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ON ENGLISH LANGUAGE AND LITERATURE**

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ABOUT THE CONFERENCE

Conferences of Language and Literature are apparently becoming a trend in the academic world bemused with various ways of understanding language, literature and culture. In addition to their interrelations and interdependence, the new ideas and approaches emerging from various disciplines like literary theory, philosophy, anthropology, linguistics, education, pragmatics and discourse analysis alongside technological revolution and socio-cultural transformations, have a bearing on our study of language and literature. The conference aims at exploring this dynamics with a focus on the complementary nature of English language, literature and culture and their centrality in human life.

ICELL - The International Conference on English Language and Literature is an Interdisciplinary Conference organized by Beder University, which aims to bring together scholars, researchers and graduate students to exchange and share their experiences and research work and discuss the practical challenges encountered and the solutions adopted in this field. English is compulsory paper and abstract language.

The main goal of the ICELL, both virtual and on site, is to provide an opportunity for MA and PhD students, academics, professional researchers and intellectuals to come together and exchange ideas and experiences as well as to provide a meeting platform for interacting with members inside and outside their own particular disciplines. The International Conference in English Language and Literature invites proposals for papers on English language and literature or with concentration on other languages and literatures compared to English.

In its first edition, ICELL hosted 40 professionals from the USA, Germany, Romania, Turkey, India, Iran, Nigeria, Hungary, Ukraine, Poland, Bosnia-Herzegovina, Egypt, and, of course, Albania, sealing this way its very international character.

All submitted conference papers will be blind peer reviewed by three competent reviewers. The post conference proceedings will be abstracted and indexed in BJES, and consequently submitted to be indexed in Copernicus and DOAJ. The conference certificate of presentation will be distributed to the conference participants at the conference registration desk, whereas the proceedings book and journal via e-mail.

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“WE ARE MAKING ONE STORY, YES?” THE POETICS OF INTERCONNECTION IN POSTMODERN LITERATURE IN AGLOBAL AGE

Abstract

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

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



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

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

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

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

During the last decades, it has become clear that we live in a "network society" and a "Weblike universe" (Barabasi 2002, p. 5) which is structured by connections in areas as different as social networks or globalised markets. Thus, as Barabasi states, "We have come to see that we live in a small world, where everything is linked to everything else." (2002, p. 7).² These theories concerned with connection are in fact connected to and make use of the umbrella term globalisation which is notoriously hard to define: While the dangers of globalisation are widely discussed³, the concept of cosmopolitanism has been regarded as a reaction, a resistance strategy, or even a solution to the unequal power relations of globalisation. In this context, Moraru states that "the cosmoderns read the world in terms of self-other interconnectedness" (2011, p. 6).⁴ Thus, on the one hand, we are confronted with the

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

² See Easley and Kleinberg 2010 who approach such links by focusing on graph theory, game theory and strategic market interactions in networks as well as on the structures of information networks.

³ These debates are summarised and commented on for example by Schoene 2010, 1-34.

⁴ See D'haen 2013 for an utilisation of Moraru's cosmodernism for an analysis of the novels *Omega Minor* and *Cloud Atlas*.



"leveling thrust of globalization" which often triggers the "resurgence of violent factionalisms, 'clashist' views, and crude antinomies such as we/they, the West/the rest, or 'McWorld'/'Jihad'" (Moraru 2011, p. 4). On the other hand, we encounter cosmopolitanism which emphasises our common humanity, a concept which presents a countermodel to egotism, the fear of the "other", and the foregrounding of difference.

2. Creating stories – creating interconnections: Postmodern literature

Each culture can be regarded as "a complex social network" (Barabasi 2011, p. 7), but how are those interconnections and links created? By foregrounding storytelling itself, postmodern fiction furnishes an effective vehicle for exploring the mechanisms of interconnection in a global age. For this purpose, three novels are analysed in which the often intricate multiplot structure as well as various techniques of metafiction mirror postmodernist doubts about truth and metaphysical security. In this way, storytelling time and again thematises its own mechanism; therefore, metafiction has been variously described as fiction with self-consciousness, self-knowledge, or self-awareness.⁵ In this paper, a poetics of interconnection is traced which is based on various metafictional techniques of storytelling.

2.1 *Everything is Illuminated*

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

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

The journey for recovering the past becomes the focal point for the multiplot structure of the novel which is at the same time full of metafictional reflections⁶ on how to narrate the past and how to connect the stories. First, there is the account of Jonathan's journey to search for Augustine, the woman in the photo, and thus for his family history. This story is written down by Alex and is sent to Jonathan who corrects it. Second, Alex' letters form one strand of the plot; in those, he reflects on the writing process of the journey story and he comments on the third layer, the story of Jonathan's ancestors written by Jonathan himself. In fact, like the

⁵ Compare Stonehill 1988 and Currie 1995.

⁶ For historiographic metafiction see Hutcheon 1995. She utilises Hayden White's theories as point of departure on her reflections on the connection between history and fiction. Also compare Wallraven 2014.



other plot strands, the letters are connected with the two other narratives: They are answers to Jonathan's letters to Alex (which are not presented in the novel) and they contain comments on Jonathan's text.

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

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

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

The connection that is build up throughout the journey and the search for the past initiated by Jonathan also highlights the connection between the three men. As their past is connected, and their identities which they had perceived as very different in the beginning merge. Alex writes to Jonathan: "Let us not praise or reproach. Let us not judge at all. We are outside of that already. We are talking now, Jonathan, together, and not apart. We are with



each other, working on the same story, and I am certain that you can also feel it. Do you know that I am the Gypsy girl and you are Safran, and that I am Kolker and you are Brod, and that I am your grandmother and you are Grandfather, and that I am Alex and you are you, and that I am you and you are me?" (Foer 2002, p. 214). In the end, all characters realise that there is no separation between victims and perpetrators, between past and present when each character sees that "I am you and you are me." In the novel, the different textual levels and narrators – who reflect on the processes of storytelling and fiction-making – make it visible that the search for identity and the past is only possible by interconnected stories.

2.2 *Palimpsest*

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

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

Crossing the borders to a country such as Palimpsest is only possible by crossing the borders of the individual body, an act which creates a web of interconnections between people. Yumiko tells her lover Sei about the map-tattoo: "It's ... like a ticket. And once you've bought the ticket, and been to the circus, ridden the little red train, then you can sort of see other people who've done it, too. They... walk a certain way. Smell a certain way. Their whole body becomes like an accent. And you always recognize your own accent. I recognized you" (Valente 2009, p. 43). Each character with access to Palimpsest walks "a certain way" and smells "a certain way." The tattooed map thus connects them, while their "own accent" remains. In this way, individuality and interconnection exist together. The mentioning of an



"accent" also brings in the level of language; it hints at the personal stories that constitute the map. Hence, the map is only expanded when there is contact with a new character: "'Why did you bring me here?' [...] 'It's where I've got, Oleg. Only place I could take you. That's how it works. You sort of... lease your skin to this place. This is the part you saw on my chest, so this is where we end up'" (Valente 2009, p. 70). In this way, Palimpsest turns out to be a world made from different layers of stories.

Metafictional reflections and structures in the novel – especially the structure of the palimpsest – illustrate how life and indeed the whole world consist of stories written on other stories. In this sense, a palimpsest is a parchment which has been written upon twice or even more times, while each time the original writing has been erased in order to make place for another layer of writing. Since the writing has often been erased imperfectly, the traces of the underlying story are still present: "The palimpsest is an involuted phenomenon where otherwise unrelated texts are involved and entangled, intricately interwoven, interrupting and inhabiting each other" (Dillon 2005, 245). In *Palimpsest*, "otherwise unrelated" characters are suddenly brought in relation to each other because their stories become "entangled" and "intricately interwoven." In the novel, the interconnection of various stories in the past and the present are reflected on as palimpsestuous layers: "Do you know what a palimpsest is, Ululiro? It's vellum, parchment that has been written upon and then scraped clean, so that someone else can write on it. Can't you hear us? The sound of us scraping?" (Valente 2009, p. 311). In this view, a palimpsest consists of stories of the past and the present and can also be written on again in the future. This temporal aspect will also be prominent in *Cloud Atlas*.

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

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



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

2.3 *Cloud Atlas*

David Mitchell's novel *Cloud Atlas* (2004) consists of six nested narratives⁷ set in different time periods and characterised by various generic features (such as traveller's diary, crime novel, dystopia) while being interlinked by intertextual references and symbols.⁸ Each of these six tales is read, seen, or heard by the main character in the next. The first five stories are each interrupted at a pivotal moment. After the sixth story, which is told as a whole, the other stories are closed in reverse chronological order.

The first story and outer layer is "The Pacific Journal of Adam Ewing", a diary written in the middle of the nineteenth century by a Californian notary on his way home from the Chatham Islands. Before he is almost poisoned by a "doctor" who is after his money, he is saved by an escaped slave. Ewing's diary plays a role in the second story, the "Letters from Zedelghem", which is set in Belgium in the 1930s where Robert Frobisher offers himself as a muse to the famous composer Vyvyan Ayrs. During this time, he writes letters home to his lover Rufus Sixsmith in London and finds "The Pacific Journal of Adam Ewing." The third section of *Cloud Atlas* is the detective story entitled "Half-Lives: The First Luisa Rey Mystery" set in California in 1975. The reader meets the now much older Rufus Sixsmith, a retired atomic engineer with a company whose dangerous plans are investigated by the young journalist Luisa Rey. Luisa meets Sixsmith and is given secret material about the criminal schemes of the company and also comes into the possession of Frobisher's letters to Sixsmith which connect these stories. The fourth part in the novel is constituted by the comic story "The Ghastly Ordeal of Timothy Cavendish" set in Great Britain in the present day. Cavendish is a 65-year-old vanity press publisher and has to escape from his gangster clients. Cavendish's brother, fed up with Timothy's endless pleas for financial support, tricks him and books him into a nursing home from which Timothy cannot escape. There, he reads the manuscript of "Half-Lives: The First Luisa Rey Mystery." The fifth text, "An Orison of Sonmi-451," is set in the future in the dystopian state Nea So Copros (Korea). The story consists of an interview with Sonmi-451 who is a genetically engineered clone ("a fabricant") designed as a worker in a fast-food restaurant. In this totalitarian society, fabricants are created as slaves who are exploited by the "purebloods." Sonmi's story is connected to "The Ghastly Ordeal of Timothy Cavendish" which has been made into a film which Sonmi watches. "Sloosha's Crossin' an' Ev'rythin' After" occupies the central position in the novel. In it, the protagonist Zachry lives in a post-apocalyptic society in the future on Hawaii. The people he belongs to are peaceful farmers without any technological equipment, and they are often raided by another tribe. The connection to the previous story is central for the lives of the people, because they worship

⁷ This structure has been analysed as "Chinese Box", or "Russian Doll"; compare O'Donnell 2015, 74 and Schoene 2010, 113.

⁸ O'Donnell justly states that the stories in *Cloud Atlas* are "all intertextual in a triple sense: they bear multiple references to previous literary texts, to Mitchell's other novels, and to each other" (2015, 71).



Sonmi as a Goddess. The island is regularly visited and studied by a technologically sophisticated people known as the Prescients. When Zachry becomes suspicious of one of the visiting women and he sneaks into her room, he finds an "orison," an egg-shaped device for recording and videoconferencing. In the orison, Zachry sees Sonmi's interview.

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

Apart from the explicit reading or viewing of the other stories, the interconnections in the novel are created by subtle signs that the characters are unable to decode. First, there is the sense of déjà-vu, the feeling of "knowing" as well as the symbol of the comet-shaped birthmark that connects most of them. When Luisa reads Frobisher's letters, she reflects on the unfathomable feeling of connection she experiences: "the dizzying vividness of the images of places and people that the letters have unlocked. Images so vivid she can only call them memories. [...] Robert Frobisher mentions a comet-shaped birthmark between his shoulder-blade and collar-bone. *I just don't believe in this crap. I just don't believe it. I don't*" (Mitchell 2004, p. 121-2). The fact that Luisa has the same birthmark is explained by her as coincidence: however, she has "memories" of another story being mysteriously linked to her life. Essentially, the connection of many of the characters by a "birthmark" evokes the idea of a blood connection over different times and places.⁹ When Cavendish reads the manuscript of "Half-lives", he ridicules the idea of reincarnation that is behind the symbol of the birthmark: "One or two things will have to go: the insinuation that Luisa Rey is this Robert Frobisher chap reincarnated, for example. Far too hippie-druggy-new age. (I, too, have a birthmark, below my left armpit, but no lover ever compared it to a comet...)" (Mitchell 2004, p. 373). While ridiculing it, however, he at the same time reaffirms its existence.

The second device for creating interconnection in *Cloud Atlas* is the image of the clouds itself which evokes the idea of the transmigration of souls. The cloud atlas in the title is a map that is ever changing and can be compared to the constantly changing tattoo map in

⁹ In the 2012 film adaptation, the same actors play multiple roles, which reinforces the notion of rebirth and interconnection of human souls transcending time and space. Compare O'Donnell 2015, 100.



Palimpsest which each character expands and changes with his or her story. Clouds and souls are connected in an intricate way; hence, soul travel is connected with the cloud atlas, a connection that Zachry reflects on: "I watched clouds awobbly from the floor o'that kayak. Souls cross ages like clouds cross skies, an' tho' a cloud's shape nor hue nor size don't stay the same it's still a cloud an' so is a soul. Who can say where the cloud's blowed from or who the soul'll be 'morrow?" (Mitchell 2004, 324).

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

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

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

3. Interconnection, Storytelling, and the Global World

In the last decades, society has been understood as a dynamic cluster, network, or web of narratives. In fact, storytelling has a crucial significance for the self-reflection and meaning production processes of societies in functioning as a cultural pattern of understanding as well as for critically questioning dominant cultural formations. Hence, it is a cultural force that enables human beings to make sense of a world that would otherwise be unstructured and is therefore an anthropological universal, as Roland Barthes states: "narrative is present in every



age, in every place, in every society; it begins with the very history of mankind and there nowhere is nor has been a people without narrative. All classes, all human groups have their narratives, enjoyment of which is very often shared by men, with different, even opposing, cultural backgrounds. Caring nothing for the division between good and bad literature, narrative is international, transhistorical, transcultural: it is simply there, like life itself" (1977, p. 79).

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

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

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



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ELEGIES FOR THE MODERN:

JOHN BERRYMAN'S '*DREAM SONGS*'

Abstract

John Berryman's *Dream Songs*, first published in adumbrated book-form in 1964 as *77 Dream Songs*, makes claims to be the first major book-length poet-modern American poem. Its ambitions and range derive from the ambitions of the influential High Modernist project of the early 20th century. However, Berryman diverges from Modernist praxis. For instance, he fractures the integrity and the voice of the central speaker into component speakers—primarily into Henry (a.k.a. Henry Pussycat) and his partner (in blackface, who calls him “Mr. Bones”). Berryman signals his revision of the Modernist ambitions of the long poem (a poem about “American power”) by embedding in its lyric interludes a series of short elegies for High Modernist writers—including *Dream Songs* 37-39, about the death of Robert Frost. In those ambivalent Oedipal elegies Berryman pointedly mourns the loss of Frost the individual man; in parallel elegies for poet-friends like Theodore Roethke, however, Berryman elegizes the loss of his poet-friends in terms that recall and honor the diction and concerns of their poems. At the same time, Berryman acknowledges the irremediable loss of Roethke the man; Berryman aspires, that is, to what Jacques Derrida calls an “impossible” mode of elegy, a form of memorialization that, instead of internalizing the dead, honors the alterity of the lost.

JOHN BERRYMAN'S 'DREAM SONGS'

By the time his long poem *Homage to Mistress Bradstreet* appeared in print, in 1956, John Berryman was already writing poems that would be included in his 1964 book *77 Dream Songs*. At this historical distance, that overlap seems signal. The *Bradstreet* poem reads to me like the last of the great Modernist poems. For all its innovation in tone and figuration, the poem seems continuous with the ambitions of the largest late-Modernist projects, especially Hart Crane's *The Bridge* (in its formalist commitments and its ambition to create a coherent modern myth), William Carlos Williams' *Paterson* and the early *Cantos* of Ezra Pound (in their attentions to the pace-of-information as a metrical determinant, and to reformulation of attitudes toward cultural histories). One hears the influence of the late Auden's diction, and the central narrative gesture of the poem—as the modern male poet imagines a physical relationship with the 17th-century female poet—seems a move related to Yeats' willingness to interpose himself as an historical figure, into the destinies of the people of his encomiastic poems (the Irish Revolutionaries of "Easter 1916," Major Robert Gregory). The ending of the poem memorializing Anne Bradstreet returns to the present, in an elegiac gesture of both closure and historical rupture:

*Headstones stagger under great draughts of time
after heads pass out, and their world must reel
speechless, blind in the end
about its chilling star: thrift tuft,
when cushion—nothing. Already with the wounded flying
dark air fills, I am a closet of secrets dying,
races murder, foxholes hold men,
reactor piles wage slow upon the wet brain rime.
I must pretend to leave you. Only you draw off
a benevolent phantom.*

I don't mean to suggest that the Bradstreet poem is derivative in its methods (and certainly not in its diction), but I do think that the historicizing and aesthetic ambitions of the poem are continuous with the ambitions of the larger poems of the high-Modernist generations. ("I didn't want to be *like* Yeats," Berryman wrote of his earlier self, "I wanted to *be* Yeats.") The *Dream Songs* open something startlingly new and rewardingly strange. Despite the continuity of some of the poetic effects and the experiments at the level of the line (the idiosyncratic mashup of Elizabethan sonnet and street-jive, the tectonic slippage between tenor and vehicle in metaphors), Berryman's "dream" technique permits him a way out of what had come to seem several Modernist *cul-de-sac*. It permitted him, that is, a way to integrate the narrative self into the historical critique of the poem without Yeatsian self-dramatization, without the source-hunting of the *Cantos* and of parts of *Paterson* (c.f., Book II: "Fire in the library!"). In important senses through the fundamental grammar of his poem Berryman already anticipates the work of the Confessionalist poets, both the grandeur *and* the limitations of their aesthetic, when he frames the poems as dreams: sometimes personal, sometimes self-referential, sometimes allegorical and allusive, sometimes moving forward on the Freudian slippage between denotation and connotation of words.



Berryman's narrator is one person, or possibly two: "Henry" the central character (a.k.a. Pussycat, even Henry Pussycat), who is often in conversation with his "friend", apparently a white man in a vaudeville sketch, or a earlier blackface comedian with an exaggerated stage-black dialect, who (*pace* vaudeville) calls Henry "Mr. Bones." The central rhetoric of the *Dream Songs*, that is, assumes a diffraction of the central lyric speaker-personality. Berryman derives his model from American burlesque. --from Yeats' double-voice poems like "A Dialogue of Self and Soul." --and from Lear's pointed badinage with his Fool. Oddly, from all of these apparently-irreconcilable sources: the diffraction of the discourse, the terms of referent (from the Upanishads to Paul Muni adventure movies of the 1930s, often in the same line) replicate his sense of wide, vertiginous diffraction. And yet, as in the Whitman line, the more the speaker spreads himself, the more his central integrity emerges, paradoxically defined by this rangy inclusiveness. Like Whitman he's writing an epic grounded in the self, who is American and proudly polyvalent—both singular and plural. Where Whitman expands the voice by sections, Berryman can change the speaker, with a simple dash, from line to line—sometimes within the same line. One of the great themes of the *Dream Songs* is "American power," Berryman proposed at one time—both its hegemony in the twentieth-century and its need for dispersal. The great formal discovery of the poem, a recurrent formal issue since Whitman, is how to enact this democratizing theme through the power of the single American voice.

One of the ways in which the *Dream Songs* enacts this separation from the Modernist tradition is to problematize it, making it part of the theme of the poem itself, one of the thought-concerns of Henry, the central character. The problem appears as a kind of poem-occasion, as if the poems were responses to life-situations, including the deaths of several of the great High-modernist writers. Poem 36, for instance, seems to take place in the winter of 1962. (It occurs among poems apparently set at the Modern Language Convention, between Christmas and New Year's Eve of 1962). The two speakers talk, Henry in high sublime despair, Mr. Bones typically more down-to-earth:

The high ones die, die. They die. You look up and who's there?

--Easy, easy, Mr. Bones. I is on your side.

I smell your grief.

--I sent my grief away.

The problem becomes a question of what to do with grief, how to integrate it into one's experience, and how memory --and the fading of memory--both memorialize the dead and works to preserve and protect the living. The progress of cultural history depends on the dynamic of personal memory.

What if I

*roiling & babbling & braining, brood on why and
just sat on the fence?*

--I doubts you did or do. De choice is lost.

--It's fool's gold. But I go in for that.

The boy & the bear

looked at each other. Man all is tossed

& lost with groin-wounds by the grand bulls, cat.

William Faulkner's where?



(Frost being still around)

Among the “high ones” of whom Henry is mourning the loss, one understands, are William Faulker (who had died in late July of 1962) and Ernest Hemingway (who had died in early July that same year). Famous figures from their works are taken as metonymies of the writers themselves: “the boy & the bear” from Faulker’s piece “The Bear” (which first appeared as a separate story in 1942), and the bull-fighting, presumably from Hemingway’s enduring interest in the glamorized violence of bull-fighting (from *The Sun Also Rises*, 1926, to *Death in the Afternoon*, 1929, to *The Dangerous Summer*, 1959). These instances become, in the poem, iconic instantiations of the power of the “high one” themselves. Tellingly, all are examples in which protagonists put themselves in harm’s way. The lines Ike McKaslin’s relinquishments as he faces the bear and the implications of his family’s legacies, and the drama of the great toreadors, “tossed / & lost with groin-wounds by the grand bulls,” recalling how Hemingway called the corrida “a tragedy, not a sport.” Each behaves with dignity in relation to his self-induced danger. For a moment in the middle of the poem Henry speculates that his propensity to “brood” on the metaphysics of annihilation (“roiling & babbling & braining”) --even beyond a human capacity to arrive at satisfactory answers—might be a pursuit of a kind of “fool’s gold.” At that moment, however, Henry acknowledges that this tendency may be constitutional (“I go in for that”)—and yet it may be a conditioned or learned tendency, a function of a received Modernist style. This short elegy for the “high ones” thus both praises the High Modernist writers whose examples it enlists—and suggests the something of the limitations of their example. The tone of ambivalent eulogy seems to draw a distinction: between the high earnestness of purpose in the models of Faulkner and Hemingway and the apparent incommensurateness that opens between their high thematic moral seriousness and the final interminancy of an experimental style.

Robert Frost, the poem concludes almost as an afterthought, does not fit the pattern: both because of the determinancy of a “broody” and ultimately inconclusive Modernist style doesn’t seem to describe the effect of Frost’s ironic poetic voice, and (more realistically) because it’s premature to mourn for him. Frost himself is still alive (“being still around.”)

Frost died in January of the following year, 1963. Berryman marks the occasion exactly in the middle of the 77 *Dream Songs*, in a sequence of elegiac responses (“Three Around the Old Gentleman,” numbers 37-39). Together the sequence continues the book’s argument about the diminishment of the “high ones,” both as observing personal loss and as detailing the limits of the Modernist mode. Retrieving the argument from the earlier poem (by alluding to the recent losses of “the shooter and the bourbon man”—presumably Hemingway and Faulkner), the sequence problematizes the Modernist issue, and yet the elegiac tone in the poems is emotionally complicated. Henry grieves for Frost the individual man as a metonymy for the decline of the Modernist ideal, but he does so obliquely. The foci of the poems are Frost the man (37); then the domination of the Poetry Industry at the weekend of Frost’s funeral in New England as the “Professional-Friends-of-Robert-Frost” determine his legacy (38); and finally an encomium for the blessed relief of death for the old man (39). Here is the first poem of the series:

His malice was a pimple down his good
big face, with its sly eyes. I must be sorry
Mr. Frost has left:
I like him so less I don’t understand—
he couldn’t see or hear well –all we sift—
but this is a *bad* story.

He had fine stories and was another man
in private; difficult, always. Courteous,
on the whole, in private.
He apologize to Henry, off & on,
for two blue slanders; which was good of him.
I don't know how he made it.

Quickly, off stage with all but kindness, now.
I can't say what I have in mind. Bless Frost,
any odd god around.
Gentle his shift, I discussate & command,
stoic deity. For a while here we possessed
an unusual man.

The critic Samuel Dodson was the first, I think, to notice the applicability of a pattern that other critics have recognized at work in some of W. B. Yeats' most personal elegaic poems—a pattern which, arguably, Berryman adapts for his purposes in relation to Frost, both to elegize the dead and to define an emergent poetic voice in counter-relation to the elder poet's. According to Dodson, in poems like "In Memory of Major Robert Gregory" Yeats writes from a position of emotional ambivalence, in a rhetoric of doubled or compromised praise. Auden, among others, learns from the Yeatsian paradigm that "'the personal note' of an elegy like[\"Robert Gregory\"] ... required that the poet not only praise the dead but also suggest their limitations... To criticize Yeats in an elegy is to commend him for his opening up of the genre." (Dodson, 90; Ramazani, 131, 184).

Clearly, Henry's opening characterization of Frost associates the older poet's physical appearance with the notoriously polyvalence of his irony, throughout the poems ("His malice was a pimple down his good / big face, with its sly eyes"); the speaker's element of baffled coercion, even of reluctance ("I must be sorry")—and an element of performance that echoes through the rest of the poem. The younger finds himself replicating the performative, even ironic, powers of the predecessor ("this is a sad story,"): while recalling that Frost himself had been courteous in person, as if in social performance (he had told "fine stories," while on the "stage"). The transference of poetic power that often seems a symbolic dimension of such elegies for poetic predecessors seems compromised, here, by a more primary Oedipal resistance to the residual power of the Father-poet. Although he remembers an occasion when the older poet had gossiped maliciously about him but had subsequently regretting the damage, the younger poet seems, ironically, unable to forgive—perhaps refusing to relinquish a resistance to the Father-poet, perhaps resisting in Henry's own character those qualities he has learned from the Father. Biographers have expatiated about the biographical episodes to which the poem refers—and Berryman retells the story years later, in *Dream Song* 230.

All these accounts recall the admiration and awe the younger Berryman felt for Frost; when he actually met the older poet, the usually voluble younger poet was uncharacteristically silent (Heffenden 308). Still, the elegy seems stingy with praise at the end, challenging any "odd god" to "Bless Frost" while banishing off-stage all but "kindness." This line seems to me a triumph of praetoritia, reminding us that other responds might be possible, even justifiable, for legitimate reasons—but that Henry is choosing "kindness" from among possible responses.



“For a while here we possessed / an unusual man.” In the final lines of the poem Henry concludes in parsimonious and measured praise.* The tone contains ambivalence, rancor, admiration, affection, praise, withholding, kindness, and a mode of passive-aggressive “slyness” like that which the poem initially had found in Frost himself. The elegiac mode seems remarkably personal, a settling of accounts with Frost the individual through a mode of irony that Berryman clearly has learned from Frost’s example.¹⁰

This mode of elegy moves a long distance from a Romantic mode of poetic elegy, by which the poet-speaker uses language performatively to enact a memorializing form of language (Esterhammer, 143), or by which the poet finally grieves a internal “ideal object” abstracted from the historical person—and the work—of the earlier poet. What interests me about the personal and ironized mode of elegy with which Berryman addresses the loss of Frost and the death of the “high ones” is that in other elegiac poems throughout the *77 Dream Songs* he does in fact approach, or allude to, that traditional elegiac mode. In poems addressed to poet-friend in death and whose ambitions had approached his own, Berryman sounds High Romantic, in the clarity of Henry’s grief and in the relation between the diction of the dead poet and the memorializing language of the elegiac *Song*. Consider, for instance, this elegy for the poet Theodore Roethke, who died in August of 1963. The poem (Dream Song 18: “A Strut for Roethke”) frames itself as music for a dance (a “strut,” recalling the vaudeville tradition from which the voices of Henry and Mr. Bones derive).

*Westward, hit a low note, for a roarer lost
across the Sound but north from Bremerton,
hit a way down note.
And never cadenza again of flowers, or cost.
Him who could really do that cleared his throat
& staggered on.*

*The bluebells, pool-shallows, saluted his over-needs,
while the clouds growled, heh-heh, & snapped, & crashed.*

*No stunt he’ll ever unflinch once more will fail
(O lucky fellow, eh Bones?) –drifted off upstairs,
downstairs, somewhere.
No more daily, trying to hit the head on the nail:
thirstless: without a think in his head:
back from wherever, with it said.*

*Hit a high long note, for a lover found
needing a lower into friendlier ground
to bug among worms no more
around um jungles where ah blurt ‘What for?’*

¹⁰ The version of the poem published in the book, in 1964, differs in diction from the poem’s first appearance, in the *New York Review of Books*: “Quickly, to hell with all but kindness, now. / I can’t say what I have in mind. Bless Frost, / any god around. / Gentle his transit, I doom you & command, / idiot deity. For a while here we had / an unusual man.” One wonders if the revision is designed to open a space for the spectacular verb “decussate”; it contains second-order suggestions of “cussing” and even of pure Frostian “cussedness.”



*Weeds, too, he favoured as most men don't favour men.
The Garden Master's gone*

The elegy is framed, that is, as directions toward the production of music for a funeral, New Orleans-style (“hit a low note,” “hit a way down note,” “Hit a high long note”). The sense of affectionate swelling cadenza-cum-dirge extends even to the language of the America Northwest—to Bremerton, Washington, where Roethke lived (the poem puns on the sound of Puget “Sound”). Then agency changes, to “cadenza” again, as Roethke himself had done: Berryman liked to tell a story about the first time he and Roethke had met at a party. (Roethke had brought flowers for the hostess—and insisted on telling her how expensive they had been.) “All nature mourns” Milton’s *Lycidas*, and the trope of the grief of the natural world hovers, I suspect, behind these opening lines of Berryman’s elegy. He merges it, wittily, with recollections about his friend and the economics of budget and of tact. (“*How much does it cost*” William Carlos Williams asks in *Paterson III*, 1949, “*to love the locust tree / in bloom?*” — famously problematizing the psychic costs of the life of the artist)

Berryman follows the Romantic momentum of this spreading grief—following it as it spreads so widely (“the bluebells, poolshadows,” etc.) that it literally spills out of the form of the poem; the couplet interrupts the other otherwise strict format of the *Dream Songs*, each poem a string of 3 inter-rhythmed 6-line stanzas). The vegetative, organic world that registers this grief recalls the pattern of floral images throughout Roethke’s work. His family of origin had run a greenhouse; elements related to that enterprise (organic growth, Adamic-naming, business orderliness) underlie Roethke’s linguistic attempts to recreate an adult poetic diction of childhood consciousness and of encounter with primal energies. Paradoxically, perhaps, this “business” element of the “organic” metaphors required an attention to the “price” of the primary organic experience. What had seemed Roethke’s eccentricity (in stanza one), an affectionate memory of an individual, becomes through a recollection of Roethke’s poems a more generalized cultural tendency: the return to the “natural” comes at a physical and psychic “cost.”

Stanza 2 extrapolates an admiration tinged with envy (“O lucky fellow, eh Bones?”) that Roethke the poet has “moved” to another dimension, bringing to a stop the recurrent and particular distress of his artistic struggle (“No more daily, trying to hit the head on the nail”), and yet the terms of assertion that it’s a blessing to escape this “daily” life measures the paradoxical “costs” and accomplishments of the artist’s life (“back from wherever, with it said.”) In this elegiac cost/benefit analysis of artistic achievement, Berryman seems to be retrieving a set of terms that Kenneth Burke had famously used, in an early essay on Roethke (1950) to explain the “radical” social implications of Roethke’s poetic experiment. Roethke’s vegetative images embody, according to Burke, a particular set of stresses in the bourgeois experience. This vegetal dimension “is not the place one would ordinarily look for comments on the economic motive,” Burke acknowledges. “Yet you can take it as a law, in our culture, that at a moment of extreme mental anguish, if the sufferer is accurate there will be an account of money, too. It will be at least implicit; in the offing-- hence with professional utterers it should be explicit.” (Burke, 269) And Burke carries the argument beyond the simple recognition of the profit-motive involved in the formation of middle-class concerns: he generalizes the question to a dualistic rhetoric by which any monetary system displaces “organic” energies into symbolic and manipulable units of denotation. “If money is equated with the practical and the rational, then by the dialectics of the case art is on the side of an ‘irrational,’ nonmonetary Nature,” Burke concludes.



Berryman's elegy for Roethke, that is, makes claims to elegize the terms by which we systematically encounter the organic world (Burke's "irrational Nature") by displacing it. The poem associates that set of trans-portations (etymologically metaphors), with Roethke's life-long concerns, with his solitudes, and with the accomplishments of his poems ("Weeds, too, he favoured as [sic] most men don't favour men.") Compare the systematic terms of elegy, energy, displacement, and control in "A Strut" with parallel terms in section 4 ("The Return") of Roethke's famous sequence "The Lost Son" (1948). Like much of the *Dream Songs*, the poem details the "loss" of the son through the death of the father, repeating in regression memories of the father and his power:

*[....] The roses kept breathing in the dark.
They had many mouths to breathe with.
My knees made little winds underneath
Where the weeds slept.*

*[....] Once I stayed all night.
The light in the morning came slowly over the white
Snow.
There were many kinds of cool
Air.
Then came steam.*

Pipe-knock.

*Scurry of warm over small plants.
Ordnung! ordnung!
Papa is coming!*

*A fine haze moved off the leaves;
Frost melted on far panes;
The rose, the chrysanthemum turned toward the light.
Even the hushed forms, the bent yellowy weeds
Moved in a slow up-sway.*

Berryman's poem, it seems to me, eulogizes "The Garden Master" by doing Roethke the honor of appropriating and reformulating the terms of poems like this one, from *The Lost Son*. Although Berryman claimed several times that much of his reading of Frost's Poems derived from Randall Jarrell's famous essays on the older poet, in those essays Jarrell had concentrated on the linguistic and tonal elements of Frost poems (their "responsibility and seriousness" despite the public image of the Famous Poet—even their utility and melancholy joy). Berryman's *Dream Songs* for Frost concentrate on the loss of the old man himself; they dramatize the literary politics around his death, including the behavior of people at his funeral and Berryman's own competitive speculation about how Frost's death would rearrange the hierarchy of surviving American writers. His elegy for Roethke, by contrast, treats the loss of Roethke in terms of the achievement of his poems as lost ambition, as admirable aesthetic achievement, and as the poignant music of American cost-and-benefit valuation. *Dream Songs* 37-39 lament the loss of Frost the man; *Dream Song* 18 locates Henry in Roethke's poetic territory in order to praise the dead friend-poet by reinscribing his poetic accomplishment ("around um jungles where ah blurt 'What for?")—and yet the poem concludes with a fierce



recognition that the friend-poet, for all his mastery, is “gone.” The original poem from the “Lost Son” series had insisted on the orderliness and power of the father’s presence, his arrival marking the end-mode of the poem (“Ordnung! ordnung! / Papa is coming!”) Berryman memorializes Roethke by an allusion that honors the multiple lost-ness of his friend—as fellow “lost son” within the poems, as lost voice, and as dead friend. “The Garden Master’s gone,” Henry concludes.

Critics have often described a “Romantic” view of poetic mourning, by which in the intensity of his grief and the psychological appropriation of the alterity of the lost predecessor-poet, the elegiac poet finally laments, in the long run, an “inner ideal object”: the poem by which the surviving poet “internalizes” the missing friend does the lost one the honor of proposing for him a kind of survival through the life and soul and work of surviving poets (Esterhamer, ch.2-4). However, this verbal after-life can come at the cost, as Jacques Derrida warns in his lectures on Paul de Man (1984), of the historical and specific otherness of the dead. When Derrida that he aspires to an “impossible mourning” for his dead friend, he points, I think, to a symptom of this Romantic concept of elegiac and mimetic memorialization. Derrida aspires, he asserts, to an “impossible mourning”—in a mode that tries to permit an accurate grief by honoring the alterity of the lost: a poetic non-mimetic grieving which, leaving the other his alterity, respecting thus his infinite remove, either refuses to take or is incapable of taking the other within oneself, as in the tomb or the vault of some narcissism” (C.f., Raskolnikof, 69ff; Derrida, 35). This necessary-and-impossible mode, Derrida concludes, reaches toward paradox because “*the failure succeeds*: an aborted interiorization is at the same time a respect for the other as other, a sort of tender rejection, a movement of renunciation which leaves the other alone, outside, over there in his death, outside of us. (Derrida, 35)

Finally, it should be mentioned, I think that Henry’s last word is not always Berryman’s — nor, indeed, is it Henry’s. In *Delusion etc.* (1973), Berryman runs close to the boundary of narcissistic sentimentality, as in “Lines to Mr. Frost” he remembers an episode in which Frost (“with tales / gay of your cunning & colossal fame / & awful character”) gave advice to the young poet and then juxtaposes that memory with a moment in which the speaker offers similar advice to his students:

*I said the same goddam thing yesterday
to my thirty kids, so I was almost ready
to hear you from the grave with these passionate grave
last words, and frankly Sir you fill me with joy.*

In later *Dream Songs* Henry returns to the question of his “abjection” in relation to the High Modernist Fathers Yeats and Frost (“the senior genius”) — even returning, in # 230, to the issue of the unspecified “lies” Frost had putatively told about the young Berryman, and for which he had subsequently apologized.

*I love great men I love. Nobody’s great.
I must remember that.
We all fight. Having fought better than the rest,
He sings, & mutters, & prophecies in the West
And is our flunked test.*



Samuel Dodson (93) calls attention to the ways in which this “competitive, aggressive” poet revised his earlier draft of this late poem of ambiguous reconciliation. In earlier drafts of the poem Berryman had acted out, cannily, a more complex elegiac self-awareness: “I hate great men I love.”

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AFRICANIZING GREEK MYTHOLOGY: FEMI OSOFISAN'S RETELLING OF EURIPIDES' *THE TROJAN WOMEN*

Abstract

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

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



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

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

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

Greek tragedy was introduced into Africa during the colonial era. It "was used as a model for indigenous African playwriting and playmaking, for Greek tragedy was perhaps the most suitable model for African playwrights to build a hybrid modern drama" (Wetmore 2002, 21). The similarities between Greek and Yoruba drama include the utilization of songs, music, dance, ritual, chorus, and gods as well as open-door performances. The success of the choral work and portrayal of the gods in *Women of Owu*, owe much to such affinities between the two theatre traditions (Budelmann 2007, 33).

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

On the title page, "*Women of Owu*" is followed by "(An African Re-reading of Euripides' *The Trojan Women* first commissioned by the Chipping Norton Theatre, UK)" (Osofisan 2006, iii). "Distancing pre-text from adaptation", Osofisan does not appropriate the canonical text, but rather cites it as an available source (Weyenberg 2013, 142). The aim of this paper is to emphasize the play's similarities to as well as differences from the classical Greek text, since the understanding of Osofisan's African play ought to be informed by Euripides' original text which is an obvious intertext¹.

Women of Owu was first staged at the Chipping Norton Theatre in 2004 before being published in 2006. "A Note on the Play's Genesis" explicitly ties the play to the period of its first production, "in the season of the Iraqi War" (Osofisan 2006, vii). Osofisan represents himself as 'pondering' over the adaptation of Euripides' play while remembering the 'tragic Owu'. Such memories were fostered because the Yoruba Owu city had lasted out a seven-year siege by the 'Allied Forces' of the southern Yoruba kingdoms Ijebu and Ife, along with mercenaries recruited from Oyo, at the conclusion of which all the males were executed and the females enslaved. "The Allied Forces had attacked [Owu] with the pretext of liberating the



flourishing market of Apomu from Owu's control" (Osofisan 2006, vii). Since the Ijebu and Ife troops probably did not call themselves 'the Allied Forces', this is likely to be read as an invocation of the contemporary British and American escapade in Iraq (Goff 2013, 23).

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

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

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

Each of Osofisan's characters corresponds to one of Euripides' characters, and his play follows the plot structure of its source text closely, with just a few significant deviations. Similarly to Euripides' women of Troy, the women of Owu witness the destruction of their city, the execution of their husbands and sons, and their fate as slaves. They mourn as Yoruba women traditionally mourn: "their hair cut short and their bare shoulders made grey by ashes" (Götrick 2008, 84). The play focuses on the group of women lamenting what has happened to



them. Their lamentations are expressed partly in the text, partly through Yoruba songs. The importance of orality is highlighted in *Women of Owu* by the dirges² it contains. Nevertheless, what is significantly different from the Greek text is the fact that Owu, Ijebu and Ife are all Yoruba, hence, the aggressors and victims all share the same Yoruba identity.

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

*Woman: Not one was spared! Not a single male left now
In Owu, except those who escaped the night before
With our king, Oba Akinjobi.*

*Woman: And – shame, oh shame! Our women were seized
And shared out to the blood-splattered troops
To spend the night. Only some of us – we two, and
The women you see over there
Were spared, those of us from the noble houses
And others whose beauty struck their eye:
We are being reserved, they say, for the Generals (Osofisan 2006, 3)*

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

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

*Nowadays,
When the strong fight the weak, it's called
A Liberation War
To free the weak from oppression.
Nowadays, in the new world order, it is suicide to be weak. (Osofisan 2006, 8)*

George Bush used a similar rhetoric to legitimise the invasion of Iraq. Although the justification for the invasion primarily rested on the allegation that Saddam Hussein possessed



weapons of mass destruction, Bush repeatedly framed the invasion as a war of liberation, intended to grant the Iraqi people freedom and democracy (Weyenberg 2013, 173).

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

*Why didn’t anybody call me?
My words were clear enough, I thought!
Whenever any grave danger threatens the town,
I said! Whenever some misfortune arrives
Too huge for you to handle, run
To my hill and pull my chain!
How is that no one remembered? (Osofisan 2006, 3)*

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

*Anlugbua: I ask you – without a shrine, without worshippers,
What is a god? Who now will venerate us?
Who sing our praises among these ruins?*

*Woman: Go back to your heaven, Anlugbua,
And learn also how to cope with pain.
If only you gods would show a little more concern
For your worshippers! (Osofisan 2006, 9)*

So far, so Euripidean; the god even admits that he is ‘shamed’ by the women, which is a conclusion often invited by Euripidean gods even if never articulated. Here, both humans and their god claim to have done the right thing – offered help, or asked for help – and to have received no answering gesture from the other side (Goff 2013, 123-4). Also the idea that the gods are dependent on the humans is made clear from Anlugbua concern that a god is not a god without worshippers, opposite to the Greek belief in the power of the gods to affect human destinies. This interdependency of humans and gods is characteristic of the Yoruba belief system.

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

*Erelu: Savages! You claim to be more civilized than us
But did you have to carry out all this killing and carnage
To show you are stronger than us? Did you
Have to plunge all these women here into mourning
Just to seize control over our famous Apomu market
Known all over for its uncommon merchandise? (12)*



*Woman: No, Erelu, what are you saying, or
Are you forgetting?
They do not want our market at all –*

*Woman: They are not interested in petty things
As profit –*

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

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

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

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

Woman: Oh the Ijebus have always disdained merchandise –

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

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

*Woman: All they care for, my dear women
All they care for, all of them, is our freedom!*

Woman: Ah Anlugbua bless their kind hearts!

*Woman: Bless the kindness which has rescued us
From tyranny in order to plunge us into slavery! (Osofisan 2006, 12)*

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



soldiers stationed there and recurring headlines of British casualties, the UK's involvement in Iraq was, and is still a topic of political debate (Weyenberg 2013, 174).

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

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

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

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

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



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

*Orisaye: I shall take my revenge!
Yes, I swear it to you mother, this wedding will be
Kusa's dreadful, unbreakable pact with death!
My presence shall bring such suffering and anguish
To his household, to his city and his people
That the wreck they have caused here will seem in the end
Like a joyous feast. I will destroy them
Totally, totally, without remorse! They will rue the day
They set out to conquer the city of Owu! [...]
All our dead will be avenged! (Osofisan 2006, 28-9)*

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

*Orisaye: I'll watch his blood flow, gurgling like fresh wine
From the palm tree! I will be singing, mother!
Then of course they will seize me, and hack me to death!
Ah, what happiness is waiting for me!
[...]
As for the others, you will see.
They will never make it back home, will never again see
Their wives or children! They will not –*

*Chorus Leader: Please Princess, that's enough. You're embarrassing us
With these futile prophecies [...]*

*Orisaye: [...] Only a few will ever make it back home, and when
They do, they will find, waiting for them there, not peace
But new rulers, strange conquerors
Who in their absence would have taken over*



Their land and their wives!

[...]

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

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

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

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

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

I'd have stayed peacefully in heaven instead

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

As nursing mothers rejoice, war breaks out

The mother of twins will soon be mourning

– *Refrain*

The handsome turn sacrifice to the god of war

The brave go to battle and never return

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

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

My son, Aderogun!

Farewell, till we meet again!

Son of the warrior Jagunmolu

Offspring of Owu's ancestors

[...]

Sleep on, but you will rise again

You'll not eat millipedes or worms:

When you get home there, say my greetings:

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

While Aderogun's oriki praises bravery in war, the dirge emphasizes the loss that bravery involves, particularly for the mothers left behind. The reference to twins in the fifth line adds



weight to the hardship. Since the Yoruba perceive twins as special children who bring fortune to the family, their death is antithetical to the promise of their birth (Ajila 2004, 143).

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

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

Women: We curse you all!

Chorus Leader: Of their insults!

Women: We curse you all!

Chorus Leader: Of their rapine and assault!

Women: We curse you all!

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

Women: We curse you all!

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

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

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

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

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

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

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

And certainly without this catastrophe we see now.

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

Agreeing to go when it seemed we were about to lose

The war, and then quickly changing your mind

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

About loving or missing your husband? Listen,

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

The Mayé Okunade now comes to punish his wife, undecided whether to take her back home or have her die right away. A scene of debate takes place between Iyunloye and Erelu in which she portrays herself as a victim of circumstances, always missing her husband, whereas Erelu



tries to persuade the Mayé to kill her for abandoning him for her rich and handsome youngest son rather than living in “the small and wretched hamlet of Ife” (Osofisan 2006, 55).

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

*Erelu: Confess, you liked my son, and
You liked this city! Dejumó was handsome, young,
Strong and wealthy. It was a breath-taking sight watching him
Ride a horse! And he had in his stable some of the most
Magnificent breeds. I know as a woman how it feels
To be chosen as the favourite of such a man. Besides,
Who would rather live in backward Ife than the city
Of Owu, if given the choice? When you gave yourself up
In Apomu, and were brought here to Owu, you saw suddenly
Such wonder as you had never imagined! You saw
Our city walls and our paved streets! Crowds that made you
Dizzy; the silk on the women, coral beads on our neck,
Gold in our hair! You were dazzled! Confess! (Osofisan 2006, 54-5)*

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

*Iyunloye: Yes, be cruel! Be arrogant! Boast of your riches,
Of your dazzling streets! So Ife is backward! Go on,
Jeer at us because we are a minority people!
[...]
But you and your chiefs always claimed, before this,
Didn’t you, that we were one and the same people in all of
Yorubaland? So this is what you meant: the monkey
Does the work, while the baboon eats the food! (Osofisan 2006, 55-6)*

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



collectivity has been catalysed by external perspectives introduced through regional and international political and economic networks” (qtd. in Weyenberg 2013, 162).

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

*Iyunloye: When the Owu forces attacked us at the market
At Apomu, you were not around, remember?
... There was no one I could call upon for help!
You must have heard what the soldiers did to us,
You are now a soldier yourself!
[...] In desperation, I had to buy my life with the only asset
I had – my beauty! (Osofisan 2006, 51-2)*

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

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

*Erelu: [...] Women like her are dangerous,
Especially to their lovers. Once they catch you, you’re hooked
For ever: They have such powers of enchantment, eyes
That will set cities ablaze. (Osofisan 2006, 48)*

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

The slave trade is certainly an important element in *The Trojan Women*, but it is the effect rather than the cause of the war. *Women of Owu*, on the other hand, adds a rational reason for the slave trade and clearly points out that human beings, rather than the gods, are the reason behind the war. Moreover, Osofisan’s condemnation of the slave trade is extended to a



condemnation of economic exploitation of people. When criticizing his own people for being involved in the type of slave trade that benefits the West, Osofisan not only attacks the economy on which that trade rests, but also uses the gods as a tool to criticize the Yoruba people for allowing themselves to be deceived by the false glamour of the West (Götrick 2008, 88-9).

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

Thus according to their god, the history they perform through their lamentations is partly fraudulent. Nevertheless, the women defend themselves by objecting that it is not they, “the common fool”, but “the rulers who write history”; it is “the hunters who compose the story of the hunt / It is the revellers, not the slaughtered cows, / who record the fable of the feast!” (Osofisan 2006, 66). They thus present themselves as victims of historicism, reducing the histories they sing to a mere echo of the dominant narrative to which they have no access (Weyenberg 2013, 166). The women of Owu perceive themselves as the passive victims of a history determined by their ancestral gods, nonetheless, the god Anlugbua simply replies that:

*Anlugbua: Then the deer must train themselves to seize the gun from
Their hunters! The cows to take over the narration of
Their own story (Osofisan 2006, 66).*

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

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

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



*Chorus Leader: I know how you feel Erelu, but Kabiyesi,
Your husband is no longer here. All our priests and
Princes have been turned to corpses. Their bodies lie around
In the rubble there unburied. They and the other victims
Need someone to release their spirits and send them back
Safely home to the ancestors, someone trained in the task.
Among us there's no such person left now,
Except you. (Osofisan 2006, 62)*

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

*Chorus Leader: [...] Erelu knows
What we must do to save our future from eternal damnation. It is
A duty she cannot evade or refuse. (Osofisan 2006, 62)*

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

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

*Erelu: Let this be our dance of defeat, our final dirge
To our wrecked city, to perfidy, the folly of war.
Dance with me now the dance of our death!*

*Chorus Leader 1: We dance –
For those who fell in the field of slaughter*

*Chorus Leader 2: We dance –
For all who fell to feed the greed of power*

*Chorus Leader 1: We dance –
For all the innocent silenced in their prime,
Silenced so that someone could win an argument*

*Chorus Leader 2: We dance –
For the numerous souls wasted again and again
In the ceaseless clash of liberty and lust*

*Chorus Leader 1: We dance –
For the widows and orphans who survive
But who will soon be drawn into fresh confrontations*



Chorus Leader 2: We dance –

For the numerous ghosts we leave behind

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

Through song and dance, the women perform a valediction of the dead and summon their ancestor Anlugbua who takes possession of Erelu, so that she speaks with his voice and delivers the play's final message. The contact is created on stage when the two choruses call him, "Come, Anlugbua! Come down! / *Maabo*, Anlugbua!" (Osofisan 2006, 64), while "Erelu is dancing herself into a trance. The lights then go down, the women lose their balance when they feel his presence, and a strong light is focused on Erelu" (Götrick 2008, 90). At the same moment, caught in a spotlight, the god Anlugbua appears. Nonetheless, when performing the ritual, Erelu is attacked by forces stronger than herself, and she dies. Hence, Erelu is now transformed into a queen who saves her people, for she sacrifices her life for the sake of her community.

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

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

If only you had read your history right, the lessons

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

Except by the wrath of war? Each of us,

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

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

Anlugbua predicts that the women of Owu will go into years of wandering and slavery as a punishment for their wasted lies. Thus the god has the final word. He condemns human beings for their ceaseless desire for bloodshed, yet leaves some hope when predicting that new Owus will come into existence; Owu will rise again, but not as itself, instead, the people will



build new communities scattered over Yorubaland and in other locations of slavery (Goff 2013, 134-5). Hence, the message Osofisan delivers to his audience is explicit:

*Anlugbua: Poor human beings! War is what will destroy you!
As it destroys the gods. But I am moved, and I promise: Owu will rise again! Not here,
Not as a single city again [...]
[...] but in little communities elsewhere,
Within other cities of Yorubaland. Those now going
Into slavery shall start new kingdoms in those places.
It's the only atonement a god can make for you
Against your ceaseless volition of self-destruction.
You human beings, always thirsty for blood,
Always eager to devour one another! I hope
History will teach you. I hope you will learn. Farewell. (Osofisan 2006, 67)*

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

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

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

Moreover, when Osofisan deviates from the original source text and adds a new ending, spectators familiar only with the Euripidean tragedy, are left with no guide, while at the same time the signs on stage become increasingly difficult for them to interpret. They are



less likely to grasp the importance of Erelu's sacrifice for the murdered men, the surviving women, and the yet unborn. Nevertheless, the Yorubanizing devices are compensated for by the detailed dialogue. Thanks to Anlugbua's lines, the audience can understand that: Iyunloye is not the cause of the war; the kind of crime the citizens of Owu have committed; and how the life of future generations can be improved. Hence, it is apparent that Osofisan's focus is on mankind rather than a particular colonial power (Götrick 2008, 92).

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

Finally, the different contexts and time-lines Osofisan includes, makes it impossible to determine the single pre-text to which his play responds. Its complex intertextual framework makes it hard to identify Euripides' *The Trojan Women* as its singular point of origin. *Women of Owu*'s variety of pre-texts about Troy, Owu, and Iraq are each inscribed in different historical contexts and cultural traditions. The play's "intertextual dynamic provides a lens through which all the texts that are referenced, including the Euripidean tragedy, are reflected [...] to bear upon one another" (Weyenberg 2013, 175). Lastly, *Women of Owu* as an intercultural performance, opens up new possibilities for diverse cultural interpretations and readings.

