so would ensure that the programmes are parallel to the Malaysian Prime Minister’s vision which is to create unity by inculcating 1Malaysia values while at the same time celebrating the diversified cultural identities. In the case of *Buletin Utama*, the news featured should not only concentrate on what might interest the Malays. Instead, it should also highlight on plights and issues that may interest the non Malays like Chinese and Indian. This is because, I believe the concept of 1Malaysia can be inculcated only if there is an equal representation of 1Malaysia values alongside representations of the diverse cultures.

Malaysia’s effort to establish a stable and harmonious society, without introducing a national identity should be applauded because it strives to ensure that each ethnicity is equally represented and important in the development of the country. The source of information, and mass media in particular, should be fully utilised for this effort.

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Mohd Najib Talking Points for ‘100 Hari YAB Dato’ Sri Mohd Najib Bersama Rakyat


Population And Housing Census, Malaysia 2010.


Comparative Analysis of the Way of Financing of Greek and Romanian Healthcare System

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Abstract: The purpose of this review is to study the way of financing of the Romanian and Greek health system. For that purpose we are doing a general reference to the way of financing of health systems, and then a reference on ways of funding of Health Care system in Greece and Romania. The concept of financing can be identified as the need to find resources and sharing them. In the case of health systems, the concept includes the origin of sources, methods of financing, the management of sources and finally the criteria of their allocation. The scope of this paper is to analyze the way of financing of both health systems.

Key words: Health system, methods of financing, sources of financing, comparative analysis.

1. Introduction

The way a health system works is determined essentially by the way it is financed and organized, including the collection and use of funds. Theoretically, financial support can be improved by several measures: limiting access to services, reduce service quality or increase the share of private financing. None of this however is not desirable from a social perspective.

(Cristina Dobos, 2008)

Sources of financing are divided into public and private. Public sources are the state budget (direct, indirect, special tax) and compulsory social insurance (contributions of employees). Private sources of funding are as follows: the private insurance, donations and charity (World Health Organization, Organization for Economic Cooperation and Development OECD, European Union, EU, World Bank) and family income in the form of direct, informal payment. The methods of financing of hospital services in both countries, in general, are as follows: 1. the daily hospital fee (closed, open or flexible), 2. payment per transaction (fee for services), 3. global budgets 4. the homogeneous diagnostic groups (diagnostic related groups, DRGs) and 5. the compensation per case of hospitalization. Some common problems of the financing of the health system of both countries are as follows: 1. the inequitable distribution of funds, 2. Insufficient coordination between different sources of funding 3. the efficiency.

2. Research methodology

The Greek and international bibliography has been reviewed, and in particular papers on the swot analysis of health systems published during the last ten years via PubMed and Science Direct. The keywords that were used are: Health system, methods of financing, sources of financing, comparative analysis.

3. Financing of Healthcare System

3.1. Results obtained

Financing a healthcare system refers to the way in which the funds necessary to the development of the sanitary field activities are being collected. In literature there are seven forms of health sector funding mechanisms. They are through tax revenue in government budgets; social insurance; medical saving account (MSA); private-financing or out-of-pocket payments; private insurance; external (aid) assistance through bilateral or multilateral agreements; and philanthrop.

Greek health system can be characterized as a mixed health system. The supply sight is organized on the Beveridge model, on the demand system is organized according to Bismarck model. Bismarck Model or “Sickness Funds”. Employers and employees fund national health insurance through compulsory payroll taxes. Insurance companies are private entities but are required to be non-profit and are heavily regulated especially with respect to fees and medical services. They are not allowed to exclude people for pre-existing conditions nor drop anyone if they develop an illness. Health providers and hospitals are largely private. Patients pay small co-pays
for their health care. Patients can buy secondary insurance coverage for services not provided by through the national health system such as a private hospital room. In this model, there are many private insurance companies therefore it is referred to as a multi-payer system. Germany and Switzerland use this model.

Beveridge Model or “Socialized Medicine Model” In this system, the health care is provided and financed by the government through taxes. There are no medical bills for patients. Medical care is treated as a public service like public education or the fire department. Hospitals are owned by the government and many doctors who are specialists are employees of the government. Most primary care doctors are private practitioners who are paid by the government and receive bonuses for keeping their patients as healthy as possible. England and Spain use this model. In the United States the Veterans Administration is an example of this socialized medicine model.

There are generally five primary methods of funding health care system (Sherry A, 2008)
1. general taxation to the state, county or municipality
2. social health insurance
3. voluntary or private health insurance
4. out-of-pocket payments
5. donations to charities

1. General Taxation . General taxation refers to both direct and indirect tax receipts collected by government to fund among other things healthcare.