Notes

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

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

³ An Oriki is a type of attributive name that the Yoruba give to a newly-born child, expressing how it is hoped he or she will turn out to be. More generally, the term refers to praise chants or recitations of achievements. Oriki are uttered at births and different kinds of ritual festivals. At



funerals, however, they function as a ritual farewell of the deceased and a celebration of the ancestors with whom the deceased will now be reunited.

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**“A LINGUISTIC ANALYSIS OF ‘TANDY’
BY SHERWOOD ANDERSON”**

Abstract

English language as an International language has made it essential to do many researches on its linguistics for the Speakers of other Language for many years. Many of the English language users in the world are non-native speakers known as NNS. It is essential to do linguistic analyses for students of EFL in countries such as India so that they can gain an insight into linguistic aspects of a literary piece written in the English language. The researcher has selected the short story “Tandy” by Sherwood Anderson in order to do a linguistic analysis. A linguistic analysis is a wider study area; however, the researcher has restricted his study to certain points only: *Noun, adjective, adverb, article, pronoun, prepositions, verb, infinitives, co-coordinators and subordinators* for the linguistic analysis of “Tandy”. There are no further sub-divisions of grammatical items other than the ones mentioned above. The verbs are divided into two categories for the analysis: finite verbs and to-infinitives. The conjunctions are divided into two categories: co-coordinators and subordinators. The researcher has considered a sentence unit as displayed in this example. In this type of sentence- (“I have not lost faith. I proclaim that. I have only been brought to the place where I know my faith will not be realized,” he declared hoarsely.), the researcher has considered each sentence separately. The first sentence is (“I...faith”), the second sentence is (“I...that.”), the third sentence is (“I...realized,” he declared hoarsely.) In this manner, all the sentences are divided in “Tandy”. The linguistic analysis of “Tandy” was carried out by the researcher, the co-researcher and some students of Bachelors in Education. All the selected grammatical items as shown above are entered in MS Excel. All these selected grammatical items are analyzed both in frequency and percentage. In this manner, a comparative depiction of the uses of grammatical items by Sherwood Anderson in “Tandy” is presented with the aid of some students so that the students can develop an insight into a linguistic analysis of a literary piece.

Keywords: *NNS, EFL, linguistic analysis, grammatical items*



1. Introduction

The English language as an International language has made it essential to do many researches on its linguistics for the speakers of other languages for many years. Many of the users of the English language in the world are non-native speakers known as NNS. It is essential to do linguistic analyses for students of EFL in countries such as India so that they can gain an insight into linguistic aspects of a literary piece in the English language.

2. Genesis

A natural question that arises from a reader's mind is "Why was the text of "Tandy" analyzed by the researcher in a quantitative form?" The answer is that, being a language teacher, it is interesting for the researcher to find out where students of EFL make mistakes in the English language. Students seem to be knowledgeable in the theories of grammar items such as 'noun', 'verb', etc. For example, they are able to define 'noun' and explain the types of 'noun'. However, sometimes they fail in identifying a 'noun' that exists in a particular text. In other words, students of EFL sometimes have good theoretical knowledge of grammar elements/parts but are not comfortable with the grammar used in a piece of literary work. Keeping in view this experience, the researcher decided to do a linguistic analysis of "Tandy" with the aid of students of EFL.

3. Statement of the Study

"A Linguistic Analysis of 'Tandy' by Sherwood Anderson"

4. Operational Definitions

4.1. NNS

As Wikipedia says "Non-native pronunciations of English result from the common linguistic phenomenon in which non-native users of any language tend to carry the intonation, phonological processes and pronunciation rules from their mother tongue into their English speech. They may also create innovative pronunciations for English sounds not found in the speaker's first language. They may also create innovative pronunciations for English sounds not found in the speaker's first language". For instance, the English language spoken by the Indians is considered as NNS.

4.2. EFL

EFL is defined as a traditional term for the use or study of the English language by non-native speakers in countries where English is generally not a local medium of communication. EFL is usually learned in environments where the language of community and school is not English. English for Indian people is termed as EFL in this study.

4.3. Linguistic Analysis

Linguistic analysis is defined as the description of language in the context of its morphological, syntactical, and semantic structures. It is the study of the description of the



internal phonological, grammatical, and semantic structures of languages. In the present study, the linguistic analysis is restricted to certain points of grammar; hence the text of “Tandy” was analyzed keeping in mind only some selected grammar points.

4.4. Grammatical Items

The word ‘Grammatical items’ in a language may sound unusual to some people, but in Gujarat the word is widely used. The Teachers and students of the English language refer to ‘noun’, ‘pronoun’, ‘verb’, etc. as grammatical items, so, in the present study, the researcher also uses the same terminology in order to do the linguistic analysis of the text “Tandy”.

5. Method Of Study

- The researcher has selected six students of EFL of Grow More College of Education.
- They were asked to divide the text into paragraphs.
- They were also asked to divide the sentences and to assign a code to each sentence.
- The code “2.3” means that the paragraph number -2 and the sentence number -3 of that paragraph viz. the digit before ‘.’ represents the paragraph number and the digit afterwards ‘.’ represents the line number of that paragraph.
- The researcher has considered a sentence unit as demonstrated in this example. In this type of sentence- (“I have not lost faith. I proclaim that. I have only been brought to the place where I know my faith will not be realized,” he declared hoarsely.), the researcher has considered each sentence separately. The first sentence is (“I...faith”), the second sentence is (“I...that.”), the third sentence is (“I...realized,” he declared hoarsely.) All the sentences in “Tandy” are divided in this manner.
- The six students of Grow More College of Education were assigned the task to identify each word of the text of “Tandy” from a grammatical point of view.
- The students were supposed to do an analysis of each word of “Tandy”. A linguistic analysis is a wider study area, but the researcher has restricted his study to certain points only: *Noun, adjective, adverb, article, pronoun, prepositions, verb, infinitives, co-coordinators and subordinators* for the linguistic analysis of “Tandy”. There are no further sub-divisions of the grammatical items other than the mentioned above. The verbs are divided into two categories for the analysis: finite verbs and to-infinitives. The conjunctions are divided into two categories: co-coordinators and subordinators.
- The researcher reviewed the analysis done by the students and noted down the mistakes made by the students in identifying words of the text. The analysis of the mistakes in the identification will be useful for the researcher for his further teaching planning in the classroom. The mistakes by the students were rectified.
- The co-author had also gone through the text and identified each word. In that manner, the final analysis of each word emerged.

6. Participant

The researcher has selected six students of EFL of Grow More College of Education from the academic batch of 2015-16. These students are pursuing their Bachelors in Education degrees. Their specialization is teaching English as a second language.

7. Quantitative Analysis

The analysis of each word of the text was entered category wise (noun, verb, adjective, etc) in MS Excel format.



All these selected grammatical items are analyzed both in frequency and percentage. In this way a comparative depiction of the uses of grammatical items by Sherwood Anderson in “Tandy” is presented with the aid of some of students so that the students can develop an insight into a linguistic analysis of a literary piece.

8. Discussion on the Analysis of “Tandy”

8.1. Pages

The text of “Tandy” consists of two pages.

8.2. Paragraphs

The text “Tandy” is divided into 14 paragraphs.

8.3. Sentences

8.3.1. Longest Sentence

The longest sentence is 1.4 numbered. It consists of 47 words.

8.3.2. Shortest Sentence

The shortest sentence is 12.10 numbered. It is “Be Tandy”. It consists of two words only.

8.4. Words

There is a total of 1043 words in the text.

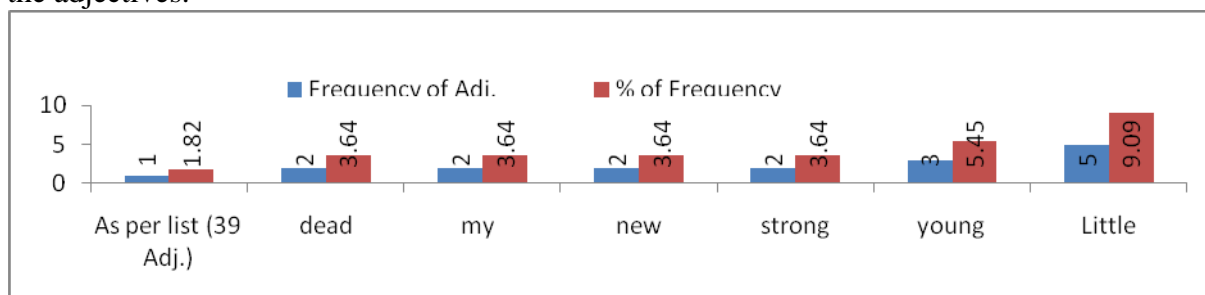
8.5. Adjectives

- The author has used 45 different adjectives 55 times in the text of “Tandy”.
- The following adjectives are used by the author once (1.82 %). They are- ‘all, alone, another, babbling, better, big, brave, breaking, childish, city, concerning, courageous, darkened, drunken, earnest, easy, enough, half, harder than, inevitable, late, long, lovely, manifesting, more, much, one, only, passing, prolonged, red-haired, rich, rural, sharp, tall, together, trembling, true, very.’
- The adjectives ‘dead’, ‘my’, ‘new’ and ‘strong’ are used twice (3.64 %) in the work.
- The adjective ‘young’ is used thrice (5.45 %) in the work.
- The adjective ‘little’ is used five times (9.09 %) in the work. The adjective ‘little’ is used most of all the adjectives in the text of “Tandy”.

The following table represents adjectives, frequency of adjectives and % of the frequency of the adjectives.

Adjective	As per list (39 Adj.)	dead	my	new	strong	young	Little	Total of Frequency	Count of Adj.
Frequency of Adj.	1	2	2	2	2	3	5	55	45
% of Frequency	1.82	3.64	3.64	3.64	3.64	5.45	9.09	100	

The following chart represents adjectives, frequency of adjectives and % of the frequency of the adjectives.



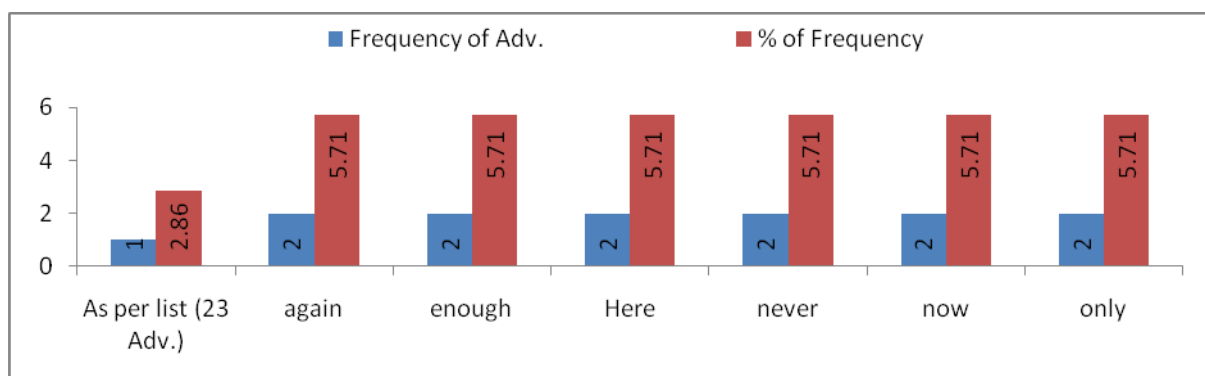
8.6. Adverbs

- The author has used 29 different adverbs 35 times in the text of “Tandy”.
- The following adverbs are used by the author once (2.86 %). They are- ‘almost, always, better, bitterly, ecstatically, ever, hard, hoarsely, instead, later, new, old, once, perhaps, sharply, softly, sometimes, somewhere, then, there, unpainted, unused, violently’
- The adverbs ‘again’, ‘enough’, ‘here’, ‘never’, ‘now’ and ‘only’ are used twice (5.71%) in the work. These adverbs are used most of all the adverbs in the text of “Tandy”.

The following table represents adverbs, frequency of adverbs and % of the frequency of the adverbs.

Adverb	Frequency of Adv.	% of Frequency
As per list (23 Adv.)	1	2.86
again	2	5.71
enough	2	5.71
Here	2	5.71
never	2	5.71
now	2	5.71
only	2	5.71
Total of Frequency	35	100.00
Total of Adv	29	

The following chart represents adverbs, frequency of adverbs and % of the frequency of the adverbs.



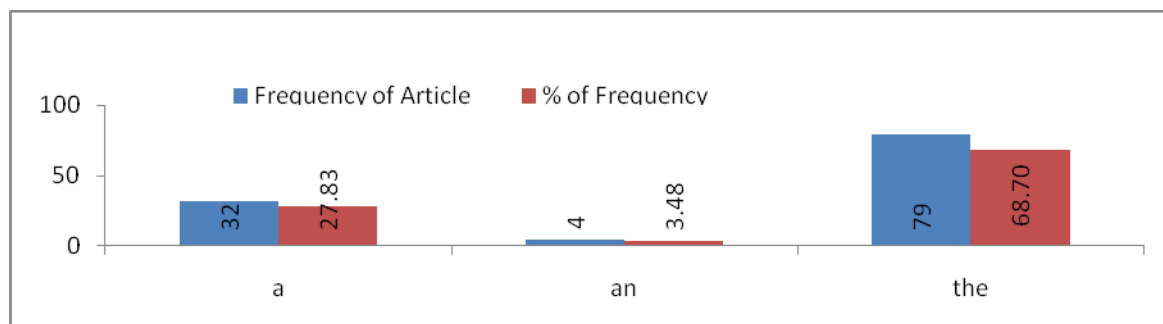
8.7. Articles

- The author has used 3 different articles 115 times in the text of “Tandy”.
- The article ‘a’ is used 32 times (27.83 %) in the work.
- The article ‘an’ is used 4 times (3.48 %) in the work.
- The article ‘the’ is used 79 times (68.70 %) in the work. The article ‘the’ is used most of all the articles in the text of “Tandy”.

The following Table represents articles, frequency of articles and % of the frequency of the articles.

Article	Frequency of Article	% of Frequency
a	32	27.83
an	4	3.48
the	79	68.70
Total of Frequency	115	100.00
Total of Article	3	

The following Chart represents articles, frequency of articles and % of the frequency of the articles.



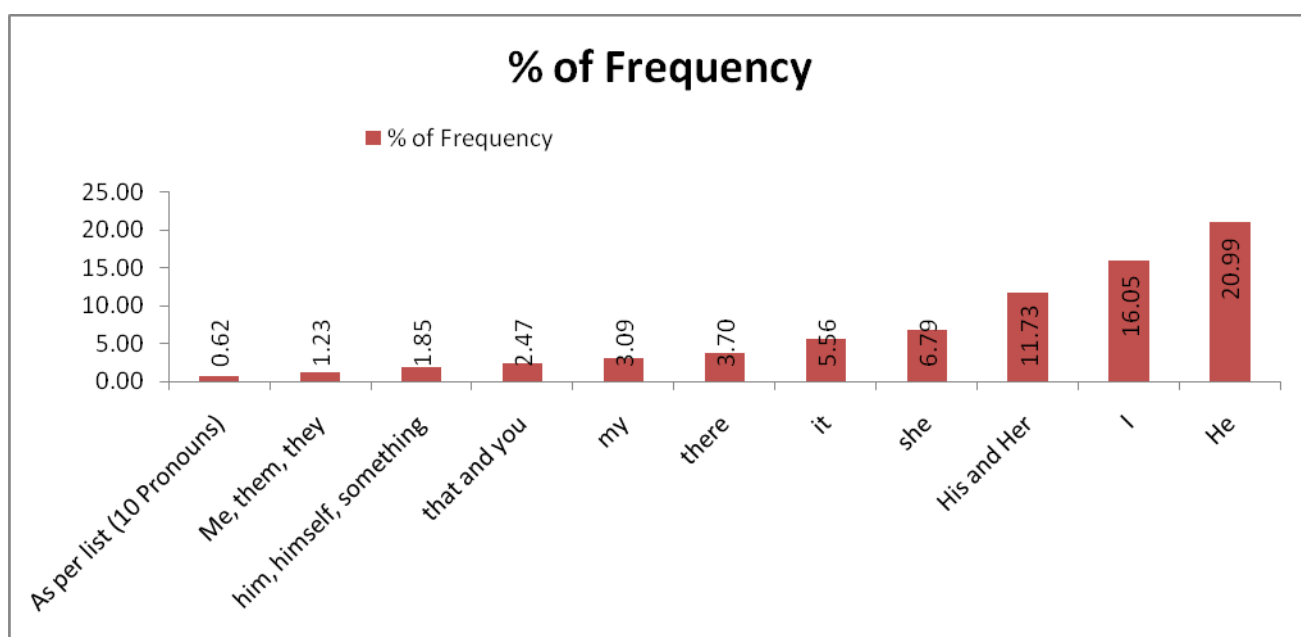
8.8. Pronouns

- The author has used 26 different pronouns 162 times in the text of “Tandy”.
- The following 10 pronouns are used by the author once (0.62 %). They are- ‘anything, few, he, her, herself, his, myself, she, something, this.’
- The pronouns ‘me’, ‘them’ and ‘they’ are used twice (1.23%) in the work.
- The pronouns ‘him’, ‘himself’ and ‘something’ are used thrice (1.85%) in the work.
- The pronouns ‘that’ and ‘you’ are used four times (2.47 %) in the work.
- The pronoun ‘my’ is used five times (3.09 %) in the work.
- The pronoun ‘there’ is used six times (3.70 %) in the work.
- The pronoun ‘it’ is used nine times (5.56 %) in the work.
- The pronoun ‘she’ is used eleven times (6.79 %) in the work.
- The pronouns ‘his’ and ‘her’ are used nineteen times (11.73 %) in the work.
- The pronoun ‘he’ is used thirty-four times (20.99 %) in the work. This pronoun is used most of all the pronouns in the text of “Tandy”.

The following Table represents pronouns, frequency of pronouns and % of the frequency of the pronouns.

Pronoun	Frequency of Pronoun	% of Frequency
As per list (10 Pronouns)	1	0.62
Me, them, they	2	1.23
him, himself, something	3	1.85
that and you	4	2.47
my	5	3.09
there	6	3.70
it	9	5.56
she	11	6.79
His and Her	19	11.73
I	26	16.05
He	34	20.99
Total of Frequency	162	100.00
Total of Pronoun	26	

The following chart represents the pronouns and % of the frequency of the pronouns.



8.9. Verbs

- The author has used 111 different verbs 175 times in the text of “Tandy”.
- The following verbs are used by the author once (0.57 %). They are- ‘am, am addicted, am not cured, are, aroused, barked, be good, become, call, could be no, dare, did not come, did not look, did not see, did succeed, do not get, don’t want, forgot, fell, got, grew, had been invited, had been sleeping, had brought, had come, had crept, has been born, has crossed, have, have been bought, have destroyed, have missed, have not found , have not lost, is not,

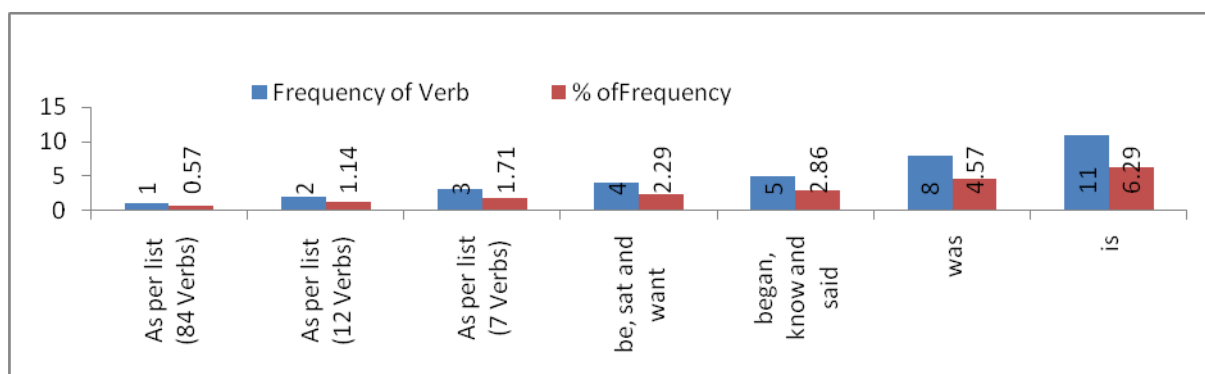
kissed, leaned, looked, makes, may be, mean, might destroy, need, overcome, pleaded, proclaim, proclaimed, raised, ran, ran away, rocked, scolded, smiled, spent, spoke, staggered, stand, stared, stood, stopped, talked, think, thought, took, touched, trembled, venture, wandered, wanted, was, was absorbed, was destroying, was drunk, was not, was recovering, was touched, went, wept, were, were not, will not be realized, winked, would be, would have, would not be quieted.'

- The verbs- 'became, cried, dropped, lay, led, lived, made, saw, see, seemed, shook, turned' are used twice (1.14%) in the work.
- The verbs- 'arose, came, declared, gave, returned, tried, understand' are used thrice (1.71%) in the work.
- The verbs 'be', 'sat' and 'want' are used four times (2.29 %) in the work.
- The verbs 'began', 'know' and 'said' are used five times (2.86 %) in the work.
- The verb 'was' is used eight times (4.57 %) in the work.
- The verb 'is' is used eleven times (6.29 %) in the work. This verb is used most of all the adverbs in the text of "Tandy".

The following Table represents the verbs, frequency of verbs and % of the frequency of the verbs.

Verb	Frequency of Verb	% of Frequency
As per list (84 Verbs)	1	0.57
As per list (12 Verbs)	2	1.14
As per list (7 Verbs)	3	1.71
be, sat and want	4	2.29
began, know and said	5	2.86
was	8	4.57
is	11	6.29
Count of Frequency	175	100.00
Total of Verb	111	

The following Chart represents verbs, frequency of verbs and % of the frequency of the verbs.



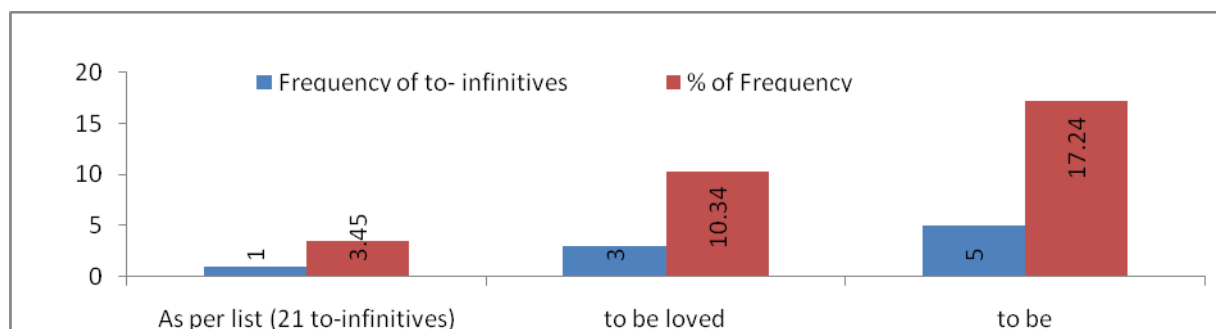
8.10. Infinitives

- The author has used 23 different to-infinitives 29 times in the text of “Tandy”.
- The following 21 to-infinitives are used by the author once (3.45 %). They are- ‘to address, to babble, to be called, to be called, to be cured, to bear, to caress, to comfort, to cure, to dare, to fall, To let, to look , to love, to quit, to realize, to roll, to run, to spend, to talk , to weep’
- The to-infinitive ‘to be loved’ is used thrice (10.34 %) in the work.
- The to-infinitive ‘to be’ is used five times (17.24 %) in the work. This to-infinitive is used most of all the to-infinitives in the text of “Tandy”.

The following Table represents to-infinitives, frequency of to-infinitives and % of the frequency of the to-infinitives.

to- infinitives	Frequency of to- infinitives	% of Frequency
As per list (21 to-infinitives)	1	3.45
to be loved	3	10.34
to be	5	17.24
Total of Frequency	29	100.00
Total of ‘to- infinitive’	23	

The following chart represents the to-infinitives, frequency of to-infinitives and % of the frequency of to-infinitives.



8.11. Prepositions

- The author has used 32 different prepositions 129 times in the text of “Tandy”.
- The following 15 prepositions are used once by the author (0.78 %). They are- ‘aboard, about, after, away, back, because of, beneath , for, forth, forward, in to, of , off , out of, under.’
- The prepositions ‘about’, ‘beside’, ‘by’, ‘down’, ‘off’ and ‘up’ are used twice (1.55 %) in the work.
- The prepositions ‘along’, ‘into’ and ‘over’ are used thrice (2.33 %) in the work.
- The preposition ‘at’ is used four times (3.10 %) in the work.
- The preposition ‘before’ is used five times (3.88 %) in the work.
- The preposition ‘from’ is used six times (4.65 %) in the work.
- The preposition ‘with’ is used seven times (5.43 %) in the work.
- The preposition ‘on’ is used ten times (7.75 %) in the work.
- The prepositions ‘in’ and ‘to’ are used nineteen times (14.73 %) in the work.

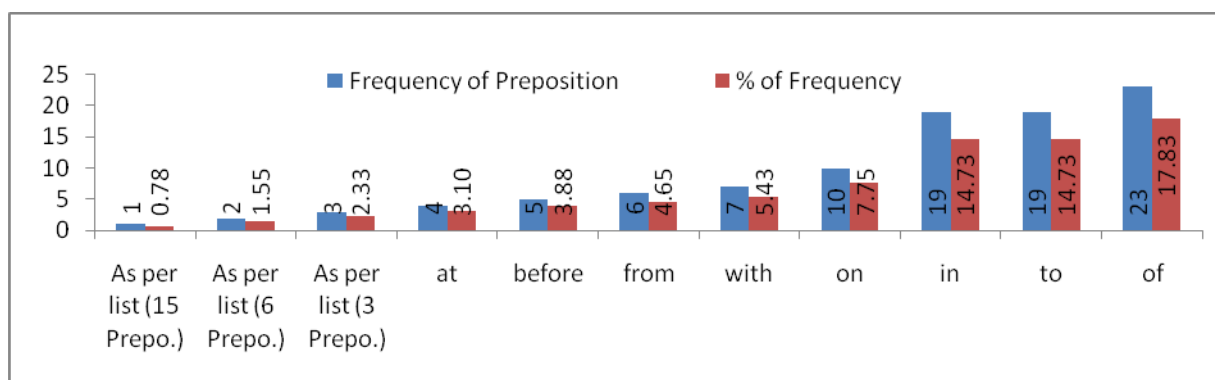


➤ The preposition ‘of’ is used twenty three times (17.83 %) in the work. This preposition is used most of all the prepositions the text of “Tandy”.

The following Table represents the prepositions, frequency of prepositions and % of the frequency of the prepositions.

Preposition	Frequency of Preposition	% of Frequency
As per list (15 Prepo.)	1	0.78
As per list (6 Prepo.)	2	1.55
As per list (3 Prepo.)	3	2.33
at	4	3.10
before	5	3.88
from	6	4.65
with	7	5.43
on	10	7.75
in	19	14.73
to	19	14.73
of	23	17.83
Total of Frequency	129	100.00
Total of Proposition	32	

The following chart represents the prepositions, frequency of prepositions and % of the frequency of the prepositions.



8.12. Nouns

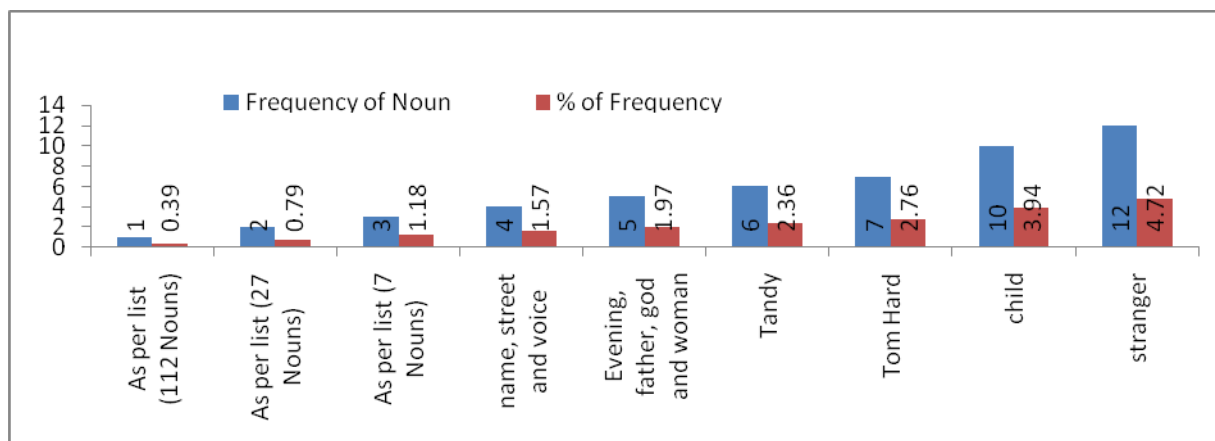
- The author has used 157 different nouns 254 times in the text of “Tandy”.
- The total of 112 nouns is used by the author once (0.39 %). The list of these nouns is long, so it is not mentioned here.
- The nouns- ‘agnostic, arms, attention, blast, Cleveland, daughter, drinking, engine, girl, hotel, house, knees, man, men, one, passenger, quality, road, sidewalk, Tandy Hard, thing, time, Tom, town, vision, whistle, Willard House’ are used twice (0.79 %) in the work.
- The nouns ‘body, chair, darkness, defeats, drink, faith, Winesburg’ are used thrice (1.18 %) in the work.
- The nouns ‘name, street, voice’ are used four times (1.57 %) in the work.

- The nouns ‘Evening, father, god, woman’ are used five times (1.97 %) in the work.
- The noun ‘Tandy’ is used six times (2.36 %) in the work.
- The noun ‘Tom Hard’ is used seven times (2.76 %) in the work.
- The noun ‘child’ is used ten times (3.94 %) in the work.
- The noun ‘stranger’ is used twelve times (4.72 %) in the work. This noun is used most of all the nouns in the text of “Tandy”.

The following Table represents the nouns, frequency of nouns and % of the frequency of the nouns.

Noun	Frequency of Noun	% of Frequency
As per list (112 Nouns)	1	0.39
As per list (27 Nouns)	2	0.79
As per list (7 Nouns)	3	1.18
name, street and voice	4	1.57
Evening, father, god and woman	5	1.97
Tandy	6	2.36
Tom Hard	7	2.76
child	10	3.94
stranger	12	4.72
Total of Frequency	254	100.00
Total of Noun	157	

The following Chart represents the nouns, frequency of nouns and % of the frequency of the nouns.



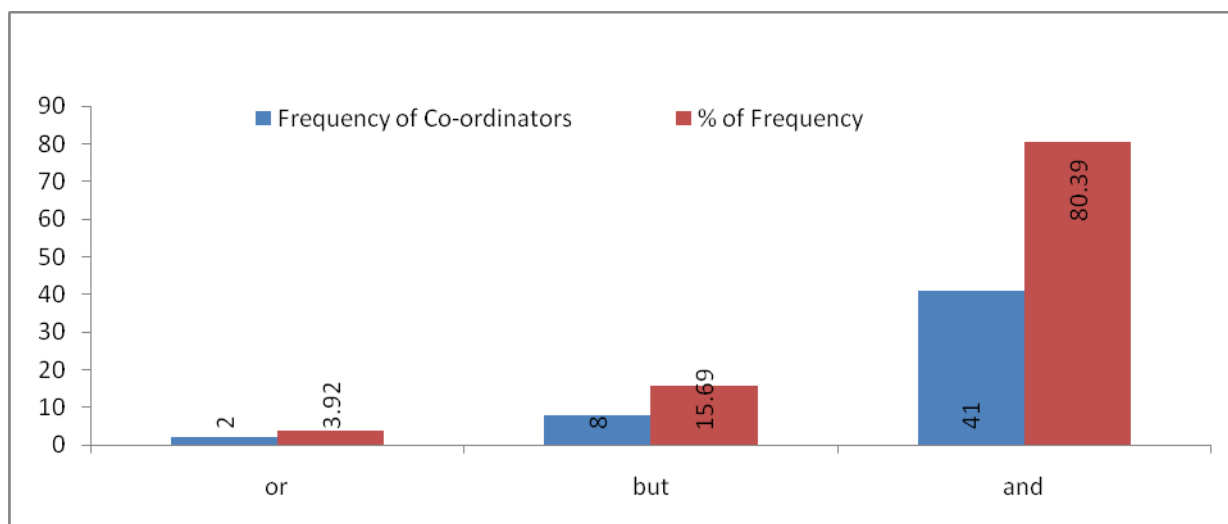
8.13. Co-Ordinators

- The author has used 3 different co-ordinators 51 times in the text of “Tandy”.
- The co-ordinator ‘or’ is used twice (3.92 %) in the work.
- The co-ordinator ‘but’ is used eight times (15.69 %) in the work.
- The co-ordinator ‘and’ is used forty-one times (80.39 %) in the work. The co-ordinator ‘and’ is used most of all the co-ordinators in the text of “Tandy”.

The following Table chart represents the co-ordinators, frequency of co-ordinators and % of the frequency of the co-ordinators.

Co-ordinators	Frequency of Co-ordinators	% of Frequency
or	2	3.92
but	8	15.69
and	41	80.39
Total of Frequency	51	100.00
Total of Co-ordinators	3	

The following chart represents the co-ordinators, frequency of the co-ordinators and % of the frequency of the co-ordinators.



8.14. Sub-ordinators

- The author has used 16 different sub-ordinators 38 times in the text of “Tandy”.
- The following 7 sub-ordinators are used by the author once (2.63 %). They are- ‘although, as yet, before, if, more than, such...as, until.’
- The sub-ordinators- ‘as, as though, so...that, what, where, which’ are used twice (5.36 %) in the work.
- The sub-ordinator ‘who’ is used thrice (7.89 %) in the work.
- The sub-ordinator ‘when’ is used five times (13.16 %) in the work.
- The sub-ordinator ‘that’ is used eleven times (28.95 %) in the work. This sub-ordinator is used most of all the co-ordinators in the text of “Tandy”.

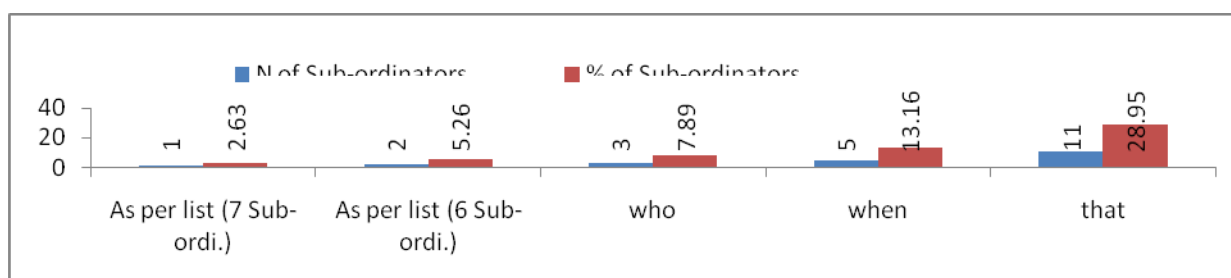
The following Table represents the sub-ordinators, frequency of sub-ordinators and % of sub-ordinators.

Sub-ordinators	N of Sub-ordinators	% of Sub-ordinators
As per list (7 Sub-ordi.)	1	2.63



As per list (6 Sub-ordi.)	2	5.26
who	3	7.89
when	5	13.16
that	11	28.95
Total of N	38	100.00
Total of Sub-ordinators	16	

The following chart represents the sub-ordinators, frequency of sub-ordinators and % of frequency of sub-ordinators.

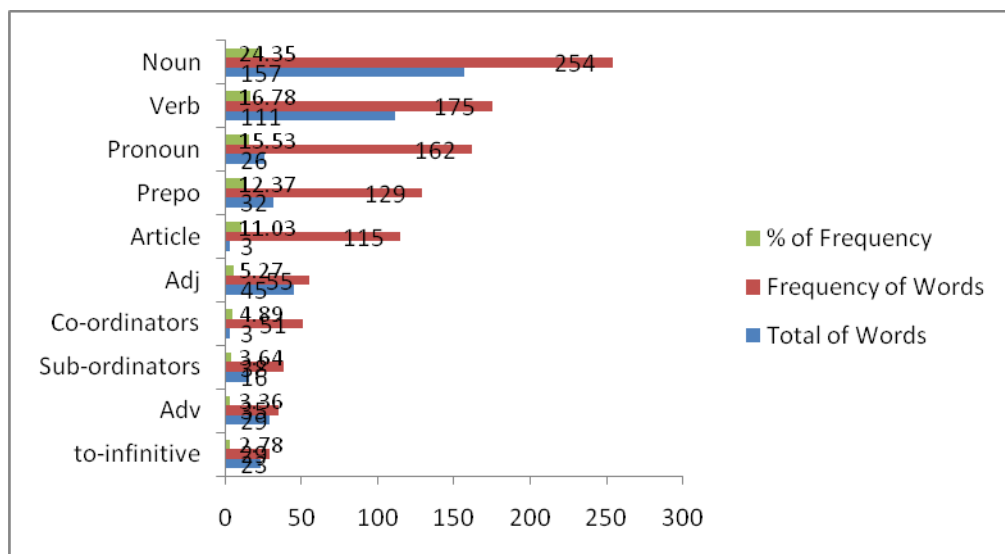


9. General Presentation

The following table presents the number of words used in the text of “Tandy”, the frequency total of words and % of the frequency of the word

Details	Total of Words	Frequency of Words	% of Frequency
to-infinitive	23	29	2.78
Adv	29	35	3.36
Sub-ordinators	16	38	3.64
Co-ordinators	3	51	4.89
Adjective	45	55	5.27
Article	3	115	11.03
Preposition	32	129	12.37
Pronoun	26	162	15.53
Verb	111	175	16.78
Noun	157	254	24.35
Total	445	1043	100.00

The following chart presents the number of words used in the text of “Tandy”, the frequency total of words and % of the frequency of the words.



10. General Discussion

- The researcher has learnt the points of grammar in which the students of the college of education are more competent and less competent.
- The researcher has discovered that the students were making many mistakes in identifying the difference between adjectives and adverbs.
- The students were also sometimes found making mistakes in identifying nouns and verbs too.
- The researcher may plan his teaching for the upcoming year students on the bases of this result.
- The researcher has found that the students were more interested in doing this type of analysis of the text “Tandy” than simply learning the language in the classroom.

11. Scope for Further Research

The linguistic *analysis* is carried out on the text “Tandy” keeping in mind some selected items/points of grammar. There is scope for further study on the same text as demonstrated below:

- The verbs can be further studied as per the types of verbs and verb phrases.
- The nouns can be further studied as per the types of nouns and noun phrases.
- The adverbs can be further studied as per the types of adverbs and adverb phrases.
- The pronouns can be further studied as per the types of pronouns.
- The sub-ordinators and co-ordinators can be further studied as per the types.
- There is scope for study keeping in mind various clauses such as noun, adjective and adverb clauses.
- There is scope for study keeping in mind various sentence types such as simple, compound and complex sentences.
- There is scope for study keeping in mind various sentence types such as affirmative, negative, interrogative and exclamatory ones.
- There is scope for study keeping in mind various participles.

It can be concluded that the study can be carried out on the same text from various dimensions.



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THE GENTLEMAN OF BIRTH: *OLIVER TWIST*

Abstract

As the focus in this article is mainly on Dickens's descriptions of the gentleman of birth in *Oliver Twist*, selected extracts from the novel as well as critics' opinions will help us analyze the gentlemanly attitudes of the main characters connected to their noble origin and gentle manners.

While Oliver opens his eyes in poor conditions, he always feels that he has *noble blood*. Dickens believes that manners not social status make people true gentlemen yet, he mixes the 'noble origin' issue in his novel *Oliver Twist*, probably as a result of the Victorian people's perception of 'gentility' which was very close to the concept of 'nobility'. Since Dickens added the *flavor* of 'noble' birth, his naïve nature as well as his perceptions – the way how he interprets people's behavior and things which happen around him and which construct his identity, his pure heart and his fate (reference to his belief and sincere praying) remarkably influence the positive changes in his life time.

Dickens's little hero, Oliver Twist, while *naturally* appreciating goodness, is disgusted by immoral things like 'stealing,' which was unfortunately happening around. What are the main factors that shape his kind, noble and naïve character? Is it 'nature' or 'nurture'? What could be the major reasons for Nancy, Rose and Mr. Brownlow to give their assistance to Oliver? Whose –Mr. Brownlow's or Fagin's– teachings or influences are welcomed by Oliver? The answers to these questions will eventually illustrate how gentlemanly manners are inherited or acquired by Oliver.

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



1. Introduction

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

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

Dickens suggests that Oliver's spirit will be good and strong due to his *nature* and *inheritance* even though all the troubles and difficulties will be very hard for a little boy. Critics, such as Cates Baldrige, claim that it is not so realistic that a child raised in poor conditions and later living with the criminals would be innocent and manage to be away from pick pocketing or stealing. To me, Dickens implies that difficult times, hard work, or harsh conditions force people to struggle more, to endure more, and to learn better how to survive in life. It is a biological or natural fact that viruses improve the immune system in a healthy body. And it is a pedagogical and sociological fact that the hardships make people's characters and personalities stronger. As to the inheritance, Oliver's little body could be biologically healthy and strong due to the immune system he inherited from his parents; a noble character cannot be inherited. The people –parents, relatives, neighbors, teachers– who are around us psychologically and pedagogically have great influences and effects on us so that our characters are shaped in that environment. The effect of 'inheritance' is also added to Oliver's formation of the character by Dickens so that the negative of his 'nurturing' could be ignored and his 'kind' behavior and 'gentle' manner could be explained.

2. Nurture or Nature?

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

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

Partly, I agree with Baldrige in terms of Oliver's unchanged character that any bad environment cannot affect him in a negative way. He is protected and helped unexpectedly within many coincidences in the story. First Rose and then Mr. Brownlow and even Nancy gave assistance to Oliver and are some examples that might rarely happen in the real life. Moreover, it is quite difficult to find this sort of people who can protect themselves from evil doings despite that fact that they live with wicked people. It is almost impossible for such an unprotected small orphan child like Oliver who lives among professional criminals to be away from evil, i.e. Fagin's teachings. It is true that the chance to see such selected or protected



people is too low in the normal life, but even a small possibility should be taken into the consideration so that various people in the society should behave how they are supposed to do. And it is also true that it is not a common thing to meet this kind of characters, but there is always a possibility that people in such hard conditions could save themselves or could be saved by *benevolent*, *gentle* and *generous* people. Dickens creates a kind of child hero who could be a good example for the other children facing a lot of difficulties in their childhood without parental support. There might be a difficult period for anybody to endure so that the result of the patience in these hard times might be very fruitful. While Dickens attracts the public attention to the poor conditions in the workhouses and implies that the government should pass some certain laws to improve the conditions and standards of the people in these public places, namely *parishes*, he also gives a special emphasis to the *benevolent gentlemen* who are ready to help these poor orphans who really need sincere love, close care and generous assistance during their hard times while growing up.

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

According to Aristotle, "educating the mind without educating the heart is no education at all."¹¹ It is really crucial for a gentleman to keep his *heart pure* or to educate it if he is to be considered a *true gentleman*. As long as a person tries to keep himself away from all evil deeds, such as gossiping, lying, slandering, stealing, killing, torturing, insulting, robbing, or any kind of evil deeds or crimes, he/she does not harm directly the others physically or psychologically. Unfortunately, many hearts are blackened with the crimes and mischievous behaviors. Thomas Taaffe uses of the term 'heart' with various nuances as follows:

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

¹¹ See <http://www.quoteswave.com/picture-quotes/240986>



is clear enough, but even in ordinary usage there are further important nuances to this rich word. (Taaffe, 380)

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

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

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

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

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

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



The Poor Law of 1834 wanted to make the workhouse more a deterrent to idleness as it was believed that people were poor because they were lazy and needed to be punished. So people in the workhouses were deliberately treated harshly and the workhouses were similar to prisons. Nonetheless, the plan was successful from one point of view, for within three years the cost of poor relief was reduced by more than one-third. However, this system was sharply criticized and censured: Dickens, for instance, attempted to improve the workhouse conditions with his novel *Oliver Twist* and as a result, this work helped influence changes in the problem. (Pakditawan, 4)

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

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

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

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

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



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

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

When I achieved the manly age of ten I obtained half-time employment at Dowry Mill as a "little piecer." My hours were from six in the morning each day to noon; then a brief time off for dinner; then on to school for the afternoons; and I was to receive half a crown a week in return. ... I remember no golden summers, no triumphs at games and sports, no tramps through dark woods or over shadow-racing hills. Only meals at which there never seemed to be enough food, dreary journeys through smoke-fouled streets, in mornings when I nodded with tiredness and in evenings when my legs trembled under me from exhaustion.¹²

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

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

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

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

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

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

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

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

¹² See Piecers in the Textile Industry <http://www.spartacus.schoolnet.co.uk/TUclynes.htm>



'What are you crying for?' inquired the gentleman in the white waistcoat. And to be sure it was very extraordinary. What could the boy be crying for? (*Oliver Twist*, 14)

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

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

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

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

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

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

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

They know that the ones who ask for more are *hung* as a punishment. It is decided that Oliver's name has to be *hung* as an announcement! A notice or a kind of flyer is *hung* for any volunteer who wishes to look after him. It is amazingly remarkable how the 'fat', 'healthy' and 'red-faced' men turned pale, paralyzed and astonished with an innocent demand. Sending away or getting rid of these poor people was the policy of the boards in the parishes because more people meant more expenses for them. When compared with the total population (one million) who lived in London¹³, the historian Ben Wilson points out the number of the parishes in 1800s as follows:

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

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

¹³ See <http://www.oldbaileyonline.org/static/London-life19th.jsp>



not a great matter for the 'fat members' of the board whether the children are sent away for hard work or not.

3. The 'Gentleman' in the White Waistcoat

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

It is also claimed that Dickens wrote *Oliver Twist* just after three years the Poor Law Amendment Act 1834, because he was strongly against this act and this provoked his angry memories of his deprivation, of his separation from his family and his own obsessive comparison of the need for food with the need for love. Nevertheless, L. Smith¹⁴, S.J. Thorton¹⁵ A.N William¹⁶ agree that Dickens's novel is a timeless chronicle of abused childhood. Its strength and vigor still reminds people today of those who are disadvantaged and outside of society. And they conclude their views with the fact that Dickens's fictional 'truth' does not always coincide with the facts.

On the contrary, as Dr. P. O Brennan from Sheffield Children's Hospital in UK mentioned in her article entitled "Oliver Twist: Textbook of Child Abuse"¹⁷, what might have been acceptable in Victorian England was not acceptable with Dickens, who expresses his disapproval of this situation. According to the childcare standards in Britain in the year 2001, much of the childcare described in *Oliver Twist* constitutes child abuse. The examples are listed from Oliver's mother's death in childbirth attended by a drunken 'midwife' and an uncaring doctor to the children neglected, barely fed or clothed in baby farms and later in the workhouses; from children's emotionally abused, being deprived of all human adult love or affection to the punishments as being locked in a small dark room 'after asking for more'; from physical abuse to the sequel abuse, including absconding, passivity, 'stupidity', depression, poor self image, and vulnerability to corruption by anyone who seems to show them some love or attention; and from sexual abuse, vaguely referred to in descriptions of Nancy and Betsy, the prostitutes to substance abuse, in the form of alcohol abuse like Bill Sikes who drank alcohol at almost every appearance.

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

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¹⁷ Dr. P. O Brennan *Oliver Twist, textbook of child abuse* Arch Dis Child 2001;85:504-505

doi:10.1136/adc.85.6.504



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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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



another job due to his natural melancholy that works better in funerals. Noah's ill-treatments get worse each day as a result of this jealousy.

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

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

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

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

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

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

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

The outrage against Noah is wrongly interpreted by Mr. Bumble, who is the representative of the unfair system, as the effect of consuming meat. According to these 'gentlemen', giving meat to children is a great mistake! They should be been given gruel only! As they believe that, a kind of luxury like meat, cause to raise an artificial soul in them! The unfair system



makers and its parasites have always considered the weak and the poor as second-class citizens. Dickens's purpose in describing these atrocious conditions was both to reveal the reality behind the industrial façade of the British economic system and to create a melodramatic scene which would increase the number of readers. The fat gentleman and the gentleman in the white waistcoat are meant to caricature portraits of what may wrongly be named gentlemanly behavior. They are the characters set in opposition to the requirements of the ideal portrait of the gentleman, as envisaged by Dickens and offered to the Victorian readers as a goal to attain.

3. The Making of a Gentleman

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

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

Through Gissing's view it could be concluded that Dickens, who brought forward the miserable and harsh conditions of the poor children by writing the novel *Oliver Twist*, did not show any tendency to be a politician to solve social problems and he never claimed that he was a social reformer. According to Gissing, it could probably have been quite easy for Dickens to become a member of the Parliament if he really desired and attempted to use his fame and popularity. However, Dickens's preference for writing, instead of getting involved in politics, is considered as 'radical choice' by Gissing so that he describes him as a 'Radical' man rather than a 'politician' or a 'social reformer'. Dickens's main concern was to serve the society willing to see everybody taking a part in solving the socially unfair and unjust regulations or laws and their application to the underprivileged and the poor. Thus, to Dickens gentility could be inherited, but it could also be obtained through education, which, we may argue, was of two kinds: street education and school education. This is what also awaits Oliver in his life journey and growth into a real gentleman.

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

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



compassion, that they sank deeper into Oliver's soul, than all the sufferings he had ever undergone. (*Oliver Twist*, 65)

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

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

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

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

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

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



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

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

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

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

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

4. Conclusion

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



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

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



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MAGICAL REALISM AND INTERTEXTUALITY IN SELECTED 20TH CENTURY AMERICAN ETHNIC NOVELS

Abstract

The focus of this contribution is on the elements of magical realism and intertextuality in 20th century American Ethnic Novels. To some critics a text is just a palimpsest or tablet that has been written upon or inscribed two or three times. The other texts having been perfectly erased and remaining still partly visible. To this trait is associated even the idea that the intertext is a general field of anonymous formulae, of unconscious or automatic quotations. Given without quotation marks. Sometimes attention to the character of intertextuality goes so far as to argue that the reader's own previous readings, experiences and position within the cultural formation also form a crucial intertext. An in depth reading and analysis of John Barth, Thomas Pynchon, Irving Howe and Michael Kohler presented in this paper aims at proving proof to the widely held belief that intertextuality is the parasite that dwells within every postmodern text, especially American Postmodern literature.

On the other hand unlike the fantastic or the surreal, magical realism presumes that the individual requires a bond with the tradition and the faith of community, that he or she is historically constructed and connected. The elements employed in magical realism are not completely fantastical and unearthly, they are just part of another culture and are dismissed by our rational Western minds as unreal and impossible integral part of their reality. To put back together shattered cultural fragments through storytelling, often implies to remember, that is to put oneself, one's identity back together. The magical realism elements in Rudolfo Anaya, Ralph Ellison, Leslie Marmon Silko and Thomas Pynchon show that this technique is the most adopted stylistic effect of relating the postmodern world to the preserved and revisited cultural and historical traditions of the ethnic Americans.

1. Introduction: Intertextuality and Magic Realism Definitions

Derived from the Latin "intertexto", meaning to intermingle while weaving, intertextuality is a term first introduced by the French semiotician Julia Kristeva in the late sixties. A literary work, then, is not simply the product of a single author, but of its relationship to other texts and to the structures of language itself. "[A]ny text," she argues, "is constructed of a mosaic of quotations; any text is the absorption and transformation of another" (Kristeva 1964:37). Another definition is that provided by "A Glossary of Literary Terms" Abrahams M.H. in which intertextuality appears as "A relation in between two texts which has an effect upon the way in which the intertext (that is the text within which other texts reside or echo their presence) is read." (Abrahams 1981:56). Yet dictionaries and glossaries do not just limit themselves to providing definitions about intertextuality as a literary term, they even plunge into the unfolding of the characteristics and categorizations of intertextuality. One of the traits of the concept of intertextuality is that it subverts the concepts of a text as a self-sufficient, hermetic totality, foregrounding the fact that all literary production takes place in the presence of other texts.

One can not speak of intertextuality without himself falling victim of it. Julia Kristeva refers to the literary phenomenon of intertextuality as a permutation of texts: "In the space of a given text, several utterances taken from other texts intersect and neutralize one-another" (Kristeva 1964:79). According to John Frow on the other hand the text "has not only an intertextual relationship to previous texts, but also an intertextual relationship to itself as a canonized text." (Frow qtd in Abrahams 1981:79). While, according to John Barth literature has reached a point of "exhaustion" as there exists the "dread that the precursors have told all the stories, exhausted the genres, used up the very language available for artistic creation." (Barth 1967:30).

The only way out of the vicious circle of intertextuality according to Roland Barthes seems to be acknowledging the death of the author and avoiding the possibility of something new. On the other hand he defines intertextuality as a phenomenon bringing together a new tissue of past citations: "bits of code, formulae, rhythmic models, fragments of social language pass into the text and are redistributed within it for there is always language before and around the text." (Barthes qtd. in Abrahams 1981:120). To summarize the whole we can say that intertextuality has to be seen in association with the texts referred to along the work and the whole complex issue of the reader's varied expectations.

It was Franz Roh, who in the mid 1920's introduced the term *magic realism* into the artistic discourse. It was brought all along by him as "Magischer Realismus" a countermovement in art in which "the charm of the object was rediscovered". The essays generally agree that magic realism is a mode suited to exploring and/or transgressing boundaries, it often facilitates the fusion or co-existence of possible worlds, spaces, systems that would be irreconcilable in other modes of fiction.

By including a plurality of worlds magic realist texts posit themselves on territory between or among these worlds--in phenomenal and spiritual regions where transformation, metamorphosis and dissolution are common. Some characteristics of magic realism include: 1) intentional creation and incorporation of alternative spaces, 2) juxtaposition of natural and supernatural worlds, 3) clash of different semiotic domains, 4) inclusion of different world-views and cosmologies 5) distortion of cyclical time, 6) mirroring of past and present astral and physical planes 7) extensive use of sensory details, and of symbols and imagery



8)incorporation of legend and folklore and 9)presentation of events from multiple perspectives.

Unlike the fantastic or the surreal, magic realism presumes that the individual requires a bond with the traditions and the faith of community, that he/she is historically constructed and connected. The elements employed in magic realism are not completely fantastical and unearthly, they are just parts of another culture and are dismissed by our rational Western minds as "unreal" and impossible integral part of their reality. To put back together shattered cultural fragments through storytelling, often implies to remember, that is, to put oneself, one's identity back together.

In America by inscribing specific indigenous belief systems in the narrative, authors recreate cultural practices that radically differ from Western paradigms based on a separation of culture and nature, phenomena and consciousness, the natural and the supernatural. The hallucinations and impressions which man receives from his environment tend to become reality, especially in cultures with a determinate religious and cultish background.

1.1. Intertextuality Examples

On my way to finding out examples of intertextuality researches have been running across texts which are distinguished for their marked use of this device and others which make use of it in a less frequent and subtle way, but which nevertheless can not escape being haunted by the presence or the echo of other texts within them. The device of intertextuality is more widely used in texts like *The Crying of the Lot 49*, Thomas Pynchon, and "The Literature of Exhaustion" John Barth, but it comes out in a subtler way even in "Mass Society and Postmodernization".

1.1.1. Intertextuality in *The Crying of the Lot 49*, Thomas Pynchon

The Crying of the Lot 49 has been defined as Pynchon's most accessible work, though also one of his densest. There are many cultural, technical, scientific and historical references packed into less than 200 pages of the novel. It is a labyrinth of references and details and parodies which lead, according to some, toward /or away from meaning and structure. In presenting a postmodern reality in which the genre and discipline borders are blurred or shifted, people are becoming more and more machine-controlled and the continuous flow of information is leading to an ever more puzzling chaos and multiplicity of choices, the author has taken references from the world of literature, that of science, media etc, by in this way making intertextuality one of the most widely used devices in the novel. Once at Echo Courts, Oedipa is accompanied to her room by Miles, a 16 year-old drop-out manager with Beattle haircut, singing a song which is perhaps indirectly meant to court her:

Too fat to Frug

That's what you tell me all the time,

When you really try'nto put me down

But I'm hip

So close your big fat hip (Pynchon 1965:16)

Another intertextuality is the quoting of the song the Paranoids keep singing while Oedipa and Metzger are consuming their love relationship, and watching everything from the window of the hotel room. In the same context, when Metzger, the lawyer has reached Oedipa's room, on



TV. is running *Cashiered*, a movie in which Metzger had been starring as a young boy in the role of Baby Igor. Pynchon succeeds in creating an inter-media atmosphere where the action of the movie runs parallelly to the developing of the action in Echo Courts Room and the novel. "Listen, Listen, here's where I sing".....(In the movie Baby Igor is singing)

Gainst the Hun and Turk, never once do we shirk,

My daddy, my doggie and me

Through the perilous years, like the three Musketeers

We will stick just as close as can be (Pynchon 1965:19)

An instance of intertextuality is even the informal advertisement Oedipa finds on the graffiti covered walls of one bathroom, where the outgoing guy invites girls to get in touch with him, but only through the Waste system. The mentioning of this system as an alternative postal service, as well as the occurrence of the sign of muted horn beneath it, will be the initial clues of a series of ever more puzzling clues and hints concerning the Tristero system: "Interested in sophisticated fun? You, hubby, girl friends. The more the merrier. Get in touch with Kirby, through Waste only, Box 7391, L.A." (ibid 38). The most genuine example of Pynchon's marked intertextuality is the incorporation of verses from *The Courier's Tragedy*, a play whose scenarios and characters are meant to parallel Oedipa's quest and her encounter with different facets of the American reality. In the third act of the play Pasquale plots to do away with young Nicolò by suggesting a game of hide-and-seek and by then making him crawl inside an enormous canon:

Out in a bloody rain to feed our fields

Amid the Maenad roar of the nitre's song

And sulfur's cantus firmus (ibid 50)

This technique of Thomas Pynchon is repeated throughout the book, alluding to almost all the chapters of the play. Oedipa's desperate search for hints even where they do not exist, leads her into envisioning clues of the Tristero even in the historical marker of the Fangoso Lagoons: "On this site in 1853, a dozen Wells, fargo men battled gallantly with a band of masked marauders in mysterious black uniforms" (ibid 71). When Oedipa fails to find the so much-sought responses to her questions concerning the Tristero even in an article issued by Bibliothèque des Timbrophiles of Jean Bapiste Moens "Did the organization enter the penumbra of historical eclipse. From the battle of Austerlitz until the difficulties of 1848, the Tristero drifted on, deprived of nearly all the noble patronage" (ibid 142), she recurs to a stamp auction. Oedipa's knowledge of stamps and of physics, including the Maxwell Demon machine, is an act of subtle intertextuality, even though the scientific knowledge mentioned in the book is not provided by means of quotations marks.

In the dark 15¢ dark green from the 1893 Columbian Exposition Issue, the faces of three courtiers, receiving the news at the right hand side of the stamp, had been subtly altered to express uncontrollable fright. In the 3¢, *Mothers of America* Issue, put on the Mother's day, 1934, the flowers to the lower left of Whistler's mother had been replaced. (ibid 144).

**1.1.2. Intertextuality in “The Literature of Exhaustion”, John Barth**

Since the beginning of his essay, while unfolding in front of us the issue meant to be treated in his work, John Barth, provides us with insights about his special concern with intertextuality. The intermedia arts, the in-depth consideration of another author's literary career, and the treatment of the literature of exhaustion, all make us predict the degree of intertextuality of Barth's own essay. He starts with a quotation from Jorge Luis Borges *Labyrinths* "Every writer creates his own precursors. His work modifies our conception of the past, as it will modify the future" (Barth 1980:19) and then goes on with another quotation by himself. What attracts the attention of the readers at first glimpse is the graphic presentation of the beginning of the text: the name and surname of the author have not been capitalized on purpose (the author wants to show that, no author can any longer hold the exclusivity, and the brand of originality), the quotation from *Lost in the Funhouse* has been graphically represented by gaps (without the literature of its predecessors, the creation of any author would sound nonsense).

Although himself not committing a pure instance of intertextuality Barth starts by considering the intermedia arts, themselves a form of trans-medium intertextuality. "Robert Filliou's "Ample food for stupid thought" is a box full of postcards on which are inscribed apparently meaningless questions to be mailed to whomever the purchaser judges them suited for" (ibid 20). On the surface this document is a catalogue, but in any case the wares are lively to read about and make for interesting conversation in fiction writing classes. Later on Barth commits a double-intertextuality when he quotes excerpts from Borges' "intertextuality based - text" *Pierre Menard, Author of the Quixote*. According to Barth, the hero, a sophisticated turn-of-century French symbolist produces, not copies or imitates, but composes several chapters of the Servantes novel. By juxtaposing instances of the same text as excerpted respectively from the Borges and Servantes texts, Barth, ironizes the claim of many authors that they have produced new literature, when in fact they have just unfairly copied parts, or ideas of their predecessors works.

Barth goes on mentioning another much anthologized story of Borges "Tlon, Uqbar, Orbis Tertius". Characteristic of this story is that here we encounter the phenomenon of intertextuality twice or thrice removed. It is a story about the invention of a secret society of scholars who elaborate its every aspect in a surreptitious encyclopedia, *The First Encyclopedia of Tlon*. So Borges on his side makes reference to the *Encyclopedia of Tlon*, a probably non-existent text written by an anonymous writer, and Barth refers to Borges by at the same time referring even to the anonymous writer of the encyclopedia. The network of intertextuality, and the realization of the "exhaustion of literature" goes even further, when while going through "a footnote to a scholarly edition of Sir Thomas Browne" (ibid 26), Barth comes upon a perfect Borges datum reminiscent of Tlon's self realization, "the actual case of the book called *The Three Impostors* alluded to in Browne's *Religio Medici* among other places" (ibid 26). So within a paperback edition of a book one can trace more than three instances of intertextuality, or of marked referentiality (*The Encyclopedia of Tlon*, *The Three Impostors*, *Religio Medici*).

Another instance of intertextuality appears through the essay when Barth mentions Borges' frequent allusions to the 602nd night of *The 1001 Nights*, when owing to a copyists error, Scheherezade begins to tell the story from the beginning. Borges considers it as an instance of a story-within-a-story turned back upon itself, and if we consider it from the point of view of what this story constitutes for Barth, we can name it as a bifold intertextuality. Finally Barth tries to summarize Borges' stance by quoting the considerations of other critics regarding his literary career and his style, and by in this way committing another act of



intertextuality. In the words of one of his editors "For (Borges) no one has claim to originality in literature, all the writers are more or less faithful amanuenses of the spirit, translators and annotators of pre-existing archetypes" (Borges qtd. in Barth 1980:30). It is worth emphasizing the fact that whenever Barth quotes something from Borges, he does not identify that quotation by title of the book, publication place, edition etc. So according to Barth, there is no original literature and even Borges' inclination to write brief comments on imaginary texts, adds overtly to the corpus literature. The major intertextuality in this essay is the continuous allusion to Borges that Barth makes all along.

1.1.3. Intertextuality in "Mass Society and Postmodern Fiction", Irving Howe

In order to actualize the situation of fiction in the modern and the postmodern society the author starts with the story of Raskolnikov (lying on his bed despondent, the landlady has planned to have him evicted, he has received a letter from his mother telling him that his sister is going to marry an old man just for the sake of money and he has already visited the old pawnbroker and measured the possibility of murdering her. Written by Dostoyevsky, the story together with the accurate content of the letter have been extracted from „The Partizan Review“ edition of 1959 and comprise a clear instance of intertextuality. "It is my pleasure to inform you, on behalf of the Gugenheim Foundation, that you have been awarded a fellowship for the study of colour imagery in Pushkin's poetry and its relation to the myths of the ancient Muscovites" (Howe 1970:3). Even the content of the letter itself seems to make clear reference to intertextuality as a device.

In speaking about a group of novelists who have chosen to write about the American experience by choosing subjects and morals that have been removed from that very experience, Irving Howe quotes some evaluations from a film critic who regards the post-war writer's experience as one of ambushing rather than as one of accurate reflection: "The writer who wants to let go, has figuratively to leave the urban and suburban and either go abroad, or go into the past, or go into those few pockets of elemental emotional life left in the country" (ibid 5) Regarding the San Francisco fathers as a reflex of the circumstances of mass society, Howe quotes Paul Goodman who states that "they have the theory that to be factless, not to care, is the ultimate rebellion, but this is a fantasy ;for right under the surface is burning shame, hurt feelings, fear of impotence." (ibid 139).

If we stick to the postmodern idea advocated by John Barth, that no literature is original literature, we would go on saying that even Howe's mentioning of D.H. Lawrence, Norman Mailer, Wright Morris, Nelson Agren ect. is an act of intertextuality, though not a traditional "quotation based" one. Yet the routes of postmodernism are limitless and Howe ends with another quotation of Faulkner's *The Hamlet* "I can't stand no more.....this case is adjourned" (ibid 7). One can never expect to find relief and solace of interpretation in a postmodernist text.

1.1.4. Intertextuality in "Postmodernismus Ein begriffsgeschichtlicher Überblick", Michael Köhler

In his article Michael Köhler traces the development in American criticism of the concept of "postmodernity" and discusses the relative merit of the various definitions it received. In trying to juxtapose the different definitions emanating with regards to the term, the author shows instances of intra-lingual intertextuality. The explanation and expounding of the definitions or the critical statements are in most of the cases made in German, while the quoted definitions excerpted from dictionaries or encyclopedias are in English: "Das bestreitet auch



ein Gegner des Begriffs wie Philip Stevick nicht: "Postmodernist is an epithet that I, for one, find annoying and unhelpful. But it is true, all the same, that recent fiction no longer orients itself according to its own relations to the modernist masters. (Kohler, Michael p.9)"

2. Magic Realism Illustrations

2.1. Magic Realism in *House Made of Dawn*

In *The House Made of Dawn* Momaday reveals the psychological situation of a man who is lost between two worlds, torn apart culturally and spiritually, and drifting toward death. Abel is "reeling on the edge of the void," but he does not fall. The very moment when Abel seems to have exhausted all the possibilities of finding redemption he holds the seed to his ultimate recovery. Magic realism in *The House Made of Dawn* comes out through the countless episodes typical of Indian cosmology, the techniques and the imagery adopted by the author. If we consider that the prevailing themes of the book are the healing force of nature and the existence caught between two worlds, this may be sufficient to provide us with an insight about the magic realism elements of the book.

The opening chapter is marked by a series of flashbacks, while in the second chapter Momaday abandons a continuous plot line and operates instead with a device resembling the cutting technique employed in film. Without any apparent logical connections, fragmentary scenes from Abel's past alternate with blurred perceptions of his immediate environment. The intensity of the images, the apparent disjunction of time elements, and the surface illogic—all typical of dreams and hallucinations—account for the haunting, nightmarish effect of some chapters as well as for the development of the magic realism elements. Dream-like elements are added to the story especially through the chapter "Priest of the Sun" in which the narrative voice is centered in Abel's consciousness as he is lying, delirious from alcohol and the brutal beating he received from Martinez.

The magical elements of the novel start from the very title and from the very first chapter. At the opening of *House Made of Dawn*, Momaday introduces Abel, the protagonist, saying that Abel is running through a desolate landscape by himself. The landscape is "the house made of dawn, made of pollen and of rain." (Momaday 1999:79). Such a house, in which the wall is the dawn and whose roof is the rain, is a place that is limitless and free. Abel is born into this freedom, and he is the one who has the responsibility to tend to the natural world around him, to take care of it and foster it. In one of the episodes of the novel when Abel decides to run we know that he is probably incapable of running far, as he is still recovering from the severe injuries he sustained in Los Angeles. Yet the most credible explanation is that he is figuratively running with the ancestors in an attempt and promise to look back to their tradition and to preserve them.

In another episode of the novel, the saintly Santiago is depicted on his ride southward into Mexico. According to Father Olguin, Santiago had disguised himself as a peon and won a contest at the royal court. As his prize he wed one of the king's daughters. The king tried to have Santiago killed, only to be thwarted by the same rooster, which Santiago pulled out of his mouth whole and alive. The rooster gives Santiago a magic sword that he used to slay the king's assassins. Typical of the Indian cosmology are also the ceremonials. In the episode of the killing of the albino, huge festivities rage through the town as a storm sets in towards the evening. Francisco has spent the evening in the ceremonial kiva, or hut, along with the other holy men in town. Additionally, a bull is running through the streets as part of the ceremony. It is that night that Abel kills the albino and watches his blood drip in the rain.



The basic magic realism of the story is created through Abel's being situated in between two cultures: the world of his grandfather, a world of seasonal rhythms, a land with creatures traditions and ceremonies reaching back thousands of years, and the urban world of post-war white America. Even though it was the war that severed Abel's connections to the "house made of dawn" the world of spiritual and physical wholeness and connectedness to the land, he is able to come back and rediscover his identity.

Remarkable is the relation of the tribes to the weather and the natural phenomena. Their impersonation in nature, comprises a great part of the magic realism of the novel. Francisco teaches his grandsons, Abel and Vidal, to observe the sun. He tells them that:

they must know the long journey of the sun on the black mesa, how it rode in the seasons and the years, and they must live according to the sun appearing, for only then could they reckon where they were, where all things were, in time. (173)

It is worth mentioning here the connection of the tribes to the moon. The moon's reappearance after her three-day "death" has traditionally been read as a symbol of rebirth. Momaday uses a number of devices to reinforce further the connection between Abel and the moon. In two instances the course of the moonlight on the water functions as a bridge, and in the following passage a flock of birds serves as a link:

Then they [the birds] were away, and he had seen how they craned their long slender necks to the moon, ascending slowly into the far reaches of the winter night. They made a dark angle on the sky, acute, perfect; and for one moment they lay out like an omen on the bright fringe of a cloud. (105)

The natural elements also serve as forecasting and predictive devices in the hands of the superstitious tribes. When Francisco listens to the fields and sounds around him, what he hears often foreshadows an event relating to Abel. Likewise, several nights before Abel's murder of the albino Francisco hears "whispers [rising] up among the rows of corn" (56) and cannot put his finger on what the whispers mean until later, when he becomes conscious of an "alien presence close at hand." (59). In most tribal cultures the body is considered to be the shelter of the soul and as such, when the soul becomes corrupted, the body mirrors the whole and the individual undergoes purgation or initiation rituals. In *The House Made of Dawn* physical disintegration is the outward sign of Abel's inner conflict: "[now] his body was mangled and racked with pain. His body, like his mind, had turned on him; it was his enemy." (89).

Purgation, otherwise called catharsis is the cleansing of individuals or community of rebellious tendencies. Such a ceremony could have given to Abel the opportunity to vent his aggression and avoid killing the albino. Abel does not undergo a real initiation rite, but the beating Abel receives results from his attempt to get even with Martinez, who has tyrannized him, incite him and Momaday to bring in front of us some aspects of the initiation procedures. As it is common for initiates to be placed into a shallow grave, Abel is "lying in a shallow depression in which there were weeds and small white stones and tufts of long grey grass." (88).

His numerous injuries point to his symbolic death, the knocking out of teeth and the amputation of fingers being common initiatory tortures: "His hands were broken, and he could not move them. Some of his fingers were stuck together with blood, and the blood was dry and black; . . . there was blood in his throat and mouth." (91).

Magic realism in the novel unfolds also through the episodes of grandfather Francisco applying



magic portions : "Francisco chanted and prayed; the old man applied herbs and powders and portions and salves, and nothing worked." (89). Five days after Abel's return, the people of Jemez celebrate the game of the Chicken Pull. The Rio Grande Pueblos view the insertion of the rooster into the ground and its subsequent removal as a symbolic representation of planting and reaping. The scattering of the rooster's feathers and blood are representative of rain and are believed to increase the fertility of the land and the success of the harvest. Yet familiar, as he seems to become with the Pueblo traditions and rites Abel can not avoid feeling afraid of witchcraft and its effects.

The different stages that Abel's consciousness and identity shaping go through become clearer through Abel's affiliation with the motions of the silversided fish:

There is a small silversided fish that is found along the coast of southern California. In the spring and summer it spawns on the beach during the first three hours after each of the three high tides following the highest tide. These fish come by the hundreds from the sea. They hurl themselves upon the land and writhe in the light of the moon. They are among the most helpless creatures on the face of the earth. (79)

The fish imagery not only reflects Abel's suffering but also indicates the upward movement in his development after he has become aware of his situation. When Abel raises the energy to fight against and eventually escape the drift towards death, the fish too have found their way back to safety in the depth of the sea:

And far out in the night where nothing else was, the fishes lay out on the black water, holding still against all the force and motion of the sea; or close to the surface, darting and rolling and spinning like lures, they played in the track of the moon. (107)

Once Abel has by means of his subconscious gained insight into the meaning of ritual and the controlling forces in the universe, he is ready to establish a formal union with his tribal heritage through the ceremony of the Night Chant which Ben Benally conducts for him. In doing so, he shows his newfound trust in the effectiveness of Indian ceremonials. Another major step towards restoration and initiation into his tribal culture is Abel's vision of the runners after evil. Dreams and visions have always been of utmost significance in the lives of American Indian peoples.

The runners after evil ran as water runs, deep in the channel, in the way of least resistance, no resistance. His skin crawled with excitement; he was overcome with longing and loneliness, for suddenly he saw the crucial sense in their going, of old men in white leggings running after evil in the night. They were whole and indispensable in what they did; everything in creation referred to them. Because of them, perspective, proportion, design in the universe. Evil was. Evil was abroad in the night; they must venture out to the confrontation; they must reckon dues and divide the world. (91).

The race is connected with the ceremony of clearing the irrigation ditches in the spring. It is an imitation of water running through the channels, a magic bid for the vital supply of rain, and a ritual act to prevent the harvest from being influenced by evil powers.

2.2. Magic Realism in *The Invisible Man*, Ralph Ellison

Typical of Magic Realism is the extensive use of symbols and imagery and Ellison has achieved this more proficiently than any other person: flowery diction, vivid imagery, and a colorful, but complex sentence structure are the distinguishing traits of his style. Despite all of



his use of stylistic elements, the characteristic that makes Ralph Ellison's novel so remarkably unique is his ability to combine such diverse elements as realism, surrealism, folklore, and myth.

Invisible Man is a novel that illustrates the finding of one's identity as being no easy task. The Man has no name; he is anonymous, which parallels with the knowledge of his own individuality. He is extremely vulnerable and susceptible to the influence of several social groups as the ones we can see throughout the novel, which is written and constructed in an episodic fashion. The man is invisible because the other characters in the novel fail to "see" and cannot understand his spiritual identity; rather they see him as an object whose mind and body can be manipulated like clay. Some critics consider the black man to be "the least invisible of all men". The narrator does not realize this about himself until he awakes with amnesia from being injured at the paint factory. Then, suddenly, he is no longer afraid to face the real world. His newfound confidence inspires his passion and begins to do things he never thought possible because no one would ever listen.

The novel takes the character to great lengths until he witnesses a riot and realizes "that even an invisible man has a socially responsible role to play" (Ellison 1995:93). This comes out through the "Battle Royale" where most of the magic realism lies in the unconscious fight that Antonio is involved in while standing up for his ideals and his dignity.

Almost consciousness he could hear a hypnotic voice hazily counting down. He fought for the seemingly golden coins but every time he seemed to grab one his hand would be frantically removed by the others and he would be shifted aside, a boy would flip up in the air like a circus seal, and would land with his back on the charged rug (27)

or

"I was fighting automatically and at the same time worrying about the delivery of the speech... An hypnotic voice said five emphatically." (24-25)

In another dream sequence typical of magic realism his grandfather tells him to open the briefcase and see what is inside. Inside the subsequent envelopes, he finds the message "keep that nigger boy running", a message to the whole black community to go on fighting for their rights. Harsh as the struggle of life may sound, the invisible man always finds the courage to find the beautiful even in the most hideous sides of it. While approaching the ring, he takes a glimpse (or at least dreams) of a beautiful blonde girl, among the naked faces of the spectators: "I wanted at one and the same time to run from the room, to sink through the floor, or to go to her, and cover her from my eyes and the eyes of the others with my body" (20). In the "Epilogue", one of the elements of magic realism is its challenge to the established ideals. According to the "invisible man", reality is as irresistible as a club is and he was clubbed into the cellar before he caught the hint.

When one is invisible good/evil, honesty/dishonesty, shift shapes so that one confuses one with the other. He thinks he was never more hated than when he tried to be honest and never more loved and appreciated than when he tried to justify and affirm someone's mistaken beliefs or when he tried to give his friends the incorrect, absurd answers they wished to hear. He was always trying to go in everyone's way but his own, so after years of trying to adopt the opinions of the others, he finally rebelled "he was an invisible man so he took the cellar and hibernated" (462). The use of hibernation, a wintry dormant state, as a social protest grants fantastical elements and makes us empathize with the spiritual state of the "invisible man". The ancestors, important elements in the African cosmology, come in the novel through the

grandfather's advices to the invisible man:

Or did he mean that we had to take the responsibility for all of it, for the men as well as the principle, because we were the heirs who must use the principle because no other fitted our needs. Not for the power or for vindication, but because with the given circumstance of our origin, could only thus find transcendence(462)

In Dr. Bledsoe, the author mostly recurs to social realism to reveal the social determinism that revolves around the existence of the blacks, but still he doesn't fail to include even hints of magic realism. One such instance comes out in the episode when Dr. Bledsoe keeps emphasizing that black folk can be powerful only in dark, blackness referring to an abstract state of prejudice and discrimination, or a mysterious shelter for the ancestors, and the invisible man felt that "his grandfather was hovering over (him), grinning triumphantly, out of the dark"(123).

2.3. Magic Realism In *Bless Me Ultima*, Rudolf Anaya

In my consideration of the magic realism in *Bless Me Ultima*, I have concentrated mainly in "Dieciocho", and some other episodes of the book. *Bless me Ultima* is a beautiful story of a young boy who becomes a man, who grows up so fast with the help of la grande, Ultima. He goes through so many things, seeing three people he knew either killed or drowned and contemplating all this time whether or not God was really there. The boy's quest for knowledge at an early age and his interaction with characters provided with fantastical powers, accounts for the presence of most magic realism elements in the novel. Besides Antony another major character in the story is Ultima, an old friend of the Marez family, and a curandera, one who cures with herbs and magic and fights evil away from the Marez family.

From the very first confrontation with Ultima we come to foresee that elements of time travel, sorcery, and confrontation between good and evil will unravel through the story. Only Antonia Marez and Anaya's magic realism dares dreaming such gruesome images as "The human race dies and only the "she-goats and the he-goats" remain (176). (Anaya 1972:88) or "The lake cracked with laughter of madness" and the "ghosts stood and walked upon the shore" (120). He argues with God and the Virgin Mary. He communes with the dead; the dead ask him for blessings. He is considered to be valiant, and this courage sometimes reflects his curiously precocious nature. He is to be considered courageous because he stands for what he believes is right and he is not afraid to go to extreme measures to protect the people he loves. Being forced into being Catholic leads him into having insights into protestantism, witchcraft and eganism.

Typical of Anaya's magic realism is even the merging of the fantastical with the real, and the questioning of what is widely accepted as sustainable reality: The first thing he wonders about when he witnesses Lupito's death is "where was Lupito's soul"(26) and this shows how deep Tony's thoughts are. Already at age seven he thinks on a spiritual level. Even his dreams are witnesses to his spirituality. Adults do not dream of God saying "Vengeance is mine"(173) or whether "the baptism water is really holy water" (120). The inclusion of dreams is actually magic realism, a stylistic device that Anaya uses to overwhelm the readers with the themes and to express the meanings of the themes in a more impacted manner. His first dream portrays his insecurity about his identity "Is he a fine vaquero or a farmer priest"(5), he is also confused about which God to believe in The Golden Carp- or the Catholic God "he marvels at the bright golden -pagan god" (114) but at the same time fears "God who could not forgive sinners"(138). At the same time he does not understand evil and good. He does not understand



why "god cannot forgive the good Narciso while Virgin Mary can forgive the evil Tenorio?"(173)

Other magic realism elements include: the encounter of Antonio and Ultima with Tenorio Trementina and the three witches, the state of being stuck in between two cultures, the ritual of the Indian torture, the image of blood becoming the river, the blending of the fantastical with earthly crime fiction etc.

In "Dieciocho" magic realism elements come out through the challenging of the widely held religious concepts:

Thou are dust and in dust shall return. The body is not important, it is made of ashes, the winds and waters dissolve it and scatter it to the four corners of the earth. What we care most for lasts only a brief lifetime then there is eternity. Millions of worlds are born, evolve and pass away into unmeasurable skies and there is eternity. I knew that eternity lasted forever, and a soul because of one mistake could spend that eternity in hell (195-196), I saw a frightening truth in his eyes. He was telling the truth! He did not believe that he had ever sinned against God(203).

Even when speaking in religious terms Anaya can not refrain himself from mentioning the magical herbs of the curandera "The confession of Saturdays morning sounded to them like a test. The herbs of the priest smelled to him like those of Ultima "(197).

2.4. Magic Realism in *The Crying of the Lot 49*

Although *The Crying of the Lot 49* as a novel is well-known for its marked use of intertextuality, along the way we encounter even some hints of the use of magic realism. One of the otherworldly experiences Oedipa is confronted with on her quest is the episode with the awaken-dreaming children. Oedipa responds to the children who are awake imagining that they are dreaming, that they are asleep by rejecting them. She also flees from a situation she simply cannot fathom, the silent agreement that permits the mute dancers not to collide with one-another and to stop in concert. They have a way of communicating that is alien to her understanding:

In Golden Gate Park, she came on a circle of children in their nightclothes, who told her they were dreaming the gathering. But that dream was really no different from being awake, because in the mornings when they got up they felt tired, as if they had been up most night.(96)

In another passage Oedipa listens to Mr. Thoth's tales of false Indians, interspersed with cartoon segments about how on certain days he feels the presence of his God. Mr. Thoth's name is that of the Egyptian god of magic and learning who is pictured as a scribe. Thus he is connected with the writing of wills and through magic, with oracles tries to provide Oedipa with crucial information. Even the sensations Oedipa has in the presence of Thoth are compared to the ones one experiences when we feel surrounded by the magic and witchcraft of a sensitive: "She looked around, spooked at the sunlight pouring in all the windows, as if she had been trapped at the centre of some intricate crystal, and said Me god "(74). One of the traits of magic realism is that interweaves magical and realistic events in that we can sometimes hardly distinguish between them. So in *The Crying of the Lot*, the sect of the Scurvhamites are concerned with an orderly universe and the reference to God as being somehow equivalent with a digital computer. Thus God as a supernatural element is merged with a man-made machine, the computer.

2.5. Magic Realism in Tony Morrison's *Paradise*

Toni Morrison's *Paradise* is said to be written in a difficult, Faulknerian style--with twists, turns, and ghosts. She has also been praised for using magic realism in the style of Gabriel Garcia Marquez. The setting of the story itself is typical of magic realism, Ruby, a fictional town founded by blacks who came West to escape the horrors of Reconstruction. Morrison has given the town's founders a biblical stature, they have been assigned the duty to build an "all black man's paradise" on earth, where neither death, nor famine or destruction threaten, but they become themselves initiators of a discrimination they were meant to fight, and the assault of the posse on the Convent stands for the bringing of the Ruby reality, from paradisiacal down to earthly terms.

The magical elements of the novel unfold through: the inclusion of the fantastical and witchcraft elements typical of the queer practices of the Convent inhabitants, the introduction of characters who live in between two worlds without easily finding solace in either of them, the distortion of cyclical time, and the presentation of a fantastical setting like that of Paradise. So in the Chapter „Consolata“ of the novel, Morrison shows the loud-dreaming in which the members of the Convent got involved

Then they ringed the place with candles. Consolata told each to undress and lie down.....She spoke of fruit that tasted the way sapphires look and boys using rubies for dice. Of scented cathedrals made of gold where gods and goddesses sat in pews with the congregation.....That is how the loud dreaming began. How the stories rose in that place. Half-tales and the never dreamed escaped from their lips to soar high above guttering candles, shifting dust from crates and bottles...In spite of or because their bodies ache, they step easily into the dreamer's tale....In loud dreaming, monologue is no different from a shriek; accusations directed to the dead and long gone are undone by murmurs of love (Morrison 1997: 263-264).

Further on in the novel while Morrison is writing about the assault and the effects of it she brings in front of us men attacking, murdering some women and scattering others to the winds. Mystical in the story remains the presence of Piedade, a creature coming out of the women's fancies, and haunted minds. Consolata says :

"We sat on the shorewalk. She bathed me in emerald water. Her voice made proud women weep in the street....Piedade had songs that could still a wave, make it pause in its curl, listening to language it had not heard since the sea opened. At night she took the stars out of her hair and wrapped me in its wool. Her breath smelled of pineapple and cashews...(284-285).

In the chapter named "Paradise" the Convent members appear as angelic creatures, recognized as dead by the rest of the community, and returning to earth in war clothes to ask for the redressal of the injustices. It is only toward the end that Toni Morrison brings clear in front of us the image of shifting grounds, events taking place on earth and in paradise:

"When the ocean heaves sending rhythms of water ashore, Piedade looks to see what has come. Another ship, perhaps, but different, heading to port, crew and passengers, lost and saved, atremble for they have been inconsolate for some time. Now they will rest before shouldering the endless work they were created to do down here in **paradise**"(318).



Before concluding, it is worth mentioning that there are several fantastical episodes in the story which endow it with elements typical of magic realism such as: the episode where the community members and especially the ambulance man realizes that after the assault all corpses have vanished and all chaos has been swiped away.

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TRANSLATING LITERARINESS:

ALLEN GINSBERG'S "HOWL" vs UKË ZENEL BUÇPAPAJ'S "KUJË"

Abstract

Prior to being accepted as a real and systematic discipline translation has been lengthily considered a multi-sided driving force used to enable multi-cultural/linguistic communication. As experience shows, translation was born as a practical endeavour to convey social, historical and cultural disparities between countries and only in the 1960s, thanks to Holmes, it was recognised as a solid discipline inexorably intertwined with other disciplines. Moreover, and above all, translation is not just science, it is not a mere process of decoding the encoded – it is an art. Such categorisation is what made Otokar Fischer and other scholars faithfully promote translation as an interface between science and art. This is what this research will try to encompass. We will see how in literary translation, the art of translating marries the theory so that to explain the uniqueness of this discipline.

In addition, we will see the concept of literariness as an element of paramount importance in literary translation and especially in poetry, the most sublime *aka* most problematic genre of literature. As P.B Shelley confesses in *A Defence of Poetry*: "*Poetry ... awakens and enlarges the mind itself by rendering it the receptacle of a thousand unapprehended combinations of thought. Poetry lifts the veil from the hidden beauty of the world, and makes familiar objects be as if they were not familiar; it reproduces all that it represents, and the impersonations clothed in its Elysian light stand thenceforward in the minds of those who have once contemplated them, as memorials of that gentle and exalted content which extends itself over all thoughts and actions with which it coexists.* (P.B. Shelley, 1904, 33)

Dynamic equivalence is the key to achieve the explanation of complex phenomena through simpler phenomena happening in literary translation and especially in poetry. Through an inductive-descriptive method we aim at bringing light to how and to what extent literariness can be translated by analysing *coram* Allen Ginsberg's *Howl* and its translation in Albanian *Kujë* by Ukë Zenel Buçpapaj. This way we will see the essential and irreplaceable niche literariness occupies in poetry translation.

Keywords: *literariness, poetry translation, art of translation, cultural/ linguistic disparities, comparison,*



1. Introduction

Literary translation has intrigued linguists, scholars, and translation practitioners since the times of Cicero and the Bible. The more you know and experience the more it challenges you, the more obstacles you meet and the more mysterious it becomes. Whenever you think you have found something, another thing surges, as to question if your findings are exact, loyal and unequivocal. Whatever the case, the love for this art brings a need to protect it from being deviated, maltreated or derailed away from the science-art path. Why?

- First, the translators seem to belong to extremely diversified categories and the number of factors they hinge is so high that what can really be achieved are mostly statistical generalizations.
- Second, because of the multitude of disciplines taken into account, a question arises: what kind of science is likely to be developed through such an undertaking, and, after all, would that make sense?
- Third, since the outcome of such inductive research will crucially be determined by its flows, how can the risk of a closed circuit be avoided? In other words, how can we avoid the risk that the concept of the translation being developed is not simply a reflection of what one or the other has given vital importance, of what one researcher-translator beholds and what another opinions?
- Fourth, are all the efforts equally accessible to the audience? Are the semantic features ambiguous and shallow or are they loyal to the purpose the source language is communicating?

Surely we cannot call or sing “*Will the real Translation now please stand up?*” The “*how*”, “*to what extent*” and “*on what cost*” literariness can be captured and gavelled are the questions we will try to answer when the source poem “eyes” her target sibling. But first, what is literariness?

Literariness (revisited in Jacobson, 1968, pg. 597-609) is commonly known as a togetherness of features present in a literary text and the use of special language and impersonal attitude to reality. To grasp literariness the translator needs to be aware of:

- discourse
- polysemy
- textual self-reference
- repetition
- ambivalent meanings

The concept of literariness is born as the basis of estimated concrete texts and influences the text in 3 levels:

- i. formal
- ii. semantic
- iii. ideological

and because of some factors like:

- a. who published the text and where
- b. who reads the text
- c. why was it published
- d. what knowledge / expectations does it bring
- e. how is it interpreted / classified



Therefore, literariness appears as a variable of the sensitivity towards time / culture / environment / interlocutors and emerges as "adjustment" of mutual adaptation.

Literariness comprises 3 components:

1. the visible text-narrative features: i.e. the stylistic and memorable features of the essence of the text
2. the readers' non-cognitive reactions: i.e. the way how the reader-translator ostracises the text
3. the changes special meanings bring: i.e. the readers' endeavour to find elements in the text that bewitch them

Hence, literariness can be translated if the disclosure of stylistic variations, ostracism of the text due to the bewitchment of such variations and the transformation of the concept / common sensations (allusions, imagery) happen at the same time. This is the key to literariness and this is what will be explored in the next part of this paper. Finally, literariness is not a conventional regulatory transformation process, stemming from culture and experience but a sprout of psychological inheritance, of linguistic, sensorial and perceptive ability of the self.

2. *Howl vs Kujë*

Howl is a 1955 manifesto full of rebellious commentary upon what the Beats generation has undergone through in the American society of the 20th century. It is a poem of protest, of cry and pain indicating what Ginsberg and his companion of suffragettes, Carl Solomon, whom he dedicates the poem to, have experienced because of envisioning a culture not precisely matching the mainstream culture and way of thinking.

Howl is a lament of alienated minds, actually "the best minds of (his) generation destroyed by madness" as Ginsberg confirms in the opening line of the poem. These were the years where the best scholars were born but also subjugated and repressed due to "incongruities" of their literary and cultural production. The poem is narcotic in the way that it makes you feel full of it and wanting nothing more than it so that you could transcend to reality, a reality of darkness, darker than Conrad's, of metamorphosis, but much more elegiac than Shelley's *Queen Mab*, and of repulsive cataloguing similar to Whitman's. That obscene are the events that they resemble to hell, as William Carlos Williams warns us in the preamble of the poem "*Hold back the edges of your gowns, Ladies, we are going through hell.*"

There is a whole sense of movement in the poem, not just of tenses, not of senses, but of people and ideology travelling from one place to another; a movement of culture away from the mainstream, a physical shifting from New York, the base, and its neighbourhoods to Brooklyn Bridge, then to New Jersey, Mexico, Morocco until we meet in Rockland, as to find peace from all the journey. The whole image is recreated in the target language maintaining such poetic refrain.

There are generalised recognising steps when translating a poem. Initially, we read poetry, and then recreate or translate. In any circumstance, it is difficult to achieve a translation of poetry without flaws or errors, stemming from misreading the original poetic text. According to Jiří Levý (1967) translations of poetry and literature show that professionals understand little of its object of study. Hardly ever have they considered if the translated poetry is read and understood properly. Thus, in comparative studies of translation, a text is treated as an independent creation, – a fatal mistake – and not as a "*tool*" through which the translator establishes communication between the author and target reader.



As a matter of fact, first, the act of translation is a set of original poetry reflections on the text, created in the mind of the interpreter whose meaning cannot be taken as final and sole. Secondly, the target poetry text is a "derivative", which is "cooked" in the mind of the translator who makes adjustment on it and is likely to add his own aspects of knowledge, thoughts and beliefs. Thirdly, reading and recreation strategies in poetry translation are inextricably linked. Fourth, as a communicative tool, poetry text appears "dynamic". The translator, as a reader and creator, has to rebuild the relationship between the continuity of the target symbols and the features of reality. Moreover, it is advisable to investigate how the author continually changes the grammar of the language, how "unusual" syntactic ingredients appear typical of poetry, and to determine the function of their use. Let us compare:

Molok! Vetmi! Flliqani! Shëmti! Tiganat skuqin hi dhe dollarë hupanakë! Fëmijët çirren nën shkallare! Djelmoshat ngashërejnë ushtri më ushtri! Pleq e plaka shkrehen në vaj park më park!

(Buçpapaj, Kujë,)

[Moloch! Solitude! Filth! Ugliness! Ashcans and unobtainable dollars! Children screaming under the stairways! Boys sobbing in armies! Old men weeping in the parks!]

(Ginsberg, Howl,)

Considering this range of several verbless sentences, where the source language (English) is compared to the target language (Albanian), it is enough to see how the translator, once explicating the essence of the text in terms of semantic content and artistic form, "recreates", but "stays faithful". Moreover, the equivalent "*tiganat skuqin hi dhe dollarë hupanakë*" to "*ashcans and unobtainable dollars*" has added significant strength to the source clause (English) in the target clause (Albanian), and maintained the matrix of the source culture.

Thus, this sentence is an enumeration of metaphors, four to be exact: *tiganat skuqin hi*; *tiganat skuqin dollarë*; *hi hupanak*; *dollarë hupanakë*, which enrich the target language (Albanian) as well.

The translator has maintained the versification of the original poem, but he has also advocated his creative spirit. Moreover, through the exhaustive use of the structural model of the free verse, the translator has managed to convey his inner reactions, but avoiding getting out of the context of the source poem. Compare:

trutë ia treguan Qiellit, hekurudhave, panë engjëj krahëshkruar e mendjekthjellët duke u kalamendur majë kalibeve,

(Buçpapaj, Kujë,)

[who bared their brains to Heaven under the El and saw Mohammedan angels staggering on tenement roofs illuminated,]

(Ginsberg, Howl,)

u strukën dhomave të parruara, në brekë, dogjën paratë e veta në kosha mbeturinash, dëgjuan Këngën e Dajakut matanë murit,

(Buçpapaj, Kujë,)

[who cowered in unshaven rooms in underwear, burning their money in wastebaskets and listening to the Terror through the wall,]

(Ginsberg, Howl,)

Poetry translation specifically gets the translator into the vortex of anguishing attempts to follow his own rules and making skilful decisions, so that his version could turn up into an enumeration of striking linguistic findings. Compare:

gazavajas, shijeparë, fytyrengjëj, duke u djegur për lidhjen e moçme hyjnore me dinamon yje-yje në makinerinë e natës,
(Buçpapaj, *Kujë*,)

[angelheaded hipsters burning for the ancient heavenly connection to the starry dynamo in the machinery of night,]
(Ginsberg, *Howl*,)

At first look, such findings might derive from common words. The translator did not find impromptu tools to achieve the effect of the original. He had to choose between the prosaic variant and the awakening of emotions to the target reader. But he should be aware of the "stubborn" character of poetry as well, which encompasses a range of problems, and, therefore, the translated version is final when once one of the findings is altered, the poetry is alienated.

Translation of free verse is not only a challenge in itself but it embodies a strict form of versification and as such it allows or awaits "word-weaving" so it would be the "faillie dress" to the poetry. Free verse is not just scribbling of a sudden thought and it has its own rules. A free verse built is well-conceived if the verse has got music or rhythm although there is no definite rhyming. If the translator conveys the words of the free verse text whimsically he will maintain the integrity of the source poetic text intact. Instead of believing in the translation of a "concrete verse" he should believe in showing faithfulness towards the source versification. Why? Because the source versification does not allow him or provide him the ground to act this way and consequently the imitation of it would bring the "rebirth" of the outside form of the poetry or the alteration of the metre of the source poetry text. What the translator has done in this case is: he has grasped the sound enumeration and rhythm as the unique peculiarity of the source verse. Compare:

të këputur, rrecka-rrecka, zgavrat pa sy, në humbamendje, në çojë, turravrap territ mbinatyror të shtëpive të akullta, varka që çajnë majave të qyteteve të përmallura për xhazin,
(Buçpapaj, *Kujë*,)

[who poverty and tatters and hollow-eyed and high sat up smoking in the supernatural darkness of cold-water flats floating across the tops of cities contemplating jazz,]
(Ginsberg, *Howl*,)

In fact, the idea of translating free verse confuses the translator-reader and the tendency to "freely" choose the rhythm, metre or rhyming is so strong that he might feel irresolute of choosing which technique is the correct one to show his faithfulness to the source text. Whatsoever, the translator has definitely restrained himself from doing it in this poetry. Compare:

biseduan shtatëdhjetë orë pa nda, nga parku te jataku, në Belvju, në muze, në Urën e Bruklinit,
(Buçpapaj, *Kujë*,)



[who talked continuously seventy hours from park to pad to bar to Bellevue to museum to the Brooklyn Bridge,]

(Ginsberg, *Howl*,)

The meaning of poetry can be found: 1) in using the text as evidence of the writer intention: what is significant is what the writer means by the text; 2) viewing the text signalling its own intrinsic meaning, whatever the writer might have intended: what is significant is what the text means; and 3) reading it the reader's way, i.e. what is significant is what the text means to the reader, whatever the writer might have intended or whatever the text might objectively appear to mean. According to Cox and Dyson "*a poem that is in any degree successful blossoms under our careful attention, and comes into fullness as we proceed. ... includes a new sense of the poem's structure and imagery, its tone and verbal delicacy, its precise effects*" (Cox & Dyson, 1965: 12-13).

However, the fruitlets of poetry are never clear: sometimes they evoke, remind, or emit a different taste, sometimes they lurk or forge. The translator, therefore, is required to play the role of "resuscitator" that possesses special mastery in reading the signs and their association with the relevant meaning of the poem. In no case he must act as an independent "author" of individual reactions. He needs to interpret the real taste of the poem and the effects necessary to capture the central message and additional secondary messages. This way he maintains "intact" the significance to the symbolic value of the poem – this is what we see in this translation: Compare:

I pashë mendjendriturit e brezit tim të rrënuar nga çmenduria, duke vdekur për bukë, epsharë, lakuriq, zhag rrugëve të zezakëve në agim në kërkim të syve idhnakë,
(Buçpapaj, *Kujë*,)

[I saw the best minds of my generation destroyed by madness, starving hysterical naked dragging themselves through the negro streets at dawn looking for an angry fix,]
(Ginsberg, *Howl*,)

On one hand, the fear embodied in the inability of a completely faithful translation of the texts is associated with the risk of producing a weak translation because of being "humble to what is lying underneath it" so that the product is a togetherness of usual, necessary and utilised values of language. But being grasped after this means damaging the creative freedom required in such case, and failing to seize or discover the inconceivable or unconceivable, the unstated and the non-stated. On the other hand, the belief embodied in the possibility of a completely faithful translation is associated with the risk of producing a constraint translation, where the translator experiments, plays with language use, seeks to coordinate polyvalent meanings, allusions and accentuation of the source text, acting upon his ways, judgment and intuition. Both these risks are avoided in the translation of "*Howl*". Compare:

u strukën dhomave të parruara, në brekë, dogjën paratë e veta në kosha mbeturinash, dëgjuan Këngën e Dajakut përtej murit,
(Buçpapaj, *Kujë*,)

[who cowered in unshaven rooms in underwear, burning their money in wastebaskets and listening to the Terror through the wall,]
(Ginsberg, *Howl*,)



However, two questions naturally arise: If we accept that the translation is "achieved" as a fruit of the translator's creative freedom, then to what extent can it be used? Is there a risk that by rampantly playing with style and expressive nuances of the words we sacrifice the faithful conveyance of source text message?

Creative freedom is not only connected to the playful nature of the translator, it is a "compromise" where the translator is "biased" to the content and the metaphorical expression of the poetic text and "breaks" the rules of syntax or metonymy. Creative freedom stems from the textual "energy", whether from words, verses or complex formulations appearing as interdependent nodes between the translated poetic text and the language of translation, which consequently brings the enrichment of the latter. Compare:

*lypësi i çmendur dhe engjëlli rrahin Kohën, të panjohur, por, përsëri, duke hedhur në
letër atë që u la të thuhet në kohën pas vdekjes,*
(Buçpapaj, *Kujë*,)

*[the madman bum and angel beat in Time, unknown, yet putting down here what might be
left to say in time come after death,]*
(Ginsberg, *Howl*,)

Obviously, poetic translation involves reading and recreating and the literary translator is a reader and a creator.

On one hand, the ways of reading the literary text, of understanding its content and rhetoric differs from one reader-translator to another, and it comes a moment where the translator starts playing the role of the source poet and transforms the text into his native language. Moreover, the style that the translator-reader conveys into the translation is sealed with the stamp of the tradition, the taste of the time and place where he translates.

On the other hand, there is a myriad of ways of reading and conveying a source poetic text and there are no final, definite and exhaustive methods or techniques the poetic text is translated. Hence, in this translation of "*Howl*" the translator-reader has utilised the extraordinary flexibility of the target language, creating new words, metaphors, and syntactic displacements and maintaining the rhythm. Compare:

*I pashë mendjendriturit e brezit tim të rrënuar nga çmenduria, duke vdekur për bukë,
epsharë, lakuriq,*
(Buçpapaj, *Kujë*,)

[I saw the best minds of my generation destroyed by madness, starving hysterical naked,]
(Ginsberg, *Howl*,)

The structure of the poem is rather strange but it has symbolic significance. For example, in Part I the poet used the verb "see" in the simple past tense "saw" and a list of other events following in the past; in Part II he switches to present but using a repetitive gerund and in Part III simple present tense but echoing a future and everlasting aspect, creating a refrain "*I'm with you in Rockland*", which repeats 19 times. It is done to maintain the symbolic effect of movement in time and space.

The reality of this poem happens in certain time and space and what appears in it symbolises a shift or challenge to their borders. But such challenge is "fantasy" that echoes the pain still present "here" and "now", "there" and "then", "here" and "then", "there" and "now". It



is precisely this "crash" of "concrete" and "abstract" simultaneously happening that "recreates" the sense of movement in time and space in the translated version as well.

However, this "recreation" is not limited just to these categories, nor is the level of language. The allies to this are the alliteration, assonance, metre, rhyme and metaphor. By understanding how poetic language is modelled vertically, the interpreter harmonises the force of the uniformity to that of liberation from judgement. Though the position described in the poem resembles limbo, the significant movement within the images, the vertical painting following a prosaic model enforces the composition and orchestration of the music in the poem. Compare:

Ngadhënjime! kalime lumi! vërtitje! kryqëzime! lartësi! Zotshfaqje! Dëshpërime! Dhjetë vjet çjerrje kafshërore, vetëvrasje! Mendje! Dashuri të reja! Breza të krisur! atje, në shkëmbinjtë e Kohës!

(Buçpapaj, Kujë,)

[Breakthroughs! over the river! flips and crucifixions! gone down the flood! Highs! Epiphanies! Despairs! Ten years' animal screams and suicides! Minds! New loves! Mad generation! down on the rocks of Time!]

(Ginsberg, Howl,)

The poem howls for liberation from judgement. Though the title is "Howl", it does not function as a way to pity or judge what is happening in it. On the contrary, there is no space for it. No surprise to that. Poetry is the sublimation of the ordinary. Poetic use of language is not "frozen". It develops continuously enriching human expression. Everything inside it is positioned in its naturally-defined place. There is no room for divergence.

Compare:

Molok, ti, burg i pakuptueshëm! Molok, ti, qemer i pashpirt qelie, Kongres kobi! Molok, ndërtesat e tua, gjyqe! Molok, ti, shkëmb gjigand lufte! Molok, ti, qeveri gojëmbyllur!

(Buçpapaj, Kujë,)

[Moloch the incomprehensible prison! Moloch the crossbone soulless jailhouse and Congress of sorrows! Moloch whose buildings are judgment! Moloch the vast stone of war! Moloch the stunned governments!]

(Ginsberg, Howl,)

The way how the poem is conveyed into the target language (Albanian) requires clear, precise and approachable rhetoric free from misunderstandings or different interpretations to the central message or additional messages. This can not only be related to the idea of "untranslatability", i.e. "the translation is impossible due to the lack of lexical, grammatical and meticulously stylistic equivalents" of the languages being confronted, but also to the fact that the translation should transfer all the product deriving from the original meaning within a framework which imposes a different discourse and creates a dissimilar reality. Compare:

të këputur, rrecka-rrecka, zgavrat pa sy, në humbamendje, në çojë, turravrap territ mbinatyror të shtëpive të akullta, varka që çajnë majave të qyteteve të përmallura për xhazin,

(Buçpapaj, Kujë,)



[who poverty and tatters and hollow-eyed and high sat up smoking in the supernatural darkness of cold-water flats floating across the tops of cities contemplating jazz,]
(Ginsberg, *Howl*,)

Since the translation in itself requires the linguistic conveyance of the original, on the other hand it urges the complete inexhaustible and "healthy" retake of the source text (English language), - the whole Semitic symbolism of Moloch¹⁸ was maintained, the grandeur of the chain of cries and apocalyptic effect reflects in the translated version as in the following case. Compare:

Molok! Molok! Makthi yt, Molok! Molok, ti, dashurizbrazur! Moloku i mendjes! Molok, ti, gjykatës shpirtkosore i njeriut!
(Buçpapaj, *Kujë*,)

[Moloch! Moloch! Nightmare of Moloch! Moloch the loveless! Mental Moloch! Moloch the heavy judger of men!]
(Ginsberg, *Howl*,)

In this case, the translator has not only succeeded in doing this, but also managed to increase the expressivity of the source language text (English) in the target text (Albanian) through two new composites loaded with dense emotional and metaphoric components i.e. "*dashurizbrazur*" and "*shpirtkosore*", used as equivalents to "*the loveless*" and "*heavy Judger*" respectively. So, it is clear that, conceptually and practically speaking, translation includes the image and imitation, analogy and metaphorisation. Moloch is the subject to all such madness and the metaphor to what lies within the human soul of those people supporting the government, maybe the government itself who could do anything to kill that stream of youth and love who were positioned contrary to mainstream.