Advantages:
• General taxation is regarded as being highly efficient, delivering strong cost containment
• It forces prioritisation through what are typically overall cash-limited health care budgets set by the government and allows trade off of spend on health care with other public health priorities such as education or reducing poverty
• Ensures universal access to services irrespective of ability to pay.
• Low administrative costs
• Tax financing can help individuals in difficult times when they are less able to afford out-of-pocket payments or private insurance.
• Because it draws revenue from a wide base, it helps to minimize distortions in particular sectors of the economy.
Disadvantages:
• The government has both a strong incentive and the capacity to control costs which could result in poor services
• Because the service is free at the point of use it can encourage overuse and high expectations
• Reliance on general tax financing can leave a health system vulnerable in times of economic and fiscal difficulties.
• The degree of individual choice tends to be relatively limited, although this is being remedied under Choose and Book.

2. Social Insurance Definition: social insurance is a system where employers and employees make contributions which are compulsory, and premiums are underwritten by the state for high risk and non-employed groups.

National Insurance is a form of social insurance, although in practice is part of general taxation. People generally have to pay for services then make a claim afterwards, and re-imbursement may not be complete.

Advantages:
• Funding of health services tends to be removed from the political arena
• A system of payment and retrospective claim may limit demand
• Payment by employers may act as incentive to health and safety if they are penalised for ill health
• Non-profit making so all money paid in goes on either administration or health care.
• As with tax-financed systems, access to health services is typically universal or near universal and not based on ability to pay.

Disadvantages:
• May not limit demand as there is an element of getting value for the contribution paid
• There is generally little scope for expression of individual choice.
• May deter employers from taking on sick or disabled employees
• A high proportion of demand is not covered (elderly, unemployed, chronically sick, children) and therefore substantial amount of state underwriting remains
• Claims scheme may be complicated and deter genuinely sick from seeking help, particularly in conditions such as HIV, psychotic mental illness
• Social insurance contributions are raised from a narrower base than general taxation, with the costs falling mainly on employers and employees rather than the wider group of taxpayers. This may lead to economic distortions and disincentives as the revenue base is more concentrated on employment.
• Social insurance systems can also be vulnerable to periods of economic downturn which can result in reduced revenues into the sickness funds
• Social insurance is not as progressive as general taxation and may be regressive if the sickest groups have to pay highest premiums.
• Responsibility for funding preventive and public health services is unclear
• High earners may be allowed to opt out in favour of private schemes which depletes the social insurance scheme of funds
• Patients may shop around and see several doctors until they get what they want, increasing demand without increasing benefit.

3. Private Medical Insurance,
Definition: private insurance is run by companies, usually for profit, and contributions are paid by individuals.
Advantages:
• Weighting of premiums according to use means that there is a deterrent effect on demand.
• Countries offering this system spend a high proportion of GDP on health care
• The costs of every aspect of care are made more explicit
• Insurance companies may manage care to ensure only effective forms of treatment are used
Disadvantages:
• Those who need insurance most often cannot afford it e.g. poor, chronic sick
• Employers often offer this as a benefit, leading to double disadvantage for unemployed
• May increase demand as people seek to get what they pay for
• Preventive services may lose out in funding terms to acute/curative services
• There still needs to be a system to cover those who cannot afford insurance
• There still needs to be a system to cover public health and preventive programmes
• Not all the money that is paid in goes on health care - profit motive.
• People have to seek prior approval for spending, even in emergency situations
• People will shop around until they get what they want - demand may increase among some sectors.

4. User 'pays out-of pocket'
Definition: there are two forms of user charges:
a) those that top up funding from other sources (general taxation or various insurance schemes) e.g. prescription charges, or charges for dental treatment and eye examinations.
b) those that cover the entire cost of treatment.
Advantages:
• Can help to encourage a more responsible use of resources by limiting wasteful and unnecessary activity because people think before spending their own money on health care
• People do not spend money on food or heating while in hospital, so charges do not penalise people if they are used as top-up.
Disadvantages:
• People who most need service cannot afford to pay (inverse care law)
• Many people will cover themselves with private insurance leaving those who cannot afford charges doubly disadvantaged
• Where full user charges exist (e.g. US, although the US has Medicare, Medicaid and Veterans Administration) the proportion of GDP spent on health is high, but the public health benefits are questionable.
• There tend to be a large number of exemptions requiring funding from general taxation (e.g. children, elderly, chronic sick, certain conditions).
• People with stigmatising conditions, or those where insight into their health problems (such as HIV, GU infections, psychotic mental illness) may be deterred from seeking help.
• Preventive services may lose out in funding terms to acute/curative services
Public financing in Greece and Romania is based on social insurance and tax. The primary source of revenue for the social insurance funds is the contributions of employees and employers. The state budget, via direct and indirect tax revenues, is responsible for covering administration expenditures, funding health centres and rural surgeries, providing subsidies to public hospitals and insurance funds, investing in capital stock and funding medical education. The third important source of health care financing is private expenses, taking the form mainly of out-of-pocket payments for services not covered by social insurance, payments for services covered by social insurance but bought outside the system for reasons related to time, cost and quality, co-payments and various payment made unethically for reasons such as bypassing waiting lists or ensuring more attention on the part of the doctor. Private expenses also can take the form of private insurance schemes, which are, however, of limited importance.