Poetry translation recognises different forms, such as "variant", "imitation", "reproduction", "adaptation" or "transformation" (Andre Lafevere in Bassnett-McGuire, 1980: 81-82).

Poetry translation entangles the translator into a nightmarish game, where no violation of self-invented or self-defined rules is allowed. His mastery and apprenticeship is bound to submit to the self-critical attitude which becomes more and more present in the whole process of translation. From this perspective, it seems clear the important role the translator plays at "reproducing" a poetry by being "loyal" or "ignoring" the cultural reality of the source text no matter how impersonal it is to his reality, to the different factors that have influenced his conception and creativity and the individual circumstances which directly and/or indirectly are reflected in the target poetry text. In addition, translators often "recreate" a poetry text only considering the target culture, where the text is "unhooked" from the influences of its origin and then translated as if it was a genuine creation and not a product of the source culture. Such thing is not observed in the translation of the poem that is the subject of our research.

3. Conclusion

By understanding and practicing poetry translation as a literary creation conditioned by the respective source text, the translator becomes able to convey multiple strata of voices, images, symbols, meanings and implications of a literary work to the audience in an exhaustible, loyal,

¹⁸ Moloch was a idolatrous God to whom children were sacrificed by placing them on fire.
<http://www.jewishencyclopedia.com/articles/10937-moloch-molech>



truthful and fluid way. The translator should avoid ventures that cause ambiguous reading, interpretation or translation. He should overcome the difficulties deriving from four "languages" (the source language, the target language, the author language, the personal language). He can do this through the knowledge, through the discovery of literariness, through separately probing the semantic content of the words, and the implications coming from their relationship.

Literary translation has been "baptized" with different terms. Thus, some call it "variant", some "imitation", some "recreation" or "transformation". Meanwhile, based on the comparison of *Howl* and its relevant translation, we have proposed the term "retake". There is always some lack of loyalty when it comes to translation. Still the following criteria, but not only, were followed in the translated version of this poem:

- (1) the use of free verse.
- (2) the attempt to maintain the patterns of the original language
- (3) the use of complex alliteration patterns, similar to the original.
- (4) the attempt to imitate syntactic inversions, collocations, archaisms of the source language.
- (5) the attempt to reproduce the sound of the source text.
- (6) the attempt to understand and rebuild the ideology embedded in the source text.
- (7) the attempt to reproduce the mood of the source text.
- (8) the attempt to maintain the visual form of the source text.
- (9) the attempt to maintain the regular pattern of the source text.
- (10) the attempt to build complex alliteration structures in the target language.
- (11) the mis-reading of the central essence of the source text message on purpose or by mistake.

It is often said that poetry is untranslatable. However, the experience embodied in the translation of Ginsberg's *Howl* proves the contrary, - whenever the translator reaches the depth of the source poet's thinking, perception and experience, he becomes one with the text. Here the translator-reader appears to be the "ideal" one and led by the imagination of the author, but without getting "imprisoned" in the text. The translator resulted conscious in conveying the means, the meaning, the image and the hysteria of *Howling*. As in the original *Kujë* properly and faithfully is transmitting the cry which is not a cry, it is an unarticulated cry, as if it flounders into your throat aiming at taking away every atom of life but leaving the pain, making you consciously stupid of reality but augmenting the adrenaline to push you forward to do something – that is awaken.

Albeit the upshots of translation are not a consequence of the carefully-determined concept of translation moulded according to a precise function, all translations reflect the translator's reading, interpretation and personal selection criteria as defined in the concept of the function of the source and target text. The success or failure of such attempts depend on the readers' maturity, but variations of the methods used to translate *aka* write emphasize the idea that there is no single and "right" way to translate *aka* write a poem. Translators are given the opportunity to see themselves freed from the constraints of conventions that govern translation, and to be responsible while tackling with the source poetic text. This is the very starting point where meta-text or translation-reading (inter-lingual translation) originates.



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HISTORICAL CONSCIOUSNESS IN SHAKESPEAREAN HISTORY PLAYS

Abstract

William Shakespeare (1554-1616), English national poet and the most distinguished English literary figure, produced his most well-known works between 1589 and 1613. He first began his literary career as a comedy and chronicle writer, but he did not confine his literary genius with comedies and chronicles. He also produced very prestigious tragedies, tragi-comedies, romances and poems. His history plays deal mainly with the events from King John to Henry VIII. His main concern was order, disorder, importance and continuity of monarch in these plays, in which he also emphasized the Englishness and advised on the destructive characteristic of civil wars and disobedience against the monarchs. The Wars of the Roses, in which the Houses of York and Lancaster, two branches of the Plantagenet house, fought on the monarch of England between 1455 and 1487, was an important historical event for the history plays. Henry Tudor defeats Richard III and succeeds to the throne as Henry VII. He achieves to unite the two royal families, marrying Elizabeth of York. Tudor dynasty ruled England and Wales until 1603. Shakespeare lived under the reign of Elizabeth I, who was the last monarch from Tudor dynasty. Shakespeare advises against war the dangers of civil wars and speaks well of the Tudor dynasties in his history plays, such as *King John*, *Edward III*, *Richard II*, *Henry IV (Part I, II)*, *Henry V*, *Henry VI (Part I, II, III)*, *Richard III*, *Henry VIII*. This plays were about the English history. His plays, *Coriolanus*, *Julius Caesar* and *Anthony and Cleopatra* were taken from Roman history. In this study some important historical event before the Elizabethan period and how Shakespeare used historical event in his will be discussed in detail.

Keywords: *William Shakespeare, Chronicles, Order, Kingship, Ideology, Civil War*



1. Introduction

In this study after giving brief information about some essential concepts such as “Great Chain of Being”, order, degree and kingship, the rise of history plays, the main subjects of them, Shakespeare’s history plays and the effect of nationalism and patriotism will be discussed. Elizabethans’ world view had deep roots in the history and mainly based on mixture of ancient and classical writers, the Old and New Testaments, and the moral and religious values of the Middle Ages and Renaissance. (Aksoy, 1986) “Great Chain of Being”, “order”, “degree” and “kingship” had importance in the formation of the philosophy of the life in the Elizabethan period and Shakespeare was familiar with these doctrines.

Like his contemporaries, Shakespeare adopted the concept of “The Great Chain of Being”, which was inherited from the Middle Ages. According to this concept, it was believed that there was a spiritual order from God through archangels and angels, through kings, princes, nobles, merchants, peasants and workmen, through higher and lower animals, to the very plants and stones. Each had its proper place in the order and each was an essential link in this Great Chain of Being. The Elizabethan believed that everything in the world had its natural way of working, and its natural place in the system of things. Before the creation of mankind and the world, there had been chaos – an actual physical state in which particles of matter were not linked to one another, and all things were in a permanent state of anarchic conflict and hostility. God then imposed his own will on matter, and formed the world out of chaos. As everything was created by God the whole universe was like a carefully linked and complex machine created and kept working by the one Being. (Aksoy, 1986)

Degree was considered as the social equivalent of order. In Elizabethan society, it was believed that without degree society would disintegrate and civilisation would not be possible. “Order is seen as the frame upon which the elements of civilised life are placed. The well-being of an individual as well as of nations depended upon the maintenance of order and degree. The ignorance of the order in family relationship and in governmental affairs would bring chaos and destroy the harmony of all universe. According to Elizabethan people, order and degree governed not only the physical universe but also social and political institutions and the individual. (Aksoy, 1986)

Another concept that the Elizabethan people supported was the belief that derived from the the kings were appointed by God as representative. Man is not allowed to decide who shall be king under any circumstances, and this task is God’s alone. (Urgan, 2007) Hence obedience to kings was suggested even though they misused their power and ruled the country unjustly. Therefore the maxim “Kings do no wrong” protected the office or function of the kings against the courts of law and Parliament.

The Tudor monarchs, from Henry VII to Elizabeth I, propagated another doctrine “passive obedience”, which meant that when a monarch’s rule seemed to be tyrannical and unjust, they should remember that kings are sent by God to rule the states. (Urgan, 2007) People should pray God to lead their king’s heart to better ways and forgive their sins which had brought the punishment of oppression, because passive obedience was always better than armed rebellion. Armed rebellion would divide a country into warring factions and offend God. (Aksoy, 1986)

Elizabethan people also believed the need of having a powerful monarch to establish and keep peace at home, so monarch was given many undiscussable divine rights. According to the concept of “divine rights of kings” God alone was responsible for the appointment of a



person to kingship. The king held his office from God, and not from human beings. Since the monarch is the representative of God in the world, any attempt to usurp him/her was not merely a crime against human law, but it was a crime against God. The overthrow of the king from the throne was something to be decided only by God. The only thing that the people should do is to endure with reliance and patience and not to attempt to remove a King or revolt against him which is considered as a crime against the God. (Uzmen, 1973)

The result of this major sin and crime is civil war. English people bore in minds the detrimental effects of the civil wars, which devastated England for almost a hundred years. Considering the bloodshed and destruction caused by the Wars of the Roses in the fifteenth century, and also the rebellions and conspiracies during the reign of Elizabeth I and James I, it is not surprising that Shakespeare mentions civil war with horror and fully accepts passive obedience in his plays. (Aksoy, 1986) He presented consistently the conception that State could survive only by loyalty, otherwise chaos would emerge and no-one would be in safe. Without loyalty there would be insoluble conflicts between father and son, as Shakespeare shows in a symbolical scene in *Henry VI, Part 3*.

2. History Plays in the Elizabethan Period

Shakespeare did not only concentrate on comedies and tragedies, he also wrote some outstanding plays mainly based on the historical data. History plays, originally called chronicles, flourished in the second half of the sixteenth century and declined soon after the death of Elizabeth I in 1603 and popular during the Elizabethan Period. English history play developed as a popular genre because there was demand for new plays for the public stage, and history plays tried to meet the demands of the theatre-goers.

The history took its modern form in Tudor England and it dealt with the lives of secular heroes, mostly kings. John Bale's *Kynge Johan* (1538) and Christopher Marlowe's *Edward II* (1592) contributed significantly to the development of history plays. (Ribner, 1965) Marlowe "not only provided the link between history and tragedy which would be elemental to later English Renaissance history plays but also set a new standard for effective use of the history play as propaganda". (Mills, 1934) According to Thomas Heywood and Thomas Nash, English history play created sense of national pride and patriotic feelings through eternalising English heroes. (Helen Ostovich, 1999)

According to Coleridge the aim of history is to introduce great heroes in history to the people and arouse respect for patriotism and social institutions which unite the public together. Obedience to social institutions and rulers are the two basic concepts which these plays propagandize. (Uzmen, 1973) In a way the writers of history plays used historical facts in dramatic medium for historical propaganda in theatrical form for nationalist and patriotic purposes. The writers of historical plays drew their English historical materials from the sixteenth century chronicles and stressed the patriotism and nationalistic feeling of the times. These plays served as medium for stirring nationalistic and patriotic feeling in the country and teaching English history to the uneducated population. (William Harmon, 1995)

There were not any remarkable history plays before the Elizabethan period. 1588 was an important date for the plays based on English history. These plays had increasing popularity following the defeat of the Spanish Armada in 1588 which the Catholic Phillip II of Spain, who had a claim to the English throne through Mary.

The defeat of the formidable Spanish Armada in 1588 contributed much to the growth of strong feelings of patriotism and nationalism in England. The nationalistic feelings were

surging all over England, and Shakespeare voiced the public emotion proudly. (Aksoy, 1986) Some playwrights used this historical success in their plays to provoke nationalistic feelings. (Uzmen, 1973) They reflected the strong nationalist feelings following the Protestant Reformation and the commercial wars with European countries. (Wells, 2001)

3. Shakespeare's History Plays

History play was a popular dramatic form in the London theatres. Shakespeare conformed to the fashion of the time and entered into the history play. He produced some history plays seven of which are based upon the history of England. "Shakespeare, though not the inventor, was the most prolific author of such historical dramas". (Truman J. Backus, 1882) In his history plays, Shakespeare deals with the lives of the kings between 1377 and 1485 such *King John*, *King Richard II*, *Henry IV*, *Henry V*, *Henry VI*, *Richard III* and *King Henry VIII*. All of these history plays are based upon the fifteenth century England with the exception of *King John* and *Henry VIII*, set respectively in the twelfth century and in the first half of the sixteenth century. "They constitute an historical epic covering over a hundred years and divided into long chapters corresponding to reigns". (Kott, 1974) Shakespeare changed the actions and characters in his history plays, and he did not write them in a chronological order, although he based his plays on real events in history. Of the English kings he dealt with, Richard II ruled (1377-1399), Henry IV (1399-1413), Henry V (1413-1422), Henry VI (1422-1461), Richard III (1483-1485). Shakespeare began with Henry VI and continued with Richard III, Richard II, Henry IV and Henry V. (Aksoy, 1986)

Raphael Holinshed's *Chronicles* (1587) was an invaluable source for poets and dramatists at this time. (Wells, 2001) "Holinshed's *Chronicles* furnished much of the material for them, beginning with *King John*, and ending with *Henry VIII*. They are grand panoramas of national glory or national distress. *Richard II*, *Richard III*, the two unequalled dramas on the reign of *Henry IV* and that chant of patriotic triumph, *Henry V*, illustrate his power in representing epochs in the life of his nation". (Truman J. Backus, 1882, p. 92) Another source Shakespeare used to give him the records of events was Edward Halle's *The Union of the Two Noble and Illustrious Families of Lancaster and York* (1548). Hale's admiration for the Tudor monarchy inspired him to compose this work, in which Henry Richmond ends the cycle of bloodshed caused by the murders of Richard II and Henry VI. The *Union*'s influence upon Shakespeare is most apparent in the *Henry VI* plays. (Wells, 2001) For historical material Shakespeare also consulted Samuel Daniel's *The First Four Books of the Civil Wars* (1595), while his comic scenes draw broadly on the traditions of medieval mystery and morality plays. Another source he consulted in his history plays is the anonymous Elizabethan play *The Famous Victories of Henry the fifth: Containing the Honourable Battel of Agin-court: As it was plaide by the Queenes Maiesties Players*. (Wells, 2001)

a. Henry V

In his history plays Shakespeare follows the general views of his time and tries to satisfy the audience. That is why he produces history play in order to reflect the common sense and the patriotic and nationalistic view in his time. Shakespeare is in harmony with common views in the Elizabethan views. "In his *The Elizabethan World Picture* (1943) and *Shakespeare's History Play* (1944) E. M. W. Tillyard argued that Shakespeare's history plays represent a nationalist enterprise celebrating the providential restoration of order following the accession of the first Tudor king to the English throne in 1485". (Wells, 2001)



Henry V (probably written in 1599) is the last of the plays known as “Henriad”, including *Richard II* and both parts of *Henry IV*. In this play, Shakespeare deals with the rise of the House of Lancasters in history. The play tells the historical events in Medieval England and it is filled with love of country and success of English army.

In *Henry V*, like his other history plays, Shakespeare mingles fact with fiction. For example, although the real Henry V defeated the French army at the Battle of Agincourt, he did not actually take the French throne. Many characters in *Henry V* are based on real people, but the personalities and actions of these characters in the work are imaginative. “Shakespeare used his imagination bring to life the inner motivations and private conversations of historical figures that history books will simply never be able to capture”. (Muse, 2015)

In *Henry V*, Shakespeare portrays the king and the war in more interesting way than they seem in history. The play is full of incredibly provocative moments for a leader. Henry has to deal with committing his country to go to war, and then he has to deal with the betrayal of one of his best friends. He has to execute a beloved old companion in the middle of a war in order to send the right message to the rest of his troops:

KING HENRY V

*God quit you in his mercy! Hear your sentence.
You have conspired against our royal person,
Join'd with an enemy proclaim'd and from his coffers
Received the golden earnest of our death;
Wherein you would have sold your king to slaughter,
His princes and his peers to servitude,
His subjects to oppression and contempt
And his whole kingdom into desolation.
Touching our person seek we no revenge;
But we our kingdom's safety must so tender,
Whose ruin you have sought, that to her laws
We do deliver you. Get you therefore hence,
Poor miserable wretches, to your death:
The taste whereof, God of his mercy give
You patience to endure, and true repentance
Of all your dear offences! Bear them hence.* (Shakespeare, Henry V, 2015)

The young Prince Hal, the future king of England under the name of Henry V, becomes friendly with Sir John Falstaff, who has no sense of morality. Falstaff is certainly not a model of knighthood and the last person on earth with whom the heir to the throne should make friends. He is thief, a parasite and a lecher, and also a selfish and a braggart man, but he is amusing, witty and free from any feelings of responsibility except toward himself and the satisfaction of his physical needs.

Before young prince Henry ascends the throne, he wastes time drinking with Falstaff. As soon as he comes to the throne, Henry, as a king, cannot have Falstaff as a friend. He can only allow him some money instead of giving him a position of high honour since he considers the affairs of England more important than his former friend. “When Henry becomes King, he rejects his jolly old friend, Falstaff, as he represents the holiday mood and lack of responsibility”. (Raw, 1998)



In the play Shakespeare reminds the monarch his/her duties. He uses Falstaff and Prince Henry to express his ideas about the order and kingship. Falstaff represents misrule and anarchy in the society which Henry V has to govern. The ideal king cannot have anarchy at hand as he tries to govern. Prince Hall should reject Falstaff although Prince Hall enjoys his carefree way of life with him.

b. Henry VIII

There were political debates and upheavels during the Wars of the Roses, but the confusion did not stop after the wars. English people had to suffer many uncertainties and they were open to many internal and external threats. Henry VIII succeeded his father Henry VII in 1509. England under Henry VIII became a Protestant country, with the monarch instead of the Pope as the head of the English Church, but many still held to the Catholic faith. Protestant reformers were eager to spread Protestantism in England, but the fear of Catholic rebellion continued to be strong for a long time in the society. Henry VIII died in 1547 and was succeeded by his nine year old Edward.

The years following Henry's death were full of religious disagreement and rebellions. Henry VIII had changed the ownership of the Church; Edward's reign succeeded in changing the form of the church service from the Catholic form into the protestant one. Thus confusion was added to confusion when Edward died. For the next five years the new Queen Mary I (1516-58) daughter of Katherine of Aragon, tried to re-establish the Catholic faith in England. Queen Mary ordered many bloody persecutions to re-institute Catholicism. Mary had to fight against the attack by rebels and supporters of Protestantism. She died childless and succeeded in 1558 by her Protestant half sister Elizabeth. When Queen Elizabeth came to the throne, she tried to return England a Protestant country, but during her queenship religious unrest did not come to an end. "The Elizabethans felt they were living in a world of full of uncertainties and open to all sorts of dangers. To counter this fear, they had a firm and fixed concept in order, which was both a belief and a need." (Aksoy, 1986)

In the play some historical facts can be seen. For example in *Henry VIII* (1613) Shakespeare focuses on the instabilities of the royal court in the late fifteenth and early sixteenth centuries. This play represents significant moment in English history, namely England's religious break with Rome and the Catholic Church. In 1531, King Henry VIII, disappointed that his wife Catherine (spelled "Katharine" in this play) had borne him no male heirs, decides to divorce her. His advisors argue that the marriage is invalid, but the Pope rules against the divorce. Nevertheless Henry divorces his wife and marries Anne Boleyn ("Anne Bullen" in the play) in 1533. The Pope promptly excommunicates Henry. Henry then takes command of religion in England, declaring himself the head of the Church of England and seizing the wealth of the monasteries. The rest of Henry's reign is beset by rebellions both small and large by groups who want to restore Catholicism. The actual event of the break with the Pope is not represented within this play, but we see Henry's advisors discuss ways to negotiate a legal divorce. We even see Cardinal Wolsey urge the Pope to refuse the divorce. But the actual break is only alluded to.

However in some parts of the play, Shakespeare uses his imagination in presenting the real facts. He also serves to contribute to the establishment of a powerful and stable monarchy. For example, in *Henry VIII*, archbishop of Canterbury, Cranmer baptises Elizabeth and makes a speech about her future greatness. He says the infant holds great promise for England, and few now can imagine the great things she shall accomplish. She will know truth, she will be loved and feared, and she will be a great ruler. The king is amazed at the wonders



of which Cranmer speaks. Cranmer goes on to announce that Elizabeth will bring happiness to England, and when she dies a virgin, the world will mourn her. Since Queen Elizabeth I died ten years before Shakespeare wrote this play, this praise cannot be accepted as a flattery. It can be accepted as an indication of the respect and admiration of people respect and admiration for the queen in Elizabethan Period. (Urgan, 2007) Shakespeare's aim is not to ingratiate himself with the Queen Elizabeth but to articulate the sincere feelings of the people in his time. The most important diplomacy of Henry VII was to secure England from internal disorder and civil war that the country suffered in the previous periods.

4. Conclusion

In his works Shakespeare's main concern was to reflect the common sense and he tried to do his best in order to warn both the rulers and the people against the dangers of chaos, disorder and civil war. The horror of civil war can be seen in Shakespeare's history plays, because Shakespeare, like his contemporaries, was aware of the danger and the destruction of a civil which was caused in the Wars of the Roses. Therefore, he brings forward the idea of harmony, order and congruity in society and supports the hierarchical social structure.

Shakespeare's age was one in which, there was general interest in history and the people were eager to be told about the past. The sixteenth century history plays were aimed to respond this demand from the public. Shakespeare made use of this demand on behalf of the monarchy and order in society. These plays put the essence of the new historical view into popular form for the theatre-going public. History plays had been valued as a lesson for kings and the people, what to and what to avoid. Since history has lessons for the people. Shakespeare showed how the misfortunes of society followed the sins of its rulers in his history plays. In his plays Shakespeare also insisted on the sacredness of kingship, the wickedness of rebellion.



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IDEOLOGICAL MEANINGS OF LANGUAGE

Abstract

Ideology is sometimes considered only as set of ideas, as Karl Mannheim's relativist theory would put it, for instance. It is also sometimes considered more critically as set of ideas whose political aim is to help sustaining domination, by concealing the contradictions present in society. Drawing on Jan Blommaert, Norman Fairclough, Susan Gal and Antonio Gramsci, this paper investigates the link between ideology, meaning and power. Then, the issues of text, context and agency will be examined, firstly in relativist theoretical approaches to ideology and language, and secondly in critical approaches. It will eventually be shown that the two stances are in conflict about the meaning of the word 'ideology' itself, which brings to light the discrepancy between the implications of descriptive and critical research.

Keywords: *Ideology, linguistics, relativist theory, critical theory, power, meaning*



1. Introduction

Ideology is a term for which definitions are lavish. In order to understand the relationship between ideology and meaning, we first need to have a clear overview of the main definitions and representations of ideology in discourse studies. Only afterwards will it be possible to investigate in which way these different definitions allow us to analyse different ways ideological meanings emerge from language uses. The most relevant ways of examining how ideological meaning comes about will be emphasized.

2. Defining Ideology

Ideology can be seen as plural set of ideas common to a social group. Particular ideologies in this case are ideologies that ought to be total (Blommaert 2005, 166). The capitalist ideology that dominates our societies is a class-specific total ideology, but overthrowing capitalism by another class-specific ideology, i.e. a socialist one, will only result in the latter becoming total instead of the other. These ideologies are “material practices of modulation and reproduction”, thus they are “materially mediated ideational phenomena” (Blommaert 2005, 164). This position can be qualified of “Mannheimian”, from the name of Karl Mannheim, founder of the sociology of knowledge, who attempted to “neutralize the negative connotations of the ideology concept” by extending its scope to any system of thought that is collectively shared and socially situated (Woolard 1998, 8).

However, this definition of ideologies as equivalents is extremely relativist and lacks a classification criterion and therefore lacks a political stance. Blommaert considers ideologies in society as a relative phenomenon, which social and material processes make evolve. He doesn't take into account the fact that ideology helps concealing domination using language in order to make social processes look natural (e.g. inequalities). He only sees ideology as a set of hegemonic ideas, imposed through consent and coercion, independently of their content. But a set of ideas sustaining domination isn't the same as a set of ideas aiming at undermining domination. Human societies are unequal: the overthrow of a system, whose total ideology justifies and reproduces inequalities by another system that would fight for justice against inequality, is still an ideal worth fighting for.

“The term ideology is useful for designating that form of systematic meaning which functions to legitimate relations of ruling” (D. Thompson 2001, 23). Giving this meaning to ideology helps us to grasp the very close relationship between ideology and non-coercive forms of domination, and to identify the agents of domination. Claiming that ideology is neutral leads to conceal human agency and interests from the concept, therefore to “abandon politics” (ibid, 23). It is a political act to decide whether meanings are ideological or liberating: “The only criterion for judging whether something is ideological is whether or not it reinforces relations of ruling” (ibid, 25) and whether or not “they suppress the interests of the subordinated” (ibid, 29). We always are in systems of meaning, and systems of meaning that reinforce domination are thus the results of ideology (ibid, 27).

Adding another dimension to this idea, Patrick Studer claims, agreeing with Michael Billig's view, that ideology reinforces domination by concealing contradictions present in society (Billig 1982, 34–60 in; Studer 2013, 194):

“in one of his early studies, [Billig] proposes a Marxist re-interpretation of ideology as a ‘concealment of contradictions’. According to this interpretation, Billig not only recognises ideology fundamentally as (linguistic) action but equally as rational and



knowledge-based activity aimed at concealing the legitimacy of the 'other side' – the view opposing another – and thus at achieving hegemony in a debated belief system."

Hegemony, a Gramscian term useful to grasp the systematic aspect of ideology, is also a concern for Susan Gal, who claims that some signifying practices are dominant and ideological not only because they are held by dominant groups, but "because their evaluations are recognized and accepted, indeed partially constitute, the lived reality of a much broader range of groups" (Gal 1998, 321). By valorising a social position to the expense of another, ideological representations are at the forefront of the battle over hegemony lead by the dominant class as they can win the consent of social groups with totally different interests (ibid). A hegemonic ideology is, in other words, internalized by subaltern classes in society because representations and meanings embedded in it may give these classes some benefits from domination. The way ideological meanings have such effects will be investigated in part 3. The result of hegemony is, according to Norman Fairclough, "projecting one's practice as common sense" (Fairclough 1989, 33), and "what comes to be common sense is thus in large measure determined by who exercises power and domination" (ibid, 92).

Power relations have a key role in the production of ideology. Jovchelovitch, who considers ideology to be a specific form of knowledge, takes power relations as the root of creating such knowledge, as it relies on domination via the power of one interlocutor in the other. The communication between the interlocutors is, according to Jovchelovitch, the "how" of representation. She agrees with John B. Thompson on the fact that "the study of ideology focuses on the connections between meaning and relations of power" (J. B. Thompson 1990 in; Jovchelovitch 2007, 92).

Parts 2 and 3 will analyse the way language mediates meaning and the way these two different approaches, the relativist and the critical one, are concerned with the relationship between ideology and meaning, and in which way they may overlap.

3. The relativist approach to ideology and language

3.1. Texts and contexts

Ideology, seen as a neutral phenomenon, is still able to influence meaning and the knowledge people grasp from meaning.

For Blommaert, a means of expression of ideology and "the issue that defines linguistic inequality in contemporary society" is "Voice" (Blommaert 2005, 5). According to Blommaert, although he seems to be concerned with linguistic inequality, context limits itself to the speaker's worldview. In his analysis of the Flemish Socialist Party's (SP) 1998 statements, he considers the party's ideology as a set of ideas resulting from the party members' worldview, as constituting their own truth among other truths rather than a systematic system of meaning embedded in the party's (and who they represent) interests (Blommaert 2005, 198).

In social representation theory, "the theory of social knowledge within which language and communication play an essential role in acquiring and changing knowledge", (Studer and Markova, 254) context is key to understand the differences of meaning ideology generates, but it is limited to the specific context of speech acts. Social representation theory isn't only concerned with the speech, but with the interaction between the speech and the relevant conditions in which the talk takes place (Studer and Markova, 263). In other words, it



is focused on the text/context interaction happening in speech: “democracy” means different things in different contexts “French, Czech, British etc....”

For S. Moscovici and social representation theorists “ ideology is no more than a system of specific beliefs and therefore, it is redundant as a concept” They also reject the idea of investigating power like discourse analysts do, thus reject their political stance.: “in discourse analysis all phenomena seem to be ideologized and politicised before the research starts”. They rather see society as composed of a majority and a minority, where feelings of guilt in the majority could become factors of social change. (Studer and Markova, 267 – 268). Replacing the political with the moral is also a trait that J.P Gee’s theory has in common with Moscovici and Malkova, however morality takes place at the individual level of making sense of meaning.

3.2. Ideological Meaning-making and agency

Gee sees ideology as embedded in social theories that fulfil people’s need to interpret reality by making generalizations about phenomena. He does not consider ideology as a way to maintain domination, but as a rather neutral phenomenon, consisting in both bad and good social theories: the latter being liberating, the former aiming at sustaining inequalities or being “the root of human evil” (Gee 1996, 24). In other words, he gives the name “overt theories” to liberating theories, and calls naïve theories “tacit theories” (ibid, 16). There is ultimately, once one has been exposed to both theories about a phenomenon, an ethical value judgment to be made in order to decide which theory is “correct”, and the morally “good” decision is to favour the social theory that will help to “lead to a more just, humane and happier world” (ibid, 18). I think that it should be added that such moral or ethical judgments are influenced by one’s position in society, i.e. one’s agency, and on whether a social theory will allow the maintaining of a favourable social position or not. The choice is therefore more political than moral.

Nevertheless, according to Woolard, because almost “any human act of signification in some respect serves to organize social relations”, in order to study language ideology, it is worthwhile to consider social aspects that are not always directly determined by power relations such as “affiliation, intimacy and identity” (Woolard 1998, 8–9). In other words, Mannheimian ideological analysis, although non evaluative and lacking a distinction between different ideological significations, can be useful to study a broader range of social significations.

4. The Critical Approach to Ideology and Language

4.1. Texts and Contexts

The critical approach to ideology’s goal is to study language ideology to “examine the cultural and historical specificity of construals of language, not to distinguish ideology of language and ideology in other domains” (Woolard 1998, 4). This view is in agreement with Susan Gal’s approach in which she claims that “ideologies that appear to be about language are revealed to be coded stories about political, religious, or scientific conflicts” and vice versa “ideologies that seem to be about say, religion, political theory, human subjectivity or science invite reinterpretation as implicit entailments of language ideologies” (Gal 1998, 323). The context considered by such positions on ideology is therefore the whole body of signifying practices of a given society, with an emphasis put on (unequal) power relations and the places in which they are, or should be conflicting, while keeping in mind an emancipatory agenda, i.e. undermining unjust social contradictions.



The relationship between language and context is a complex one. Ideological meanings are influenced by context through different social processes, one of them being indexicality. Indexical relationship consists of three types of semiotic processes: iconization, in which a linguistic feature becomes an iconic representation of the social group indexed by it (thereby the feature is believed to reveal the nature, essence, of the social group); fractal recursivity, consisting in “the projection of an opposition salient at some level of a relationship onto some other level” and erasure, under which representations simplifying reality are created by a totalizing ideology, while features that do not match with the model are being ignored or unnoticed (Irvine and Gal 2000, 37–38). Nationalist ideologies generally provide an example that demonstrates how these three semiotic processes are used in order to sustain the domination of one social group on another: they link language with people’s essences, for instance, a “simple language” with a “childish people” (ibid, 58); they interpret differences between social groups based on broader ideological models having the same purpose of interpretation by creating equivalences, e.g. nation/minorities/families (ibid, 65); and they omit historical considerations that does not fit their essentializing representations (ibid, 58). Through these three processes of indexicalization, ideological meanings in turn influence their own context, and one of their suggested effects is that they are one of the factors of linguistic change (ibid, 77).

Grammar and grammatical correctness is another powerful ideological “indexicalizing” tool. Deborah Cameron claims grammatical correctness is ideological in the sense that it equates grammatical incorrectness with delinquency, hiding the relevant social reasons of criminality. Considering grammatical correctness as a proper use of language is an ideological way of valorising the dominant classes’ language use, thus making seem logical and natural that people using un-proper or incorrect language are in subaltern positions in society (Cameron 2003, 448).

The context of a patriarchal society in which gender inequalities are widespread is also a very important point to consider. Gendered language ideology has always been related to the dominant representation of women among the dominant class and the form of the economic system allowing them to exist. The aristocratic ideology naturalized the fact that women were talkative, as one of the occupations of aristocratic women was “public verbal duel” (Cameron 2003, 451). The overthrow of the feudal system by the capitalist bourgeoisie permitted the latter to impose the “silent woman” as the ideal. These ideologies about gender and language aim at the naturalization of two aspects of social life: there are two opposite sexes, and they are hierarchically ordered. Gender roles are therefore unquestionable, the proper use of language loaded with feminine values “exclude women from certain spheres of activity” (ibid, 452). The “communication ideology” (ibid, 462), by valorising communication skills naturalized as women’s speech, serves to confine women in underpaid jobs of the neoliberal service economy such as call centres. Ochs adds that indexicality means that particular acts constitute social identities (context) and social activities. She makes the parallel between gender as context; and a gossip session or “communicative practices associated with care giving” (Ochs 1992, 337), as social practises. Whether acts of indexicality make parallels that sustain domination is a way of determining whether ideology is involved. In the case of care giving communication, the use of simplified speech by American women with their children socializes them “into an image of women as accommodating or addressee-centred in demeanour” (ibid, 351).

We have seen how text and context mutually influence each other through ideological production of meaning. It will be now shown the ways in which subjects are related to ideological meaning production and learning.



4.2. Ideological Meaning-making and Agency

Ideological meanings and ideological representations are linked. According to Jovchelovitch, collective representations fulfil the need of human beings to reassure their worldview in front of unfamiliar experiences (Jovchelovitch 2007, 101), and in such cases, ideology is of great help in order to consolidate the dominant social representation: this problem is related to hegemony. The unfamiliar doesn't necessarily involve resorting to ideology; nevertheless the balance of power relations in a given society determines the strength with which ideological representations will be imposed as the truth. Ideology thus distorts representations in order to sustain domination. She adds that "all representational systems can be permeated by the ideological function and be used to dominate" although not all representations are meant to distort, therefore not all are ideological (ibid, 99).

Gee's theory of social representations (social theories) mentioned above in 3.2 allows us to understand how subjects relate to representations and how representations structure their knowledge system. According to him, generalizations present in social theories consist in different types for their origin is diverse. There are primary generalizations, resulting from debates and research and they are thoughtfully considered (Gee 1996, 20). More distant from primary generalizations are "removed generalizations", they come from less direct sources such as reports about an original thought. Even more distant from these, there are "deferred generalizations", and they are based in the assumption that "others, experts" know how to ground this belief. "The theory which grounds it [the naïve social belief is], at best, a removed theory, and, more usually, a deferred theory, since they do not know the generalizations that ground it, but think that some experts do know them." (Gee 1996, 21)

Widespread generalizations that are not primary constitute common sense. Focusing on micro-interactive environment is what will help us to grasp what ideology and common sense consist of, as such environment is the place where ideologies are "jointly constructed": this is a social psychological perspective (Chouliaraki and Fairclough 1999, 123). According to Studer, "Social psychology lies on the content, structure and processes of common sense itself" rather than on the relation between "formal" ideology and "informal" common sense (Studer 2013, 195). Studer's stance is therefore similar to Gee's, as a social-psychological analysis of language ideologies focuses on what seems "rational-conceptual" in people's conversations in order to reveal how common sense comes about (ibid, 195). When people interpret reality, they do it rationally drawing at the same time on reflected ideas and on unreflected ones: there are thus conflicts over representations, as there is a contradiction between these two aspects. "Ideology in this context can be seen as a function of communicative behaviour, 'levelling out' contradictory phenomena relating to opposed social beliefs" p196. As Voelklein and Howarth claim (Voelklein and Howarth 2005, 446), ideology comes about by elevating as "scientific" certain social representations, that will therefore delegitimize the "other side".

To claim that an ideological representation is scientific does not happen for common sense representations only. According to Thompson, domination is not control over truth but control over meaning, as meaning precedes truth. Familiar ideology can take the form of common sense; nevertheless ideology can take a more "incomprehensible" form, notably in theories originating in the academia (D. Thompson 2001, 31). This doesn't mean that all theory is ideology: although "making theory" is a privilege, it allows subjects concerned by oppression to challenge ideological systems of meaning and dogmas at the level of the academia. Common sense meaning and theoretical meaning are not intrinsically ideological (ibid, 33).



A certain discourse, carrying ideological meaning, can be imposed as the dominant representation by reported speech, which is not only a way to conceal contradictions but also to force one's vision upon the other as legitimate: according to A. Duranti, a way to create dialogical oppositions, as "the quoted talk of one party is embedded in the speech of another" (Duranti and Goodwin 1992, 20). Analysts can get at the interplay of alternative interpretations of language by investigating "verbs of saying", i.e. reported speech, as they are "local framing for expressing local language ideologies". Utterances can, with the help of reported speech, blend different voices, thus blend different sets of meanings and representations at the same time (Ochs 1992, 338). Gal gives examples about the operation reported speech in the production of ideological meaning and its imposition as hegemonic: reported speech can be "authoritative speech" (Gal 1998, 332): in this case, reported speech allows to construct authority invoking a more or less naturalized and abstracted construct such as "gods" or "science" and therefore conceal one's interested agency.

There are other institutional ways of production of ideological meaning. We have seen that ideological meaning can be common sense. Norman Fairclough claims that common sense conceals the variability of meaning, i.e. "the other side", by the naturalization of meanings of words: ideology means a different thing from a Marxist point of view (i.e. a set of ideas with struggle for power as the context) or from a mainstream US discourse (relativized sets of ideas, that can be reduced to an "-ism" suffix). Naturalization of meaning is the effect of power relations, and the dictionary can be considered as one of the best examples of such institutional naturalizing processes (Fairclough 1989, 94–95). Naturalized systems of meaning therefore help naturalizing specific ways of representing the social world: as the meaning of a word is embedded in meaning systems, with values such as similarity, contrast, overlap or inclusion, closing meaning to a particular interpretation helps situations of discourse to be naturalized and this in turn "helps to consolidate particular images of the social world" (ibid 105). Fairclough claims that challenging naturalization of meanings should be done at the school level, thanks to Critical Language Awareness. CLA should make children aware of their purposeful discourse, in order to increase its range, and they will be conscious of "social determination and effects of one's purposeful discourse" and this will "facilitate the development in children of emancipatory discourse" (ibid, 241).

5. Conclusion

The meaning of ideology is at the centre of a battle for control: the side chosen has a great influence on the extent to which one can grasp the implication of ideological meanings. A critique of ideology is a more powerful tool than a description of it as it considers ideology as a situated phenomenon and as it reveals processes of essentialization that are responsible of sustaining domination in society, rather than concealing power relation behind a moral façade, which is more than insufficient. Because it leads to represent the world as a static place, essentializing equates depoliticizing; critique is a precondition to any political claim and praxis, and therefore a concern to any researcher who considers his or her agenda as "just".



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LITERATURE (LITERARY MATERIALS) ENRICHES LANGUAGE LEARNING SKILLS

Abstract

Literary materials that give a boost for target language learning provide linguistic model, authenticity, motivation, convenience and linguistic competence through which a foreign language is likely to be learned properly. Therefore, teachers might benefit from literature of a target language in order to enhance students' language learning skills such as; reading, writing, speaking, and listening in language classroom.

Teachers have enough freedom to choose the topics they will use in the class. Especially, teachers need to consider the materials, which increase the involvement of the students properly, since those materials give students courage to be active in the classroom and make them to be more confident in order to interact for the topics chosen by their teachers. Also, literature is considered the main source to make students creative, for the students experience properly literary usages in the literary materials, which involve samples of real life situations.

The qualitative and instructional approaches were utilized in order to clarify language learning skills with aid of literary material. First & secondary data and also the researcher's personal views were taken into account in the present study. The study revealed that literature increases all language skills, since it extends linguistic knowledge through giving evidence of extensive and subtle vocabulary usage, and complex and exact syntax. It also gives students the opportunity to strengthen language skills more as it often considerably enables oral discussions and exchange of opinions.

This study demonstrated that literary materials firstly, provide opportunities of examples of "good" writing, linguistic diversity, expressive ranges, etc. Secondly, they give a scope for genuine linguistic material, thirdly, they motivate a learner genuinely not artificially, and lastly, they present a handy and photocopiable resource for teachers/students.

Keywords: *literature, motivation, authenticity, literary material, language classroom, linguistic model, convenience, language skill.*



1. Introduction

English Language Teaching (ELT) is continuously increasing the spread in four corners of the world and it has become a necessity for every citizen of the 21st Century. The importance of the language is expanding every day in this rapidly changing globalized world. Incorporating literature in ELT increases the motivation of the students to learn a Foreign Language as they are independent to choose the topics they are interested in reading. It also gives them courage to be active in the classroom as they are more confident to interact for the topics they have chosen. Literature is considered the main source to make students creative and adventurous. Because of personal involvement, literature helps students increase the English learning process (Collin and Slater, 1987). But how is it possible to enhance language skills of the particular students in language classroom? Is literature a right option for improving those language skills?

The continuous and increasing spread of English language teaching all over the world has made it necessary for teachers in this field to deal with literature in English language teaching. In 18th and mid-19th centuries, English Literature was broadening its scope except of educational purposes. Literature started to be treated as classical rhetoric aiming to enhance learner's skills of communication and discovery states (Spack, 1985). Literature is the added value of language learning and it is also considered as an important medium for teaching/learning a target language.

Literature and language are closely related and this is a fact that no one can deny. Literature is constituted by language and it represents one of the most recurrent uses of language. Therefore, the belief that Literature in English helps to improve the students' scope of reading and their mode of expression is reiterated. Brumfit (1986) mentions that, "although the texts being used are literary, and some of the responses of readers will be discussed in literary terms, the prime intention is to teach language, not the literature, and the texts may be used as contexts for exemplification and discussion of linguistic items which have no bearing on the value of work as literature." The main reason of using a literary text is to teach a language and the texts can be used as a material to show the linguistic items clearly.

Amongst many advantages, language enrichment is one of the advantages gained through literature. Literature offers students the chance of getting more, deeper and variable information as well as joy whilst reading. At the same time literature helps teachers assess students in all linguistic skills at once; reading, writing, listening and speaking, which are essential in English language teaching. Reading and writing skills is the target of improvement by use of literature, as the written treasury helps students read substantial texts helping them to be familiar with formation of sentences and increases their conceptual skills by making them able to connect more appropriate ideas in a Foreign Language. As Povey (1972) states, "literature will increase all language skills because literature will extend linguistic knowledge by giving evidence of extensive and subtle vocabulary usage, and complex and exact syntax" It gives students the opportunity to strengthen language skills as it more often enables oral discussions and exchange of opinions.

2. Literature Review

As proposed by Collin and Slater (1987), literature must enhance the student's listening, speaking, reading, and writing skills if it is being used as a successful teaching tool. The student will be able to master these four skills if they balance their own reading preferences as opposed to the reading material they are fed. If this balance is achieved, the reader will not only be able to gain language knowledge but they will also enjoy what they have read.



Enjoying material that one reads is important because it ensures personal involvement. This means that while reading, the reader is simultaneously comparing and contrasting what they read to the world and society in which they live in. This in turn ensures motivation, which increases reading proficiency.

In other words, it is a chain-reaction. If a reader is interested in what they read, they not only applying the language skills they are acquiring as they read, but they are provoked to consistently conceptualize what they read and compare it to modern-day society. This paves the way for the creation of new thoughts and opinions.

Most importantly, should a reader choose texts that they can personally relate to, and then the process of analysis and conceptualization becomes more thorough as they are able to understand and relate to the characters and themes presented in the texts? Lastly, for the reader to enhance all four skills, listening, speaking, reading, and writing they must be given or is able to choose material that does not prevent their success due to language difficulty. Readers must be given material that is slightly above their level so that they are not only able to understand what they are reading, but they are able to push themselves to understand newer concepts that may or may not arise in texts.

The exposure to different literary texts has its advantages not just in strengthening speaking skills but writing skills as well. This is especially evident in the structuring of a sentence. A successfully written sentence obtains both grammatical strength and ability to connect ideas. Thus, the more one reads the more they allow themselves to grow as writers because they are being exposed to different formations and functions of a sentence. Simultaneously, they are digging deeper into the roots of the English language and being able to comprehend it better. By doing this, readers are not merely ensuring that they are capable of learning syntax and differently vocabulary discriminations, but they are being exposed to a whole new culture and its literary works.

Literature not only feeds language skills but also as Lazar (1993) suggests, it encourages language acquisition, expands language awareness, develops students' interpretative abilities and educates the whole person in so far as it enhances our imaginative and affective capacities. On the other hand, according to Collie and Slater (1987), using the literary materials might increase the foreign learner's insight into the country whose language is being learned.

As Povey (1967) claims that the examples from literary works may encourage and guide students to be creative in language learning classroom. Also, according to Burke and Brumfit (1986); literature promotes literacy and orally, critical and analytical ability, social skills and the use of the imagination.

As Stern (1987) claims that literature itself offers a special depth for language learning. The link of the literature with the linguistic rules is an indivisible and continuous bond. Most of the literature in today's world has a wide range of linguistic rules and the effective usage of them in their context, which makes them a sum of grammatical, linguistic and communicative knowledge.

On the one hand, McKay (1982) argues that sometimes readers are forced to cope with language that is otherwise intended for a specific audience or a native-speaking audience. This has its advantages because readers are exposed to a certain authenticity or reality. In addition, they familiarize themselves with different literary uses, forms and conventions of writing such as: "irony, expositions, argument, narration, etc."



On the other hand, McKay (1982) also states that reading is an “interaction between reader and writer” and not just a mere “reaction against a text.” Identical to how human beings are forced to react with one another to better understand each other, a reader must interact with a book and the concepts it is enforcing in order to better comprehend the text. McKay (1982) states that the “literature provides the affective, attitudinal, and experiential factors which will motivate students to read.” In order to achieve this sound interaction, the teacher must ensure that reading material meets the students’ emotional, mental, and physical needs. The texts must match the students’ interests, language level, and their cultural backgrounds. If there is a gap in the above-mentioned, the ideal of communicating and relating to a text is not a success. If the students’ language level does not suffice and they are not familiar with different literary conventions, they will simply be lost and not motivated.

According to Hişmanoğlu (2005); not only “literature helps students acquire a native-like competence in (foreign language), express their ideas in good (that foreign language), learn the features of modern (this type of modern language), learn how the (the foreign language) linguistic system is used for communication”, but also, literature offers opportunities in terms of “the figurative and daily use of the target language”. With the aid of the literary texts, the students encounter various literary materials and observe numerous usages “of speech, such as simile, metaphor, metonymy, etc. so as to express their communicative intention, students learn how to write English more clearly, creatively, and powerfully” Hişmanoğlu (2005, p. 65).

Moreover, literature appears as a model, if the respective students start writing “closely similar to the original work”. It might come into being as interpretation or analysis of the original text. For that reason, it can be said that literary materials stimulate students to be creative and “the reading, literature serves as subject matter” (Hişmanoğlu, 2005, p. 58).

3. Method and Methodology

Qualitative and instructional approaches were utilized in order to clarify the details of language learning skills, which are fed by literary materials in language classroom. With the aid of these two approaches, language skills such as; reading, writing, listening, and speaking were explained to some extent.

4. Discussion

Literary materials enhance the student’s listening, speaking, reading, and writing skills if it is being used as a successful teaching tool by the respective teachers. But the teachers need to balance the activities of all skills in the classroom. Actually, if there is balance in the skills, the students start loving the target language and enjoy learning it. If they enjoy learning, then they begin to motivate more than before for gaining more knowledge of that language. For that reason, motivation results in more involvement of the students in learning language.

- i. Researcher finds educatory benefits of the following approaches as proposed by Sell Johnathan (2005), the below-mentioned four benefits appeared enough for the scope of the present study, they are as follows;
- ii. Linguistic model is related to various samples of “good” writing, linguistic diversity, or different types of expressive ranges, etc.
- iii. Authenticity contains genuine linguistic material (Duff and Maley, 1990).
- iv. Motivating material involves that these types of materials make the students engage and motivate thoroughly not in an artificial fashion. (Duff and Maley, 1990).
- v. Convenience offers useful and beneficial resource.



- vi. Extension of linguistic competence presents the opportunities about to obtain the competences of linguistic rudiments.

However, “literature has traditionally been used to teach language usage, rarely has it been used to develop language use” McKay (1982). It stands for that literature throughout history has been used to teach students the linguistic rules, structural and proper language usage but it is less used for further development of the language.

On the other hand, literature improves the four language skills with the help of below-proposed approaches expressed by Hişmanoğlu (2005). First of all, the translation of text, poetry or stories into students’ mother tongue is likely to give opportunities in order “to practice the lexical, syntactic, semantic, pragmatic and stylistic knowledge they have acquired in other courses, translation both as an application area covering four basic skills” Because, teachers need to have not only oral and written language use in terms of producing words, phrases and sentences, but also they need to have both referential and interactional meaning for creating a positive classroom environment, as stated by Hişmanoğlu (2005, pp. 54-57).

Secondly, literature presents authentic materials, so that the respective students might find various samples of language regarding real life like settings. Thereby, they are exposed to actual language samples through which the students learn actual samples of the target language (Hişmanoğlu, 2005, p.54).

Thirdly, literature enhances language enrichment, because the particular students have a chance to “learn about the syntax and discourse functions of sentences, the variety of possible structures, the different ways of connecting ideas, which develop and enrich their own writing skills” through literary materials (Hişmanoğlu, 2005, p. 55).

Fourthly, literature improves reading. Actually, through reading a literary text, the students will have a long-term and valuable contributions to their linguistic knowledge, in case “it is meaningful and amusing”, Actually, “in reading lesson, discussion begins at the literal level with direct questions of fact regarding setting, characters, and plot which can be answered by specific reference to the text”. Regarding reading and writing, “the teacher generally discusses its theme or an issue it raises, and the students write about it with reference to their own life experience. This helps interest them in the work and makes them ready for reading and writing about it” and “Having students read literature aloud contributes to developing speaking as well as listening ability” as well (Hişmanoğlu, 2005, pp.57-59).

All these benefits cannot be gained through grammatical learning or academic books that students have the chance to see in high school. Literature is the key to right pathway toward the benefits of a new language, as through literature reading students have the change of autonomously choosing the diversification of their culture and knowledge.

5. Conclusion

Literature offers many opportunities to the students in language learning. In the classrooms, teachers use both oral and written materials in order to teach fruitfully. Because, it motivates the particular students to learn better, since they can choose the topics they are interested in reading that are available in the literature. Both teachers and students consider the literature as main source to have creative and adventurous atmosphere in learning process, since it provides authentic materials.

Literature helps respective students to be familiar with formation of sentences and increases their conceptual skills by making them able to connect more appropriate ideas from



the real texts available in the literature, since literature provides native-like competence in language learning. Literature presents authentic materials through actual samples of the target language presented in the literature. Also, literature enhances language enrichment, because the particular students have a chance to observe numerous structures of sentences and connecting ideas.

In addition to this, literature improves reading. Actually, through reading a literary text, the students will have considerable positive contributions to their linguistic knowledge. Moreover, literature appears as a model, in case the respective students try to write similar text in accordance with literary work.

Lastly, literature also offers the following fruitful opportunities such as; firstly, daily usages of the particular language. Secondly, it provides opportunities of examples of “good” writing, linguistic diversity, expressive ranges, etc. It gives a scope for genuine linguistic material. Thirdly, it motivates a learner genuinely not artificially, and lastly, it presents a handy and photocopiable resource for teachers/students.



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**ORGANIZATIONAL CULTURE, AND TRUST AS A KEY COMPONENT
OF CULTURE IN ORGANIZATIONS AND AT SCHOOLS– A REVIEW
PAPER**

Abstract

Culture and trust are both very important concepts shaping relations, effectivity and outcomes of any organization including schools. As organizations, schools differ from others as the input and output of schools are human, almost every individual's road passes through schools and schools are responsible for building a healthy environment for their members and society. Bringing up generations with a sense of distrust is the last thing a society should desire. Without the sense of trust and culture within itself a school cannot bring up generations that will serve and shape society. Culture in any organization reflects the identity and image of the organization and shapes the trust to the organization from inside and outside. However, building organizational culture and trust takes time as trust can be learned through experience.

Keywords: *Organization, school, culture, trust*



1. Organizational Culture, Climate and Identity

Organizations as broader bodies than individuals play a key role in realizing potentials of communities. Therefore, they “should pay attention to employees’ needs and increasing their satisfaction to increase productivity and efficiency of organizations” [1] (Soheila Zamini, 1965).

Culture, a long-term and perpetual concept, is a significant component of all organizations as organizational culture is considered “a system of shared meaning held by members that distinguishes the organization from other organizations” [2](Robbins, 1994). Robbins also counts identity, individual self-government, support, conflict and risk lenience, construction and performance/prize as the fundamentals of culture.

Organizational culture as a result of distinctive exchanges of organization members [3](Smircich, 1983) and a set of common/shared beliefs, values, and ethics can be well-built if administrations and employees share the same values as much as possible. Organizational culture determines the features and structure of an organization [4](Dutton & Dukerich, 1991) that distinguish them from others and it systematizes and regulates its associates’ attitudes through the shared elements to gather around the joint drive and perform and reflect in a similar way [5](Scholl, 2003). Shared values, drives and purposes generate dedicated members within organizations. However, the level of dedication can vary according to the type of organizational culture. Quinn and Gareth [6](1991) provide four types of organizational culture as rational, ideological, consensual and hierarchical culture. The same source explains rational culture puts emphasis on “internal incorporative activities, competition with other organizations and efficiency”, ideological culture on “decentralization of power, external competitiveness and organizational commitment”, consensual culture on “decentralization of power, diversity of activities and confidential relationship and hierarchical culture on “attention and system maintenance, centralization of power and integration of activities” [7] (Ghorbani and Razavi, 1991).