On the other hand as in most countries, Romania has a mix of compulsory and voluntary elements of finance but the dominant contribution mechanism since 1998 has been social insurance. Health funds derive primarily from the population (the most part through third party payment mechanisms (Social health insurance contributions and taxation) but also by out-of-pocket payments (co-payments and direct payments). Social insurance contributions are collected by the Fiscal Administration National Agency of the Ministry of Finance (or in the case of the self-employed by the DHIFs). Taxes are also collected by the Ministry of Finance and then allocated to Ministry of Public Health, which then funds the DPHAs for public health programmes. Tax funding is also allocated to the NHIF (then to the DHIFs) to cover the social insurance contributions of the non-employed and exempt population groups. The Fiscal Administration National Agency allocates the social insurance revenue to the NHIF, which then distributes to the DHIFs based on a formula of risk-adjusted capitation.(Criatian vladescu, Gabriela scintee, Victor Oslavsky, 2008). Comparing the two Ways of financing we can say that:

1. The public insurance system in both countries, either through general taxation or compulsory social insurance premiums, is a very efficient mechanism to redistribute income from the healthy or high income groups to the unhealthy or low income groups. The economic burden of the health care system is collectively shared according to the ability of the citizens. No one in countries with public insurance system lives in fear of economic ruin following in-patient treatment for a catastrophic illness and more importantly no one needs to depend on charity.(Balasubramaniam, 2001).

2. The most important function of the State is regulation. Formulation and implementation of statutory legislation related to financing methods, organisation and functioning of the financing organisations, payment of providers and a global budget have been the central features of a successful health care system.

3. Greece and Romania finances through general taxation but has a mixture of private and public hospitals and its physicians practice as independent entrepreneurs. Most countries with compulsory health insurance have a mixture of public and private providers. The private providers include not-for-profit and for-profit hospitals.

**Health expenditure**

Health services in Greece are funded almost equally by public and private sources. Public expenditure is financed by taxes (direct and indirect) and compulsory health insurance contributions (by employers and insured persons). Voluntary payments by individuals or employers represent a very high percentage of total health expenditure (more than 42% in 2002), making the Greek health care system one of the most “privatized” of the EU countries.

In 2006, Greece’s expenditure on health was 9.5% of gross domestic product (GDP)(table 2.3), with a per capita expenditure in US$ PPP (purchasing power parity in US dollars) accounting for 2547 USD .(Who 2009).

<table>
<thead>
<tr>
<th>Table 2</th>
<th>Total expenditure oh health as% of the gross domestic product 2006</th>
<th>General government expenditure on health as % of total expenditures on health</th>
</tr>
</thead>
<tbody>
<tr>
<td>Greece</td>
<td>9,5</td>
<td>62%</td>
</tr>
<tr>
<td>Romania</td>
<td>4,5</td>
<td>76,90%</td>
</tr>
</tbody>
</table>

Source: WHO 2009

<table>
<thead>
<tr>
<th>Table 3</th>
<th>Total expenditure oh health as% of the gross domestic product 2006</th>
<th>private expenditure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Greece</td>
<td>9,5</td>
<td>38%</td>
</tr>
<tr>
<td>Romania</td>
<td>4,5</td>
<td>23,1%</td>
</tr>
</tbody>
</table>

Source: WHO 2009

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In Figure no. 1 is shown the mode of funding (public and private) of the health system in European countries. As you can see, the most economically developed countries allocate appropriate amount of money for the health system. This is absolutely necessary to ensure health services at the highest level. By providing high quality of health services a state has human resources capable of working at the highest level of quality and quantity.

The more the number of people who are not able to work temporarily or permanently (are sick) the higher is the chance to obtain higher efficiency decreases. This is a very good reason for increase expenditures in health services, in order to have a healthier workforce. It is obvious that some of these funds are allocated for the remuneration of doctors and salary increases and to motivate and to encourage activity at the highest level.

We should say that a significant impact has had crisis on the public sector, where a large number of people were dismissed, and some of the additional bonuses were stopped.

Public hospital budgets have been cut by 40%, leaving health services understaffed and short of medical supplies. The private hospital sector has also been affected, with a 25% to 30% decline in admissions since the onset of the economic crisis.

The financial crisis has influenced the morale of doctors (demotivated doctors), nurses, and all other medical staff. In my opinion, this is the most serious consequence. In addition, the general financial predicament the country is facing has a negative impact in hospital finances (Mosialos, 2002).

**Concluding remarks**

It is needed a reformation of the way of financing of both countries The starting point for any reform should be careful analysis of the existing health (financing) system to identify weaknesses or problem areas, combined with understanding of the contextual factors that may contribute to or impede successful reform. (WHO, 2009). Policy-makers of both countries should consider the whole range of health financing functions and policies, rather than focusing on collection alone (contribution mechanisms).
References


The Poetics of Food Consumption: Alimentary Rhetorics and Creative Practices

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Abstract Contemporary society is characterized by the spread of contradictory discourses around food, by alimentary hyper-reflexivity and by the gradual individualization of food choices and alimentary-related risks. Food has increasingly become a means of personal (e.g. nutritionism, scientific and spontaneous dietaries, eating disorders, consumption of industrial organic products) and global (alternative modalities of production and consumption) identity management, and a tool that allows for the construction of new subjectivities, forms of belonging and planning, and of specific worldviews. My hypothesis is that individuals select, manipulate and utilize hegemonic food rhetorics to create new forms of self-representation and belonging, to subscribe to and to question values, and to explore alternative meaning-making possibilities. This paper is intended as a critical examination of some of the contemporary hegemonic discursive fields (nutritionist rhetoricals, advertising narratives, techniques of food traceability and labeling, certification, speeches which promote alternative food production and consumption) that determine individual and collective food choices and consumption practices. In this sense, food may be considered as a "technology of the self" and alimentary practices are strategies, creative modes of resistance, subversion or adjustment to institutionalized structures of power, means to manage livelihoods, uncertainty and the effects of critical times and to “imagine” individual existences and alternative futures, in the acception suggested by Appadurai.

Keywords: Food; Alimentary consumption; Anthropology of Food; Food styles and choices.

1. Introduction

Food consumption is not merely a biological fact. Social actors transform nutritional substances into food – that is, culturally manufactured natural elements consumed in the context of codified social practices, as pointed out by Poulain (2008). What becomes edible in a society is the product of cultural choices and semantic shifts, the selection of determined natural elements and their transformation into dishes.

Anthropological scholarship has long insisted on the mental categories – the juxtaposition of nature and culture (Lévi-Strauss 1996), the symbolic order (Douglas 1985) the appropriate symbolic and ritual distance (Tambiah 1969) – that orient collective food consumption and set the boundaries between the Self and the Other, define the collective order and minimize the risks of contamination.

In contemporary society, the act of consumption in general has proven to be particularly effective in the construction of new forms of subjectivity1. The present article is intended as a critical reflection on the ways individual and collective food consumption forges new forms of identity (for instance, nutritionism, scientific and spontaneous dietaries, eating disorders, consumption of industrial and organic products, alternative modes of production and consumption). It analyzes the discursive production on food and food consumption from a perspective consistent with a post-structuralist approach (Lupton 1996). Such rhetorics – heterogeneous, public, popular and widely media-assisted discourses on food and food consumption - originated in diverse contexts (medical, agricultural or ecological for instance) and have become part of the everyday life of individuals and collectivities. They inform choices and self-perception. Reciprocally, they are also instruments to forge new identities, assert affiliation, adhere to ideas and values, suggest change, resistance and subversion. The article raises the following questions: which elements of modern society, one that is characterized by the progressive loss of collective references, orientate dietary choices and practices among individuals? Does food still

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1 I employ the term subjectivity in the sense suggested by Ortner (2005) to refer to the notion of a contextual Self within the limits of culture, power relations and institutions, and to the idea of a strenuous and continous work on the Self carried out by social actors. I refer here specifically to the act of deciding what kind of aliments social actors introduce into their bodies.
maintain a symbolic and identitary function? Do mental categorizations still define practices or do practices convey different conceptions of the self, feelings of belonging and views of the world instead? Before delving into these issues, I will reflect on the relationship between food and body.

2. Body, food and Self

As Feuerbach maintained: “Mann ist, was er isst”, man is what he eats. The near perfect coincidence of the verbs “to be” and “to eat” evokes the correspondence between human identity and corporeality, and the interpenetration between the biological and the cultural, inherent in the act of eating. There is a close bond between body and food (Becker 1995; Lupton 1996) and both notions have undergone significant historical, social and cultural changes in recent years.