Organizational climate is the atmosphere engendered by organizational culture. While organizational culture determines the ways that affect members of an organization - as it can be derived from Smircich’s above-mentioned definition-, Bridge [8](2003) describes organizational climate as “the shared values, beliefs, norms, and understanding of the group members”. Thus, it is possible to say that organizational climate is the worthwhile mental and emotional atmosphere within an organization. Table 1 [9] in Appendix provides examples of definitions of organizational climate, organizational culture and organizational culture.

Longman Exams Dictionary [10] (2006, p.759 Essex, England) describes identity as “the qualities and attitudes that a person or group of people have, that make them different from other people”. People are introduced and evaluated by others through their identities. From the point of organization, Ulutin [11] (2010, p.2) claims that “identity is expressed as the features that render individuals’ works which they do while fulfilling their jobs and actions in every part of their life more different and superior from others”. As individuals have their own identities affected by their backgrounds such as families, education, environment etc., consequently, organizations built by individuals also have their own identities based on their peculiarities. Understandably, any organization that wants to stand out should pay attention to its identity as how they perceive themselves and how they are perceived by insiders and outsiders. In brief, organizational identity is “the features which are perceived by the organization members and peculiar to the organization and which render the organization different from the others” [12] (Albert and Whetten, 1985). Along with shared values and



commitment to them, communication and identification also play crucial roles to build organizational culture and identity. Formal means of communication such as meetings and informal ones such as stories about the organization and social events affect new comers' acceptance of the organization. Turunç and Çelik [13] (2010) defines identification as "the employees' perception of unity or belonging to the group in the event of success or failure". Organizational identity emphasizes how personnel understand features of the organization, whereas organizational identification concentrates on how a communication varies in the organization and how organization associates form the identity [14] (Tüzün, 2006).

However, although organizational culture is built on values, beliefs and norms, it is adopted by members of the organization and those members can resist to change, less productive than management goal and build a barrier to diversity.

2. School Culture and Climate

Schools are open to almost every individual in society and almost everyone is connected to schools as a student, staff, parent, worker, relative of a student - even as a grandparent -, or a patron. As organizations, inputs and outputs of schools are humans. As long as there is cultural struggle in a positive way between school and community, there is improvement. And only schools with cultural identity and influence can shape society and long-lasting. Teachers and administrators with shared values can build influential/powerful school culture and such schools can prevent detrimental subcultures [15] (Çelikten, 1997). As organizational culture, school culture is also defined as "the basic assumptions, norms, values and artifacts that are shared by school members, which influence their functioning at school" [16] (Engels et al., 2008). It is the collection of the values, conventions, beliefs, etc. shared by all its members along the history of the educational institution. This culture builds the image of the school and directly affects all the operations of the school. According to Çelikten [15], school culture is "the combination of ideals, values, suppositions, beliefs and attitudes that bring the school community together". In literature, it was stated that when the common values are shared bound by school culture, academic staff felt more self-esteem, motivated, open-minded and had better sense of sharing and appreciation [17, 18] (Ozdemir, 2006; Terzi, 2007). In addition, school members shared mutual trust, had the feeling of proper job environment, commitment, desire and the sense of priority of their cooperative responsibilities [19] (Staber, 2003). Furthermore, students' academic outcomes were increased within a positive school cultural environment [20] (Dumay, 2009), higher levels of commitment and motivation were realized, and conflicts were prevented more beforehand in many cases owing to shaped behaviors of school members [18] (Terzi, 2007).

As a sub-category of school culture, school climate built on common values, beliefs, attitude, like organizational climate plays a significant role on school outcomes as a key component of the system. Among with many others, interpersonal actions and attitude is the major element to build a positive school climate. A positive school climate that requires time is created through sincere relations and ways of communication. It is obvious that people are more productive where they want to be a part of the system. Primarily, it is a school leader's responsibility to build a positive school climate in which members of the school feel trust and support. Researches indicate that administrators' "managerial behaviors have impact on the organizational climate of the school" [21] (Tuna, 1996) influencing teachers' and students' behavior [22] (Bulach & Malone & Castleman, 1994). According to Hirase's research findings, students have better success levels within a positive school climate in comparison with a negative one [23] (Hirase 2000).



Literature – specifically in higher educational establishments - show that schools do not have sturdy organizational culture [24, 25] (Argon & Kösterelioğlu, 2009; Yıldız & Bakır, 2006). Thus, it is clear that building a positive school culture and climate is a priority from the point of school members' satisfaction and success. To begin with, a survey/investigation among school members can be very productive. It was found that allowing school members – specifically students – to conduct with others improves school's publicity and appeal [26] (Yelkikalan et al., 2006). Yelkikalan also claims that “schools should be aware of their cultures in order to advertise themselves to students, attract students, and survive in the competitive environment” [26] (Yelkikalan et al., 2006). Schools where students can freely express their opinion in a manner are more effective, progressed and have better quality [27] (Wren, 1999). Building symbols, rituals and ceremonies is another affective way to create school culture as Arslan et al. [28] (2005) stated. Other means of building a positive school climate/culture can be counted as:

- Sharing information and responsibilities to build commitment and self-esteem
- Supporting school members and putting them in the first place
- Enhancing school's identity
- Building a sense of justice and trust
- Distributing rewards fairly and balancing performance/prize
- Improving tolerance and conflict solving methods
- Allowing members to express their ideas and feelings in a proper manner

3. Organizational Trust

Cooperation in any organization can be realized only through common values and trust is one of the common values to form healthy relationships and society in any environment, let alone organizations. All organizations survive and soar if they are effective and produce quality outcomes. Quality outcomes are achieved through prolific and effective co-operations based on healthy human relations as human resources are core elements of organizations. It has been stated in literature that trust is a vastly significant part of any organization's constancy [29] (Cook and Wall, 1980). According to Mayer [30], et al., (1995) organizational trust is “the willingness of a party to be vulnerable to the actions of another party based on the expectation that the other will perform a particular action important to the trustor, irrespective of the ability to monitor or control that other party”. In a simpler way, organizational trust is making and being sure of others' behavior and intention. Tschannen and Moran [31] (2001) count the five aspects of trust as benevolence, reliability, competence, honesty and openness. Trust as a cement of social and professional life in organizations enables administrations to share workload and responsibility with seniors. Otherwise, lack of trust may lead to employees' work dissatisfaction and burn-outs [32] (Fukuyama, 2000, 47). Workplace safety, self-esteem and faith on one another are also results of trust. Keeping in mind that trust is a cumulative result of all interactions and manners from administration and people have tendency to trust each other [33] (Birtchnell, 1993, 184), it is also easier to lose one's trust than gaining it [34] (O'Toole, 2002, 9).

While talking about trust, communication and demographic variables are worth mentioning to explain the matter from the point of individuality [35] (Gilbert and Tang, 1998). Gilbert and Tang [35] (1998) count harmony of working group, centralization of communication network and relation of mentoring as communication variables and age, gender, number of children, status, position in the organization (being at the temporary or



permanent position) and ethnic origin as demographic variables. Trust within an organization can also be categorized as trust to other individuals and to the organization.

4. Trust at School

Trust is one of the crucial feelings in human life and a mutual value to build a healthy relationship and society [36] (Tschannen-Moran ve Hoy, 2000, 546). It is established through “vulnerability, integrity, competence, consistency, loyalty, openness and care” [37] (Erden and Erden, 2009).

Since schools are social environment and their main objective is to prepare young generations for the future they have great responsibility to enhance trust in society as trust is a core element for family, school and professional life, and relationships. It is sufficient enough to mention that trust is a subject in very different scientific fields such as social psychology [38] (Lewicki and Bunker, 1996), sociology [39] (Lewis and Weigert, 1985), economy [40] (Williamson, 1993), organizational behaviour [41] (Zaheer, McEvily and Perrone, 1998), strategical management [42] (Barney and Hansen, 1994), international business [43] (Inkpen and Currall, 1997) as Erden and Erden [37] stated.(2009). Dirk and Ferris [44] (2001) state that trust is a significant component in organizational effectiveness. They also state that an important peculiarity of trust is that individuals learn trust through their experience and trust that is earned in earlier stages of life can be stable by age [37] (Eden & Eden, 2009). As schools are the establishments that formal and social learning take place and they influence on the society around them can contribute greatly to establish the sense of trust. Firstly, lack of trust and safety in society and to school can prevent parents to send their children to schools. It is understandable that distrust in society and schools can be serious obstacle in front of development. For instance, teachers may withdraw themselves from new experiences and innovations due to lack of trust and justice. In addition, taking decisions and responsibilities, and pursuing the results of those decisions also demand trust. Tschannen-Moran and Hoy [36] (2000) demand collaborative learning demands teachers’ trust to their students. Although teachers may have reasons to feel distrust against their students, they should keep giving responsibilities to their students to build self-esteem in themselves and trust within the school environment for the beginning. According to Lahno [45] (2001), inconsequential anticipations or expectations do not affect students’ behavior. Hence, building a sense of trust within the school environment for the beginning is a vital task that school administrations and teachers should fulfill. As mentioned before giving responsibilities to students and showing expectations may improve students’ commitment to their schools and enhance their sense of trust towards themselves and their superiors.

Along with others, one of the reason behind that can be traditional management style that leads to social withdrawals from others individuals and organizations are in competition. Since relationships are tighter, small schools may have an advantage to build better friendships/relationships and consequently trust. Parents’ trust to their schools leads to co-operation with school and better control over students. Teachers’ experience, social environment of school, perception of trust from the point of administration, teachers and students are also factors affecting trust levels at schools. From the point of participants of school education Hoy and Tschannen-Moran [46] (2003) provide four aspects of trust at schools as trust in clients, colleagues, principal and parents.

In conclusion, culture and trust are crucial element of social identity and without them it is impossible to build healthy organizations, let alone mentally and emotionally healthy generations.



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APPENDIX

Table 1. Examples of definitions of organizational climate, organizational culture and organizational culture

Organizational climate	Company culture (organization)	Organizational culture
According to Campbell, Dunnette, Lawler and Weick is a set of specific features of the organization inducing the manner of its conduct towards workers and the environment (Hersberger et al., 1994)	According to Davies, is a pattern of professed beliefs and values which confers company employees the sense of action and providing them with the rules of behaviour in their organization (Klos 1998).	According to Dessler and Turner is the values, beliefs, patterns of behaviour, comprehension, assumptions, norms, perceptions, emotions and feelings that are shared by members of the organization (Dessler and Turner, 1992).
According to Bratnicki, Krys and Stachowicz is a set of subjectively perceived by the employees of the company of these characteristics of organizational situations that are relatively permanent effects of the operation of social organization, shaping organizational behaviour motives of those employees (Bratnicki et al., 1988).	According to Handy is a deeply rooted belief about how to organize work, to wield authority, reward, control people, what is the necessary degree of formality, how much and how far should plan, which connection obedience and initiative of subordinates to be expected if significant are the hours work, dress, personal extravagances, or teams control unit, if there are rules and procedures, or only their results (Bank, 1996)	According to Sikorski is a set of social norms and value systems, which are stimulators of behaviour of members of the institutions essential from the relations standpoint relevant to the specific purpose and place in time and space between people and between people and the elements of the apparatus (Sikorski, 1985).
According to Potocki is a characteristic for a given company set of norms conditioning employee behaviour. It results from both objectively functioning organizational processes, as well as their subjective feelings. These two images overlap each other and set the frame of employees conduct in given organization (Potocki, 1992).	According to Armstrong is a set of shared beliefs, attitudes, goals and values of the company, which does not need to be expressed, but that no special orders shapes way in which employees work and interact and strongly influences the way performing the tasks (Armstrong, 1997).	According to Holstein-Beck is the ways of people's behaviour in the work process, regardless of whether and how they are subordinated to the company, employees and groups (Słownik ... 1991).

(Source: Mikula, B. (2000), “*Organizational climate and organizational culture - an attempt to systematize concepts*, *Scientific Papers MWSE*”, Tarnow, 3, 33-40.)

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THE RECIPROCAL EFFECTS OF BOTH RESPONSIBILITY AND MOTIVATION IN FOREIGN LANGUAGE LEARNING PROCESS: A COMPARATIVE STUDY

Abstract

This study aims to analyze the significance of personal responsibility and its positive benefits and also its relations with motivation in foreign language learning environment. Particularly, responsibility enhances motivation and benefits from values and capabilities, since they are considered as central to what it means to learn in the life. In accordance with it, each individual has freedom how to consider his/her choices, behaviors, and actions in the life as well.

The study on personal responsibilities and motivation were taken into account to demonstrate how these two features of foreign language learning process can help students take control of their own learning in order to become self-regulated learners. In this regard, self-regulated learning/learner (SRL) model based on social cognitive, cyclical, triadic, and multi-level models by Zimmerman (2001, 2002, 2008, 2011 & 2013) shed lights to explain the details of this article in terms of foreign language learning and the benefits of those models were added in the conclusion.

The features of personal responsibility, motivation, cognition, and individual differences (capabilities) were presented in details in order to find out their reciprocal relations, which cause positive outcomes in learning process.

Instructional approach was used to compare both responsibility & motivation also their reciprocal relations. As limitation, the study does not include any questionnaire and interview, only the first data, secondary data and the researcher's individual views were used to explain the study.

The study reveals that responsibility not only makes the ways for high level motivation also creates a positive atmosphere for both instructors and students in terms of fruitful outcomes. Actually, responsibilities cause the particular person to benefit from his/her available abilities through self-control and self-regulation.

Keywords: *responsibility, motivation, cognition, individual differences, reciprocal relation*

1. Introduction

With the aid of this study, the researcher would like to find out which rewards of motivation; intrinsic or extrinsic is more effective? How/how much capability (abilities) is influential on responsibility in order to motivate the particular person. Actually, how responsibility and motivation affect each other reciprocally? Do responsibilities make the ways to benefit from existing abilities of the respective learner? And why do the teachers prefer students who know their responsibilities in foreign language learning environment? Also, when the particular student thinks how enjoyable the result of success is, conversely he thinks how painful the result of failure is. Thus, can the responsibility overcome those problems in order to get positive outcomes? As a result, to what extent the responsibilities cause/contribute motivation in learning environment with the help of values/capabilities/satisfaction?

Through this study, the above-mentioned questions will be studied from unifying approaches, emphasizing the mutual effects of responsibilities and individual motivation in learning foreign language learning environment. To analyze these features, the researcher considers here the importance of personal assessment, values and capability, since “students are already assessing their own work and generating their own” capability (Nicol & Macfarlane-Dick, 2006) and values with the aid of their responsibility.

But what makes learning more meaningful, so that the students are demonstrating better motivation for learning foreign language. More than that, what makes students engage their capabilities, values and assessment as the side effects of responsibilities? In addition to this, teachers always consider the “students’ willingness to assume personal responsibility for their academic learning and performance” (Zimmerman, 2013, p. 135). In this regard, self-regulated learning/learner (SRL) model by Zimmerman (2001, 2002, 2008, 2011 & 2013) illuminates this article to clarify the details.

Also, the more the teachers are responsible, the more they care about the learning process for the good of their particular students. A caring teacher creates an atmosphere for the students in order to make them use their capabilities well. Whenever the students use their capabilities, then they become satisfied by what they are doing. Therefore, the self-regulated approach might be a good option for answering above-mentioned questions regarding motivation and responsibilities in foreign language learning process. In this regard, the self-regulated model can also solve the problems of both teachers and students in foreign language learning as stated by Nicol & Macfarlane-Dick (2006, p. 202) “self-regulated learning is an active constructive process whereby learners set goals for their learning and monitor, regulate, and control their cognition, motivation, and behavior, guided and constrained by their goals and the contextual features of the environment”. This definition also expresses the purposes of the present article and supports the idea of self-regulation and also presents the positive contributions of responsibility in learning process.

2. Literature Review

The responsibilities and motivation and also their reciprocal effects are interpreted in various ways, which can help students how to demonstrate their capabilities & values in learning environment and how to engage in learning activities to satisfy their needs.

Having continuous responsibility and enhancing motivation involve individual differences, since the “individual differences (IDs) are characteristics or traits in respect of



which individuals may be shown to differ from each other” and also “individual differences in psychology have been equated with personality and intelligence” (Dörnyei, 2005, pp. 1-7). Actually, individual differences and features of human cognition involve capabilities. Thus, respective teacher needs to consider “how to reconcile the motivated (“hot”) and rational (“cold”) features of human cognition, and could be used in any setting where a demand for motivated beliefs arises” (Bénabou & Tirole, 2002, p. 87).

Also, teachers “have wrestled with the presence of substantial differences in individual students’ backgrounds and modes of learning. Some students grasped important concepts easily and seemed highly motivated to study, whereas others” appeared disinterested. And a student’s failure to learn was widely attributed to personal limitations in intelligence” (Zimmerman, 2002, pp. 64-65).

For that reason, it is necessary “to accommodate students’ individual differences, such as grouping of students homogeneously according to age or ability, introducing perceptual-motor learning tasks, and broadening course work to include training in practical skills” (Zimmerman, 2002, p. 65).

Zimmerman (2002, p. 65) states that students’ individual differences are coming to light as metacognition and social cognition. The first is known “as the awareness of and knowledge about one’s own thinking. Students’ deficiencies in learning were attributed to a lack of metacognitive awareness of personal limitations and an inability to compensate”. The latter involves “in social influences on children’s development of self-regulation”, and “such as the effects of teacher modeling and instruction on students’ goal setting and self-monitoring”.

The present study focuses on metacognition and social cognition in order to clarify the issues of motivation and responsibilities and presents their reciprocal effects for obtaining positive outcomes in foreign language learning process.

Thereby “students’ metacognitive (i.e., self) awareness of particular aspects of their functioning could enhance their self-control. Of course, self-awareness is often insufficient when a learner lacks fundamental skills, but it can produce a readiness that is essential for personal change. Not only the teachers but also the students are in need of knowing “student’s strengths and limitations in learning”, and the respective teachers’ “goal should be to empower their students to become self-aware of these differences” (Zimmerman, 2002, p. 65).

Thus, the students are guided by metacognition that makes ways for self-control and they are guided by social cognition, which opens the ways for self-regulation. “Self-regulation refers to self-generated thoughts, feelings, and behaviors that are oriented to attaining goals”. If the students have self-awareness and self-regulation, they can easily “monitor their behavior in terms of their goals and self-reflect on their increasing effectiveness, (and) this enhances their self-satisfaction and motivation to continue to improve their methods of learning” (Zimmerman, 2002, pp. 65-66).

According to Zimmerman (2002, pp. 66-68), self-regulation makes ways not only for “detailed knowledge of a skill” but also “self-awareness, self-motivation, and behavioral skill to implement that knowledge appropriately” and self-regulated students’ self-motivation quality might stem from intrinsic interest. Therefore, “intrinsic interest refers to the students’ valuing of the task skill for its own merits, and learning goal orientation refers to valuing the process of learning for its own merits”. Moreover, “self-motivation stems from students’ beliefs about learning” and “having the personal capability to learn”.

In relation to self-regulated learning (SRL), Moos & Ringdal (2012, P. 2) express four assumptions regarding students; firstly, they have potential to “monitor and regulate their



cognition, behavior, and motivation, processes that are dependent on a number of factors including individual differences and developmental constraints”. Secondly, they know how to “construct their own, idiosyncratic goals and meaning derived from both the learning context and their prior knowledge. Thus, students engage in a constructive process of learning”. Thirdly, they demonstrate a behavior of goal-direction and the process of self-regulation in order to obtain their goals. Fourthly, self-regulation appears as “the relationship between a student’s performance, contextual factors, and individual characteristics”.

On the contrary, if the students do not have “incentives to enhance or maintain their interest during the task” and if they do not consider self-consequences, which help them overcome difficulties while experiencing progress (Panadero & Alonso-Tapia, 2014, p. 456), they might face handicaps in the motivational process. Therefore, they need to take individual responsibility in order to manage the motivation not only while taking incentives for maintaining interests during the task but also for taking into account the consequences of progress. Actually, individual responsibility is necessary to control the success of the motivation when self-control, self-regulation and self-monitoring are considered together.

3. Method and Methodology

In the present study, a comparative approach was used to clarify responsibility and motivation in foreign language learning process. Through instructional approach, the researcher aimed to discuss responsibility, motivation, capabilities, metacognition, social cognition, and values in order to explain their effects on responsibility and motivation reciprocally.

4. Discussion

Responsibilities pave the ways for the students to show rational behaviors more than irrational behaviors, for responsibilities are likely to channelize the students to benefit from their capabilities for positive outcomes.

As a matter of fact, we are responsible for our choices (thinking), behaviors, and actions (motivation) in our lives. Responsibilities seem to appear as consequences of our choices, behaviors and actions. But students “are motivated when their responsibilities are meaningful and engage their abilities and values. The most motivating responsibilities are those that stretch and develop skills. Responsibilities are most meaningful when they fit a person’s values” (Maccoby, 2010, p. 1).

For that reason, with the aid of metacognition and social cognition, we can self-control and self-regulate the above-mentioned responsibilities for the good of us overall in life. If there is responsibility within the students, more or less they can consider consequences of what they do and will do with the aid of motivation.

As mentioned by the researcher; “motivation affects students’ performance in language learning environment” (Coskun, 2014, p. 150). But what about the factors, that affect motivation? There are internal and external factors for students’ motivation in learning process and they are mainly known as extrinsic and intrinsic motivation. The researcher focuses on which one is the more effective motivation when compared to another? And, what the positive contribution of the respective motivation is? Extrinsic motivation stems from rewards and intrinsic motivation is the result of individual interest and desire within the respective person.

In this regard, teachers need to be careful, because “rewards (extrinsic motivation) have a limited impact on current performance, and reduce the agent's motivation to undertake similar tasks in the future” (Benabou & Tirole, 2003). In relation to intrinsic/extrinsic motivation,



“students are intrinsically motivated, when they seek personal success, competency, development, excitement and have fun. For example, they like to write a story for fun of learning, curiosity and sharing experience”. In extrinsic motivation, students “like grades, money, medals, discount of school fee and trophies”. For that reason, they are likely to “learn, behave and achieve as a result of highly regarded outcome” (Coşkun & Öztürk, 2012. P. 141). But, responsibility has potentials to develop intrinsic motivation considerably, which engage students in long-term learning.

On the other hand, “offering rewards for performance may signal low trust in the abilities of the agent (child, student, worker) or in his suitability to the task, such extrinsic motivators may have only a limited impact on his current performance, and undermine his intrinsic motivation for similar tasks in the future” (Bénabou & Tirole, 2002, p. 908). As a matter of fact, the management of responsibility can meet the needs of intrinsic motivation by dint of self-control and self-regulation.

In understanding the values, the researcher considers shortly the following components proposed by Dörnyei (1998). They are as follows; “attainment value (or importance), intrinsic value (or interest), extrinsic utility value, and cost”. Attainment value involves doing well a task based on personal values and needs. Intrinsic interest value is related to the enjoyment or pleasure stemming from engaged task. Extrinsic value considers how useful the task is in order to obtain future goals. The first three components involve positive valence of the task. The last component, cost contains “the negative valence of a task, involving factors such as expended effort and time, and emotional costs (e.g. anxiety, fear of failure)” and all the values are “believed to determine the strength or intensity of the behavior” (Dörnyei, 1998, p. 120).

The benefits of all models for the present study by Zimmerman and the others can be as follows; the more the students have responsibility for self-control and self-regulation in their foreign language learning, the more they are motivated intrinsically, which paves ways for long-term learning. Also, due to students’ “superior motivation and adaptive learning methods, self-regulated students are not only more likely to succeed academically but to view their futures optimistically” (Zimmerman, 2002, p. 66), since individual responsibility paves the ways not only to control the success of the motivation but also to maintain the motivation in learning foreign language with the aid of self-control, self-regulation and self-monitoring. Cyclical self-regulation model by Zimmerman (2011) makes clear that students are influenced by their previous success in order to maintain the same success or to do better success than before. Also, Zimmerman (2013, p. 145) adds that the cyclical model gives a scope in order “to explain the results of repeated efforts to learn, such as when learning a new language” and “a cyclical phase model that depicts the interaction of metacognitive and motivational processes during efforts to learn” (Zimmerman, 2013, p. 135). So, overall the foreign language learning process, the managerial role in motivation is a requirement and which is in the hand of personal responsibility for successful outcomes. Actually “the core assumptions are active engagement in learning and learner responsibility for the management of learning” (Nicol & Macfarlane-Dick, 2006, p. 200).

The “cognitive modeling was also found to increase observers’ personal choice of the learning task, a key indicator of enhanced motivation” (Zimmerman (2013, p. 136). In social cognitive model, “each self-regulatory process or belief, such as goal setting, strategy use, and self-evaluation, can be learned from instruction and modeling by parents, teachers, coaches, and peers. Actually, self-regulated students seek out help from others to improve their learning” (Zimmerman, 2002, pp. 69-70). And, teachers never forget the role of responsibility, which is “most meaningful when they fit a person’s values”. Also, teachers need to put students “in roles with responsibilities that fit their values and stretch their capabilities”. Thus, students are



“satisfied when they felt that their capabilities were being fully engaged” (Maccoby, 2010, pp. 1-2).

5. Conclusion

With the help of both cognitive and social psychology, the present paper proposed a self-regulated approach of why students consider their responsibilities more valuable in order to motivate themselves in foreign language learning environment and how they tempt to show rational behaviors in this endeavor, since responsibilities prompt to consider awareness management and cause the capabilities to be used for beneficial outcomes.

Students regulate their own learning process through their capabilities and values, which engage them in learning activities well in order to benefit from their own features of human cognition. The self-regulated approach can provide some valuable directions. If the students are self-regulated learners, they generally actively get engaged in self-controlling and regulating their respective performance in order to obtain their desired goals.

The term responsibility is used in various ways by various researchers. In the present paper, the researcher makes clear that self-control and self-regulation entail more responsibility, which makes ways for motivation everywhere in learning process. Our main point is that the more students have responsibility the more they have motivation. We base our recommendation on evidence that “self-regulated students focus on how they activate, alter, and sustain specific learning practices in social as well as solitary contexts” (Zimmerman, 2002, p. 70). Therefore, it can be said that only responsible students devote their time for learning, wherever they are. Actually, responsibility crosses the border of learning environment and triggers motivation of students for better learning even beyond teachers’/parents’ expectation and beyond formal learning environment.

Moreover, if the students have self-awareness and self-regulation, they can easily “monitor their behavior in terms of their goals and self-reflect on their increasing effectiveness, (and) this enhances their self-satisfaction and motivation to continue to improve their methods of learning” (Zimmerman, 2002, p. 66). Also, Nicol & Macfarlane-Dick (2006, p. 199) express that “self-regulation refers to the degree to which students can regulate aspects of their thinking, motivation and behavior during learning”.

In addition to this, the researcher adds that we are responsible for our choices (thinking), behaviors, and actions (motivation) in our lives. Responsibilities seem to appear as consequences of our choices, behaviors and actions. For that reason, with the aid of metacognition and social cognition, we can self-control and self-regulate the above-mentioned responsibilities for the good of us overall in life. Also, responsibility makes the way for student-centered learning, because in student-centered-learning, “the core assumptions are active engagement in learning and learner responsibility for the management of learning” (Nicol & Macfarlane-Dick, 2006, p. 200). Thus, it can be said that responsibility has a role of management in learning; it can regulate & control motivation as well. In this regard, teachers should focus on how to strengthen the skills of responsibility in their instructional activities for their respective students.

The contribution of the present article is to clarify how personal responsibility can develop self-control and self-regulation for better motivation due to the managerial role of responsibility in learning. So, teachers can make beneficial changes in their instructional activities in order to give more responsibilities to the students to regulate and control their own learning, which channelize them to be more motivated in foreign language learning.

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**LADY MARY WROTH'S *PAMPHILIA TO AMPHILANTHUS*:
A FEMALE VOICE IN THE MALE TRADITION**

Abstract

Lady Mary Wroth(1587? - 1651?) as a female author of the Jacobean period did what was distinctive of her sex in a period when women were restricted to the domestic sphere devoid of their authentic voice: she appropriated the sonnet tradition, a genre allotted to men ever since its invention, and presented a female subjectivity through her lines. What differentiates Wroth from her contemporaries is that in her sonnet sequence *Pamphilia to Amphilanthus*, she creates a female voice within a male genre without merely imitating her predecessors but fashioning her own style to reveal her posture and, in so doing she goes further than her female counterparts who solely deal with religious works and translations. Wroth is the first English woman to write a complete sonnet sequence and her subversive work deserves more scholarly attention. In this context, I will attempt to demonstrate the distinctive qualities of Wroth's selected sonnets suggesting that she deviates from the male sonneteers in order to create private space for herself within her lines in which she can reveal the inner self in the suffocating atmosphere of the Jacobean society.

Keywords: *Sonnet, Lady Mary Wroth, Renaissance poetry, female voice.*

1. Lady Mary Wroth's *Pamphilia to Amphilanthus*

Lady Mary Wroth (1587-1651?) was an impressive female author of the Jacobean era whose work includes two firsts for a lady: she was the first English woman to write a complete sonnet sequence of 103 sonnets and songs titled *Pamphilia to Amphilanthus* as well as a prose romance of 558 pages *The Countesse of Montgomeries Urania*. She was probably the first female to pen a dramatic comedy, *Love's Victory* as well (Bolam 288). Mary Wroth was an heir to the literary talent of her family –the Sidneys. Her uncle was Sir Philip Sidney –the leading Elizabethan poet and statesman, her aunt was Mary Sidney Herbert –herself an author– whose mansion was a gathering place for artists and poets, and her father was Robert Sidney who was also the author of poems though he was not as renowned as his brother. The fact that she was a member of a prominent literary family gave Wroth an opportunity to have an enduring place in the literary circles much as her marriage to Sir Robert Wroth at the age of seventeen enabled her to attend the court activities. Wroth performed a role in *The Masque of Blackness* by Ben Jonson and Inigo Jones as well as in several other masques. After her husband's death, she had an extramarital love affair with her cousin William Herbert, earl of Pembroke, who was himself a poet, a courtier, and a patron of literature. She bore him two children.

Such few sentences might not be enough to know Mary Wroth in depth but I believe I have sketched the life of a *dissident* lady. Wroth had an unconventional life and she wrote unconventionally because “she chose to write in courtly genres that were traditionally the preserve of male writers” (Walker 170). Although writing in the patriarchal 17th century society belonged to the male domain and the female writing activity was generally limited to translations, dedications or religious works, Wroth trespassed into a male territory; she transgressed the traditional boundaries by writing secular love poetry with a female lover-speaker. Wroth's perception of the sonnet is the key for us to understand her interest in the form: she was attracted to it “not only as the genre of her male relatives but also as a potential model for her own subjectivity” (Dubrow 161).

The influence of her family is undeniable on Wroth's literary career yet she made use of that legacy counter to itself: where we have strong male characters in Sir Philip Sidney's work, we find their female equivalents in Wroth's pieces. At this point it should be noted that much as Wroth's work appears to have been influenced by her predecessors in the sense that she also writes about what is common to all sonneteers –love–; it is also apparent that she is motivated by an aim that would make her a pioneer in the sonnet form. She struggled to constitute her idiocratic sonnet sequence, not merely a bad replica of her antecedents. In this context, I will attempt to demonstrate the distinctive qualities of Wroth's selected sonnets suggesting that she deviates from the male sonneteers in order to create private space for herself within her lines in which she can reveal the inner self in the suffocating atmosphere of the Jacobean society.

When the sonnet was first invented by Giacomo da Lentini at the School of Sicily in the 13th century, it was well-established who would father the form. The tradition, developed by Dante Alighieri, Francesco Petrarca, Henry Howard, Sir Thomas Wyatt, Edmund Spencer, Sir Philip Sidney, Lope de Vega and William Shakespeare as its most important nurturers, served men for centuries as a major form through which they can display their desires, passions, disappointments, rages against their beloved lady –the stereotypically pure, cruel, unreachable, silent other– but Wroth chose the form in her attempt to create a *female*



subjectivity making her one of the initiators both in the sonnet tradition and secular female writing. Wroth's sequence is ground-breaking because, writing, in the Western civilization, has always been a traditional privilege given to men. As Gilbert and Gubar have argued, "the text's author is a father . . . his pen's power is not just the ability to generate life but the power to create a posterity to which he lays claim" (6).

Mary Wroth starts the sequence with allusions to her predecessors but we notice the difference from the beginning regarding the titular characters, Pamphilia and Amphilanthus. The characters are from Wroth's prose romance and "Wroth's choice of the persona, Pamphilia, suggests the double role of female writer and constant lover [since] [t]he Greek-based reading of 'Pamphilia' is 'all-loving,' while Amphilanthus, her unfaithful lover and cousin, has a name meaning 'lover of two'" (Bolam 290). Wroth's intentional choice of names points to Pamphilia's firm, indestructible, constant love while Amphilanthus proves unfaithful loving the two at the same time. The name analysis shatters two cores of the male sonnets: the poetic persona is a woman in love with a man and the beloved is unavailable only to his lover. Lady Mary in *Urania* remarks that Pamphilia and Amphilanthus are first cousins, and it is highly possible that Amphilanthus refers to William Herbert, the reason why "Pamphilia engages in an internal struggle between rebellion and submission to love" (qtd in Kuo 269) as she has fallen in love with someone she should not. Wroth's choice of persona enables her to express her ambivalent feelings towards this love. For example, in Sonnet 16, Pamphilia declares that she has lost her freedom because she is in love:

*Am I thus conquer'd? Have I lost the powers
That to withstand, which joys to ruin me?
Must I be still while itt my strength devours
And captive leads me prisoner, bound, unfree? (1-4)¹⁹*

She loses her freedom and she tries to regain her liberty by rejecting Love yet, in the end, she remains captive to it. Indeed, her object of love –Amphilanthus- is absent in the sonnet while Pamphilia is imprisoned in Love struggling to overcome it. The important point is that she does not take the object role assigned to women in the male sonnet sequences but the female protagonist expresses her thoughts as a speaking subject: "the sequence focuses on her inner turmoil rather than the object of her love" (Robin 399). Such another instance is found in Sonnet 32 when Pamphilia addresses grief. The sonnet suggests that she is not devoid of feelings and she has the capacity to possess, to express, and to welcome the pain she has:

*Grief, killing grief, have not my torments been
Already great, and strong enough, but still
Thou dost increase, nay glory in mine ill,
And woes new past, afresh new woes begin
...
If it be so, grief come as welcome guest
Since I must suffer, for another's rest:
Yet this good grief, let me entreat of thee, (1-4; 9-11)*

The sonnet also highlights Pamphilia's strong character. Although she has been usurped by Love and grief, she still welcomes suffering. She does not lay herself as Love's helpless

¹⁹ For the poems of Lady Mary Wroth: <http://wroth.latrobe.edu.au/poems.html>



victim. She is self-aware and ready to stand up to its agony. Pamphilia is brave enough to speak out what she experiences through her poetry undermining the passive status of a traditional sonnet woman. So, Wroth still writes in the Petrarchan style despite being anti-Petrarchan.

In the same vein, Wroth does not simply reverse the roles: Pamphilia addresses few sonnets to Amphilanthus and seldom assumes the Petrarchan lover's position of servitude to a cold, cruel beloved; instead, she proclaims subjection to Cupid who is usually identified with the force of her own desire. This revision identifies female desire as the source and centre of the love relationship. That is, the focal point turns out to be what dwells within the poetic persona. For instance, Sonnet 41 exemplifies a depiction of Cupid to convey a message about Pamphilia's entrapment by desire. Cupid's association with it and Pamphilia's mother-like compassion towards him are also remarkable:

*Late in the forest I did Cupid see
Cold, wet, and crying, he had lost his way,
And being blind was farther like to stray:
Which sight a kind compassion bred in me,
I kindly took and dried him, while that he,
Poor child, complained he starved was with stay,
And pined for want of his accustomed prey,
For none in that wild place his host would be,
...
Carrying him safe unto a myrtle bower
But in the way he made me feel, his power,
Burning my heart who had him kindly warmed.*

Wroth's choice of her title is notable as well. Unlike her uncle who uses the conjunction "and" in his sonnet sequence, Wroth picks out the preposition "to" in her title (Kuo 273) because Wroth only intends to pen Pamphilia's feelings to her beloved. The conjunction "and" suggests harmony and unity yet she does not aspire to unite with her beloved. Hers is only an attempt to present a female's dedication to her beloved. By the same token, it is possible to claim that Wroth is struggling to establish her individuality through the sonnet sequence. Pamphilia's perpetual use of the pronouns "I" and "me" in several sonnets stresses her quest for individuality. She tries to draw attention to herself rather than to the lover she is addressing. Indeed, as seen from the examples below, she addresses to night, to silence and to grief while we expect her to address to her beloved:

*Night, welcome art thou to my mind distressed,
Dark, heavy, sad, yet not more sad than I;
Never could'st thou find fitter company
For thine own humour then I thus oppressed.
...
Silence, and grief, with thee I best do love
And from you three, I know I cannot move.
Then let us live companions without strife. (1-4; 12-14)*

Wroth depicts the female character's secret feelings towards her beloved. Even though she makes use of the Petrarchan themes and its images, she subverts the tradition because of her withdrawal into private space. In this sense, sonnet 23 is illustrative of her introverted position.



Rather than indulging in free time activities and being in dialogue with others, she prefers to contact with her inner self and creates a psychic space in which she will be able to meditate upon love:

*When every one to pleasing pastime hies
Some hunt, some hawk, some play, while some delight
In sweet discourse, and music shows joy's might
Yet I my thoughts do far above these prize. (1-4)*

Masten also remarks that Wroth's sonnets "stage a movement which is relentlessly private, withdrawing into an interiorized space; they foreground a refusal to speak in the public" (69). In fact, even from the beginning, we realize that Wroth makes use of dream to maintain an internal space for her poetic persona. Cupid implements fire in Pamphilia's heart in her dream, which at the same time helps her claim a unique personal space for herself (Bassnet 54) and Pamphilia manages to establish her agency through the use of a dream sequence in her first sonnet:

...

*In sleep, a chariot drawn by winged
Desire, I saw, where sate bright Venus, Queen of love,
And at her feet her son, still adding fire
To burning hearts, which she did hold above.
But one heart flaming more than all the rest,
The goddess held, and put it to my breast.
"Dear Son, now shoot," said she: "thus must we win."
He her obeyed, and martyred my poor heart.
I waking hoped as dreams it would depart,
Yet since, O me, a lover have I been.*

Wroth makes use of Venus and justifies her protagonist's agency in love as stemming from the Goddess of Love herself. Thanks to the command by the goddess, Pamphilia is now justified to love Amphilanthus. Pamphilia loves him yet she does not announce her love publicly. She wants to keep it only for Amphilanthus. Indeed, she believes that the more you are in love, the less possible you are able express it (Kuo 282):

*Nor can I as those pleasant wits enjoy
My own framed words, which I account the dross
Of purer thoughts*

...

For where most feeling is, words are more scant" (45:6-7; 10).

Pamphilia is aware that her love is too much to be expressed. As Bolam relates, "true feeling, then, is privately expressed to the self in 'purer thoughts' than words can verbalize: it is not for public consumption [and] [t]he reader feels privileged to be party to such private explorations" (293). In fact, Wroth, being a female writer in a male-dominant culture, knows that the public sphere is not the place for her to exhibit her love and this is the reason why she retreats into private sphere. Pamphilia invites the reader into her private realm, and, while her making use of dream and her seeming passivity due to her devotion to an unfaithful lover reflects her oppressed situation, it also gives her an authentic voice who can confess her captivity to love



sincerely and whose feelings we can trust in. That is, the enclosed space becomes not only a womb for poetic production but also for self-production (Bassnet 62).

What is distinctive in Wroth is that Pamphilia does not write with the aim of earning reputation (Kuo 284). She attempts to show what is hidden in the female poetic persona's mind without any attempt to be famous. And, indeed, she never speaks to the reader. She does not want to make her love(r) public but writes to get comfort through writing- to obtain "some small ease" (Sonnet 8) by putting her grief into lines. She does not promise to immortalize her beloved in her verse either, because, according to Pamphilia, demonstrating your love explicitly is not the proof of love. True love resides in soul:

*It is not love which you poor fools do deem
That doth appear by fond and outward shows
Of kissing, toying, or by swearing's gloze.
O no, these far are off from love's esteem;
...
But in the soul true love in safety lies
Guarded by faith which to desert still hies,
And yet kind looks do many blessings hide. (46: 1-4; 12-14)*

Pamphilia does not talk about her beloved's physical features either. She does not write a eulogy for the beloved's physical features, only when she likens Amphilanthus' eyes to "stars of Heaven" (Sonnet 2) does she exhibit the conventional imagery of former sonneteers. However, her unconventionality still remains due to her application of Petrarchan metaphors to a man. Besides, Pamphilia's blazon is to emphasize that her love is natural, not inaugurated by the beloved's eyes. Love just happens in her and, to sustain it, external beauty is not of importance –remember Cupid put the fire in her heart. Therefore, there are "no blazons scattering the parts of her beloved, no fetishizing of a veil, a foot, an eyebrow, and thus no self-creation out of the scattered parts of the beloved" (Fienberg 177) in Wroth's poetry. In this sense, "[her] rewriting of Petrarch leads [Wroth] to define female subjectivity not through the beloved as object, but by direct introspection and self-analysis" (Lewalski 811).

In the light of the evidence put forth so far, it is safe to conclude that Lady Mary Wroth was able to surpass her family heritage and restructured the sonnet form with a feminine touch. She wrote about women and brought in a female voice lost in the tradition. As Juan Gil aptly states:

Wroth's sequence [serves] as a response to Petrarchan poems in which a masculine speaker writes about, and at the expense of, a silent beloved who is reduced to a token of masculine desire deprived of any subjectivity of her own; within this context, specifically female authority is apparently conceivable only as the assertion of the heightened emotional experience that testifies to a female speaker's refusal to be the object of a masculine poet's desires. (Masten qtd. in 1)

Wroth, through her sonnet sequence, created a new subjectivity based on the expression of a woman's love for her beloved. The female as the gazed object with no subjectivity in the male sonnets gained a new place by asserting her voice. She created a female zone in a male discourse; she surmounted the gender constraints of the Petrarchan tradition and paved the way for the women writers of the following generations.

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COMPOUND NOUNS IN ENGLISH AND ALBANIAN

Abstract

This study aims to pinpoint similarities and differences between compound nouns in English and Albanian. Both languages rank compounding and derivation as the most prolific word formation techniques. Compounding is first analysed theoretically in both languages. Comparisons are drawn between compound nouns collected by the Dictionary of Contemporary Albanian Language (from now on DCAL -1980) and Oxford Student's Dictionary (from now on OSD). Compound nouns are analysed through a quantitative and qualitative approach in both languages. The quantitative approach considers their positioning in relation to all compound words per each dictionary.

On the other hand the qualitative approach deals with detailed analysis of the elements constituting the compound words. Different elements that make up English compound nouns include nouns, adjectives, verbs, adverbs, prepositions and particles, whereas in Albanian there are nouns, adjectives, adverbs, even pronouns and numerals. In both languages compound nouns are formed from simple words, derivative words as well as the combination of simple and derivative words. Another important part of the study includes highlighting the differences and similarities between compound nouns when translated from English into Albanian and vice versa.

Obviously this issue involves quite a considerable amount of discrepancies as compound nouns in Albanian are not necessarily compounds in English and vice versa. Each part of the study is illustrated with abundant examples. From the statistic point of view the results of the study show that Albanian compound nouns outnumber the English compound nouns (DCAL vs OSD). The ratio resulting from the study is: Albanian compound nouns as of DCAL → 1973; English compound nouns as of OSD → 1093. The final outcome is interesting, because compound nouns in English are the most prolific in comparison with other parts of speech. On the other hand Albanian compound nouns are the second most prolific form when compared to other parts of speech.

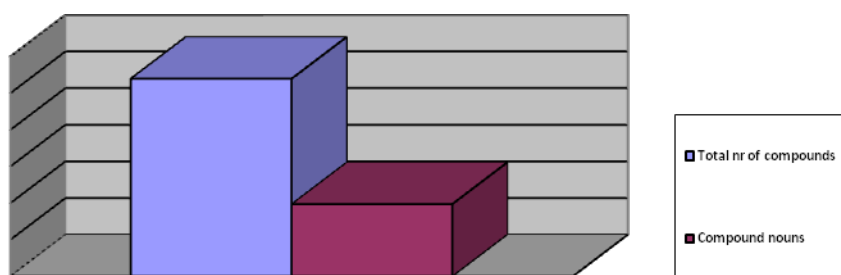
Keywords: *compounding, compound nouns, English, Albanian, dictionary*

1. Introduction

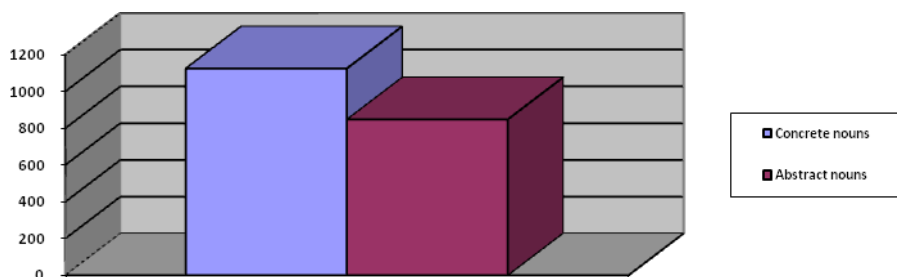
Compounding is defined as a word formation process which denotes a lexical unit made up of more than one word which functions as such not only grammatically, but also semantically.

2. Compound nouns as of Dictionary of Contemporary Albanian Language

Compound nouns collected by Dictionary of Contemporary Albanian Language rank second among different parts of speech. DCAL contains 1973 compound nouns. The graph as follows:



As of semantics morphology of Albanian language classifies nouns into two categories; concrete and abstract. Based on this classification the 1973 compound nouns are classified into **1125** concrete nouns and **848** abstract nouns. The graph as follows:



Compound nouns are formed according to different schemes. They are:

A. Compound Nouns Formed by Two Simple Words:

Some examples: *anëdet, anërojë, atdhe, atëgjysh, babagysh, barkartë, bishtpenë, bashkautor, bashkëqenie, bishtaqen, bregdet, breglumë, buzëgaz, buzëshegë, fjalëkryq, fletërrufe, luftanije, mëmëdhe, pulëbardhë, rrugëkryq, vargmal*

B. Compound Nouns Formed by a Simple Word + a Derivative Word.

Examples: *ahmarrës, ajkëshitës, aktgjykyim, akullçarës, anijedrejtues, bakërmbajtës, barnashitës, botëkuptim, bletërritës, çelësambajtës, datëlindje, dashamirësi, dhallëshitës, ëndërrshpjegues, xhamaprerës, zëdhënë, zemërngushtësi*

C. Compound Nouns Formed by Another Compound + a Simple Word

Examples: *aktmarrëveshje, bashkëmarrëdhënie*

D. Compound Nouns Formed by Another Compound + a Derivative Word

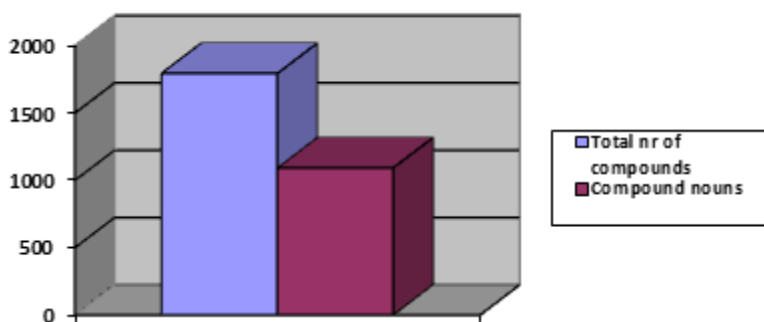
Examples: *atdhedashuri*, *atdhedashje*,

E. Compound Nouns Formed by Words Borrowed from Latin or Grek:

aero-, *auto-*, *bio-*, *etno-*, *epi-*, *hidro-*, *centi-*, *filo-*, *kilo-*, *hekto-*, *foto-*, *gjeo-*, *helio-*, *hiper-*, *hipo-*, *kardio-*, *pan-*, *psiko-*, *poli-*

3. Compound Nouns as of Oxford Student's Dictionary

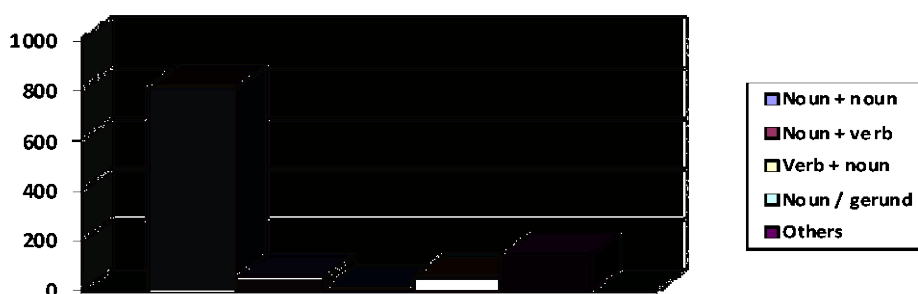
Compound nouns formed by the combination "noun + noun" seem to be the most productive as of compounds collected by "*Oxford Student's Dictionary*". However there are also other combinations. The total number of compound nouns collected by OSD is 1093. The graph as follows:



Some examples:

aerodynamic, *airplane*, *airbrush*, *airbed*, *airbus*, *airbag*, *airspeed*, *airstrip*, *airway*, *airwave*, *altarpiece*, *anthropomorphism*, *armchair*, *armhole*, *armpit*, *countryside*, *countrywoman*, *crossbar*, *crosscheck*, *crossroads*, *cupboard*, *cardboard*, *caretaker*, *chairman*, *dateline*, *daybreak*, *daylight*, *day return*, *dayshift*, *daytime*, *dining room*, *eardrum*, *earring*, *earthquake*, *eyeball*, *eyebrow*, *eye-catching*, *eyelid*, *eyeliner*, *eye-opener*, *eyesight*, *mankind*, *mantelpiece*, *moonlight*, *moonstone*, *network*, *newsagent*, *newsflash*, *newsletter*, *newspaper*, *newsreader*, *nightclub*, *nightdress*, *ringworm*, *roadway*, *runway*, *safety belt*, *salesman*, *salesperson*, *screenplay*, *scriptwriter*

Compound nouns are formed by the combination of different lexical units. Graphic distribution based on constituents and parts of speech as follows:



Compound nouns are formed according to different schemes. They are:

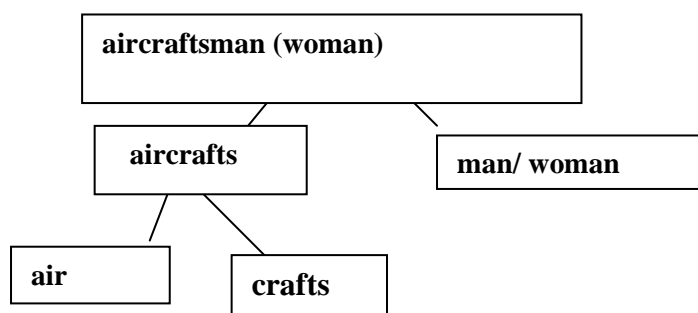
1. Noun + noun

This is the most productive type. The majority of the nouns in this group are formed by the combination of **two simple nouns**, respectively 859 nouns.

Examples: *airplane, airbrush, airbed, airbus, airbag, barman, bathroom, crossbar, crosscheck, crossroads, cupboard, cardboard, chairman, dateline, daybreak, daylight, gateway, gentleman*, Simple noun + derivative noun, respectively 171 nouns.

Examples: *goalkeeper, grasshopper, handwriting, landholder, landowner, loudspeaker, newsreader, weightlifting, weightwatcher*

- This grouping also includes compounds made up of three elements. Schemes as follows:



2. verb + noun Examples:

breakwater, copycat, cutthroat, drawback, drawbridge, carrycot, catchphrase, catchword, causeway, copyright, daredevil, daydream, hitchhike, keepsake, kick starter, killjoy, layman,

3. noun + verb Examples:

chimneysweep, daydream, manhandle, footfall, foothold, footwear, footprint, hand-made, payroll

4. adjective + noun Examples:

briefcase, bighead, bighead, bigmouth, bigwig, blackball, black belt, blackbird, blackboard, blackguard, blackhead, blackleg, blacklist

5. preposition + noun/ verb Examples:

aftermath, aftereffect, afterlife, afternoon, afterthought, income, inflow, inland, input, inquest, inroad, inrush, intake, inshore, output, outback, outbreak, onset, onrush, off-white, overcoat, overhaul, overkill, overdose, overdraft, overshoe, underlay, underline, underpants, underpass,

6. verb + preposition

Examples:

breakdown, breakup, breakthrough, break-in, breakout, castaway, changeover, check-out, cutback, comedown, countdown, knockdown,

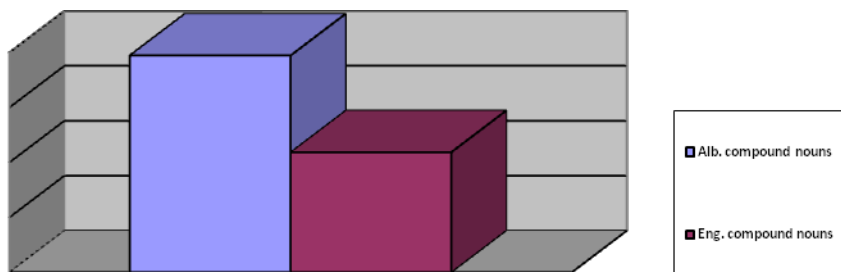
7. verb + verb

Examples:

breakfast, cross examine, make-believe, seesaw, typecast

4. Conclusion

The following graph shows the data collected by both dictionaries for the ratio between compound nouns in Albanian and English.



Translation of compounds presents us with matches and mismatches. Some examples:

1.

translation of the same word

aero + dinamikë aero+ dynamics

2.

compound in Alb → compound or derivative in Eng

aero+ plan+ mbajtëse air + craft + carrier

3.

simple word + derivative word

ajërshpërndarëse hay-drier

4.

compound word in Alb → derivative word in Eng

hakmarrës revenger



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THE IMPACT OF “A CITY UPON A HILL” ON SHAPING AMERICAN CULTURE AND VALUES

Abstract

The purpose of this study is to identify the relationship between Puritanism and American culture. It displays why this two cultures are often correlated with one another and the impact that Puritan culture have had on the other cultures. The importance of studying the Puritan legacy upon America is because it is crucial to understand the culture of a nation, thus to know and to understand the language of that nation. Therefore studying the influence of Puritanism in America makes it more facile to approach the language.

This religious group, which was influenced by religious and political upheavals of the Europe, especially England, of the seventeenth century, moves to the New World. They brought new ideas and a new manner of life. Their simple, religious life and their vision of the world would shape the standpoints of the New Continent. Values such as individualism, exceptionalism, the values of the self-s (self-reliance, self-improvement), and their attitudes towards hard work and education serve as the core values of America today.

Hence, this study makes an analogy of the same values being represented during seventeenth century Puritans and modern Americans. It describes the reflection of those values on American society and the changes, if there is any, that have these values have undergone through time. It draws the similarities between Protestant and American values.

Keywords: *Puritans influence, American culture and values, exceptionalism, individualism, self-reliance, education and self-improvement*



1. Introduction

In 1630, 20.000 immigrants coming from England went across the Atlantic to a new world (Maier). They went to a land which God had promised them. It was a land of prosperity where they could settle and build their lives. This moment would be as a turning point in the history of United States after the sailings of Columbus.

The purpose of this study is to understand the influence of Puritanism in the core values and culture of Americans. At this stage of the research, the Puritanism will be generally defined as the main factor to have an impact on the American national identity.

2. History of Puritanism

2.1. The Emergence for a New Religious Movement

There are many factors that influenced the new religious movement in England including social, economic, religious, cultural and political factors. By the sixteenth century England faced a rapid growth of population which resulted in people suffering famine and great population shifts from village to towns and cities. According to Boyer, "Large or small, towns were dirty and disease ridden and towns' people lived closely packed with their neighbors" (Boyer, 2010, pp. 19-24). Religion and church is another factor. Church and clergies start to sell indulgences by the 15th century, which were used to pay off the sins that people had done. They were supposed to be "blessings that would shorten the repentant sinner's time in purgatory" (Boyer, 2010, pp. 22-24), (Lord, 2008, pp. 1-9). Renaissance and the cultural reformation it brought had their impact as well. New ideologies and philosophies were represented and more and more people became literate. This signed a new era. People started to have a more rational judgment over things, their social life and activity etc. (Head, 2004), (Lord, 2008, pp. 1-9). Also, the conflict between Henry VIII of England and the pope because of the pope not solving King Henry's marriage with his first wife was another factor not to emerge, but to spread the new religious movements (Boyer, 2010, p. 24).

2.2. Puritanism in England

Reformation began in England under King Henry VIII who ruled from year 1509 to 1547. King Henry VIII asks pope to annul his marriage. The pope refused to dissolve it. He met the Parliament and pushed it to draft the laws that would cancel King's marriage. According to these laws, the marriage between Henry and Catherine was annulled, and the king was declared the head of the Anglican Church or the Church of England. This dates a new era for England, which religious conflicts and disagreements would follow for a longer period than 100 years (Boyer, 2010, p. 24).

After the death of Henry VIII, his son Eduard VI becomes the king. He allowed more forms of worship and practices of Protestantism in England. He died at the age of fifteen after six years of reigning. Mary I became the queen of England when her half-brother dies. She was a religious woman and a devoted Catholic and asked for the restoration and reformation of the Catholic Church in England and fought for that. She is known in the history as the Bloody Mary because of her execution of Puritans and other Protestants (Boyer, 2010), (Lord, 2008, pp. 60-68), (Wilsey, 2014). After five years of terror for Protestants, Elizabeth I becomes the



new queen of England and the Bloody Mary dies. She returned England to Protestant Christian rule, and permanently exiled the Roman Catholic Church's rule from England for the next 453 years. Though she had Protestant convictions, Puritanism and Puritans were not supported as Anglicans were (Wilsey, 2014). In 1603, James I becomes Elizabeth's successor. In 1603, English puritans had high hopes that James I being more amenable to ecclesiastical reform than Elizabeth I had been, but their hopes were soon violated (Sommerville), (History World, p. 9), (History of England). "[Their] leaders asked him to grant more reforms, including abolition of bishops.", but King James responded negatively (Kang, 2009, p. 148). Bremer notes on King James I relations with Puritans.

He rejected most of the puritan requests, though he did make provision for a new translation of the Bible—which became known as the Authorized Version, or the King James Bible. During the reign of Queen Elizabeth the distinction between the establishment and puritan reformers was not always clear since many bishops and key members of the Queen's Privy Council were sympathetic to further reforms in the church. Under James I and his son and heir Charles I, friends of the puritans were less likely to be found at court or in bishops' palaces (Bremer, 2009, pp. 10-11).

Those Puritan ministers who refused to subscribe the changes were deprived to their livings. There were a number of conflicts between the Church of England and the Puritans that diminished during the leading of George Abbot as Archbishop of Canterbury who called for Puritans to join other Protestants against Catholicism which, according to him, was the real threat (Lord, 2008, pp. 133-180).

2.3. Puritanism in New England

By the beginning of the 17th century Puritans in England were struggling under repressive conditions by the government of the time and the church hierarchy. They had to emigrate to Netherland and the New World so they could be free of persecution. Kearny, Kearny and Crandall emphasize the reason of their settlement in New England "Consequently, among the early settlers who came to America in the 1600s, there were many Protestants seeking religious freedom" (Kearny, Kearny, & Crandall, 1984),

Puritanism reached North America with English Puritans who were usually referred to as the English Pilgrims. In 1620 they founded Plymouth Colony. Afterwards more Puritans emigrated and they built more colonies, including Massachusetts (1628), New Hampshire (1629), Connecticut (1633), Maine (1635), Rhode Island (1636), and New Haven (1638). The Puritans brought strong religious beliefs to bear in all colonies north of Virginia (Kang, 2009, p. 148).

Their settlement in New England had the results, with Puritanism being the major religion and Puritans instituting 35 churches at the time. They attempted to create a godly kingdom in America (Bremer, 2009), (Puritanism, 2015). According to McKenna, "The settlement of America was turned into a holy quest and was put into the context of a millennial crusade." (McKenna, 2007).

3. Understanding Puritan Values

In order to understand the influence that puritans had in America, one must at first understand the puritans. Puritans were a religious group that emerged in England in the 16th century. They were devoted to God and they wanted the purification of the Catholic Church.



Puritans different than other Protestants, did not become institutionalized which means they did not have a church leader or any official documents to state the faith. They “never achieved that type of clear identity”. Puritan attempts’ on changing the society depended on making the God’s will one’s own will. They used the “instruments of power as well as those of persuasion” (Bremer, 2009) to imply, to persuade and to have an impact on others. Their attempts to live an exemplary life would help them on the persuasion of the others to follow the path of the belief that they thought was right. Having the political power in America after the Civil Wars of 1640, Puritans had the ability to use those instruments and to not alter their objective on making the society they lived a godly kingdom, though the responsibilities they had while being on power were followed by many challenges. Puritans attempted to employ their understanding of God on education, being the firsts to promote education in America, on redefining marriage and family life, and on other institutions having still nowadays a huge impact on America and England (Bremer, 2009, pp. 2-3).

4. The Impact of Puritanism - “A City Upon A Hill” on American Culture

The influence of the sermons of Puritans was not seen only in the Massachusetts Bay colony, but afterwards in the American nation as well. The most important values, ethics and morals of Americans are a continuation of Puritan morals.

4.1. America’s Exceptionalism

The belief in America's exceptionalism is deeply rooted in the Americans mindset. According to Jack P. Greene, Puritans that settled in Massachusetts Bay colony “believed they were a spiritual model for Europe and the world.” (Calabresi, 2006, p. 1347). They believed in the idea that America would be as a New Israel. Morgan emphasizes this when says that Puritans brought to Massachusetts,

The sense of a special mission that had formerly attached to England. England’s covenant with God had been jeopardized, if not forfeited, by the failure of her monarchs to press forward in the reforms so happily begun. Massachusetts, however, had taken up the cause and made its own covenant with God. In the eyes of its founders Massachusetts was at once a new Israel and a New England (Calabresi, 2006, p. 1347).

America’s exceptionalism stands today as a core value of Americans. They regard themselves as being an exceptional country with a holy mission in the world. This belief is deeply enrooted in American’s consciousness and the American Dream is the best example to display it.

4.2. Individualism

Individualism is one of the basic values of Americans which derives from Puritan heritage, Puritans being regarded as the first individualists landing the New World. There are two reasons for this: a) puritans were the first Christians to deny the authority of Pope (Kang, 2009, pp. 149-150), and b) they rejected the system of hierarchy of Catholic Church and founded a new church of their own (Kang, 2009, pp. 149-150)

According to Kang “... Puritans’ anti-authority and their strong self-awareness paved the way for the development of individualism in colonial America, and later becoming one of the most important values of American people.” (Kang, 2009, p. 150). Jost, Kay & Thorisdottir (2009) view individualism as the core value building the national character of Americans which differs them from other countries (Jost, Kay, & Thorisdottir, 2009, pp. 33-34). Tocqueville observed American culture and notes on American individualism,



Since men are no longer attached to each other by any bond of castes, classes, corporations, families, they are only too inclined to become preoccupied solely with their particular interests, and are always too ready to consider only themselves and to withdraw into a narrow individualism in which every public virtue is suffocated (Tocqueville, *The Old Regime and the Revolution*, 1856, p. 74).

The American individualism, being represented by Puritans in America, has a great attachment to other American core cultural values as well, meaning that the self-reliance, work ethic, self-improvement etc, are values that basically derive from this sense of individuality being enrooted in American beliefs and understanding.

4.3. Self-Reliance

Relying on one's self is another American value which is a derivation of individualism or the *self-s*. Since the colonists first came to New England, they wanted to be free of the controls that existed in the old continent so they wanted to rely on their own selves. Different than other colonists settled before in New World, the Puritans of New England learned how to grow their own food, how to plant and many other farming. Paul Boyer, when describing the colonizing of the New World says that the colonists coming from England would steal food and corn from natives. In order to avoid this, when Puritans settled, Indians taught them to farm by themselves. So since the Puritans first settled New World, they learned to rely upon their own selves and not upon Indians (Boyer, 2010, pp. 33-36).

This idea of relying on your own is still a representation of American's mindset. Scholars, starting with Tocqueville, have observed this trait as a typical American one. When Tocqueville came to America in 1830s, he explains about Americans.

The latter owe nothing to anyone, they expect nothing so to speak from anyone; they are always accustomed to consider themselves in isolation, and they readily imagine that their entire destiny is in their hands. (Tocqueville, *Democracy in America*, 1998, p. 884).

Kearny, Kearny & Crandall emphasizes that "Americans believe that individuals must learn to rely on themselves or risk losing freedom" (Kearny, Kearny, & Crandall, 1984, p. 21). For this reason, a typical American family is so nuclear because the Americans have that attitude to rely on their own. Weaver (Weaver, 1999, p. 7), concludes in his study that the children by the age of 18 separate by their parents when they become able to support their own finances, even when they do not become able to do so, because they want to be independent and not to rely on their family finances. This shows the inner feeling of Americans to feel independent and self-reliant, a feeling that their Puritan predecessors held as well.

4.4. Work Ethic

Hard work and strong work ethic is a value that is deeply rooted in the Protestant origin of Americans. Alexis de Tocqueville emphasizes in *Democracy in America* that the English Pilgrims were "hard-working, egalitarian, and studious", and they provided "a firm foundation for American democracy" (Tocqueville, *Democracy in America*, 1998). Puritans believed hard work was a religious duty through which they could oppose their sins and could gain their salvation. For Puritans the achievement of an individual through hard work was a blessing from God and showed the position of that person before God (Kang, 2009, p. 149). Kearny, Kearny & Crandall display the impact that Puritan's work ethic has had upon Americans' view of work. They explain its importance,

It is important to understand that the Protestant work ethic has had an effect far beyond influencing only the members of the Protestant Churches. Members of all the many



religious groups found in the United States share much of what is called the Protestant ethic. Americans who have no attachment to a particular church, Protestant or Catholic, have still been influenced by the Protestant ethic in their daily lives (Kearny, Kearny, & Crandall, 1984, pp. 43-44).

4.5. Education and Self-improvement

The contribution of Puritans to the education in America is of fundamental importance. Their eagerness to education is found in the doctrine of "Covenant". The main and central book to perform their studying was Bible. Puritans held such a strong zeal for education because they wanted people to learn to read and to understand Bible. Through this they could achieve the purification of the church and they could attain a living in accordance with the God's laws (Kang, 2009, p. 151). Puritans would afford education for all children by providing public teachers for them.

Traditionally, Americans have considered higher education as of primary importance in order to achieve success and to improve oneself (Kearny, Kearny, & Crandall, 1984). Thus for Americans being degreed in college appears to be very significant. Americans consider education as essential in order to achieve success, to have a good job and to achieve some financial security which is related to their individualistic, self-reliant and hard-workness as well. According to a report by Public Agenda, "Higher education is perceived as extremely important, and for most people a college education has become the necessary admission ticket to good jobs and a middle-class lifestyle." (Immerwahr & Foleno, 2000). This supports another time the value that Americans put on being educated.

5. Conclusion

This article introduced Puritans and explained their impact on American cultural values. It introduced the manifestation of Protestantism (Puritans being a group of the Protestants) due to social, political, cultural, religious and economic problems of England and Europe of the time and Puritan's settlement in the New World. The difficulties, through which this religious group was founded and evolved, affected on the elaboration of some basic characteristics that are typical of Puritans.

Puritanism provided a social, cultural and economic ethic known for their values. The first individualists in America are considered to be the Protestants, who, while seeking religious freedom, settled America. It stands today as one of the core values of Americans. The second important value is exceptionalism, indeed the belief on America's exceptionalism. Puritans viewed America as a New Israel with a special mission in the world. According to them, New England was a Godly kingdom on earth, meanwhile in the today's America this belief still takes place. People still believe that America is an exceptional country with a holy mission in the world. The third value is self-reliance. It is closely related to individualism and hard work. This article explained why this value derives from Puritanism beliefs and how it is presented in America. The forth value explored is work ethic. Puritans are described as hardworking people. They viewed work as holy. Americans are as much hardworking people as Puritans were, regarding work as a way to improve themselves and to achieve success. They also connect work with holiness. The last American value being observed is education and self-improvement. Puritan's zeal for education is inherited by Americans. Both Puritans and Americans viewed education as a way to improve themselves.

In this article, we realized the similarities that stand between Americans and Puritans and their resembling perception of and attitude toward life, work, and education.



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THE CONTROVERSIAL IDEAS OF EDNA PONTELLIER IN KATE CHOPIN'S *THE AWAKENING*

Abstract

In America, the 1890s were a decade of tension and social change. In its origin, American feminism was at the verge of a social reform, and the term abolitionism was on the walls of movements including socialism and the establishment of public schools. A milieu of names emerged female writing in American realism and naturalism - among them Emily Dickinson and Kate Chopin. A central theme in Kate Chopin's fiction was the independence of women. In Louisiana, most women were their husband's property. The codes of Napoleon were still governing the matrimonial contract. Since Louisiana was a Catholic state, divorce was rare and scandalous. In any case, Edna Pontellier of Kate Chopin in *The Awakening* (1899) had no legal rights for divorce, even though Léonce undoubtedly did. When Chopin gave life to a hero that tested freedom's limits, she touched a nerve of the politic body.

However, not Edna's love, nor her artistic inner world, sex, or friendship can reconcile her personal growth, her creativity, her own sense of self and her expectations. It is a very particular academic fashion that has had Edna transformed into some sort of a feminist heroine. If she could have seen that her awakening, in fact, was a passion for Edna herself, then perhaps her suicide would have been avoided. Everyone was forced to observe, including the cynics that only because a young female showed interest in a young man that was not her husband, what need was there to argue this female who all her life had lain coldly asleep. Edna sees herself as a possession of her husband and even as imprisoned by her children. The whole tension gave rise to contradicting the reality, to pushing oneself to limits because what was proclaimed to be "neat" and "appropriate" was now the fissure to the accepted norms of a society. In this paper, we will preset Edna's controversial ideas as she *awakens* and captivates that the fissure is becoming more and more unfathomable. Throughout the analysis of these ideas and Edna's character, we will bring light into the unquestionable role of Kate Chopin in signing the path to the modern woman writing in American novel of the beginning of the 20th century.

Keywords: *controversial ideas, feminism, Kate Chopin, Edna, Awakening, limits, fissure, possession, accepted norms, personal growth, sex, sense of self, expectations, suicide*



1. Introduction

"A certain ungovernable dread hung about her when in the water, unless there was a hand nearby that might reach out and reassure her. But that night she was like a little tottering, stumbling, clutching child, who of a sudden realizes its powers, and walks for the first time alone, boldly and with over confidence. [...] A feeling of exultation overtook her, as if some power of significant import had been given her to control the working of her body and her soul. She grew daring and reckless, overestimating her strength. She wanted to swim far out, where no woman had swum before." (Chopin, 32)

Kate Chopin's book, *The Awakening*, originally "*The Solitary Soul*", is now one of the favourite works of critics, especially female ones. In it they find a forerunner of Liberation. Wyatt in his study "*Ways of Interpreting Edna's Suicide: What the Critics Say*" points out that in Chopin's time suicide was a popular ending of a novel, an "expected Victorian tradition" and he mentions other novels with similar plots and endings of the 1890s, such are *Madame Bovary* by Gustave Flaubert – Flaubert's heroine, Emma, killed herself after a story very similar to Edna's. *The Awakening* was even called a 'Creole Bovary' by some. In *Anna Karenina* by Leo Tolstoy, Anna throws herself under a train after her romance. Maggie Tulliver, the heroine of *Mill on the Floss* by George Eliot, drowns herself. Well, Emma Bovary awakens tragically and belatedly indeed, but Edna only goes from one reverie mode to another, until she frowns in the sea, which represents to her mother and the night, the inmost self and death. Edna is more isolated in the end than before. It is a very particular academic fashion that has had Edna transformed into some sort of a feminist heroine. In *The Awakening*, the protagonist, thus Edna, is a victim because she made herself one. Chopin shows it as having a hothouse atmosphere, but that doesn't seem to be the only context for Edna, who loves no one in fact- not her husband, children, lovers, or friends- and the awakening of whom is only that of self-gratification.

Edna's has an ecstatic rebirth, a self-investment so narcissistic that awarded a new ego to her. If she could have seen that her awakening, in fact, was a passion for Edna herself, then perhaps her suicide would have been avoided. Chopin, an uneven writer, was erotically more delicate compared to her critics. She, like Whitman, writes about falling in love with herself, with her own body: "observing closely, as if it were something she saw for the first time, the fine, firm quality and texture of her flesh."(XIII, Edna, 41) Edna listens to the voice of the sea as she awakens to self, and then comes the experience of the sea's Whitmanesque embrace: "The touch of the sea is sensuous, enfolding the body in it's soft, close embrace."(XXXVIII, Edna, 120). By the time Edna enters the sea, naked, for the last time, what we hear is an echo of the serpentine death that is welcomed by Whitman in *When Lilacs Last in the Dooryard Bloom'd*: "The foamy walvelets curled up to her white feet and coiled like serpents about her ankles." (Whitman, 1865). Is this a chant of the Liberation of Women?

But, why focusing on controversial aspects of this woman seeking liberation? We chose the title for a purpose: according to the MacMillan Dictionary²⁰ "*controversial*" refers to "*a topic/proposal/decision/idea which does not follow what conventionally is accepted*" – i.e. a distraction from settled neat conceivable norms of society and normally brings or causes people's gainsay of what a person supports; "*awakening*" refers to "*a moment when you first realise or experience something*" – i.e. supposedly, a person has been on a kind of "sleeping mode" the whole life and had time or moment given her a chance to experience a change, she embraces and follows it no matter if the conventions play against it. There is an awakening of some kind, either inner and individual or social whenever controversial ideas surge and there

²⁰ www.macmillandictionary.com



is a controversial reaction if such person claims experiencing an awakening. This is what happened to Edna. The end of the 19th century was the beginning of the “*modern feminist movement*.” The women leaders pushed on until 1870 when the 15th Amendment allowed women the right to vote. (Seyersted, 45) Unlike the women in America, those in the estate of Louisiana were not advancing. Under the Louisiana Civil Code, article 1388, *a woman was still the legal property of her husband, and the male had absolute (legal) control over the family. In the article 1124, married women, babies, and the mentally ill were incompetent in making a legal contract.* (Herman, 53).

To carry out this analysis, the non-contact method was used. This is an empirical method of literary approach where from the exploration of the novel's content and several exploiting of literary researches a thorough analysis of a piece of literature can be achieved. We have thought to include in this paper the *different aspects* of Edna's psychology, how she was meant to fail in the first place, the social-historical background, racism, Edna's passion for art, analysing her from different points of view: Edna as a wife, Edna as a mother, Edna as a lover, Edna as a friend and finally Edna as an artist. In doing so, we will endeavour to show how all these contributed in making *The Awakening*, one of the most outstanding novels of the American naturalism.

2. The Psychological Aspects of Edna's Life

Given the obvious terror whose emotional involvement inspires Mrs. Pontellier, her marriage to Léonce is no accident. He can't be called remarkable, instead most readers think of him as insensitive, dull, callous and even unperceptive. He is a prosaic man essentially. One would assume that marriage is supposed to be an affair both intimate and of deep understanding, but these qualities would condemn Mr. Pontellier. For Edna though, these are just the right qualities recommended to him. “The acme of bliss, which would have been a marriage with a tragedian, was not for her in this world” (VII, Edna, 22); Indeed, such a bliss shouldn't be for anyone *in this world*. It is a romantic dream, an allusion- defined by its incapability to be consummated.

Furthermore, the intensity of such dreams have become frustrating for Edna. So after all, she decides to become Mrs. Pontellier; after all “as the devoted wife of a man who worshiped her, she felt she would take her place with a certain dignity in the world of reality, closing the portals forever behind her upon the realm of romance and dreams.” (VII, Edna, 22). So this marriage was a designed defensive manoeuvre to maintain these two “Edna's”, to reinforce the space between them and to form her character. “Edna found herself face to face with the realities. She grew fond of her husband, realizing with some unaccountable satisfaction that no trace of passion or excessive and fictitious warmth colored her affection, thereby threatening its dissolution. (Chopin, 23). Her inner Edna was safe, while her outer Edna was confirmed by her conventional marriage. Only she knew that her inner self was safe. A sensitive husband, an intuitive man, might threaten it; her hidden self might lure into the open by a passionate husband, tempting her to attach her emotions no longer to phantoms but to flesh and blood instead. Mr. Pontellier is neither, and the marriage between them two would ensure the safety of Edna's secret about her “real” self.

If we try to assess Edna's personality configuration at the novel's beginning when she first comes to Grand Isle, we might do so by using the description of one type of personality called “schizoid” personality. As Pérez-Álvarez describes it, this personality consists of a number of defences which are established for trying to preserve a sort of semblance of identity. “The self in order to develop and sustain its identity and autonomy, and in order to be safe from the persistent threat and danger from the world, has cut itself off from direct relatedness with



others, and has endeavoured to become its own object: to become, in fact, related directly only to itself. Its cardinal functions become fantasy and observation. Now, in so far as this is successful, one necessary consequence is that the self has difficulty sustaining any *sentiment du réel* for the very reason that it is not “in touch” with reality. it never actually “meets” reality.” (Pérez-Álvarez, 2003).

The insights of Laing provide an explanation for some elements of the novel that in a way are unclear. For example, the susceptibility or the fragility of Edna in the Grand Isle atmosphere (compared to Madame Ratignolle to Madame Reisz). To be more specific, this kind of person might be alerted simultaneously and protected from interacting with the outside world because all interactions expose the “real” self to danger. These habits of the mind happen inside of Edna’s head concerning even her relationships. Apparently her boring husband seems not to notice her, even though he is described as “looking at his wife as one looks at a valuable piece of personal property which has suffered some damage” (I, Léonce, 6), early in the novel. Yet, his attentions are more indifferent. For example, in the summer party, when he desires sexual relations with his wife and she doesn’t comply, all he does is say a few sharp words and after that goes out to keep her company. His only small-minded concern is to save appearances.

Yet, Edna sees herself as a possession of her husband even as imprisoned by her children. Her thoughts when she died, confirm this “ She thought of Léonce and the children. They were a part of her life. But they need not have thought that they could possess her, body and soul.” (XXVIII, Edna, 121). Given this latitude that Edna had, we might interpret her feelings as projections of her own fears and attitudes. This view is confirmed ironically in the end of the novel, when she returned from Madame Ratignolle. “She could picture at that moment no greater bliss on earth than possession of the beloved one.” (XXXVIII, Edna, 117). There is some sort of ambiguity in the word choice- he might possess her, she might possess him (Robert). The “possession” (XXXVIII, Edna, 117) is used instead of sexual union- still that’s the key word and is also the word Edna uses. “Mr. Pontellier was very fond of walking about his house examining its various appointments and details. [...] He greatly valued his possessions, chiefly because they were his, and derived genuine pleasure from contemplating a painting, a statuette, a rare lace curtain - no matter what - after he had bought it and placed it among his household gods.” (Chopin, 54)

3. Edna’s Failure

In the first half of the novel, Edna’s sense of longing is represented by the sea, which makes the soul “lose itself in mazes of inward contemplation,” so that the connections between Edna’s romantic sensibility, her isolation and her situation’s social significance do not emerge until the guests gather for an entertainment evening in Madame Lebrun’s. Even there, no statement that can link the motifs is made; instead Chopin gives us music as a motif which leads to images of escape and flight. One of the pieces called “Solitude” that Adèle plays: “When she heard it there came before her imagination the figure of a man standing beside a desolate rock on the seashore. He was naked. His attitude was one of hopeless resignation as he looked toward a distant bird winging its flight away from him.” (IX, Edna, 30).

The image of the bird doesn’t get fully significant until after sixty pages, when Mrs. Pontellier remembers a saying from Mademoiselle Reisz: “when I left today,” she tells him, “she put her arms around me and felt my shoulder blades to see if my wings were strong, she said. ‘The bird that would soar above the level plain of tradition and prejudice must have strong wings. It is a sad spectacle to see the weaklings bruised, exhausted, fluttering back to earth.’” (XXVII, Mademoiselle, 88). As the reader knows, going away from the self requires

something that Edna does not have, a cunning. On the last page of the novel, this failure becomes explicit: "A bird with a broken wing was beating the air above, reeling, fluttering, circling disabled down, down to the water" (XXXVIII, Edna, 120). Trapped in romantic longings whose objects are always vague and shifting in her mind's eye, and in a culture whose codes of duty and responsibility make escape impossible for even the most reluctant of "mother-women" (IV, Léonce, 12), in this imagery we have a clear foreshadowing of Edna's fate.

During that century, there were no hopes for women in New Orleans to gain their independence. In other words, Edna couldn't see past the imprisonment of her imagination. The author introduces Mademoiselle Reisz, to illustrate Edna's myopia, because the clarity of mind of Mademoiselle Reisz contrasts the abstract nature of Mrs. Pontellier. "Mademoiselle Reisz perceived her agitation... She patted her... upon the shoulder as she said: 'You are the only one worth playing for. Those others? Bah!'" (IX, Mademoiselle, 30). She realises that music is the equivalent of passion for Edna just as it is for herself, but with the development of their relationship, she discovers that the sensitivity of Edna doesn't encompass the clarity requisite to either the rebel or the artist. A harsh response comes from the older woman; "You have pretensions Madame... to succeed, the artist must possess the courageous soul,, that dares and defies." (XXI, Mademoiselle, 68).

The only example of an independent and free woman is Mademoiselle Reisz. There is no doubt that this woman provides Mrs. Pontellier with a better model than Adèle, who after all is also trapped and has no idea. Nevertheless, the role of Mademoiselle Reisz in the novel is problematic, because she is a model, but an imperfect one whose egocentrism and abrasiveness are balanced by her positive qualities. This is also shown by the author when she's introduced for the first time, "She was dragging a chair in and out of her room, and at intervals objecting to the crying of a baby, which a nurse in the adjoining cottage was endeavoring to put to sleep. She was a disagreeable little woman, no longer young, who had quarreled with almost everyone, owing to a temper which has self-assertive and a disposition to trample upon the rights of others" (IX, Mademoiselle, 29). Mademoiselle Reisz, as a model fails because the passions of Edna at this point, cannot be only to music, but physical expression is needed as well. Moreover, when Edna tells her about her decision to leave the luxurious family house and live on her own, she is not surprised:

"Mademoiselle, I am going to move away from my house on Esplanade Street."

"Ah!" ejaculated the musician, neither surprised nor especially interested. Nothing ever seemed to astonish her very much. [...]

"Aren't you astonished?"

"Passably. Where are you going? to New York? to Iberville? to your father in Mississippi? where?" (XXVI, Mademoiselle, 84)

Eventually, even Mademoiselle Reisz is left behind as Edna dissociates herself increasingly and moves into the pathways of solitude more and more.

4. The Social & Historical Background - The Question of the "Colour" in *The Awakening*

The background of this novel is filled with faceless, nameless black women categorized as mulatto, black, Griffe and quardroon. Also, Mexican women and Mexican American women play subordinate roles. Altogether, all of these women, white or not, make the "liberation" of Edna Pontellier possible. They free her from cooking, from work to childcare.



Compared to Thomas Dixon or Thomas Nelson Page, Chopin had enlightened liberal views of race. For example, she shows the despicability of Victor Lebrun by providing glimpses of the racist he was- for black people generally, for black women who kept doing their jobs, etc. We can also argue that, with the awakening of Edna, these black nameless characters become individuals with voices and names. The blacks tend the children of white women, sweep porches and carry messages. As the book progresses, individuals emerge from the “boy”(XVII, 57), the “mulatresse”(XXXVI, 110) to “Griffe”(XXXVII,114) the nurse.

Deeper is the problem of the liberation, which the book is all about, is purchased on black women. If the children of Edna wouldn't have a “quardroon”, it is unlikely that at the end she would swim off in a glorious burst of free will. Though she fails to see it, her liberation comes at the expense of black women of lower class, whose facelessness, voicelessness and namelessness record a profound oppression, more than the story of Edna does in *The Awakening*. The examined story is the break for freedom of its heroine. The unexamined story, more disturbing by far than the fiction, is the narrative of oppression across class and race.

Toni Morrison argues in her essay *Unspeakable Things Unspoken: The Afro-American Presence in American Literature* that is “how race constitutes the very important question: ‘What intellectual feats had to be performed by the author or his critic to erase me from a society seething with my presence, and what effect has that performance had on the work?’”(Morrison, 1988). In *The Awakening* the answer to this question is quite simple. The repression of the stories of black women- and with them the identity of Edna as oppressed as well as oppressor- plunges Edna and Chopin into a silence that has no coming back. It is agreed that Chopin did not write after this novel because the reviews of *The Awakening* devastated her. However, one might ask after *The Awakening*, what was left to say? The book spins in a brilliant way the fantasy of privileged white women of complete and utter freedom out to the end, which is the sea- death.

In America, the 1890s were a decade of tension and social change. Criticism of the Bible and Darwinism established new thinking ways about destiny and human origins. The 1890s brought also Jim Crow laws and segregation to the South. The “woman question” had also been a matter of discussion for nearly fifty years in America. In that year two organizations of national suffrage merged to win the rights to vote- which didn't happen until thirty years later.

A central theme in Kate Chopin's fiction was the independence of women, even though she wasn't active in any organization, instead she was well-known to laugh at some women's clubs. She was committed strongly to individual freedom, and defined convention in several ways, including horseback riding, cigarettes smoking, walking alone, running a business, not having to remarry and taking lovers.

In Louisiana, most women were their husband's property. The codes of Napoleon were still governing the matrimonial contract. All the “accumulations” of a wife after marriage belonged to her husband, even her clothes and money. In case of divorce, the custody of the children was granted for the father. The position of the woman in front of the law is captured in the laws of Louisiana, article 1591:

“The following persons are absolutely incapable of bearing witness to testaments:

1. Women of any age whatsoever.
 2. Male children who have not attained the age of sixteen years complete.
 3. Persons who are insane, deaf, dumb, or blind.
 4. Persons whom the criminal laws declare incapable of exercising civil functions.”
- (Culley, 120).



Louisiana being a Catholic state, divorce was rare and scandalous. In any case, Edna Pontellier of Chopin had no legal rights for divorce, even though Léonce undoubtedly did. When Chopin gave life to a hero that tested freedom's limits, she touched a nerve of the politic body. Even though she hadn't lived in New Orleans for a long time, her visits there had made her aware of the situation.

5. Edna's Passion

"The Awakening" required us to believe that this young female who was married for several years, and had children, in all that time had never been really "awake". She was called *Edna Pontellier*. She was almost thirty- yet she did not taste properly the apple of knowledge. She had to wait until this man, that was not her husband, came and introduced her to passion and flushings of desire. So, what Kate Chopin did, was asking us to believe. Of course, After Robert returns to New Orleans, he finally reveals his love to Edna:

"There in Mexico I was thinking of you all the time, and longing for you."

"But not writing to me," she interrupted.

"Something put into my head that you cared for me; and I lost my senses. I forgot everything but a wild dream of your some way becoming my wife." (...)

"Oh! I was demented, dreaming of wild, impossible things, recalling men who had set their wives free, we have heard of such things." (Chopin, 113)

And, everyone was forced to observe, including the cynics that only because a young female showed interest in a young man that wasn't her husband, at a watering-place, what need was there to argue this female who all her life had lain coldly asleep. In the world, there are women as versatile as the butterfly, and today's physical sprouting, does not mean that before that everything was spiritual. As indelicate as it may seem, time should elapse, and then it did, because *Robert* returned. Of course, he didn't know that in *Edna's* awakening even *Arobin* had been giving a little help. It seems like the reason why Robert went, was the love he felt for *Edna* and the fact that she was married. But no scruples were left for *Edna*, she hastened to intimate to him that her husband meant nothing and that she loved *Robert*. Yet, she never mentioned *Arobin*, by any chance. Now, what did he do? Went away- just like that! Went away, saying how much he loved *Edna*. *Edna* finally completely and fiercely awoke- and the man she did all of this for, went away. Not only, Robert accepts the impossibility of his intentions, and he ignores *Edna's* claims of independence and self-ownership, when she explains that she belongs only to herself and manifests her freedom:

"You have been a very, very foolish boy, wasting your time dreaming of impossible things when you speak of Mr. Pontellier setting me free! I am no longer one of Mr. Pontellier's possessions to dispose of or not. I give myself where I choose. If he were to say, 'Here, Robert, take her and be happy; she is yours,' I should laugh at you both." ((Chopin, 113)

Of course, she drowned herself. Fire can only be put out with water. She realised that she was too aflame, this awakening was too great; that it was now *Men* what she desired, not *Arobin* or *Robert* and that's why she eventually took a dip in that passionate Gulf. As Showalter acknowledges *"the readers of the 1890s were well accustomed to drowning as the fictional punishment for female transgression against morality, and most contemporary critics...automatically interpreted Edna's suicide as the wages of sin"* (Showalter, 81) She also entails drowning as a popular literary death: *Drowning itself brings to mind metaphorical*



analogies between femininity and liquidity ... the female body is prone to wetness, blood, milk, tears, and amniotic fluid, so in drowning the woman is immersed in the feminine organic element. Drowning thus becomes the traditionally feminine literary death. (Showalter, 81)

6. Edna's Painting

In *The Awakening*, we get so struck by the discovery of Edna's own sexuality that we forget about her artistic awakening, Edna seems to have the essential economic prerequisites to the artist; and being married to a wealthy man, she has servants to provide child care and to cook. She has time, money and space, and despite she develops nonetheless. Her art though is characterized by three stages: her early work, her daring and her rebellious portraits.

The initial motive to make art was not to only have a pastime, but to be part of a pleasurable, positive endeavor. Edna attempts to imitate masters when painting Madame Ratignolle and capturing her as a "sensuous Madonna." Madame Ratignolle is disappointed that the painting doesn't resemble her because she was waiting for a realistic drawing. Anyway, the purpose of Edna was not that of photographic realism. The reason she crumples her sketch is not Adèle's comment; she did so because she couldn't capture the Madonna-like intangible quality. During that time, realism was getting replaced by impressionism, and it is likely that the author was well aware of that.

To Madame Ratignolle, the role of women, as far as art is concerned, was domestic decoration. In this, she and Edna's husband, Léonce Pontellier, agreed absolutely. Their home was filled with statues and paintings that gave him the pleasure of possessing them. Anyway, he becomes angry as Edna's devotion of art increases. Moreover, even her absence (physically) annoys him, who believed that she must be available to him anytime. Pontellier thinks of her body as of everything else, his "property". The desire that Edna has to paint is in a way showing her wish to own her body. She wants to possess her art, not her husband to display and possess it, just as she wants her body to be her own.

Throughout the novel, Edna takes aggressive and positive actions to learn art, even though she faces criticism. She does improve, and with her lover's and father's portraits, she achieves control and autonomy over herself, and over them. However, not Edna's love, nor her artistic inner world, sex, or friendship can reconcile her personal growth, her creativity, her own sense of self and her expectations. She feels her inner-strength while acting as an artist, which unfortunately, she can't transfer to other aspects of her reality.

7. Conclusion

As Chopin points out at the very beginning: Edna's intuition of her passion for Robert is the key to the thematic intention of the author.

"In short, Mrs. Pontellier was beginning to realize her position in the universe as a human being, and to recognize her relations as an individual to the world within and about her. This may seem like a ponderous weight of wisdom to descend upon the soul of a young woman of twenty-eight— perhaps more wisdom than the Holy Ghost is usually pleased to vouchsafe to any woman. But the beginning of things, of a world especially, is necessarily vague, tangled, chaotic, and exceedingly disturbing. How few of us ever emerge from such beginning! How many souls perish in its tumult! The voice of the sea is seductive; never ceasing, whispering, clamouring, murmuring, inviting the soul to wander for a spell in abysses of solitude; to lose itself in mazes of inward contemplation. The voice of the sea speaks to the soul. The touch of the sea is



sensuous, enfolding the body in its soft, close embrace.”
(Chopin, 17); (Seyersted, 146).

Edna goes from one reverie mode to another, until she frowns in the sea, which represents to her mother and the night, the inmost self and death. Chopin uses the idea of being able to swim a symbol of empowerment.

“But that night she was like the tottering, stumbling, clutching child, who all of the sudden realizes its powers, and walks for the first time alone, boldly and with over-confidence. She could have shouted for joy. She did shout for joy, as with a sweeping stroke or two she lifted her body to the surface of the water” (McQuade 1668). The sea seems to be calling to Edna. In the end she runs to it, it is her *“perfect lover, speaking to the soul while caressing the body”* (Skaggs, 110).

Edna is more isolated in the end than before. Her “awakening” is that of a woman who loves her own spirituality and a sensuous world. The pursuit of pleasure gives shape to her self-discovery, but with results that are disastrous. She had to wait until this man, that was not her husband, came and introduced her to passion and flushing of desire. Edna finally completely and fiercely awoke- and the man she did all this for, went away. She realised that she was too aflame, this awakening was too great and fire can only be put out with water. Her thoughts when she died confirm that she was thinking of Léonce and the children. They were part of her life, but they need not have thought that they could possess her, her body and soul. At this point a question comes out, why did the author chose a male as a symbol for her solitude in a novel about the fate of a woman in society. The reason seems to be the fact that Edna could escape or be set free only by a man. This is also consonant with what happens in the rest of the novel. We see that men alone were free to do as they wanted and go where they wanted : Léonce to New York, Robert to Mexico, Alcée from one bed to another. Women remain, men escape.

Finally, as Seyersted wrote, “The great achievement of Kate Chopin was that she broke new ground in American literature. She was the first woman writer in her country to accept passion as a legitimate subject for serious, outspoken fiction. Revolting against tradition and authority; with a daring which we can hardly fathom today; with an uncompromising honesty and no trace of sensationalism, she undertook to give the unsparing truth about woman’s submerged life. She was something of a pioneer in the amoral treatment of sexuality, of divorce, and of woman’s urge for an existential authenticity. She is in many respects a modern writer, particularly in her awareness of the complexities of truth and the complications of freedom. With no desire to reform, but only to understand; with the clear conscience of the rebel, yet unembittered by society’s massive lack of understanding, she arrived at her culminating achievements, The Awakening and “The Storm.” (Seyersted, 81)

Perhaps Chopin with her *The Awakening*, as many might not perceive, served as the herald of the most controversial milestones in the history of American literature.



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THE SIGNIFICANCE OF THEMES AND MOTIFS IN JANE EYRE CHARACTERIZING VICTORIAN ENGLAND AS A FEMINIST LITERARY WORK

Abstract

The purpose of this thesis is the understanding of feminism in the 18th century specifically in Jane Eyre. Jane Eyre is a good illustration of the women of the 18th century. To have a clear picture and to understand feminism in the Victorian period and all the ways which lead to it are interesting because they are helpful devices in conceiving the reality of that particular period. The scope of this thesis is the representation of the remarkable relationship among themes and motifs, their correlation, influence and contribution on feminist literary work. This is an attempt to display the portrait of the major character of Jane Eyre in accordance to some elements which make her a significant character for Albanian readers. What is more, this piece of work endeavors to approach to the society, to make them see the reality of that time, to make inquire themselves if they are Janes. And if they are not a real Jane Eyre, they can make an attempt to be Jane in some ways because her character develops in a very natural flow that makes us grow fonder of her femininity. In a world of masculinity there is a great necessity of Janes. What we are to grasp in this text is the idea that a woman is far better stronger than we think, and she can face adversities even then when she sees no light in the horizon. This piece of work unfolds the integrity in Jane Eyre. The reason behind this topic is the necessity to get acquainted with a woman who is the embodiment of independence, a complex entity in search of great ideals.

Keywords: *feminism, themes, motifs, portrait, woman*



1. Introduction

"I, if I were a boy, I would show to the masculine world that the hand which rocks the cradle is that which rules the destinies of humanity, because it is her and only her who rules the bright or gloomy horizons. But miserably I am not a man and as a woman I cannot raise my voice" (Stermilli, 2002).

That is the lament of a woman who could not free herself from the vicious circle of masculinity. This piece of work is addressed to the whole society to have less "Dije" and more 'Janes'.

This work stands for women in general. The purpose behind this work is to have less "Dije", who lived and passed away as mere victims of masculinity. It is important to emphasize the typical woman of the 19th century Jane Eyre, who claimed her rights no matter of conventionalities.

2. Biographical Elements in Brontë's Work

In the very beginning of the story, readers are able to notice some biographical elements which are evident in Jane Eyre. Jane was an orphan and Charlotte endured her mother's death at an early age as well. The literary theorist Eagleton says: "Charlotte's protagonists typically set out on their narratives bereft of all kinsfolk, with nothing but their own robust enterprise to sustain them" (Eagleton, 2005). Moreover, our Jane, in order to embrace freedom, applied as a governess. Charlotte worked as a governess too. If we are to compare elements of Brontë's life immersed in Jane Eyre, there would be no other reliable source rather than that of Elizabeth's Gaskell's biography of Charlotte Brontë because she was a friend of hers.

As it is evident in the novel, Jane does not go along with one of her teachers and Charlotte did not either. Gaskell also points out the fact that Brontë has already embodied Maria Brontë in the character of Helen Burns. Consequently, this means that she has not taken some biographical elements, but she has pictured a real individual in her work. Maria is mirrored so fine through Burns that even people could understand its writer.

It was in Rochester's arms where Jane found love, but it was in the Moor House where she took her autonomy. Yet, she was not happy by having love and autonomy separately. She wanted both and she did have them both. At this point, love and autonomy become two notions that melt with one another. In these terms, our protagonist cannot conceive love as a concept that leads to humility. She does seek equality. Jane cares not about custom or rather conventionalities. Our heroine addresses him through another dimension, through her spirit and the point which reaches the climax is equality regarding God. Basically, in each religious ideology, human beings are equal to God, no matter color, race, physical appearance etc. This is the ideal in which Jane is in search for, the equality which is flawless and only belongs to God.

In this novel there are three different representations of Christianity. The three of them had a great impact on Jane's life. The former one emphasized the severity of people surrounding her and attributed to Christianity qualities. Unlike Mr. Brocklehurst, Helen gave reasons to her thoughts and gave answers to her inquiries. Still, Jane had to go through the dilemma that St John posed to her that of a missionary. All these characters played a major role in Jane's life, but still it was the same Jane, devoted, but not fanatic.



An important issue, which is very widely treated in the novel, is social class as it is a great representation of the Victorian era. In the lines above it is discussed the role that the fine line that made the difference among classes of society. Mitchell asserts: "English society in the 19th century consisted of hierarchical structure containing the upper class, the middle class and the working class. The difference in social classes could be distinguished by inequalities in wealth, education, working and living conditions" (Mitchell, 1996).

Throughout the events of the novel, Jane is depicted as meek, kind-natured, and quiet and sometimes rebel against the conventions of the time. It is to emphasize the firmness when it came to the bad-treatment of women. It was not only Jane enduring the oppression of women. It was the whole society belonging to this mutual sorrow, but it was Jane the heroine who manifested so strongly the yearning for women to have the same rights as men do have. It was her voice raised loud towards society's limits. It was her character who represented all Victorian women having to suffice anything in price of nothing but disgrace. Over the course of this novel, readers are mostly known with her character by her thoughts and the inner world she expresses all the way through. Her thoughts do seem like manacles trying to get free, such were the following lines:

"Millions are condemned to a stiller doom than mine, and millions are in silent revolt against their lot. Nobody knows how many rebellions besides political rebellions ferment in the masses of life which people earth. Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties, and a field for their efforts as much as their brothers do; they suffer from too rigid a constraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex" (Bronte, 2010).

Moreover, fire and ice are two terms used to express emotions. On one hand, in the presence of Mr. Rochester Jane is generally happy and excited. That is why such words regarding fire are used in the description when being together: the flame flickers in the eye, I thought only of hiding my dazzled eyes against Mr. Rochester's shoulder, to the soul made of fire, both your cheek and hand are burning hot etc. All these phrases taken from the novel are illustration of strong feelings and abrupt emotions.

One of her intrinsic desires is independence. Jane longs for independence. She is afraid of being oppressed. Maybe this happens due to the fact that she has always experienced misfortunes and has been in very hard situations and in which her freedom of choice has been repressed. Furthermore, the demand to get independent can be noticed even in some occasions which can be seen as ludicrous. In the following example extracted from Jane's staying in Thornfield Hall it can be decoded somehow her "ill-spiritedness" when she says:

"The enigma then was explained: this affable and kind little widow was no great dame, but a dependent like myself. I did not like her the worse for that; on the contrary, I felt better pleased than ever. The equality between her and me was real; not the mere result of condescension on her part: so much the better-my position was all the freer" (Bronte, 2010).



Conclusion

The goal of this work is mainly to sensitize the society in general and women about their potentials and place in society. Therefore, through this work it is provided enough information and arguments on feminism of the 19th century based on the viewpoint of Jane Eyre. Taking everything into consideration, the objective of this paper to address to the reader with the voice of a heroine, which hopefully can be achieved. Furthermore, to the Albanian readers, whose unquenchable desire to know more would be satisfied. However, it may be interesting to give them an insight of what was like to be a woman in Victorian era and the difficulties women faced those times and the hardship they endure are still present nowadays.



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A TRANSLATION ANALYSIS OF ANALOGY FROM ALBANIAN INTO ENGLISH IN THE NOVEL “*THE PALACE OF DREAMS*” BY ISMAIL KADARE

Abstract

Literary translation is probably the most well-known and widely debated form of translation, which requires not only the knowledge of source and target language but also the knowledge of subject matter. Therefore, literary translators unlike other kinds of translators need to be proficient in all these requirements in order to produce an equivalent and original text in the target language as well. Thus, this paper focuses on transmission of analogy in translation from Albanian into English version in the novel “*The Palace of Dreams*” written by Ismail Kadare. Since the novel describes the events under communist regime in Albania and it is a reality experienced only by Albanian people, this paper will try to present different cases and examples from Albanian to English version in terms of linguistic and architecture analogy and how it is conveyed and perceived by the readers into English language.

Keywords: *literary translation, analogy, linguistic analogy, stylistic features language, culture.*



1. Introduction

Translation is an artistic communication between the author, the translator, and the reader, and the selection of words by the translator is a core act in the process of translating as communication. Translation is a communicative act, and literary translation is especially an artistic communication. "Literature is both the condition and the place of artistic communication between senders and addressees, or the public" (Bassnett, 2002:83). In this communication process, the translator has first to read, comprehend, and interpret the source text, then to represent it in a different medium. In all this process, what the translators challenge most at the end of the translation process is having the identical version as the original one. So, Rojo's statement that "Translators usually dream of achieving an ideal replica of the ST, but in practice they often have to accept that not everything can be translated exactly into different language" is good to start with (2009: 22). Indeed, translators, literary or other, do their best to produce an identical version of the SLT in the TL, or a version in the TL as close as possible to the original. Yet, it goes without saying that it is not possible to do it in practice, only relatively if we mean everything. A general truth as it sounds; the statement does not disclose the type of 'replica' involved in the definition. That is, is it a replica of meaning (Linguistic, pragmatic, etc.), Equivalence (semantic, stylistic, syntactic, functional), Sense (general neutralized meaning) Grammar, Style, Function, Intention, or a combination of two or more of these.

As we all might know, the age of information explosion brought about the expansion of human communication throughout the world, increasing the role of translation and translators as mediators in the process. A large amount of information in the form of books and scientific articles has been first published in the well developed and industrialized countries and then translated into the less developed countries giving a great contribution to their progress. In particular translated literature has played an important role in the intercultural exchange, feeding the secondary literatures with new forms of writings and styles (Ivan Etmar Zohar, 2008:136) as the result of which the national culture and identity has further developed. Whenever two different languages are involved in communication, people find themselves facing a communication gap which has fortunately been resolved through translation.

Through translation the transmission of the messages and ideas from the source text into the target text is made possible, facilitating target readers' understanding of original texts. As we know, sometimes for a good translation not only the knowledge of source and target languages is enough. A good translator must be able to transfer the message from the source text into the target text without with the same naturalness and fluency as the original version, so that the readers can feel as they are reading not the translated text. In fact, this is a very difficult process since translators face difficulties because of the differences in cultures and languages and this is mostly difficult for literary translation because author's stylistic features, cultural elements, sentences, their length and types represent a serious challenge in translation. Therefore, literary language has been assigned a special character since antiquity. It has been considered as sublime to, and distinctive from all other types of language, written or spoken, due to the special use of language that is deviant, or 'estranged' from ordinary, everyday, nonliterary language. It breaks the common norms of language, including stylistic, grammatical, lexical, semantic and phonological norms. The deeper a text is embedded in the source culture, the more difficult it is to work on it. In this respect the task of the literary translator is more or less the same as that of the original writer. Somehow translators use the target language features to create a credible and engaging literary reality which belongs to characters unknown to the target reader but who are eager to discover it in their own language.



Translation typically has been used to transfer written or spoken SL texts to equivalent written or spoken TL texts. In general, the purpose of translation is to reproduce various kinds of texts—including religious, literary, scientific, and philosophical texts—in another language and thus making them available to wider readers. If language were just a classification for a set of general or universal concepts, it would be easy to translate from an SL to a TL; furthermore, under the circumstances, the process of learning an L2 would be much easier than it actually is. Among the problematic factors involved in translation, I would like to mention the form of the text, the meaning, style, proverbs, idioms, etc. The central problem of translating has always been whether to translate literally or freely. The argument has been going on since at least the first century BC up to the beginning of the nineteenth century when many writers favored some kind of Tree- translation: the spirit, not the letter; the sense not the words; the message rather than the form; the matter not the manner—This was the often revolutionary slogan of writers who wanted the truth to be read and understood. Then at the turn of the nineteenth century, when the study of cultural anthropology suggested that the linguistic barriers were inseparable and that language was entirely the product of culture, the view that translation was impossible, gained some currency, and with it that, if attempted at all, it must be as literal as possible. The argument was theoretical: the purpose of the translation, the nature of the readership, the type of text, was not discussed. Therefore, the focus of this study is to analyze whether some aspects of literary figures such as analogy, which is the main literary figure in the novel “*The Palace of Dreams*” is transmitted into English version.