Socio-anthropological scholarship has documented the shifts in the conception of the body: from the body as a socially-determined technique (Mauss 1983), to the culturally-regulated fabrication of human life (Remotti 1999); from the Christian notion of “flesh” to the body as a strategic response to the challenges posed by nature in the world of agriculture (Tirelli 2006); from the body as workforce in the classical economic theory, to the sacred body of capitalism – commodity, capital, and fetish (Baudrillard 1970; Lupton 1996). Ultimately, these changes signal the shift from a conception of the body as “open” typical of pre-modern societies, where the single individual and the body were assimilated to society through rituals, to a performative conception of the body as inherently “closed”, typical of modern societies, where the individual asserts control over his/her own corporeal boundaries and chooses what to assimilate (Falk 1994). In contemporary society, the body is not the natural site where culture is inscribed, but the material basis to forge, exhibit and revoke plural identities (Le Breton 1990). It is a project, a task, a result and a challenge; it is a responsibility: in this sense, for instance, being in bad shape, or being ill are indicative of scarce self-control and represent a form of failure in the personal management of one’s body.

At the same time, several scholars suggested that the loss of collective references and the individualization of single biographical trajectories have led to the emergence of a hedonistic and a late-capitalist superego (Franchi 2009) motivated by the imperative to pleasure, one that conveys an image of the body as a source of pleasure, the expression of inner instincts and a means to transgress the rules. This two-fold morale, simultaneously directed to self-discipline and to the satisfaction of instincts influences the behaviour of consumers, who are suspended between a rational propensity for spare or abnegation and self-control, and the emotional inclination towards the satisfaction of impulses (Miller 1998). Food consumption and alimentary-related practices stimulate this dual aptitude because food – in itself intrinsically ambiguous – is at once a means to reach personal wellness and well-being, a remedy, a pharmaceutical, and the source of pleasure. Food, as we shall see, is a form of embodied commodity, and the moral qualities attached to it sum up the contradictions of the individual’s relation to his/her own body.

3. The pervasiveness of food

Food, as well, has been the subject of numerous shifts in meaning over the course of the years, and has undergone a process of progressive individualization: it has gone from being a private practice and custom, an act of care, responsibility and the symbol of female virtue in the domestic sphere, to being recognized as a public phenomenon, an index of personal care, of recreational activity, of creative endeavour at all levels (private, public, virtual), the starting point new forms of sociality based on common interests, values and tastes (for instance the proliferation of organizations that promote sustainable food consumption, community-supported agriculture (CSA), cooking classes, alimentary-related blogs etc.). Food has become pervasive, and flexible (Franchi 2009). Its “magic” quality, its ability to vehiculate well-being or illness, to aggregate, to create social distinctions (Bourdieu 1979), to influence social behaviour and consumption make it a good example of “total prestation” (Mauss 1983).

In contemporary society, the centrality of the body and the pervasiveness of food are well visible in the act of incorporation, which is fundamental in the construction of individual subjectivity: food, a liminal substance that cross-cuts

2 I refer here to two processes: the medicalization of food consumption, the expression of nutritional values in terms of calories, and the reconfiguration of meals that inaugurates new modalities, time-frames and sites for food fruition and that seems to undermine the aggregating function of family meals and traditional modes of production, selection and articulation of dishes.

3 The groups, known as Gruppi di Acquisto Solidale (GAS) first originated in Italy in 1994 and are based of a critical approach to consumption: they extend the principles of equity, solidarity to producers, workers, consumers and more in general the people of the Global South.
the boundaries of nature and culture, inside and outside, Self and Other, forces the individual to manage anxieties related to potential – real or symbolic – poisoning (Fischler 1992) and to commit to choices that are often durably and indelibly marked on the body.

Such double bind (Bateson 1956), food as the vehicle of illness or pleasure, imposes a choice between self-discipline and the satisfaction of instincts and impulses; such idea is well present in some of the diffused alimentary rhetorics about intentional choices and individual responsibilities and about food as a means to reach physical and psychological well-being, as I shall further examine.

The call for individual responsibility translates into a moral imperative based on a form of “magical thinking” according to which the symbolic qualities of elements (natural, artificial, living or inanimate) are transferred to and affect “by contagion” aliments and, consequently, consumers as well. Such symbolic meaning attached to food – its transcendent nature and its being a threat to health - allows for comparisons between cannibalism, taboo prescriptions and practices of anthropological interest and contemporary dietary habits and practices (Fernandez-Armesto 2001). Furthermore, the “magical” quality of food, and its representation as nourishment, pharmaceutical, fetish or relation are present in the various rhetorics of food consumption that I will describe later.