Ismail Kadare is one of the Albanian writers, who has given a huge contribution to the development and enrichment of Albanian literature not only in Albania but also in many different countries over the world. In this way, our literature, history, culture and traditions are presented to the foreign readers through Kadare`s works. Kadare has continuously brought through his valuable works not only structural, lexical or conceptual novelty in writing tradition, but also has introduced our literature successfully and worthily even in the countries where Albania was not known for its existence. Since in Kadare`s works, social phenomena prevail, also in this novel, the author brings into focus the dimension of dictatorship. Through this novel, he tries to convey to the readers the hard situation of Albanian people`s psychology and also the fact that these people had to work under this psychological pressure. Thus, this entire political and psychological situation created before 1990, is brought to the readers by Kadare in a master and artistical way, making use of different literary devices such as analogy, allegory, symbol and simile. This novel contains an extraordinary story, where on focus of it, there are thousands of clerks of Ottoman Empire who collect dreams of different people in different parts of the empire. In the capital of this empire, there is a terrible institution called “The palace of dreams”, which is unknown and unheard in other parts of the world. What is the main point of this paper is the focus on the transmission of the analogy because it is a literary figure on which this novel is based on. Therefore, this is one of the reasons why we decided to study this novel and discuss whether some of these stylistics features in the translated version are transmitted into English in the same way as it is in the original.

2. The Transmission of Linguistic Analogy in Translation

As we have mentioned above, analogy is one of the most important point in the novel “Palace of Dreams” written by Ismail Kadare. We can find two kinds of readings, where the first one belongs to Ottoman Empire period and the other reading does not belong to that. It means that the second one appears to us through description signals which do not refer the



Ottoman Empire and all these signs refer to the totalitarian system in Albania, therefore, we are going to discuss how these 'signals' or 'terms' are transmitted into English language and how a reader, especially a western one, finds all these terms while reading the novel. As we know, a foreign reader has difficulty understanding the reality of that period in which Albanian people lived and let us have a look below how these terms come into English version by the translator.

Zyrat qendrore - Ministries

Pallati i Ëndrrave – the Palace of Dreams

Banka qendrore – Central Bank

Nënpunës – Clerks

Zyrë qeveritare – government office

Fletë rekomandimi – letter of recommendation

Leje e veçantë – special pass

Institucione themeltare të shtetit tonë mbretëror – one of our great imperial state's most important institutions

Degët e bazës – provincial sections

Ministër i Jashtëm – Foreign Minister

Mbikëqyrës – inspector

I krijuar me nxitjen e drejtpërdrejtë të sulltanit sovran – created directly by the reigning sultan

Bashëndrra – Master Dream

Dosje - file

Tjetërmends – (untranslated)

pasi kreu punë kundër shtetit - who'd committed a fraud against the State

Drejtori i përgjithshëm – Director-general

Hetuesit – people who work there

Procesverbale - depositions

Dhomë veçimi (izolimi) – solitary rooms

Bufe – cafeteria

Shkelbaltës – (untranslated)

Mbikëqyrësi – the supervisor

Hetimet e befta – sudden inspections

Raki - raki

Udhëzim i drejtpërdrejtë nga lart – by direct orders from on high

Regarding the above terms and their usage in the novel, we can say that analogy, although not with the same intensity, can be seen in the translation as well. We can understand from the translated words that we can identify the signs of contemporary in words such as: Central Bank, clerks, government Office, Director-general, cafeteria, Ministry of Finance, the Assistant Minister of the Interior, which keep their form in English, but there are some words which lose their essential meaning during translation process and we are presenting some of them as: *Degët e bazës – provincial sections*, where the usage of the word 'provincial' loses the hierarchy of 'Palace of Dreams', or *Hetimet e befta – sudden inspections*, where the usage of the word 'inspection' does not transmit the same feeling of anxiety as the word 'hetim'.

Apart from this, the reduction of the words such as 'tjetërmends' and 'shkelbaltës' in the English version, do not give the same feeling as does the text in Albanian. It means that there are some words, which describe best the reality of that period and the omission of these terms from the text, do not give the same effect as the original. In fact, the translator had no other choice but to omit these words since these terms do not have their equivalents in English

and that made a big problem for her. However, there are some other cases in the translation where we can find words which are used as they are in Albanian in order to describe and transmit the same situation as it in the original. So, the words ‘*raki*’ and ‘*Loke*’ are kept the same and they are used in italic, although a foreign reader who doesn’t know what ‘*raki*’ means, has difficulty in identifying it as a sign of Albanian contemporary.

3. The transmission of Architecture Analogy

Apart from linguistic analogy, another important part of novel is also architecture analogy. Both urban planning and architecture play an important role in identifying Albanian contemporary signs. The important thing for us is to focus on the fact that how these terms are transmitted into translation and to what degree the reader can perceive the Albanian reality during communism period. Can the reader identify all these terms throughout the translation into English?

We are presenting some examples to show how this kind of analogy is given in the text and how are all these signs transmitted into translation:

Rruga gjer në Tabir Saraj ishte më e gjatë se ç’kishte menduar dhe, veç kësaj, në këtë sqotë mund të rrëshqitje keq. Po kalonte përpara Bankës Qendrore. Më tutje dukeshin karroca të shumta të mbuluara me brymë përpara një ngrehine tjetër katërkatëshe, që kushedi e ç’ministrie ishte. (P.Ë,f.35-36)	The Tabir Sarrail was further away than he’d thought, and a thin layer of half-melted snow was making the pavements slippery. He was now walking past the Central Bank. A little further on, a line of frost-covered carriages stood outside another imposing building. He wondered which ministry it was. (P.D,p. 9-10)
Ra një orë diku nga e majta, me një tingull të bronxtë, si në punë të vet, në mjegull. Mark Alem shpejtoi hapat. (P.Ë., f.36)	Somewhere in the mist, away to his left, a clock let out a brazen chime, addressed as if to itself. Mark-Alem walked on faster. (P.D,p. 10)
Mark-Alemi i erdhi rrotull një sheshi gjysmë të shkretë, ku ngrihej një xhami me dy minare, çuditërisht të holla. (P.Ë,f. 37)	He crossed a small, almost deserted esplanade over which rose the strangely slender minaret of a mosque .

In the above description, we notice that the word ‘*square*’ is mentioned and this square where Mark-Alem passes through refers to “Skanderbeg square” and we Albanian people know this fact. There are some other buildings around and they are Central bank and other ministries. On the left side, there is the clock or sahat as we all know. The presence of the mosque in the square, Makes it even clearer that we are talking about the main square of Tirana. We know that mosque has two minarets but the thing that we have noticed in english vesion is that the minaret is reduced into one.

Një ditë, pa rënë ende zilja e pushimit të mëngjesit, e lajmëruan të paraqitej në zyrat e Drejtorisë së Përgjithshme. (P.Ë,f.100)	One day, before the bell rang for the break, he was told the Director - General wanted to see him .
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In the above paragraph, the phrase ‘the offices of Director General’ refer to the main office of Central Committee and an Albanian reader can easily perceive this reference and what it means

if you are summoned to be present in that office. However, we noticed that in English version the translator has translated it the Director-General, a phrase which has lost its referential and meaning because it doesn't give the same effect as in Albanian language. Whereas, the Ministry of Finance is transmitted into English version referring to the same meaning and it can easily be perceived by the reader.

...Ndërtesat hijerënda, që çoheshin drejt e mbi lëvizjen e rrugës, me portat e me flegrat e mbyllura, e bënin edhe më të hirtë fillimin e ditës. (P.Ë,f.35)	The tall buildings, looking down on the bustle in the streets with their heavy doors and wickets still shut, seemed to add to the gloom. (P.D,p.9)
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In the paragraph, the phrase '*ndërtesat hijerënda*', '*me portat e me flegrat e mbyllura*', gives us clue that the capital was suffering in that hell and the suffering of the people was unbearable. However, in English version, we will notice that this phrase loses the reference of analogy, because '*ndërtesat hijerënda*' is translated to '*tall buildings*', where the word "tall", doesn't transmit the same meaning and value as in Albanian.

Another phrase like "*portat e me flegrat e mbyllura*" is translated "*as heavy doors and wickets still shut*" and what we notice in this phrase is that the reference of analogy is not transmitted fully, because the word '*portat*' is given equivalent with '*doors*'; in fact this word does not convey architecture analogy of the building. As we can see many signs of urban planning and architecture in the novel cannot be noticed because of the time reference. Therefore, it is a big challenge for translators to transmit in the translated language the signs that even the Albanian reader in Albanian wouldn't be able to identify them.

In the following paragraphs, we are going to present some details related to archives, as an important and inseparable part of the architecture of this building, in which a large number of files with the dreams of innocent people is kept in it. Therefore, our focus is on how these ideas are transmitted in English version and if the words chosen by the translator are the proper ones, so that they can convey the same effect as in Albanian language.

Arkivi është poshtë, në nëntokë, - tha mbikëqyrsi. (P.Ë,f. 158)	The Archives are downstairs in the basement, - said the supervisor. (P.D,p.
- I gjithë ky është Arkivi? – pyeti Mark-Alemi, duke bërë me kokë nga galeritë e shumta që kryqëzoheshin me njëra-tjetrën. (P.Ë,f.162)	Do the Archives really take up all this room? said Mark-Alem, nodding towards the network of passages. F 125

In the first example, the translation of the words '*poshtë, në tokë*', is given equivalent with '*downstairs in the basement*'. In this example, we think that these words which have dark connotation and have been used by Kadare intentionally, have been transmitted into English with the proper referents, conveying to the reader the same effect and feeling

In the other example, the phrase "*galeritë e shumta që kryqëzoheshin me njëra-tjetrën*" is translated as "*the network of passages*", which we can translate it as '*rrjeti i korridoreve*'. In the translated version, the word '*passage*', according to Longman Dictionary means a long and narrow space with walls which connects a room with another and in this case it is given equivalent with the '*galeri*'. We think that this word has a wider sense than the word '*passage*' in English version.



4. Conclusion

To conclude, translation plays a crucial role in human communication in nowadays. Without translation, the communication between different people with different nationality and culture of course, would be impossible. Thus, translators who are considered as bridges that connect different cultures has enabled and facilitated human communication by transferring the ideas and messages from the source language (SL) into the target language (TL). The necessity in many countries like Albania for more translation of scientific, social cultural texts and imaginative writings requires nowadays expert and competent translators who must be familiar with the native language and culture as well as with the language and culture they translate from. In order to have a good translation of the original text, it is very important for the translator to have knowledge not only in the target language but also in the subject matter, because only in this way the message is preserved better and clearer. Although any translator tries hard to convey the message and the style of the original author in his/her best way, it is impossible not have loses during translation process because of many reasons which are embedded in the literary translation especially. Therefore, regarding the novel “The Palace of Dreams” by Kadare, I can state that the style of Kadare, the setting which describes the communism throughout the novel and the stylistic feature used in the novel as analogy have put the translator into difficulties and challenges to translate some specific items and literary figures. Thus, what we noticed in the comparison of these two versions is that most of the original message is preserved but in some cases, especially the transmission of linguistic and architecture analogy have been hard to be preserved and therefore, they are lost during the translation process.



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THE NEGATIVE AND POSITIVE INFLUENCES OF INDONESIAN LANGUAGE IN THE PROCESS OF LEARNING ENGLISH

Abstract

In this article we will investigate how the Indonesian language affects English language learning. Both the negative and positive influences of the Indonesian language as a mother tongue through the linguistic point of view will be our main focus. Many fascinating facts happen with Indonesian native speakers when they try to learn English. English language learners from any background would find it useful about the unique side of Indonesian language which brings the advantages and disadvantages during learning process.

The grammatical influences and the impact that it could raise in learning foreign language will take a part in this article. Furthermore, the structure of Indonesian and English languages, and what they have in common, including letters of alphabet, identical words and how they are formed in sentences will be evaluated in another section. Additionally, the historical background between Indonesia and Britain that unintentionally make a significant influence in the language itself will be explained briefly.

To sum up, this article mainly deals with the negative and positive influences of Indonesian language while learning English as a foreign language.

Keywords: *Mother tongue, Indonesian Language, learning English as a foreign language, negative and positive influences of first languages*



1. Introduction

While the role of mother tongue is very important in learning a new foreign language, because every new language is confronted by an already-existing mother tongue (Butzkamm, 2003), and it shapes the way we learn that language and the way we use it. We have aimed at pinpointing the strategy of learning English language searching for the negative and positive influences of Indonesian language. Both positive and negative effects could be a practical key to personalizing the knowledge we get when we learn English language. Therefore, in order to learn English language successfully learners are supposed to have proper strategy that precise and concise not only for handling the problems that will appear during the learning process, but also developing a strategy that would be used to maximize the positive effects of mother tongue while getting rid of its negative effects to enhance the effectiveness of learning English.

The negative influences of Indonesian language definitely play an important role in learning English language, and some linguistic differences could be an obstacle in understanding English as a foreign language. One of the problems might be the grammatical aspects from Indonesian language which might confuse the learners when they learn English, because the structure of the tenses is completely different in both languages. Moreover, the pronouns, attributives, and auxiliary verbs are other aspects of grammar which would be difficult to understand by learners, on account of the difficulty to finding the right form to guide them according to their mother tongue. Then, the phonological difference is another element which we need to take into consideration for the negative influences. Several examples are provided to help us portray clearly the negative impacts in Indonesian language towards learning English language. In this part, we try to understand and perceive the logic of target language and find the best way to minimize these negative influences, and later on, to use a strategy that we need to apply in this learning process.

However, the positive influences of the first language would play a different role in facilitating learners to study. In other words, several elements of Indonesian language in certain degree affect the result of proficiency or competency while learning English. The most obvious ones are the syntactical and lexicological aspects, especially when the root of the languages are the same, for example, English and German, both languages come from the same root, West Germanic language (Schuffelen, 2006). In contrast, even though Indonesian and English languages come from different root, there are still similarities that we could find in both languages in terms of lexicology and word order. People learn or acquire foreign languages easier when they find similar linguistic elements on the target language. For example, there are some similarities between Indonesian and English languages, such as, letters of alphabet, identical and similar words, and word order that bring advantages when the learners try to understand and perceive English. In addition, there are some negative effects behind these positive effects or the consequences of positive influences that could destroy the essential purpose of the language itself. The words from the English language that have been standardized to Indonesian language and would have intention to be used more often in Indonesian books or even in public speeches ensued other important phenomena. This phenomenon could slowly destroy the originality of Indonesian language.

This article is completed by analyzing and searching data through several practical steps. The fundamental step is through analyzing the mother tongue first and then evaluating the way native speakers of the target language using the language. After that, we have focused on comparing and contrasting Indonesian and English languages thorough linguistic point of view.



2. Negative Influences

In the process of learning a foreign language, mother tongues, have some negative and positive influences to the learners. They are often called, *negative transfers* and *positive transfers*. Indonesian language normally has more differences rather than similarities when we compare it to English language. Considering this circumstance, here we will investigate these negative influences. The available evidences suggest that negative influences of Indonesian language in English language learning are mostly identified in their difference through the concept of grammar. Some of these negative influences are the grammatical ones such as tenses, the logic of plural and singular forms, modifiers, auxiliary verbs, and pronouns. The rules of tenses in English tend to be more convoluted than Indonesian, it must follow the rules in order to form a sentence. While the plural and singular forms of nouns in English and Indonesian have their own uniqueness and logic to be followed, the modifiers are comparatively have different usages creating another obstacle in learning English. Furthermore, auxiliary verbs and modal verbs that give grammatical and additional meaning for the main verb of a sentence also come up as a negative effect for learning process. Again, different concepts of grammar such as pronouns, especially, third person pronoun occurs to be the other negative influence of Indonesian language while learning English. Ultimately, the phonological influence of Indonesian language that gives different impact on pronouncing English words regarded as another negative influence.

2.1. The Grammatical Influences

One of the negative transfers that Indonesian language has towards English is the tenses which are completely different in both languages. The English grammar constructed from many elements of linguistic that interdependent to each other and frame one sentence with specific period of time, or we can say the formulation that define the structure, a system of inflections associated rules of syntactical agreement (Farley, 1904). For example, in English language when we form a sentence we determine the specific time like, the past, present, or future. Within this period of time there are more specific tenses to be used, in order to make a clear way of understanding when the event happen which is very confusing for Indonesian people to be understood, for instances, past perfect continuous tense, present perfect tense, or even past future perfect continuous tense, (*I would have been swimming when you called me yesterday*). In other words, English is an explicit language with the interdependent participles and certain rules that shape the way grammar works and form the sentences. Moreover, there are special circumstances of the verb in the past form, often called irregular verbs. These verbs have a random change and contradict the usual rules of the verb in the past form *-ed*. Indonesian people who are in the process of learning English at the first sight will find the rules frustratingly difficult, because they do not have certain rules to be followed, and if they refer to Indonesian language there are no similar principles of verb in the tenses. In fact, Indonesian language syntax is really simple; it does not have any perfect tenses and merely consists of three major period of times, like, past, present, and future. The consistency and simplicity that Indonesian has within the language are the keys to lead other people find easy to learn, but, at the same time make Indonesian native speakers face many obstacles when they learn other foreign languages, particularly, English language. For instance, in Indonesian language we just need to add adverb or adjective at the end of the sentence to refer to the particular time, there are no needed to change verbs and auxiliary verbs to create a specific tenses in Indonesian language. For example, if we compare both tenses of the languages, it would be like:



- *I drink coffee (saya minum kopi)* in present tense
and

- *I drank coffee (saya sudah minum kopi),*

with this word *sudah* we can clearly reveal our intention to specify time in the past form without considering other elements of grammar. One of the common mistakes that Indonesian students make, obviously a tense confusion. When Indonesian people speak English they sometimes use present tense in order to refer to past or even future, for example, saying;

"Yesterday I go to school" instead of

"Yesterday I went to school".

We have to admit that this flexibility of Indonesian language leads negative influences for Indonesian native speakers to learn tenses English as well as other foreign languages.

2.1.1. Singular and Plural Forms

The other negative transfer that learners might face is the logic of singular and plural forms of nouns. For example, in Indonesian language, the plural form is made by reduplicating the singular form, whereas English has its own pattern and rules that should be followed.

Indonesian singular	Indonesian plural	English singular	English plural
kertas	kertas-kertas	paper	papers
kotak	kotak-kotak	box	boxes
kaki	kaki-kaki	foot	feet
Laki	laki-laki	man	men

And sometimes it could be more complex when it comes to different letters ending of the words, so that Indonesian language does not have a plural suffix which is comparable to the English "s". The logic of plural could be analyzed through the examples of sentences below:

Indonesian Language	English Language
Andi memotret <i>gedung</i> .	Andi takes a picture of <i>building</i> .
Andi memotret <i>gedung-gedung</i> .	Andi takes a picture of <i>buildings</i> .
Randy memiliki satu <i>rumah</i> .	Randy has one <i>house</i> .
Randy memiliki dua <i>rumah-rumah</i> .	Randy has two <i>houses</i> .

Thus, another common mistake that some students might make could be a reduplicating the form of English plurals and treat them as the logic of Indonesian plural. Indonesian plural concept is understood from the context or the addition of other words to express the concept of something being "more than one" (Kencana, 2014). So, when Indonesian people try to learn the plural forms of English, they become a bit confused at first, and try to apply the rule of Indonesian language syntax to English. Generally speaking, this case usually happens in lower levels, when learners face this structure for the first time.

2.1.2. Modifiers

Modifiers are important elements to express the idea in a more specific way, They are divided into two fundamental components in English language. The first one is premodifiers, an optional modifying elements in a noun phrase which come between the determiner and the head noun. The Second one is postmodifiers, an optional modifying words, phrases, and clauses which follow the head noun in a noun phrase (Wisconsin-Parkside, 2014). The negative influences in these elements always happen from their difference in a way of expression. For example, the attributives in Indonesia are always put before the modifiers, so we only need to think in one way when we try to give a noun some kind of modification with adjective, adverbs or participle, while it has distinction between premodifiers and postmodifiers in English, for instance;

English Premodifiers	English Postmodifiers	Indonesian Postmodifiers	English Translation
<i>red</i> balloon	the day <i>before</i>	sup <i>ayam</i>	<i>chicken</i> soup
<i>married</i> man	the trip <i>abroad</i>	meja <i>kayu</i>	<i>wooden</i> table
<i>nail</i> clippers	a book <i>on the table</i>	telepon <i>gengam</i>	<i>mobile</i> phone

Thus, Indonesian students have great difficulty in mastering the usage of the pre modifiers in English, because the place where the learner should put the words and modifiers when they form a sentence will be often exactly the opposite as in Indonesian language. According to the experts, Albert and Obler, “people show more lexical interference on similar items” (Bhela, 1999, p. 23). So, it may follow that languages with more similar structures like English and French are easier to learn than languages with fewer similar features like English and Indonesian, as the learner would find it difficult to learn and understand a completely new and different usage.

2.1.3. Auxiliary Verbs

In English, auxiliary verbs assist main verbs to give grammatical information, for example about tense, which is not given by the main verb of a sentence. Some words are categorized as auxiliary verbs such as, have, do, dare, need, be, etc. Then, be consisting of some verbs like, am, was, are, and were, which can not be interpreted to Indonesian language. In other words, English has different spelling rules for the third person singular, Indonesian language maintains the verb for all singular verb forms. Indonesian language in its spoken form has no auxiliary verbs like the English words, such as, be, am, is, are, was, or were. (Understanding Indonesian Translation, 2015). As we have mentioned before, the tenses in English language are completely different compared to Indonesian language and if we include this element of auxiliary verb, it becomes more complicated to be understood by learners.

Because the further distinctions of both languages have, the more difficult problems they face, due to literally untranslatable forms of sentences and obstructions in grasping the sense of them. It has to be kept in mind that Indonesian and English languages do not come from the same family of language; likewise, there are few languages that do not have auxiliary verbs in their grammar concept, such as, Indonesian and Malaysian languages. Hence, the outcome of this interference become a factor that we can categorize as negative influences in both directions. For example,

English Language	Indonesian Language	Literally Translation
I am a pilot.	Saya seorang pilot.	I a pilot.
The soldier was killed in the war.	Prajurit itu terbunuh saat perang.	That soldier kill during war.
Small fish are eaten by big fish.	Ikan kecil dimakan oleh ikan besar.	Small fish eat by big fish.
They are attractive people.	Mereka orang-orang yang menarik.	They people who attractive.

2.1.4. Pronouns

Additionally, there is another aspect in Indonesian language that influences the process of learning English language negatively, namely, pronouns. Even though, the personal pronouns, *he* and *she* are the only specific gender pronouns in English, it is often confusing to Indonesian learners. Indonesians categorize them just by natural gender and generalize them into *dia* which refers to *he* and *she*. As we know that *he* refers to males, and *she* refers to females. The use of pronouns has an inflection on the verbs and auxiliary verbs, not like first and second person pronouns, it is considered a special case when it comes to third-person pronouns. Although the pattern of the verb is consistent, the use of these particular pronouns is tricky for new learners. For instance, in the present tense form of third-person pronoun the verb changes like, *he goes to school (go)*, while negative and interrogative form we need to add auxiliary verb like, *does* for third single personal pronoun and *do* for the first and second personal pronouns, such as, *he doesn't go to school - does he go to school ?*. In other words, we can categorize them like, *do* is used for the subject pronouns, such as, *I, you, they, we*, and *does* is used for, *he, she, and it* in English language. These small elements of grammar might seem easy and unimportant for English native speakers or other nations, but for Indonesian people, they are the impediments that could render the different type of difficulties. Some examples are shown in the following table:

Subject Pronouns	English Language	Indonesian Language
He, she, it	He <i>watches</i> a play. He <i>does not watch</i> a play. <i>Does he watch</i> a play?	Dia <i>menonton</i> pertandingan. Dia <i>tidak menonton</i> pertandingan. <i>Apakah dia menonton</i> pertandingan.
I, you, they, we	We <i>teach</i> biology. We <i>do not teach</i> biology. <i>Do we teach</i> biology?	Kami <i>mengajar</i> biologi. Kami <i>tidak mengajar</i> biolog.. <i>Apakah kami mengajar</i> biologi.

2.2. Phonological Influences

The phonological system of the language is the system of phones used in particular language, or in this case pronunciation. It has a crucial influences, because the basic purposes of learning language are to use it in written and spoken forms. Indeed, pronunciation has their own impact, as mentioned before students tend to refer to their mother tongue's features when they learn a foreign language, because they are familiar with it. Even though, alphabets of Indonesian and English languages are identically the same, the sound of the letters are differed in both languages. As a matter of fact, when the English letters are formed into words, they would have more sounds than the exact total numbers of the alphabet. Many English consonants and vowels sounds do not exist in Indonesian language, so students would struggle to say what they

intend to, though they know how the words are spelled and how the words are formed in sentences. For example, we can recall our own experience when we learn English at the low level, we made some mistakes when it came to pronunciation, so we wrote the sentence in two times. First, the correct sentence with the correct way of spelling, second the correct sentence with the spelling refers to Indonesian way of spelling. For instance, we try to write this sentence ‘*Ken ay barou yor pen plis?*’ in order to guide us to pronounce this sentence correctly, *Can I borrow your pen please?*. Here are some examples to be considered :

Correct Spelling Words	IPA (<i>International Phonetic Alphabet</i>)	Indonesian Way of Pronouncing
Bad	/bæd/	baad
plate	/pleit/	pleyt
Hot	/hɒt/	hat
Fail	/feil/	feyl
Can	/kən/	ken
borrow	/'bɑ:r.oo/	barou

On the one hand, this method of writing is useful, but, on the other hand we realized that this method do not help, because we will be accustomed to see the wrong writing form of a sentence. Still, the phonological effects could lead to misunderstanding among Indonesian people when they use the English language as a way to communicate with interlocutor or conversational partner of English native speakers or other users of English. In some cases they assume that they have uttered the word perfectly, but somehow they fail to pronounce them correctly. As a result, the conversational partner could be confused and this kind of mispronunciation lead them to misunderstanding. Therefore, this phonological influences of English are to be categorized as negative influences or transfers to Indonesian language.

3. Positive Influences

So far we have investigated the negative effects of Indonesian languages in learning English as a foreign language and saw how they could affect the learning process. As Butzkamm states that “every new language is confronted by an already-existing mother tongue” (Butzkamm, 2003), and it shapes the way we learn the language and the way we use it. That is why not only negative influences that mother tongues could cause, but they may also have positive influences. It has often been said that a learner who really wants to learn a language succeed whatever the circumstances are. Despite this possibility, theses negative transfers could be obstacles that may slow down the process. On the other hand, the positive transfers are considered as remarkable factors which facilitate the process. Several positive effects in this chapter are the basic and the most influential aspects that both languages share in common.

Here, the positive effect or positive transfer of Indonesian language in learning English as a second language will be investigated. Positive influences have some advantages that mother tongue gives to facilitate learners in their foreign language learning process. Since the learners’ main goal is to grasp the target language, the learners begin the process of



learning a foreign language through a consistent way of studies to reach the highest point. In this process, the role of mother tongue functions as an impetus to increase their knowledge in the learning foreign language.

3.1. Letters of Alphabet

Indonesian language has exactly the same alphabet like English consisting of twenty-six letters without any differences. It has positive influences for Indonesian learners in their English language learning process. Indeed, the Indonesian language is hospitable towards foreign languages, especially the English. Also, because of the immigration phenomenon to the Netherlands, from which it has borrowed words to find their equivalents. The history tells that Indonesia was one of the Dutch colonies in Southeast Asia, and after the Dutch most of the area of southeast Asia were British colonies. As early as 1602, the Dutch East India Company was competing with Portugal and Britain for dominance over the trade market in Indonesia (World Class Language Solution, 2015). Britain arrived in Indonesia and took control over some parts of it for a short period of time, although it was short they had an opportunity to share their cultures and languages as well. The most significant example that they brought was the alphabetical system and borrowed words. However, it does not necessarily mean that all the letters have the same spelling system with English, because, later on, the language was standardised the term *Bahasa Indonesia* was adopted as the name of the language (Ager, 2015). After that, they implemented a common spelling and the alphabet reform like in English language. However, unlike English, Indonesian language was designed to be phonetic meaning that a word's spelling can almost certainly be predicted from its pronunciation, and its pronunciation can be predicted from its spelling. Hence, Indonesian speakers find English language learning easier as a result of these similarities of writing system in both languages.

3.2. Identical and Similar Words

Words are the key elements to understand and communicate with each other in any language. They are extremely important because when two people meet they reveal their ideas through words. If average Indonesians were asked about their knowledge of grammar, they would say they do not know any of them. What we mean by this, of course, they can not explain to you about the formulation of grammar and its component, but they can communicate and reveal what they meant without misunderstanding. That is why, identical words are advantages for learners who learn foreign languages, because they can use the same words in a different language without becoming confused, even without knowing grammar at all. As a matter of fact, there are many words that are identicals to both Indonesian and English languages, at least 780 identical words and approximately 1,200 words are very similar (Danielson, 2010). These words might include terms in technology, such as, software and hardware, or even jargon. At certain point, the history of both countries that we have been mentioned previously must have influences to this phenomenon, such as, the words from colonization era, globalization, music, and entertainment. Also, their Indonesian counterparts follow an easily predictable pattern for example; *promosi, aksi, atraksi, evaluasi ambisi, profesi, diskusi, konsepsi, emisi, transmisi oposisi, globalisasi, informasi* (Macmillan English Dictionaries magazine, 2006). We can easily guess what the words would be in English, the pattern *-si* in Indonesian equal to pattern *-ion* in English, below is a list of some examples:

English Word	Direct Borrowing	Indonesian Neologism	English Meaning
promotion	Promosi	dipromosi	Promoted
discussion	Diskusi	berdiskusi	to discuss
evaluation	Evaluasi	dievaluasi	Evaluated
		menevaluasi	to evaluate
		berevaluasi	to be evaluated

While we look at these examples, first thing that comes to our mind is the ease of interpreting these two languages when we understand the patterns, because they are consistent. Then, the process of learning foreign language meets its harmony and, as a result of this positive transfer learners are able to understand the contexts and the words without any difficulties.

3.3. Word Order

According to Chomsky's theory of language acquisition device (LAD), a correlate of the LAD is that human languages must share a Universal Grammar (UG); that is they "share the same general design characteristics, are subject to the same formal constraints, and draw on a common pool of language 'universals' (Singleton & Ryan, 2004, p.186). Considering this theory, Indonesian language basically has almost the same word order as English. It follows the same pattern (Subject-Verb-Object), below you could find some examples with modifiers and phrases as well.

English Language (<i>subject+verb+object</i>)	Indonesia Language (<i>subject + verb+object</i>)
I love weekends.	Saya menyukai akhir pekan.
He rides a bike.	Dia mengendarai sepeda.
My father teaches math.	Ayahku mengajar matematika.

With this similarity it is certainly a great advantage for Indonesian students who learn English. Every language has something in common, and for Indonesian and English people this is the most useful concept of grammar that they share. When native speakers of both languages try to form a sentence they do not find it confusing. Consequently, it assists the progress of learning process and accelerate the competency result of understanding the foreign language.

3.4. Consequences of Positive Influences

However, many denominations not only in learning process of second language, but, in the field of information technology, finance, market economy, business, modern art and so on which today have a separate development enters the Indonesian language with the concepts that they express, and in the meantime replacing the vocabulary of those languages. This borrowing definitely has its enriching value, but, if it were done without any control, it would turn into a harmful phenomenon for Indonesian language, especially when the spoken or written form in public activities such as, writers, journalists, political and social activists, people of culture and art are replaced with foreign words. There is a growing support for the



claim that companies and business report in Indonesia tend to use many English or other foreign language words to make it sounds more '*international*' and '*intellectual*'.

In addition, there are more linguistic borrowings with their equivalents in Indonesian language, coming from the press and the internet. Therefore, serious efforts should be taken to prevent the meaningless tendency of using 'new' words from other languages or to avoid the use of foreign words. If Indonesian people do not use their own 'existing' words in the daily life or in all means of communication, then it might cause a great loss in terms of the quintessential purpose of the language itself. As we can see, even though mother tongue as a great asset that wait to grow and develop in a foreign language learning, there are still many risks behind it that can destroy itself. Even worse those risks might create another phenomenon namely "language death"; a phenomenon that a language extincts and vanishes as a result of the domination of other 'popular' languages like English. The current research seems to validate the view that:

Every fourteen days a language dies. By 2100, more than half of the more than seven thousand languages are spoken on Earth--many of them not yet recorded--may disappear, taking with them a wealth of knowledge about history, culture, the natural environment, and the human brain (National Geographic Society, 2013).

4. Conclusion

Thus, mother tongue as a basic knowledge of Indonesian learners in the process of learning foreign language or in this case English language has two main influences, namely negative and positive influences. Negative influences emerge when the elements of syntax and phonology in the Indonesian language are rarely encountered in the English language. As we have investigated, they include the grammatical influences, such as, tenses, singular and plural forms, modifiers, and pronouns. In the tenses, one of the major problems was to find the equivalent of the right tenses in Indonesian language which does not exist, and results the tense confusion that obstructs the learners in lower level to form a sentence in English.

Meanwhile, the logic and structure of the singular and plural forms between Indonesian and English that are entirely different lead into another obstacle in the learning process. The modifiers bring out another negative influence to the learners. This kind of modification of the words in English language has two major types, premodifiers and postmodifiers, whereas only postmodifiers that exist in Indonesian language. As we expected, learners would find it difficult to learn and understand a completely new and different usage of post modifiers. Likewise, the tenses confusion related to auxiliary verbs has its own distinction between Indonesian and English languages and could be categorized as a negative influence in both directions. Having some sort of simpler rule than English, Indonesian generalized the third person pronoun only by *dia* that refers to *he* and *she* in English, and without any inflections to the verb or auxiliary verbs make it easier to understand. Although, it caused negative influences to Indonesian learners in terms of finding the right forms of each pronoun when it comes to the inflection on the verb and auxiliary verbs. In addition to the negative influences, there is phonological effect that we have analyzed and investigated. Realizing the fact that several consonants and vowels sounds in English do not exist in Indonesian language, there is a simple method that we have evaluated and could be a tool for Indonesian learners to assimilate the pronunciation of English words.



On the other hand, the positive influences appear when there are many similarities that could be found between Indonesian and English language. Some of them are, the letters of alphabet, identical and similar words and word order. Fundamentally, the letter of alphabet in both languages are exactly the same with the same writing system. Even though, the sound is different, the letters could help learners, because they do not have to encounter a new different usage of writing system or alphabet. Then comes the similar and identical words that help in a more sustainable way. They become very useful and facilitate the process of learning using the language with the predictable pattern that exist in Indonesian language and easily interpreted and translated into English. Moreover, the word order of both languages which have the same structure give a great advantage in the process of learning language. However., while drawing conclusion is risky, because the contexts vary so widely when it comes to more long and complicated sentence. For that reason, the similarities of grammar that both languages shared in common is limited and depend on the context and circumstance.

Although positive influences have numerous advantages that facilitate the learners, they still have other disadvantages that could possibly happen during the process of foreign language learning. For example, language death is a phenomenon when a language is not used anymore due to the frequent preference of foreign words from other popular languages slowly displace the original language filling the vocabulary of that language or it results with the complete displacement of one language by another in the meantime.

Further research in this study may include different kind of strategies with a broader range of implementation. However, the current research is basically a combination of our own experiences in learning English, theories from experts, and the facts from English language learners. Target audience of this paper is not only professional and academics, but also students who are in the process of learning foreign languages and have some difficulties on deciding the best strategies to use. Indeed, English language is becoming more and more important language in this era of globalization when everything has been grown to a global and worldwide scale. Thus, the need of using English as a way of communicating to each other has become an important quality not only in various sciences but also in communication skills. Considering this relevant relation between our new era and English language, we settle an issue of this thesis based on this phenomenon and try to make some contributions by classifying the negative and positive influences of Indonesian language in the process of English language learning.



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EXISTENCE OR NON-EXISTENCE OF A THERAPIST IN GROUP COUNSELING AND STAGES OF THE GROUP DEVELOPMENT WITH VARIANT CHARACTERISTICS OCCURRING THROUGHOUT THE “BREAKFAST CLUB”

Abstract

The role of a therapist is a high stake issue in group counseling for its variant roles in providing safe havens, not only in regard with providing a secure setting but also for the overall development of all group members as they go through some certain stages until they reach a termination of meetings as in achieving the desired change in the behavior among the group members. One of the well-known roles tailored to a therapist in group counseling is being a moderator rather than being a therapist as well as being a counselor, and/or psychologist etc. Thus, the question of the need for existence or non-existence of a therapist in group counseling arises given that the group members take such roles instead. In this study, the inquiry of an answer to such a question is investigated together with developmental stages observed on a 5 membered counseling group in “Breakfast Club” that has no therapist; instead the members of the counseling group take the role of a therapist one for another to overcome their psychological difficulties, and moderate the 5 stages of the development together with an additional stage that can be called post termination stage or follow up of the development.

Keywords: *Termination, therapist, counselor, developmental stages, counseling group*



1. Introduction

Group therapy is known for its portrayal of people coming together for mutual benefits as they share some common grounds and/or problems, thus help each other to overcome with their difficulties by feeling the sense of belonging as well as feeding their needs to be listened or to listen to some extent. The types of groups varies depending “...on specific aims, the role of the leader, the kind of people in the group, and the emphasis given to issues such as prevention, remediation, treatment, and development...” as a result “...the practice of group work has broadened to encompass psychotherapy groups, psycho-educational groups, and task groups as well as counseling groups.”(Corey, 2011)

The literature on group counseling, apart from the types of groups, emphasizes the importance of group counseling as it helps each person within the group to achieve goals as well as productivity and progress by relating himself/herself to the others (McClure, 1990). The literature also has a focus on the role of the therapist as they are supposed to make their plans beforehand and show sensitivity to the stages of development and most importantly they should be equipped with required knowledge (Gladding, 1994). One of the most important issues held by studies conducted on this field is the stages of the development as there have been different approaches their existence is primarily accepted. To some it's described as “*Life Cycle*” (Frances, 2008), however the names used for stages are variant depending on the approaches used by the researchers. Nevertheless, the stages are mostly named as; Forming, storming, norming, and performing also known as Tuckman's stage model (Tuckman, 1965). In this article, unlike other studies, six stages of development are studied, the last one being evaluation and follow up. As an intervention, group counseling is considered to be pivot for career, academic and social/emotional issues (Gerrity & DeLucia-Waack, 2007; McGannon, Carey, & Dimmitt, 2005; Paisley & Milsom, 2007; Whiston & Sexton, 1998). Some other studies are more focused on motivation and its role in group counseling. Motivation is seen as the essence and heart of not only counseling but also psychotherapy as it helps for more stable and long lasting results and brings active engagement on client's side (Overholser, 2005; Ryan & Deci, 2008). This article, different than other studies, is mostly concentrated on the role of the therapist, the need for his/her existence and the stages of the development through the lens of group members.

“*The Breakfast Club*” is a portrayal of a group coming together on a Saturday morning for school detention as they have to come together by forming a kind of counseling group of five members each of whom display different hidden and visible personality traits through which they try to find jointing points for understanding each other and common grounds for the problems they start to reveal to each other at different breakpoints throughout the warming climax of the four early and later stages of the development group. As the group members are teenagers from a high school, the counseling is somewhat related with school counseling as well, hence the absence of a school counselor is observed. The importance of a school counselor is related with responsibilities on monitoring group members, informing them when needed, elaborating on purpose of the group, goals, confidentiality, participation etc. as well as inclusion of parental consent and student agreement (Falco, 2011). The major difference from a traditional counseling group is that they don't have a therapist to moderate their development, nevertheless they seem to replace the therapist one by one when needed as in doing it in shifts. In a normal group therapy or counseling; change or development - apart from values - is the key goal set to achieve by each member, thus indicating success for the sessions which is presented in the movie in a very professional way.



2. Methodology

"The Breakfast Club" as suggested by the name itself is very much related with counseling and its design in getting the utmost benefit out of a counseling group, thus the observation of the movie in regard with understanding formation of the group, stages of the development and most importantly the role of a therapist is subject of study in this article together with the movie as the main source of data as well as secondary data collected through written literature are used for the analysis of above mentioned aspects of group counseling. Stages of development are mostly accepted to be 5 by the literature; nevertheless follow up and/or post group issues is added as the sixth stage of the development in this article. One of the major aims of this article is to use the movie as a device for understanding the need for a therapist as well as analyzing some scenes to discover developmental themes through formation of the stages. As suggested by Kaye, D. L., & Ets-Hokin, E. "...the movie is rich for engagement and learning about adolescent development and psychotherapy." (Kaye, D. L., & Ets-Hokin, E., 2000), which also gives a synopsis to the methodology used in this article as well. Although Tuckman's four stage model is taken as the base model in this study the number of the stages, names used are major differences. The four stage model is as follows: *"Forming, storming, norming, performing"* (Tuckman, 1965).

3. Early Stages in the Development of a Group

3.1. Stage 1: Pre-group Issues—Formation of the Group

The formation of the group happens through a compulsory detention resulted from different infractions of each member as they show up with different personalities. Alison, the encourager, comes in a dark reflection as in trying to hide herself from the world; Claire, the standing figure, comes in by a BMW emphasizing her economic status; Brian, the harmonizer and the brainy one, shows up with a dialogue with his mother, meaning that he won't be doing anything for studying as it is just for staying the whole day; John or Bender, the dominator, comes in with his shabby wearing and non-matching shoes; Andrew, the other dominator, comes in with his father's SUV indicating his father's expectation from him as a former bully. The group members are also given nicknames as; "the criminal, the athlete, the brain, the basket case and the princess."

Each of them indicate behavior for the desire of being accepted by the others, and they seem to be comfortable by the image or mask they have in the others' eyes. *"This stage would be roughly equivalent to Tuckman's 'forming', which is usually described as a tentative testing of the boundaries of interpersonal and task behaviors"* (Frances, 2008). They start to gather information about each other, and try to avoid conflicting behavior at the beginning. Formation of the group happens either formally or informally, although the group here is informal, there is a compulsory participation due to detention. At this stage, the group needs a facilitator to help members feel safe and lead them for the coming stages and steps to be taken on the process. *"...members may be looking to facilitators for a fairly strong lead, and for guidance about what might happen and how things might work"* (Frances, 2008). Although the group doesn't have an assigned counselor or therapist for guidance at this stage, Bender seems to be taking the initiative in facilitating the other group members.

3.2. Stage 2: Initial Stage—Orientation and Exploration

This stage complies with Tuckman's 'storming' in which members start to have conflicts and show some polarizations around the conflicts especially on interpersonal issues, thus they may start to shape some sub-groups depending on reactions, conflicts affections, emotions etc. *"Since the group may be relatively unaware of what is core for each member, the levels of volatility and strength of reaction to each other's contribution may be difficult to make sense of and accept"* (Frances, 2008). At this stage the group starts to find some common grounds on which they can relate with each other, and maintain unity against common threat or problem. In the movie, the group reflects unity against Mr. Vernon and shows some little subgroups which may later change as Andrew and Claire seem to form a relation of unity against Bender. On the other hand, the other members keep their images preserved by not being on any side. Nevertheless, they start to reveal some truths behind their images as Bender starts to force the others to reveal themselves. Although Bender seems to be taking most of the role of therapist, especially at this stage, it's observed that group members are taking turns figuring out ways off the conflicts.

3.3. Stage 3: Transition Stage—Dealing With Resistance

At this stage the members start to force each other in order to gain power or knowledge about each other. Andrew and Bender fight to dominate the group, Brian gets anxious and assumes others are friendly; Bender is hostile but also engaging. Important issues that break their resistance start to emerge, minor confrontations occur as they start to show implications of bursting initial hidden problems, on the other hand some members try to go back to their images.

This stage is crucial in group counseling as it can be either a breakthrough or a total failure in regard with the desired change in the behavior. In a normal group therapy the therapist play a key role in helping members overcome their difficulties at this stage and have them ready to face their problems by avoiding their previous images to gain control over them. However, this key role is distributed among the members of "The Breakfast Club". As Tuckman's model suggests "storming" occurs among the members as they resist in keeping their images.

4. Later Stages in the Development of a Group

4.1 Stage 4: Working Stage—Cohesion and Productivity

At this point the members start to challenge the confrontations they have faced, and start to show implications of little changes or development. The sub-groups start to change and replace with real relations amongst the group as Andrew's relation with Claire shifts to Alison; Bender starts to have concrete changes as he forms a new developmental relation with Claire. Brian, on the other hand, takes the matters in his hands and decides to write the essay in the name of the group. These are little steps toward change and development of each member as important issues start to emerge. They also start to work together as they escape from Mr. Vernon and help Bender hide himself from him.

The group is very close to termination as they no longer show resistance and/or tendency in hiding behind their previous images which were mostly like masks worn to hide their true identities as well as to be seen by the others with the face they wanted to be seen.



4.2 Stage 5: Final Stage—Consolidation and Termination

At this stage the norms within the group start to shape, the roles of each member becomes clear, and they act in an harmonized way, because they understand each other much better. The group whistles all together, they raise their hands and close their eyes in a unity, they accept Bender's leadership as he sacrifices himself for the sake of the group. Group feels comfortable in moving into private, intimate topics as trust is established, group identity, morale, and loyalty reaches its peak. They also start with self-disclosures in order to reach termination as the final stage.

Although termination is the final stage in most of the studies and in Tuckman's models, in this group we have the following stage as well.

4.3 Stage 6: Post-group Issues—Evaluation and Follow-Up

The group members start to accept the self as the way it is, and they withdraw from projected images presented at the beginning. Trust reaches its summit through feedback and disclosures. They reflect higher self-esteem. The group members dance all together, and they trust Brian in writing the essay for all of them through which he becomes the voice of the group's change and development as he writes: "...we accept the fact that we had to sacrifice a whole Saturday in detention..." and they discover the self when he says: "...each one of us is a brain; an athlete, and basket case, and a princess, and a criminal..." (Hughes, 1985).

This stage is an addition to Tuckman's both models as in 1965 he proposed his four staged model of forming, storming, norming, and performing and in 1977 he updated his four staged model into a five-staged model by adding "adjourning". Development models in group counseling as well as in therapy of so far conducted in other studies followed the same pattern in general. In "The Breakfast Club" the pattern is also followed and kept with a sixth stage as an addition that can be named as "Evaluation and Follow Up" which is quite vital in keeping the change in the behavior stabilized and strengthened by providing the group members the opportunity of continuity and further progress. They have been through a tough journey and reached the peak of the mountain, on the other hand, they need to make sure that they won't fall back and keep staying on the peak.

5. Conclusion

The research conducted on group counseling and/or therapy has gone through two trends of group development. One has been dealing with dynamics within the group and the other has been focused on phases of the development and thus problem solving throughout stages (Gersick, 1988). In this study the first stream is mostly emphasized as the development occurred through stages in which members could face their hidden problems and reach termination by gaining control over their fears and realized the desired changed in the behavior with a difference of not having an assigned therapist or school counselor. On the other hand, the members were successfully able to go through six developmental stages.

As seen throughout the film, each group member starts to become a propeller in forcing each other for change and development. The way they come out of the school is also quite significant as each of them reflect higher self-esteem even through their wearing styles.

"The Breakfast Club" in regard with above mentioned features conveys unique elements for group counseling and its format. Thus, featuring movies are worth to further studies in clearing the questions on the role of a therapist as well as his/her necessity.



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TEACHER'S ATTITUDES TOWARD EFL IN GUJARAT, INDIA

Abstract

English as an International language (EIL) has captured attention of many linguistics research topics and Teaching English to Speakers of Other Languages (TESOL) education for many years. It is a fact that majority of the English language users in the world are non-native speakers known as NNS. Many studies have been conducted on how to teach English as an international or foreign language. EFL (English as a Foreign Language) teachers' and learners' attitude towards EIL calls for prime focus in countries such as India, which is divided into rural and urban areas. The English language education in India is dominated by male community. In this developing country, women are acquiring good position in the language education field. However, India has a strong social, caste and creed system; hence women from different strata may not be gaining equal an opportunity at language teaching level. Women are having good opportunity for teaching in metro cities; however, the picture in rural India is different although the situation is gradually changing. The social, caste and creed system has a strong impact in rural India. The society is divided into caste categories like SC, ST, SEBC and Open/General; hence it is very interesting to study the English language education from both social and geographical context. The researcher has endeavored to study the attitude of English language teachers towards the English language education in India. Attempts have been made to focus on the relative importance of attitude towards English language factors in Indian education. It also investigates the impacts of gender, educational qualification, residential area, area of institute and category on the attitude of English language teachers towards the English language education in India. It has been attempted to study the attitude of English language teachers towards the English language education in Gujarat, India from 8 different components: Reading, Writing, Pronunciation, Speaking, Listening, Grammar, Error Correction, and Text Book. The researcher has also tried to study the interactive effect of gender, educational qualification, residential area, area of institute and category on the attitude of English language teachers towards the English language education in Gujarat, India. A questionnaire on attitude towards English language was developed for the study. The questionnaire is based on a three-point scale. The impact of various variables like gender, educational qualification, the residential area, area of institute and category on the attitude of English language teachers towards the English language education in India has been studied with the aid of ANOVA.

Keywords: *EIL, attitude towards English language, NNS, EFL, Categories*



1. Introduction

In India, economic reforms have begun with GLP in 1992. India has experienced rapid economic growth as well as social changes and development. The initiative by the government for the adoption of a socialist-oriented market mechanism, globalization, developments in information technology as well as the government's ambitious objective of achieving an industrialized country status within a short span of time have made some reforms in the education system essential. Many changes have been initiated in the last few years, including the emergence of English as the main foreign language and the adoption of English as Communicative Language Teaching (CLT). The English language teaching in education in India is influenced by males mainly in terms of quantity. Even in education, India is highly affected and influenced by the caste system, gender differences, etc.; hence the role of gender in language education catches our attention. Even the English language teaching in India is influenced by the caste system; hence the attitude towards English language education requires special attention. Geographically speaking, India is a large nation, in which area of residence and area of institutes of language teachers matter a lot. An English language teacher status in India can be obtained by obtaining certain professional qualifications, either by completing graduation or post graduation studies; hence the impact of educational level tempted the researcher to study this factor in the context of attitude towards language. Attitude towards language is a much wider term, but it has been studied from eight various components: Reading, Writing, Pronunciation, Speaking, Listening, Grammar, Error Correction, and Text Book. The present study investigates attitudes towards various aspects of the English language in Gujarat, India from teachers' perspectives.

2. Statement Of The Problem

The statement of the present study is as follows: "Teacher's Attitudes toward EFL in Gujarat, India"

3. Objectives Of The Study

The following objectives were kept in mind in order to carry out the study.

- ✓ To develop a questionnaire in order to study the attitude of English language teachers towards EFL teaching in Gujarat, India.
- ✓ To study the attitude of English language teachers towards EFL teaching in Gujarat, India in the context of gender.
- ✓ To study the attitude of English language teachers towards EFL teaching in Gujarat, India in the context of educational qualification.
- ✓ To study the attitude of English language teachers towards EFL teaching in Gujarat, India in the context of residential area.
- ✓ To study the attitude of English language teachers towards EFL teaching in Gujarat, India in the context of institute area.
- ✓ To study the attitude of English language teachers towards EFL teaching in Gujarat, India in the context of category.
- ✓ To study the attitude of English language teachers towards EFL teaching in Gujarat, India in the context of different interactive variables.

4. Hypotheses

In the present study, the researcher tried to develop a questionnaire on the job satisfaction of women leaders in the field of education and to study the job satisfaction of women leaders in the field of education in the context of educational qualification, residential area, institute area and category.

The first objective of this present study was to develop a questionnaire on the attitude towards the English language by teachers, so formulation of H_0 was not possible for this objective.

H_{01} There would be no significant effect of the gender of the English language teachers on the attitude towards the English language.

H_{02} There would be no significant effect of the educational qualification of the English language teachers on the attitude towards the English language.

H_{03} There would be no significant effect of the residential areas of the English language teachers on the attitude towards the English language.

H_{04} There would be no significant effect of the area of institute of the English language teachers on the attitude towards the English language.

H_{05} There would be no significant effect of the category of the English language teachers on the attitude towards the English language.

H_{06} There would be no significant effect of the various interactive variables of the English language teachers on the attitude towards the English language.

5. Variables of the Study

In the present study the following mentioned was the dependent Variable:

(1) The attitude of English language teachers towards EFL teaching.

In the present study the following mentioned were the independent variables. The level of the variables is presented in the following table.

Table-1 Variables with Level

Sr	Variable	No of Level	Name of Level
1	Gender	2	1.Male 2.Female
2	Educational Qualification	2	1.Graduate 2.Post Graduate
3	Residential Area	2	1.Rural 2.Urban
4	Residential Area	2	1.Rural 2.Urban
5	Category	4	1.SC 2.ST 3.SEBC 4.Open/General



In the present study the following mentioned were the controlled variables: (1) Medium of instruction at Institute, (2) Age and (3) Type of Institute

6. Limitations and Delimitations of the Study

The limitations and delimitations of the present study were following.