The emphasis on individual responsibility and the dichotomous distinction between good or bad aliments, healthy or unhealthy food, just or unjust alimentary habits – a categorization that pertains individual behaviour and global responsibilities (environmental and biodiversity protection) – distinguishes food consumption from other forms of consumptions. Furthermore, and most importantly, it underlies the moral connotation assigned to food-related practices and to consumer: a “bad” aliment is harmful to one’s health; its ingestion is sign of moral weakness and scarce self-discipline; vice versa, “good” aliments are healthy and the sign of moral strength and self-discipline. If such taxonomies insist on self-discipline, alimentary rhetorics that promote alternative forms of food consumption insist on personal responsibility; in either case, “good food” is also “just” (Petri 2005).

4. A gastro-anomic and orthorexic society

Research by Paul Rozin (1994) and Claude Fischler (1992) have evidenced the pervasiveness of “magical thinking” and the persistence of anxieties in the relation between man and food in contemporary society: alimentary choices carry within themselves the risk of material or symbolic contamination, of physical, identity, ethical and ideological detriment. In contrast with “traditional” societies where a collective order – a gastronomy – is created through the ingestion of food, nowadays the coercive bond of alimentary practices seems attenuated. Individuals are progressively less aware of the origins of their aliments, their modes and times of production and the importance of power relations that lie behind food and food-related practices. Food has become an opaque object, less invested with symbolic and identity connotations: the industrialization and the distribution of aliments are perceived as detached from the act of consumption, and aliments themselves are progressively separated from nature; as a result the consumer is kept away from his/her bio-cultural universe. Food is a mere commodity and individuals are reduced to mere consumers.

Such process is similar to the above mentioned individualization of the body, that separates the individual from society as a whole, the primitive body of the community (Le Breton 1990). At the same time – however - it is revealing of a diffused sentiment of regret, a nostalgia for a time of perfect reciprocity in the relation between men and food, once

4 An imitative magical thinking lies at the core of the analogical thinking and the transformation of aesthetic qualities into nutritional and moral qualities, for instance in the equation red meat – strength or green vegetables – purity. A similar dynamic is observable within marketing strategies, where the essences of aliments that are considered carrying a beneficial effect are transferred into disparate products, such as detergents, and by contact to consumers.

5 Ritual cannibalism or anthropophagic behaviour has been associated with the nourishment of communities, with self-transformation, acquisition of power, ritual transformation of the relationship between those who eat and those who are eaten; their effect encompasses the mere material aspect of consumption. According to historian of alimentary practices Fernandez-Armestro, self-affirmation, moral superiority, beauty, purity are the stakes at play in healthy dietary regimen.

6 The progressive loss of seasonal markers and references, artificial food, contradictory nutritional information, the reduction of the time spent in the kitchen and the shift from locally-rooted food products to de-localized food products (Franchi 2009) are amongst the factors that contribute to render food an opaque object.
mediated only by near social relations and intergenerational knowledge, much similar to the idea of “structural nostalgia” elaborated by Michael Herzfeld with reference to the political arena.7

As a result, a growing number of individuals have become aware of the overdetermined nature of their alimentary choices, have voiced critical concerns towards the assimilation of aliments void of identitary character, and have embraced a new-found interest in the idea of food as a means to assert identity. Sociologist Guido Nicolosi (2007) has elaborated on the notion of orthorexia to metaphorically define a prominent feature contemporary society, one that is characterized by a high degree of reflexivity at the level of alimentary practices. Such hyper-reflexivity is presented in its various meanings: dietary (fitness), ethical (critical consumption), aesthetic (food design), symbolic (slow food), psycho-pathological (alimentary disorders), and translates into a modern gastro-anomy (Fischler 1979), the superabundance of food and contradictory food-related discursive practices and the simultaneous lack of social criteria and social control over alimentary practices and dispositions.

In this cacophonous polyphony that characterizes alimentary hyper-reflexivity, numerous hegemonic discursive productions have emerged in the attempt to de-fetishize food (Sassatelli 2004: 487) and highlight its identitary aspect, such as nutritional rhetorics, commercial narratives, techniques for alimentary traceability and labelling, quality certifications, alternative food narratives and discourses.

5. Food rhetorics

In this section I will focus on two different hegemonic narratives: nutritionist rhetorics and organic-oriented discursive productions, the latter in their various meanings. They articulate different conceptions of food consumption, imply different ideas of subjectivity and insist on different degrees of intentionality and personal awareness, while being solicited by moral preoccupations and eliciting different forms of “magical thinking”.

These rhetorics and discursive productions have originated and gained popularity at different times and in different contexts: such is the case of nutritionism or the organic revolution, which originated respectively in the 1950s and 1960s in the medical and agricultural world. I argue that such rhetorics and discursive productions are selected, manipulated and strategically employed by individuals in order to create worldviews, new forms of self-representation and to adhere to norms and values at different levels and to different extents. Food can be considered as a “technology of the self” and alimentary practices are strategies, creative modes of resistance, subversion or adjustment to institutionalized structures of power, means to manage livelihoods, uncertainty and the effects of critical times, and to “imagine” individual existences and alternative futures, in the sense suggested by Appadurai (1996).

5.1. Nutritionism

The ideology of nutritionism 11 is based on a series of interrelated assumptions, rather than on scientific demonstrations and verification: the priority of nutrients over food, the mediating role of scientific experts, physical well-being as the ultimate purpose of food consumption. Such reductionist approach equates food as nourishment – the primary source of...
calorie intake – to an object, the subject to a consumer, health to the act and the effects of incorporation, food and body to a set of nutritional and chemical components rather than a system.

As a result, food is reduced to its organoleptic properties and voided of any identitary significance: a commodity, whose origins and production are ignored. Such approach further distances food from nature, a process that was initiated with the introduction of preservation techniques, the creation of techno-food (Conti 2009) and the food system, and the production of nutraceuticals or functional food (medically enhanced products that have supposed beneficial medical effects), which postulate the uncompetitiveness of natural aliments with technologically-enhanced and industrially-manipulated food.

I have shown that food rhetorics assign moral qualities to food and to consumers through a form of “magical thinking”. According to the ideology of nutritionism, food is likened to a pharmaceutical, its organoleptic properties broken down and believed to influence the consumer’s health. The object of a Manichean interpretation, “good food” is what is nutritionally “correct” and food consumption is a mere act of individual incorporation that localizes risks through the ingestion of negative or positive, inappropriate or appropriate aliments.

The act of eating becomes an act of control and self-discipline over the body and over specific lifestyles; the body, in turn, is the site to exhibit self-government, balance and adherence to values and models. In this sense, social actors are only partially free and responsible for their choices: the latter are often delegated to professional systems detached from nature and from local context of human interaction, well embodied in the community of food scientists and media-assisted health discourses. Social actors assign to food, an opaque object, an identitary meaning through ingestion; food becomes the immaterial symbol that defines subjectively an individualized Self and body.

5.2. Alternative practices and forms of consumption.

Organic-related food practices and modes of consumption13 – a inherently heterogeneous category that includes a variety of aliments, modes of production, distribution and consumption and various social actors more or less actively involved in the search for valid alternatives to industrial food chains – represent a viable path to overcome the limits of nutritionism.

The term “organic” first appeared in the agro-alimentary sector during the 1940s and quickly become the manifesto of the 1960s Anglo-Saxon counter-culture of alternate alimentary consumption and societal cooperation and its attempt to promote the ideal reconciliation with nature. In contrast with the capitalist supremacy over the environment, the Anglo-Saxon movement argued for the creation of a food chain similar to the ecosystem (that gains its energy and fertility from the sun), and promoted a mode of production based on self-induced fertility through the diversification and rotation of crops. This alternative approach, funded on the interconnection between soil fertility and the health of plants, animals and men – in the words of botanist and pioneer of the organic farmer’s movement Sir Albert Howard (1943) “one greater subject” - suggests a holistic vision of food, no longer considered as a mere object but as a relational construct, from an ecological (the relation with the environment, the animals and the plants) and social (the relation with the producers) point of view. A healthy diet is no longer determined by the ingestion or the exclusion of determined nutrients but by the idea that the health of the body and that of the environment are interconnected. Eating, here, becomes “an agricultural act” (Berry 1990): food consumption influences agricultural practices that, in turn, have an impact on the ways food is transformed and consumed, with important consequences on the quality of life, on the individual’s health, on the beauty of landscapes, on the well-being of animals, on biodiversity and earth.

From this perspective, eating is an economic and political act (Pollan 2006) and social actors are not passive consumers: they are co-producers, co-participants of the food-chain, responsible for their alimentary choices and the social and ecological consequences they entail.

5.2.1. The industrial organic

The oxymoron “industrial organic” designates an alternative food-chain that rests on only one of the three main pillars of

13 The term “organic” first appeared in the United Kingdom in the XIX century as a social critique to industrial revolution and evokes the idea of a long-lost “natural” society (organic) characterized by cooperative bonds of affection. It was later applied to the agro-alimentary sector by J. L. Rodale, the founder of the “Organic Gardening and Farming” Journal, the manifesto of a movement that quickly spread over to the United States and later saw the occupation of land cultivated without fertilizers or pesticides in California, the so-called “Robin Hood Commission” of the People’s Park, in turn inspired by the occupation of state land and the distribution of food to the poor by British diggers in XV century England.
the organic revolution - alternative mode of production (rejection of chemicals), distribution (the use of anti-capitalist food cooperatives) and consumption: food is produced accordingly to the organic ideology, whereas distribution and consumption follow an industrial model.

The industrial organic embodies the ambiguities inherent to the category of “organic”, whose boundaries are more and more often defined by government policies, national standards, certifications and rhetorics; it vehiculates an intellectual, aesthetic, emotional and political image of aliments as “products with their own history”, a “supermarket Arcadia” (Pollan 2008) based upon a new-found relationship between man and earth. Such rhetoric, that evokes the return to origins is particularly effective and elicits an equation between healthy food and its scarce manipulation, their organoleptic qualities with the natural mode of their production; by contagion, via magical thinking, this produces a beneficial effect on the consumer. A similar effect is elicited by labels and certifications, despite their actual written informative descriptions; they work as magic spells and their authority prompts trust on the part of the consumer.

Health consciousness so highly promoted by the organic-oriented food rhetorics, is also invested with ethical connotations: the consumer is conscious, reflexive, responsible for his/her eating habits in their relation with the modes of production. By purchasing organic products, consumers subscribe to ecological values on their own individualistic terms: the food that is ingested and incorporated carries its own identity, origin, its production is well known, certified as “natural”; the consequences on the environment and the social expenses of their industrial-scale distribution remain in the background while labels are responsible for a “culinary taxidermy” (Patel 2007) and the “organic” caption links the producers and the consumers. Food is transformed into a fetish, a source of healing, no longer a commodity and not yet a relation: such final transition is attested in more distribution-attentive forms consumption.

5.2.2. Local food-chains.

Food rhetorics and practices that are connected with the consumption of industrial organic products show limited social consciousness and agency, far distant from the intents promoted by the original organic movement; other alternative local food chains, however, allow for a higher degree of awareness, a new found and better understanding of the relationship between consumer and producer. Such are local companies that are not strictly registered or certified as “organic” but promote an agricultural sustainable model à la Sir Albert Howard, based on the emulation of nature; post-industrial companies that do not advocate a return to pre-modern agriculture but are aware of the social costs of the industrial agro-alimentary chain and promote a new mode of distribution, in accordance with the second pillar of the organic revolution.

Unlike spontaneous or scientific dietetics or the purchasing of industrial organic products, consumers do not delegate their alimentary choices to professional expertise, nor do they authorize the rhetoric of certifications to establish the products’ presumed authenticity; the consumer's trust is placed into people. Food ceases to be considered an opaque object, its components fragmented and its biography ascribed; on the contrary, it is conceived in relational terms, ecological, social and commercial: local farms produce food, shape landscapes and fashion a certain type of society.

Local companies, the Farmers’ Markets, CSAs, municipal or unauthorized gardens are all examples of informal alimentary systems, originated in the contexts of spontaneous initiatives and promoted by producers and customers in the form of “relational marketing”, direct relationships, free circulation of traditional information and knowledge, immune of any mediation. These “markets with no market”, informal and self-managed, generate distribution, redistribution and dissent and attach their identitary discourse to a broader level of significance, that includes the preservation of biodiversity as a response to delocalization and deterritorialization of agro-alimentary economy. At the same time, the consumption of food of known origin, mode of production and distribution, cultivated in first person represents a strategy in the construction of identity, in terms of health, environment, politics and morality. The moral component that is implicit in the rhetorics that promote ethical consumption stresses personal political responsibility: only “just” food that is, food produced, distributed and consumed in ethically responsible ways, is considered “good”.

The alimentary practices introduced by such alternative food chains are intentional acts that express resistance and dissent and are directed at expressing civic and environmental consciousness and at subscribing to determined social values: eating is a political and ecological act; purchasing is a civic and assertive act, a protest vote against total economy. The social actor becomes an intentional agent, no longer individualized and more involved in the social and environmental dynamics that interconnect men and food (the reclaim of the social dimension of food and its relation with nature); food regains its symbolic value, the sign of belonging to an integrated world where nature, culture, consumers and producers, individuals and society reunite.
6. Conclusive remarks

I have tried to examine the contemporary identitary and symbolic value of food through the study of food rhetorics. Food, in its various meanings (nourishment, source of healing, relation) becomes a crucial tool in the construction of new forms of subjectivity, adhere to norms and values, imagine and assert specific worldviews. Food consumption is a complex, structured, relational matter as well, imbued in and informed by history, culture and economy.

A rhetorics-based and rhetorics-centered analysis allows to explore the interstices between the subjective dimension of food consumption and its socially-determined quality; such perspective offers a way to situate the discursive productions about food at determined historical and social junctures, to analyse their relation to specific ideas of health and the body, and to explore their use, and manipulation by social actors, at different levels of freedom, responsibility and intentionality. By focussing on the consumers, their biographies, their words, their narratives and their claims it is possible to narrow the distance between practices and representations, individual choices and shared social values, actions and collective models.

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