- The study may be subjected to the bias and prejudices of the respondents. Hence it can be said that the study can serve as a directional for further research.
- The research was carried out in a short span of time, wherein the researcher could not widen the study.
- The study could not be generalized due to the fact that the researcher adapted a non-standardized questionnaire.
- The questionnaire was developed by the researcher in order to study the attitude of teachers towards EFL in Gujarat, India, so the limitation of the mentioned questionnaire would be the limitation of the present study.
- The present study was delimited only to Gujarat, India.
- The present study was delimited only to the teachers teaching English in Gujarati medium classes.

7. Operational Definitions

7.1. Attitude Towards EFL

Attitude, which Brown (2001, p. 61) characterized by a large proportion of emotional involvement such as feelings, self, relationship in a community of learners and emotional ties between language and culture, is one of the affective factors. Attitude has been investigated as an interdisciplinary subject in the field of language learning and psychology as of the psychological importance of the theme. The role of the teacher is very important in changing a negative attitude or in maintaining a positive attitude since positive or negative attitudes are the result of interaction with others. It is the duty of teachers to try to find the ways to help students to alter their negative attitudes towards language learning and language class. Brown (2000, p. 181) believed that "the negative attitude can be changed, often by exposure to reality". "...in a context in which there is not much daily contact with native speakers of English, learners are not likely to have a clear affective reaction to the specific L2 language group" (Cited in Yashima, Zenuk-Nishide and Shimizu, 2004, p. 124). Attitude can be defined as an evaluative reaction to some referent or attitude object, inferred on the basis of the individual's beliefs or opinions about the referent. Attitude is associated with one's values, opinion and beliefs and promotes or discourages the choices made in all realms of activity. Recently, De Bot et al. (2005) asserted that language teachers, researchers and students should acknowledge that high motivation and positive attitude of students facilitate second language learning. For the present study, attitude towards EFL can be defined as teachers' beliefs about outcomes or attributes of EFL weighted by evaluations of those outcomes or attributes which may be positive or negative. Teacher's attitudes towards EFL then stand for teachers' evaluation and perceptions of self and how they feel about EFL in their own teaching practices.



7.2. EIL

EIL refers to the use of English by people of different nationalities for the purpose of establishing communication with each other. EIL as a lingua franca of the past century and the new millennium, English is one of the most important means for acquiring access to the world's intellectual, technical, economical and geographical resources. English is the pre-eminent language of wider communication. It is used as a library language, as the main medium of communication of science, technology and international trade, and as a contact language between nations or parts of nations in countries such as India.

7.3. NNS

As Wikipedia says “Non-native pronunciations of English result from the common linguistic phenomenon in which non-native users of any language tend to carry the intonation, phonological processes and pronunciation rules from their mother tongue into their English speech. They may also create innovative pronunciations for English sounds not found in the speaker's first language. The speech of non-native English speakers may exhibit pronunciation characteristics that result from such speakers imperfectly learning the pronunciation of English, either by transferring the phonological rules from their mother tongue into their English speech ("interference") or through implementing strategies similar to those used in primary language acquisition.¹ They may also create innovative pronunciations for English sounds not found in the speaker's first language”. For instance, the English language spoken by the Indians is considered as NNS.

7.4. EFL

EFL is defined as a traditional term for the use or study of the English language by non-native speakers in the countries where English is generally not a local medium of communication. EFL is usually learned in the environments where language of community and school is not English. English for Indian people is termed as EFL in this study.

7.5. Category

Category in India is defined as the process of setting aside a certain percentage of seats (vacancies) in government and some semi-government institutions for members of backward and under-represented communities (defined primarily by caste and tribe). In India, category is governed by constitutional laws, statutory laws, and local rules and regulations. Scheduled Castes (SC), Scheduled Tribes (ST), and Socially and Economically Backward Classes (SEBC) are the primary beneficiaries of the reservation policies under the Indian Constitution. Those who are not under the umbrella of SC, ST and SEBC are known as Open/General Category people. In the present study, the category is defined as per the category mentioned by the law/constitution/government of India.

8. Research Instrument

The three-point scale non-standardized Questionnaire on Attitude towards EFL (QAEFL) was used to measure the job satisfaction of EFL teachers in Gujarat, India.

9. Construction Of The Non-Standardised Questionnaire



The process of standardization of the questionnaire has been divided into the following stages:

9.1. Collection of Primary Information

The researcher has tried to study all the relevant information in the construction of the tool, and he also attempted to conduct personal interviews with experts in order to develop the insight for the construction of the tool.

9.2. Expert Opinion

The suggestions provided by the experts on the questionnaire were considered in the construction of the questionnaire.

9.3. Structure of Questionnaire

After collecting the necessary primary information for the study, the researcher has decided to develop the questionnaire. There are 8 components for attitudes towards EFL. Each component has items to measure attitudes towards EFL. The details of components and items are shown in the following table.

Table-2 Components of Attitudes towards EFL

Sr	Component	Items from...to..	Total Items
01	Reading	01 to 05	05
02	Writing	06 to 10	05
03	Pronunciation	11 to 15	05
04	Speaking	16 to 20	05
05	Listening	21 to 25	05
06	Grammar	26 to 30	05
07	Error Correction	31 to 35	05
08	Text	36 to 40	05
Total			40

Each of the items had three-point scales: Totally Agree, Partially Agree and Totally Disagree. These point scales were given digital value of 3, 2 and 1, respectively.

9.4. Administration of Questionnaire

The EFL teachers from the Gujarat state, India were randomly selected by the investigator. The teachers were given the questionnaire via mail and Whats App. Hard copies were sent to some EFL teachers since some of them couldn't fill in the questionnaire due to some technical errors. The EFL teachers were given the option to give response either in an online mode or in a word format.

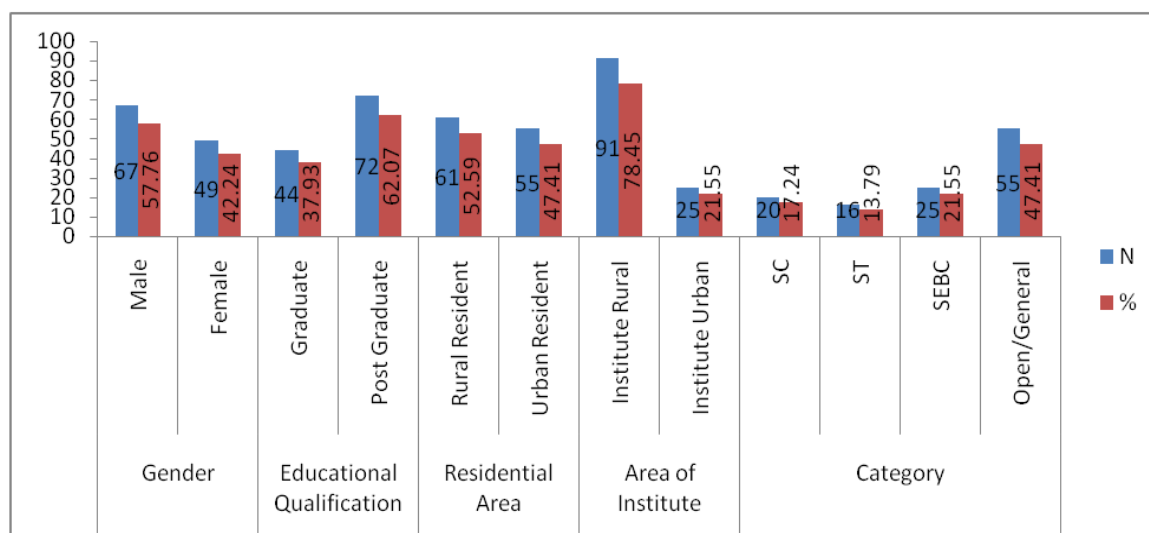
10. Data Collection Procedure

The researcher has developed a non-standardized tool in order to collect the data. The tool was sent to the EFL teachers. They were requested to fill in the questionnaire. They were also requested to inspire other EFL teachers to give appropriate response to the questionnaire as well. The researcher was in a position to receive the questionnaire both through an electronic medium and in hard copy form.

11. Population And Sample

The EFL teachers in Gujarat, India were the population. The investigator of the present study selected the samples from the EFL teachers in Gujarat, India. The EFL teachers in Gujarat, India were the final samples of the present study. The final sample consisted of 116 EFL teachers from Gujarat, India.

Chart-1 N and % of Variable with Level



✓ The chart above shows that 67 male and 49 female EFL teachers in Gujarat, India were considered as the sample of the study.

- ✓ The chart above shows that 44 graduate and 72 post graduate EFL teachers in Gujarat, India were considered as the sample of the study.
- ✓ The chart above shows that 61 rural resident and 55 urban resident EFL teachers in Gujarat, India were considered as the sample of the study.
- ✓ The chart above shows that 91 rural institute and 25 urban institute of EFL teachers in Gujarat, India were considered as the sample of the study
- ✓ The chart above shows that 20 SC, 16 ST, 25 SEBC and 55 open/general category EFL teachers in Gujarat, India were considered as the sample of the study.

12. Statistical Treatments

In the present study, the researcher tried to investigate the attitude of EFL teachers by means of a descriptive and analytical methodology. Quantitative research design was applied. The responses were generated in the MS Excel format. The value of each item was calculated in MS Excel. The value of the items was clustered into the respective components. For example, the calculation for the first component of job satisfaction would be = 116 samples *5 items *respective value. In the same way, all of the 8 components were calculated. The data was calculated in ANOVA with the help of SPSS version 21. The effect of variables was analyzed at 0.05 level and the HOs were tested. The data is presented in % calculation in a tabular form wherever necessary.

13. Data Analyses

13.1. Data Analyses for Objective-2 (For Ho1)

In the following table, the sum of square, df, Mean square and F with sig. is shown.

Table- 3 ANOVA for Gender.

Source	Dependent Variable	Sum of Squares	df	Mean Square	F	Sig.
Gender	Reading	8.019	1	8.019	1.473	.23
	Writing	5.793	1	5.793	1.127	.29
	Pronunciation	.001	1	.001	.000	.99
	Speaking	.057	1	.057	.008	.93
	Listening	.644	1	.644	.125	.72
	Grammar	1.631	1	1.631	.309	.58
	Error Correction	.002	1	.002	.000	.99
	Text	.936	1	.936	.123	.77

*Significant at 05 level

It is observed from the table above that all the calculated value of F of the male and female gender of English language teachers on the attitude towards the English language is greater

than the table value at 05 level for all of the components. It is concluded that there is no significant effect of the male and female gender of English language teachers on the attitude towards the English language for all of the components, so the gender of English language teachers on the attitude towards the English language does not affect the attitude towards the English language for any of the components.

13.2. Data Analyses for Objective-3 (For Ho2)

In the following table, the sum of square, df, Mean square and F with sig. is shown.

Table- 4 ANOVA for Educational_Qualification

Source	Dependent Variable	Sum of Squares	df	Mean Square	F	Sig.
Educational_Qualification	Reading	2.870	1	2.870	.527	.47
	Writing	.950	1	.950	.185	.67
	Pronunciation	6.039	1	6.039	.743	.39
	Speaking	3.894	1	3.894	.569	.45
	Listening	6.259	1	6.259	1.219	.27
	Grammar	.062	1	.062	.012	.91
	Error Correction	.107	1	.107	.023	.88
	Text	6.434	1	6.434	.848	.36

*Significant at 05 level

It is observed from the table above that all the calculated value of F of the graduate and post graduate education level of English language teachers on the attitude towards the English language is greater than the table value at 05 level for all of the components. It is concluded that there is no significant effect of the graduate and post graduate education level of English language teachers on the attitude towards the English language for all of the components, so the educational qualification of English language teachers on the attitude towards the English language does not affect the attitude towards the English language for any of the components.

13.3. Data Analyses for Objective-4 (For Ho3)

In the following table, the sum of square, df, Mean square and F with sig. is shown.

Table-5 ANOVA for Residential Area

Source	Dependent Variable	Sum of Squares	df	Mean Square	F	Sig.
Residential Area	Reading	20.628	1	20.628	3.788	.06
	Writing	9.685	1	9.685	1.884	.17
	Pronunciation	19.160	1	19.160	2.358	.13
	Speaking	.091	1	.091	.013	.91
	Listening	16.371	1	16.371	3.187	.08
	Grammar	1.254	1	1.254	.238	.63
	Error Correction	18.132	1	18.132	3.992	.05*
	Text	7.823	1	7.823	1.031	.31

*Significant at 05 level

It is observed from the table above that the calculated value of F of the residential area of English language teachers on the attitude towards the English language is equal to 0.05 at 05 level for the component: Error Correction. It is concluded that there is a significant effect of the rural and urban residential area of English language teachers on the attitude towards the English language for the component: Error Correction.

13.4. Data Analyses for Objective-5 (For Ho4)

In the following table, the sum of square, df, Mean square and F with sig. is shown.

Table- 6 ANOVA for Area of Institute

Source	Dependent Variable	Sum of Squares	df	Mean Square	F	Sig.
Area of Institute	Reading	9.735	1	9.735	1.788	.19
	Writing	10.890	1	10.890	2.119	.15
	Pronunciation	31.479	1	31.479	3.874	.05*
	Speaking	.893	1	.893	.130	.72
	Listening	17.591	1	17.591	3.425	.07
	Grammar	1.829	1	1.829	.347	.56
	Error Correction	3.018	1	3.018	.665	.48
	Text	51.523	1	51.523	6.787	.01*

*Significant at 05 level

It is observed from the table above that the calculated value of F of the rural and urban institute area of English language teachers on the attitude towards the English language is .05 and .01 respectively at 05 level for the components: Pronunciation and Text. It is concluded that there is a significant effect of the rural and urban institute area of English language teachers on the attitude towards the English language for the components: Pronunciation and Text.

13.5. Data Analyses for Objective-6 (For Ho5)

In the following table, the sum of square, df, Mean square and F with sig. is shown.

Table- 7 ANOVA for Category

Source	Dependent Variable	Sum of Squares	df	Mean Square	F	Sig.
Category	Reading	26.902	3	8.967	1.647	.19
	Writing	16.030	3	5.343	1.040	.38
	Pronunciation	21.508	3	7.169	.882	.45
	Speaking	6.884	3	2.295	.335	.80
	Listening	3.398	3	1.133	.220	.88
	Grammar	5.315	3	1.772	.336	.80
	Error Correction	21.456	3	7.152	1.575	.20
	Text	9.282	3	3.094	.408	.75

*Significant at 05 level

It is observed from the table above that all the calculated values of F of the category of English language teachers on the attitude towards the English language are greater than the table value at 05 level for all of the components. It is concluded that there is no significant effect of the category of English language teachers on the attitude towards the English language for all of the components, so the category of English language teachers on the attitude towards the English language does not affect the attitude towards the English language for any of the components.

13.6. Data Analyses for Objective-7 (For Ho6)

Ho6 There would be no significant effect of the various interactive variables:

13. 6.1. Gender* Educational Qualification

In the following table, the sum of square, df, Mean square and F with sig. is shown.

Table-8 ANOVA for Gender * Educational Qualification

Source	Dependent Variable	Sum of Squares	df	Mean Square	F	Sig.
Gender * Educational Qualifications	Reading	.991	1	.991	.182	.67
	Writing	5.340	1	5.340	1.039	.31
	Pronunciation	5.632	1	5.632	.693	.41
	Speaking	.437	1	.437	.064	.80
	Listening	1.280	1	1.280	.249	.62
	Grammar	.073	1	.073	.014	.91
	Error Correction	.623	1	.623	.137	.71
	Text	1.401	1	1.401	.185	.67

*Significant at 05 level

It is observed from the table above that all the calculated values of F of the interaction of the gender* educational qualifications of English language teachers on the attitude towards the English language are greater than the table value at 05 level for all of the components. It is concluded that there is no significant effect of the interaction of the gender* educational qualification of English language teachers on the attitude towards the English language for all of the components, so the interaction of the gender* educational qualification of English language teachers on the attitude towards the English language does not affect the attitude towards the English language for any of the components.

13. 6. 2. Gender* Residential Area

In the following table, the sum of square, df, Mean square and F with sig. is shown.

Table-9 ANOVA for Gender * Residential Area

Source	Dependent Variable	Sum of Squares	df	Mean Square	F	Sig.
Gender * Residential Area	Reading	16.375	1	16.375	3.007	.09
	Writing	6.525	1	6.525	1.270	.26
	Pronunciation	.108	1	.108	.013	.99
	*Speaking	1.111	1	1.111	.162	.69
	Listening	.056	1	.056	.011	.92
	Grammar	1.730	1	1.730	.328	.57
	Error Correction	.007	1	.007	.002	.97
	Text	6.227	1	6.227	.820	.37

*Significant at 05 level

It is observed from the table above that all the calculated values of F of the interaction of gender* residential areas of English language teachers on the attitude towards the English language are greater than the table value at 05 level for all of the components. It is concluded that there is no significant effect of the interaction of the gender* residential area of English language teachers on the attitude towards the English language for all of the components, so the interaction of the gender* residential area of English language teachers on the attitude towards the English language does not affect the attitude towards the English language for any of the components.

13. 6. 3. Gender* Area of Institute

In the following table, the sum of square, df, Mean square and F with sig. is shown.

Table-10 ANOVA for Gender * Area of Institute

Source	Dependent Variable	Sum of Squares	df	Mean Square	F	Sig.
Gender * Area of Institute	Reading	4.936	1	4.936	.907	.34
	Writing	.085	1	.085	.016	.90
	Pronunciation	1.144	1	1.144	.141	.71
	Speaking	.393	1	.393	.057	.81
	Listening	.014	1	.014	.003	.96
	Grammar	5.544	1	5.544	1.051	.31
	Error Correction	.503	1	.503	.111	.74
	Text	8.551	1	8.551	1.127	.30

*Significant at 05 level

It is observed from the table above that all the calculated values of F of the interaction of the gender* institute area of English language teachers on the attitude towards the English language are greater than the table value at 05 level for all of the components. It is concluded that there is no significant effect of the interaction of the gender* institute area of English language teachers on the attitude towards the English language for all of the components, so the interaction of the gender* institute area of English language teachers on the attitude towards the English language does not affect the attitude towards the English language for any of the components.

13. 6. 4 Gender* Category

In the following table, the sum of square, df, Mean square and F with sig. is shown.

Table-11 ANOVA for Gender * Category

Source	Dependent Variable	Sum of Squares	df	Mean Square	F	Sig.
Gender * Category	Reading	19.206	2	9.603	1.764	.18
	Writing	9.780	2	4.890	.951	.39
	Pronunciation	1.696	2	.848	.104	.90
	Speaking	7.598	2	3.799	.555	.58
	Listening	.256	2	.128	.025	.97
	Grammar	1.388	2	.694	.132	.88
	Error Correction	5.029	2	2.515	.554	.58
	Text	6.060	2	3.030	.399	.67

*Significant at 05 level

It is observed from the table above that all the calculated values of F of the interaction of the gender* categories of English language teachers on the attitude towards the English language are greater than the table value at 05 level for all of the components. It is concluded that there is no significant effect of the interaction of the gender* category of English language teachers on the attitude towards the English language for all of the components, so the interaction of the gender* category of English language teachers on the attitude towards the English language does not affect the attitude towards the English language for any of the components.

13. 6. 5. Educational Qualifications * Residential Area

In the following table, the sum of square, df, Mean square and F with sig. is shown.

Table-12 ANOVA for Educational Qualifications * Residential Area

Source	Dependent Variable	Sum of Squares	df	Mean Square	F	Sig.
Educational Qualifications * Residential Area	Reading	1.222	1	1.222	.224	.64
	Writing	2.259	1	2.259	.440	.51
	Pronunciation	10.067	1	10.067	1.239	.27
	Speaking	.123	1	.123	.018	.89
	Listening	.163	1	.163	.032	.86
	Grammar	9.265	1	9.265	1.756	.190
	Error Correction	3.361	1	3.361	.740	.39
	Text	4.538	1	4.538	.598	.44

*Significant at 05 level

It is observed from the table above that all the calculated values of F of the interaction of the educational qualification* residential areas of English language teachers on the attitude towards the English language are greater than the table value at 05 level for all of the components. It is concluded that there is no significant effect of the interaction of the educational qualification* residential area of English language teachers on the attitude towards the English language for all of the components, so the interaction of the educational qualification* residential areas of English language teachers on the attitude towards the English language does not affect the attitude towards the English language for any of the components.

13. 6. 6. Educational Qualifications * Area of Institute

In the following table, the sum of square, df, Mean square and F with sig. is shown.

Table-13 ANOVA for Educational Qualifications * Area of Institute

Source	Dependent Variable	Sum Squares	df	Mean Square	F	Sig.
Educational Qualifications * Area of Institute	Reading	4.671	1	4.671	.858	.36
	Writing	5.681	1	5.681	1.105	.30
	Pronunciation	2.282	1	2.282	.281	.60
	Speaking	.029	1	.029	.004	.95
	Listening	2.027	1	2.027	.395	.53
	Grammar	.449	1	.449	.085	.77
	Error Correction	7.216	1	7.216	1.589	.21
	Text	2.301	1	2.301	.303	.58

*Significant at 05 level

It is observed from the table above that all the calculated values of F of the interaction of the educational qualification* institute areas of English language teachers on the attitude towards the English language are greater than the table value at 05 level for all of the components. It is concluded that there is no significant effect of the interaction of the educational qualification* institute area of English language teachers on the attitude towards the English language for all of the components, so the interaction of the educational qualification* institute area of English language teachers on the attitude towards the English language does not affect the attitude towards the English language for any of the components.

13. 6. 7. Educational Qualifications * Category

In the following table, the sum of square, df, Mean square and F with sig. is shown.



Table-14 ANOVA for Educational Qualifications * Category

Source	Dependent Variable	Sum Squares	df	Mean Square	F	Sig.
Educational Qualifications * Category	Reading	3.321	3	1.107	.203	.89
	Writing	9.980	3	3.327	.647	.59
	Pronunciation	28.094	3	9.365	1.152	.33
	Speaking	13.109	3	4.370	.638	.59
	Listening	31.427	3	10.476	2.039	.12
	Grammar	17.694	3	5.898	1.118	.35
	Error Correction	14.748	3	4.916	1.082	.36
	Text	82.610	3	27.537	3.627	.02*

*Significant at 05 level

It is observed from the table above that the calculated value of F of the interaction of the educational qualification* category of English language teachers on the attitude towards the English language is 0.02 at 05 level for the component: Text. It is concluded that there is a significant effect of the interaction of the educational qualification* category of English language teachers on the attitude towards the English language for the component: Text.

13. 6. 8. Residential Area * Area of Institute

In the following table, the sum of square, df, Mean square and F with sig. is shown.

Table-15 ANOVA for Residential Area * Area of Institute

Source	Dependent Variable	Sum Squares	df	Mean Square	F	Sig.
Residential Area * Area of Institute	Reading	8.944	1	8.944	1.643	.20
	Writing	1.099	1	1.099	.214	.65
	Pronunciation	8.404	1	8.404	1.034	.31
	Speaking	1.604	1	1.604	.234	.63
	Listening	.220	1	.220	.043	.84
	Grammar	6.085	1	6.085	1.153	.29
	Error Correction	1.787	1	1.787	.394	.53
	Text	8.921	1	8.921	1.175	.28

*Significant at 05 level



It is observed from the table above that all the calculated values of F of the interaction of the residential area* institute areas of English language teachers on the attitude towards the English language are greater than the table value at 05 level for all of the components. It is concluded that there is no significant effect of the interaction of the residential area* institute area of English language teachers on the attitude towards the English language for all of the components, so the interaction of the residential area* institute area of English language teachers on the attitude towards the English language does not affect the attitude towards the English language for any of the components.

13. 6. 9. Area * Category

In the following table, the sum of square, df, Mean square and F with sig. is shown.

Table- 16 ANOVA for Residential Area * Category

Source	Dependent Variable	Sum of Squares	df	Mean Square	F	Sig.
Residential Area * Category	Reading	10.846	3	3.615	.664	.58
	Writing	5.273	3	1.758	.342	.80
	Pronunciation	2.713	3	.904	.111	.95
	Speaking	22.562	3	7.521	1.098	.36
	Listening	32.262	3	10.754	2.094	.11
	Grammar	11.383	3	3.794	.719	.54
	Error Correction	24.900	3	8.300	1.828	.15
	Text	.259	3	.086	.011	.99

*Significant at 05 level

It is observed from the table above that all the calculated values of F of the interaction of the residential area* categories of English language teachers on the attitude towards the English language are greater than the table value at 05 level for all of the components. It is concluded that there is no significant effect of the interaction of the residential area* category of English language teachers on the attitude towards the English language for all of the components, so the interaction of the residential area* category of English language teachers on the attitude towards the English language does not affect the attitude towards the English language for any of the components.

13. 6. 10. Area of Institute * Category

In the following table, the sum of square, df, Mean square and F with sig. is shown.

Table-17 ANOVA for Area of Institute * Category

Source	Dependent Variable	Sum of Squares	df	Mean Square	F	Sig.
Area of Institute * Category	Reading	11.868	2	5.934	1.090	.34
	Writing	12.403	2	6.202	1.207	.31
	Pronunciation	4.324	2	2.162	.266	.77
	Speaking	16.237	2	8.119	1.186	.31
	Listening	13.197	2	6.599	1.285	.28
	Grammar	17.922	2	8.961	1.699	.19
	Error Correction	1.440	2	.720	.159	.85
	Text	5.096	2	2.548	.336	.72

*Significant at 05 level

It is observed from the table above that all the calculated values of F of the interaction of the institute area* categories of English language teachers on the attitude towards the English language are greater than the table value at 05 level for all of the components. It is concluded that there is no significant effect of the interaction of the institute area* category of English language teachers on the attitude towards the English language for all of the components, so the interaction of the institute area* category of English language teachers on the attitude towards the English language does not affect the attitude towards the English language for any of the components.

13. 6. 11. Gender * Educational Qualifications * Residential Area

In the following table, the sum of square, df, Mean square and F with sig. is shown.

Table- 18 ANOVA for Gender * Educational Qualifications * Residential Area

Source	Dependent Variable	Sum of Squares	df	Mean Square	F	Sig.
Gender Educational Qualifications Residential Area	Reading	10.576	1	10.576	1.942	.17
	Writing	1.445	1	1.445	.281	.60
	*Pronunciation	1.678	1	1.678	.207	.65
	Speaking	.825	1	.825	.120	.73
	*Listening	.596	1	.596	.116	.73
	Grammar	2.352	1	2.352	.446	.51
	Error Correction	.022	1	.022	.005	.94
	Text	1.397	1	1.397	.184	.67

*Significant at 05 level

It is observed from the table above that all the calculated values of F of the interaction of the gender* educational qualification* residential area of English language teachers on the attitude towards the English language are greater than the table value at 05 level for all of the components. It is concluded that there is no significant effect of the interaction of the gender* educational qualification* residential area of English language teachers on the attitude towards the English language for all of the components, so the interaction of the gender* educational qualification* residential area of English language teachers on the attitude towards the English language does not affect the attitude towards the English language for any of the components.

13. 6. 12. Gender * Educational Qualifications * Area of Institute

In the following table, the sum of square, df, Mean square and F with sig. is shown.

Table-19 ANOVA for Gender * Educational Qualifications * Area of Institute

Source	Dependent Variable	Sum of Squares	df	Mean Square	F	Sig.
Gender * Educational Qualifications * Area of Institute	Reading	.021	1	.021	.004	.95
	Writing	.534	1	.534	.104	.75
	Pronunciation	1.228	1	1.228	.151	.70
	Speaking	7.510	1	7.510	1.097	.30
	Listening	.000	1	.000	.000	.99
	Grammar	.457	1	.457	.087	.77
	Error Correction	15.191	1	15.191	3.345	.07
	Text	.152	1	.152	.020	.89

*Significant at 05 level

It is observed from the table above that all the calculated values of F of the interaction of the gender* educational qualification* institute area of English language teachers on the attitude towards the English language are greater than the table value at 05 level for all of the components. It is concluded that there is no significant effect of the interaction of the gender* educational qualification* institute area of English language teachers on the attitude towards the English language for all of the components, so the interaction of the gender* educational qualification* institute area of English language teachers on the attitude towards the English language does not affect the attitude towards the English language for any of the components.

13. 6. 13 Gender * Residential Area * Area of Institute

In the following table, the sum of square, df, Mean square and F with sig. is shown.



Table-20 ANOVA for Gender * Residential Area * Area of Institute

Source	Dependent Variable	Sum of Squares	df	Mean Square	F	Sig.
Gender * Residential Area * Area of Institute	Reading	22.898	1	22.898	4.205	.04*
	Writing	15.657	1	15.657	3.046	.09
	Pronunciation	16.453	1	16.453	2.025	.16
	Speaking	4.475	1	4.475	.654	.42
	Listening	13.861	1	13.861	2.699	.10
	Grammar	.350	1	.350	.066	.80
	Error Correction	7.208	1	7.208	1.587	.21
	Text	.300	1	.300	.040	.84

*Significant at 05 level

It is observed from the table above that the calculated value of F of the interaction of the gender* residential area* institute area of English language teachers on the attitude towards the English language is 0.04 at 05 level for the component: Reading. It is concluded that there is a significant effect of interaction of the gender* residential area* institute area of English language teachers on the attitude towards the English language for the component: Reading.

13. 6. 14. Gender * Residential Area * Category

In the following table, the sum of square, df, Mean square and F with sig. is shown.

Table-21 ANOVA for Gender * Residential Area * Category

Source	Dependent Variable	Sum of Squares	df	Mean Square	F	Sig.
Gender Residential Area Category	Reading	17.082	1	17.082	3.137	.08
	Writing	3.686	1	3.686	.717	.40
	Pronunciation	1.719	1	1.719	.211	.65
	Speaking	.565	1	.565	.082	.78
	Listening	.012	1	.012	.002	.96
	Grammar	.001	1	.001	.000	.99
	Error Correction	2.039	1	2.039	.449	.51
	Text	1.017	1	1.017	.134	.72

*Significant at 05 level

It is observed from the table above that all the calculated values of F of the interaction of the gender* residential area* category of English language teachers on the attitude towards the English language are greater than the table value at 05 level for all of the components. It is concluded that there is no significant effect of the interaction of the gender* residential area* category of English language teachers on the attitude towards the English language for all of the components, so the interaction of the gender* residential area* category of English language teachers on the attitude towards the English language does not affect the attitude towards the English language for any of the components.

13. 6. 15. Gender * Area of Institute * Category

In the following table, the sum of square, df, Mean square and F with sig. is shown.

Table-22 ANOVA for Gender * Area of Institute * Category

Source	Dependent Variable	Sum of Squares	df	Mean Square	F	Sig.
Gender * Area of Institute * Category	Reading	1.035	1	1.035	.190	.66
	Writing	5.077	1	5.077	.988	.32
	Pronunciation	.023	1	.023	.003	.96
	Speaking	2.801	1	2.801	.409	.52
	Listening	1.960	1	1.960	.382	.54
	Grammar	.182	1	.182	.034	.85
	Error Correction	.349	1	.349	.077	.78
	Text	11.130	1	11.130	1.466	.23

*Significant at 05 level

It is observed from the table above that all the calculated values of F of the interaction of the gender* institute area* category of English language teachers on the attitude towards the English language are greater than the table value at 05 level for all of the components. It is concluded that there is no significant effect of the interaction of the gender* institute area* category of English language teachers on the attitude towards the English language for all of the components, so the interaction of the gender* institute area* category of English language teachers on the attitude towards the English language does not affect the attitude towards the English language for any of the components.

13. 6. 16 Educational Qualifications * Residential Area * Category

In the following table, the sum of square, df, Mean square and F with sig. is shown.

Table-23 ANOVA for Educational Qualifications * Residential Area * Category

Source	Dependent Variable	Sum Squares	of df	Mean Square	F	Sig.
Educational Qualifications * Residential Area * Category	Reading	47.671	2	23.835	4.378	.02*
	Writing	1.959	2	.979	.191	.83
	Pronunciation	11.734	2	5.867	.722	.49
	*Speaking	.169	2	.084	.012	.99
	*Listening	3.244	2	1.622	.316	.73
	Grammar	3.095	2	1.548	.293	.75
	Error Correction	1.051	2	.525	.116	.89
	Text	11.437	2	5.718	.753	.47

*Significant at 05 level

It is observed from the table above that the calculated value of F of the interaction of the educational qualification* residential area* category of English language teachers on the attitude towards the English language is / are 0.02 at 05 level for the component: Reading. It is concluded that there is a significant effect of the interaction of the educational qualification* residential area* category of English language teachers on the attitude towards the English language for the component: Reading.

13. 6. 17. Educational Qualifications * Area of Institute * Category

In the following table, the sum of square, df, Mean square and F with sig. is shown.

Table-24 ANOVA for Educational Qualifications * Area of Institute * Category

Source	Dependent Variable	Sum Squares	of df	Mean Square	F	Sig.
Educational Qualifications * Area of Institute * Category	Reading	4.465	2	2.232	.410	.67
	Writing	4.342	2	2.171	.422	.66
	Pronunciation	24.318	2	12.159	1.496	.23
	*Speaking	3.013	2	1.506	.220	.80
	*Listening	5.760	2	2.880	.561	.57
	Grammar	.848	2	.424	.080	.92
	Error Correction	4.174	2	2.087	.460	.63
	Text	11.042	2	5.521	.727	.49

*Significant at 05 level

It is observed from the table above that all the calculated values of F of the interaction of educational qualification*institute area* category of English language teachers on the attitude towards the English language are greater than the table value at 05 level for all of the components. It is concluded that there is no significant effect of the interaction of the educational qualification*institute area* category of English language teachers on the attitude towards the English language for all of the components, so the interaction of the educational qualification*institute area* category of English language teachers on the attitude towards the English language does not affect the attitude towards the English language for any of the components.

13. 6. 18. Residential Area * Area of Institute * Category

In the following table, the sum of square, df, Mean square and F with sig. is shown.

Table- 25 ANOVA for Residential Area * Area of Institute * Category

Source	Dependent Variable	Sum Squares	ofdf	Mean Square	F	Sig.
Residential Area * Area of Institute * Category	Reading	29.207	2	14.603	2.682	.08
	Writing	3.756	2	1.878	.365	.70
	Pronunciation	12.904	2	6.452	.794	.46
	Speaking	18.929	2	9.465	1.382	.26
	Listening	18.017	2	9.008	1.754	.18
	Grammar	4.773	2	2.386	.452	.64
	Error Correction	11.569	2	5.785	1.274	.29
	Text	.374	2	.187	.025	.98

*Significant at 05 level

It is observed from the table above that all the calculated values of F of the interaction of the residential area* institute area* category of English language teachers on the attitude towards the English language are greater than the table value at 05 level for all of the components. It is concluded that there is no significant effect of the interaction of the residential area* institute area* category of English language teachers on the attitude towards the English language for all of the components, so the interaction of the residential area* institute area* category of English language teachers on the attitude towards the English language does not affect the attitude towards the English language for any of the components.



14. General Discussion of the Findings

After the intensive study on the attitude towards the English language by English language teachers in the context of their gender, educational qualification, residential area, institute area and category, the following conclusions have been drawn.

14. A Variable Wise

14. A.1 Effect of Single Variable

The attitude towards the English language by English language teachers has been significantly affected by the residential area for the component of Correction Work.

The attitude towards the English language by English language teachers has been significantly affected by the area of institute for the component of Pronunciation.

14. A.2 Effect of Interaction of Two Variables

The attitude towards the English language by English language teachers has been significantly affected by the interactive variables of the educational qualification* category.

14. A.3 Effect of Interaction of Three Variables

The attitude towards the English language by English language teachers has been significantly affected by the interactive variables of the gender*residential area* institute area.

The attitude towards the English language by English language teachers has been significantly affected by the interactive variables of the gender*residential area*category.

It is concluded that the variable of institute area has the highest effect on the attitude towards the English language by English language teachers, whereas the gender and residential area do not have any effect on attitude towards the English language.

14. B Component Wise

14. B.1 Reading

The component of Reading for the attitude towards the English language by English language teachers has been significantly affected by the interactive variables of gender*residential area* institute area and also by the interaction of the variables of educational qualification*residential area*category.

14. B.2 Writing

The component of Writing for the attitude towards the English language by English language teachers has not been affected by any of the variables.

14. B.3 Pronunciation

The component of Pronunciation for the attitude towards the English language by English language teachers has been significantly affected by the variable of institute area.



14. B.4 Speaking

The component of Speaking for the attitude towards the English language by English language teachers has not been affected by any of the variables.

14. B.5 Listening

The component of Listening for the attitude towards the English language by English language teachers has not been affected by any of the variables.

14. B.6 Grammar

The component of Grammar for the attitude towards the English language by English language teachers has not been affected by any of the variables.

14. B.7 Error Correction

The component of Error Correction for the attitude towards the English language by English language teachers has been significantly affected by the variable of residential area.

14. B.8 Text

The component of Text for the attitude towards the English language by English language teachers has been significantly affected by the variable of institute area and the interactive variables of educational qualification*category.

If we arrange the components as per the effect of variables, the picture will be from the highest to lowest as it is displayed below:

- ✓ Twice affected components are: Reading and Text.
- ✓ Once affected components are: Pronunciation and Error Correction.

15. Suggestions for Further Research

The researcher of the present study would like to suggest certain problems for further studies that occurred in his mind during this study. Further studies can be carried out on the attitude of EFL teachers towards EFL in the context of emotional development, SES, aptitude, personality, religious belief, leadership, level of mental health, level of adjustment, the class, caste and creed, types of organization, medium of the employees, achievement level of employee, attitude, achievement motivation, self-concept, medium of schools, and types of school, etc.



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GEOGRAPHY IN *TRANSLATIONS*; A FOUCAULDIAN READING

Abstract

In the last decades of the twentieth century, with Michelle Foucault's theories, the definition of place changed drastically. Place had been regarded as a dead, fixed, and passive space occupied by man, but Foucault argued that place was an alive, dynamic, and active space which is produced by man and also produces man. Consequently, presently, scholars, especially those of historiography, put a premium on the role of place in history. In addition, Geography, which is officially the science of studying place, has received great attentions partly due to Foucault's theory of power and knowledge along with his emphasis on the manipulated distribution of spaces in social arena by dominant discourse. In this paper, Foucault's theory of knowledge and power is applied to Brian Friel's play *Translations* to show that how the Irish culture, specifically the Gaelic language, became extinct by the Royal Army's implementation of Ireland Ordnance Survey in 1830, in which (Irish) toponyms, which provide a great volume of a people's history of their land, were Anglicized. Immanuel Kant's establishment of geography as an independent university discipline, a science, and the development of geographical and surveying equipment, especially the optimization of Theodolite, paved the way for the colonizer to strengthen its domination over Ireland via creating new maps of its Northern territories. Also the paper shows that geography was an essential part of the contemporary knowledge which aided the reconstitution of the British power, after the reverberations of the French Revolution as well as American Revolution, to manage and hamper the potential revolution or invasion from the inside and the outside. The study maintains that in *Translations* that is a historical play, the role of place outweighs that of time, so does the erection of new historic places, like National schools, or the extinction of old places, such as hedge schools.

Keywords: *Foucault, Place, Geography, Ordnance Survey, Toponym*



1. Introduction

Brian Friel (1929) is an Irish dramatist and short story writer who is regarded as one of the greatest living dramatists writing in English. Friel was born in Omagh, in County Tyrone, one of the six counties of Northern Ireland. He was educated at St. Patrick's College and St. Joseph's Training College, and then went to Londonderry/Derry to teach in schools. He taught there for 10 years, before he began writing full time in late 1950s. His first success in drama was *Philadelphia, Here I Come!* (1963), and later successes were *The Freedom of the City* (1973), *Making History* (1988), *Translations* (1980), and *Dancing at Lughnasa* (1990). In his plays he discusses Irish history, language, and land.

Translations deals with the problem of history and identity in Ireland. It also concerns different groups' confrontation in Ireland's exposition to modernity like the colonial projects of Ordnance Survey and National School. This paper shows that all elements of the play are deeply entangled with geographical concepts, making it a kind of spatial narration—different from the traditional, established historiography.

2. The Notion of Place in History

Questions about place, whether physical or mental, have always occupied human mind. The cosmology sketched by Ptolemy (127-151 A.D.) and the geometry made by Euclid (fl. 300 B.C.), hundreds of years BC, show man's enquiries on the physical world. The best trace of the long history exists in the epistemology of various eras. The term *cosmos*, as an example, in cosmology refers to the Greek *kosmos* meaning "order," "harmony," and "the world", and *geo* in geometry refers to the Greek *geo* or *ge* meaning "earth".

Interestingly, Plato's allegory of the cave classifies the universe into different places, showing the states of some observers against the physical and metaphysical worlds just as, in his *Timaeus*, he puts things into three categories; each has its specific spaces (Hugget 4). Later, he delineates place as a container occupied by objects (Hugget 4). His disciple, Aristotle (384-322 BC), also defined place as a container in which a body positions.

Long later in the Middle Ages, as Foucault explained in "the order of things", objects are categorized in a closed network of places in terms of hierarchy (61 Foucault 1980). The whole world was regarded as a place in which objects are categorized based on their, whether obvious or obscure, resemblance to each other. "The nature of things, their coexistence, the way in which they are linked together and communicate is nothing other than their resemblance" (33 Foucault 1980).

At the outset of the 17th century, the predominant system of thinking, ideas, and signs in the previous century shattered. It was, in fact, the moment of a discontinuity. Right at the turn of the century the right changed into wrong. "The chimeras of similitude loom up on all sides, but they are recognized as chimeras" (Foucault 1980 57). Besides, Foucault maintained that both Descartes and Bacon had showed the inability of the method of resemblance to build knowledge anymore (Gutting 1989 146). Foucault called this a new era, labeled Classical Age, as 'rationalism' (Foucault 60 1980).

Foucault in an interview with the editor of the journal *Herodote*, titled *Questions on Geography*, notified the "devaluation of space prevailing for generation" (Foucault, 1980 194). It might be rooted in human language that "is far better suited to the narration of events than to the depiction of scenes" (Tuan 391). The other speculation is that nature provided man with



tools to calculate time, e.g. sunrise, sunset, but did not give man any tools for measurement of space (Tuan 391). In philosophy, the primacy of time is seen more than the primacy of space. As Foucault said:

Space was treated as the dead, the fixed, the undialectical, and the immobile. Time, on the contrary, was richness, fecundity, life, dialectic. For all those who confuse history with old schemas of evolution... the use of spatial terms seems to have the air of an anti-history. If one started to talk in terms of space that meant one was hostile to time. It meant... that one denied history (Foucault, 1980 70).

3. Place and Historiography

Obviously, the concept of being is strongly related to the notion of place since any object is recognized as an entity only if it is in/out of a place. By the same token, vacuum is commonly associated with the idea of nothing or nil. Most of a person's identity is part of the place he or she living; name, nationality, blood, and language. However, man has always been more conscious of time than place. The mysterious nature of time, throughout history, has distracted historians to take enough consideration of place. Most history books, chronicles, annals, and diaries were written in terms time rather than place. Similarly, the definition of history focuses on two pivotal things: time and place, while place was always neglected as the second influential element in historiography. Nevertheless, place, defined as a humanized form of space, has been, more and less, the subject of discussions among some prominent modern thinkers like Michel Foucault.

Many words are roughly spatial, of course with some nuances; for instance, space, land, terrain, soil, location, position, area, region, etc. Despite the relative neglect of place as a key factor in historiography, it is not much neglected in language. The reason is that place and language are always interconnected. Their link is manifested in place-names, toponyms. Moreover, many histories abound with the heroic or valorous life of warriors in their wars over lands and boundaries. The importance of place in history becomes clear on occasions when people introduce themselves; first names, then places of birth or residence.

Phil E. Wegner in his article 'spatial criticism: critical geography, space, place and textuality' presents the latest theories on space and its interrelations with language and culture. He asserts that western modernity was both a historical and a graphical-spatial project. He believes that space is both production and force; it is influenced and it influences. Therefore, there is give-and-take between the subject and the object. The theory of the production of space is notable since it brings into focus the effects of a country's domination over space and the interactions of different cultures and identities. Moreover, language itself is an actor in space. Henri Lefebvre and Michael Foucault revived the interest in the role of space in western modernity. Lefebvre in his *The Production of Space* rejected Cartesian definitions of place and notified that place is not preexisting void being to be filled. He asserted that social place subsumes thing produced.

Accordingly, Foucault devised a novel theory of historiography and refuted the traditional style of writing history. His methodologies of writing history were archaeology and genealogy in which he analyzed the shifts from one discourse to another and the consequential change of social space.



4. Geography Attracted Attentions

Geography studies place as its focal subject. Hence, the volume of consideration to the concept of place or the emphasis on the primacy of place over time can be a yardstick for measuring the value of geography as a science among academia.

Yi-Fu Tuan argues “place defines the nature of geography” (Tuan 387). Geographical studies involve partly the spatial and temporal distribution of phenomena, physical features, and the interaction of humans and their environment.

Immanuel Kant ventured to make geography a science, so the enterprise did not take long to be successful. Alexander Von Humboldt (1768-1859), known as one of the fathers of modern geography, kicked off the institutionalization of empiricism in geography. He was after establishing scientific research as the basis of all geographical studies (Dikshit 42). His geography was established upon three principles:

(1) That measurements are of paramount importance, and that measurements must be made of many qualities of the environment as possible; but (2) that an holistic and aesthetic sensibility must be present in one’s summary appreciation of and report on landscape; and (3) that geography is strictly about the compilation and synthesis of the present facts of the landscape – it is neither a historical nor causally interpretive science (Elden and Mendieta 29).

According to the first principles, scientific measurement got the utmost importance in the 19th century. Moreover, based on the third principle, space as the case study of geography was of greater importance than time. The second principle is crucial in the history of systems of ideas in geography. According to the Foucault’s theory of power and knowledge, the goal of power to explore more unknown lands and preserve the known lands as its territory has existed.

Before the establishment of geography as a science, most of the geographical surveys in Europe were overloaded with religion and Eurocentric ideas although this excessive overload existed in a subtle and covert way after the great shift of geographical perspectives. Geographical descriptions of before 19th century were based not only on some calculated mathematical principles but also on some economic and political systems of ideas so that the dominance of Europe on other places in the world, say, discovered lands, would be preserved. Studying the 19th century shift in geographical insights, it may be concluded that Kant regarded geography as one of the main bases of his philosophical speculations (Dikshit 38). His emphases on geography paved the way for geographers to lay the foundations of placing geography in sciences; and consequently among other scientific fields of study in European universities (Dikshit 38).

The significance of Kant’s positive impact on geography-regarded positive in the context of Enlightenment-is recognized when the state of geography is compared with each other before and after Kant lectures on geography from 1756 to 1796. Geography had been mostly descriptive and more like travelogues. It was one of the old and main sources of knowledge for human. Through history it has had different forms and absorbed different volumes of attention from the ancient Greece which most of “the European tradition of geographical learning is traced” (Dikshit ix) to the Arab’s breakthrough’s in geography during the middle ages “when geographical learning in Europe had suffered complete eclipse owing to the stranglehold of theocracy” (Dikshit ix) to the Renaissance’s great investment of knowledge



and money in exploration “when the greatly expanded horizon of geographical knowledge about lands and peoples across the globe stimulated a renewed spirit of inquiry about man’s relationship with nature” (Dikshit ix).

5. Friel’s *Translations*; a Spatial Narration

Translations is full of historical events in the 19th century Irish history, but the play is never called a historical play. The whole play pivots on the events like Ordnance Survey, the establishment of National School, and the incidents happened around. Choosing Ordnance Survey and the establishment of National School as the main subjects is of great significance. According to the Foucauldian approach of history, intellectual ventures to write the history or even rewrite it, not just to read what others wrote. In his or her initiative to rewrite the history, the intellectual emphasizes the threshold, the moment of disruptions, in history. Ordnance Survey was the military manifestation of the Enlightenment. In North Ireland, the British Empire’s enterprise to do survey the Isles was one of the phases of its reconstitution of power. A new discourse emerged in 19th century. It was the time of waning and waxing of discourses. In his new approach toward history, Friel utilized a historical event which showed the best way the emergence of a rejuvenated discourse.

Under the Penal Laws in the 18th century, Catholic schools were forbidden; therefore, classes were held secretly, especially in rural areas, in barns. The practice was continued in 19th century, known as hedge schools. After burgeoned Mercantilism in 17th century, Irish peasants felt the need to educate. They attended such classes to learn Latin, English, and Math, being taught by local educated people. After the foundation of National Schools in 1830s, hedge-schools declined but remained off the beaten track for the catholic underprivileged.

Translations starts in “a hedge school in the town land of Baile Beag or Ballybeg, an Irish-speaking community in County Donegal” (Friel 10). County Donegal is on the Border Region located in the Province of Ulster. Act one takes place in late August 1833. The two other acts happen in the following days. Most of the events, in fact, happen in a hedge-school held in a barn.

Anglicization of the local toponyms, in the play, is great part of Ireland Ordnance Survey. The consequences of changing place-names and the impact of it on a nation, language, or culture are of the concerns of the play although the play attempts to depict the impetus of this change. Yolland, in love with the Irish girl and landscape, says “something is being eroded” (Friel 43). According to the play, changing toponyms brings about a cut, that is, the old generation is not able any more to pass its heritage to the young. Owen, talking to Yolland, tells the story behind the name of a crossroad. He continues that “I know the story because my grandfather told it to me” (Friel 44). Consequently, when place-names are changed, there will be no story to be (re)told, especially when a national school is to be established where lessons are going to be in English and the curriculum will be set by the British Empire.

Captain Lancy of the play is there to talk with the people there, especially Hugh who is known in the region, and warn them of the consequences of trouble-making. During the surveying, Owen and Yolland do their duty to anglicize all the Gaelic place-names to be scribed in the maps.

Foucault asserted intellectuals standing beyond the discipline in order to study it; Friel did the same thing in *Translations*. He stood aside so as to offer his own analyses of some specific historical events, not in a manner to commemorate. One of Foucault’s main methodologies to study the histories of ideas was archaeology or archaeological analysis. In the archaeological



analysis, according to Foucault, a group of elements are packed to make a totality. In *Translations*, Ordnance survey, the establishment of National School, and changing place-names are deployed to form a totality in specific period of history in spite of the fact that these historical events might not take place at the same exact time. The Irish Potato Famine occurred between 1840s and it is estimated that over a million people died and more than 1.5 million emigrated from Ireland to North America. However, the Famine is referred in the play.

MAIRE: ... Sweet God, did the potatoes ever fail in Baile Beag? Well, did they ever? Never! There was never blight here. But we are always sniffing about for it, aren't we?-looking for disaster (Friel 21).

This Anachronism is not of significance in archaeology. Friel did not intend to record some historical event but to mass some event and make a totality in order to show a new phase in history of Britain and Ireland. All these events show the emergence, as said before, a new dominant discourse, a new episteme, the advent of Modern Age in the history of Ireland. One of the most principal objectives of an archaeological analysis is to ignore the temporal relations of events in history and to describe the role of science in incorporation of a dominant discourse. Science was part of the knowledge which helps the power to constitute and reconstitute itself. Friel does the same in his play, the geographical breakthroughs of the time, Theodolite, was taken advantage to strengthen the pillars of Royal power in the Ireland.

6. Friel's *Translations*; Geographical Breakthroughs (A New Version of Theodolite)

The arrival of Royal military engineers in the region is the seminal concept which causes other actions and changes in the play. Right at the beginning of the play, in the Act I, we see characters have been already involved in the Royal military measures, when Maire comes in the barn, the hedge school, she talks about the presence of Royal soldiers in the regional plains. After Maire, Doalty comes in, "brandishing a surveyor's pole" (Friel 17). These poles were used to mark a point in land for the purpose of measurement. So pulling out these poles or replacing them will definitely make problems for the surveyors as Doalty points out:

...every time they'd stick one of these poles into the ground and move across the bog, I'd creep up and shift it twenty or thirty paces to the side... then they'd come back and stare at it again and scratch their heads. And Cripes, d'you know what they ended up doing? They took the bloody machine apart! (Friel 17-8)

Doalty also talks about the presence of the "Red Coats" (Friel 17) who were working with "chains and peeping through that big machine they lug about everywhere with them" (Friel 17). This big machine is a Theodolite, Ramsden Theodolite, which was constructed to be used for Ordnance Survey costing the state 373 pounds (Owen and Pilbeam 3). "The 'great Theodolite' which was to observe the angles of the triangulation was ordered in 1784 from Jesse Ramsden, the foremost instrument maker of the day" (Owen and Pilbeam 7). Jesse Ramsden's Theodolite was the most precise generation of Theodolites in the Isles because it "was capable of observing more than 70 miles with no more than 2 seconds of arc error" (Owen and Pilbeam 7). Using Ramsden Theodolite shows that the English government used the state-of-the-art tools of the time to survey the land. Government's utilizing the most modern equipment indicates exactly Foucault's theory of knowledge and power.



7. *Translations; Ordnance Survey*

Along with the shift in nature of approaches to geography and its becoming a field of study in European universities, European government started to undertake the changes. Consequently, new attempts commenced to make new maps of territories; British Empire was not an exception. Seymour in his book *A History of the Ordnance Survey* quoted from Thomas Burnet's *The Theory of the Earth*:

...every prince should have...a draught of his country of dominions, to see how the ground lies in the several parts of them, which highest, which lowest. What respect they have to one another, and to the sea; how the rivers flow, and why; how the mountains lie, how heaths, and how the marches. Such a map or survey would be useful both in time of war and peace, and many good observations might be made by it, not only as to natural history and philosophy, but also in order to the perfect improvement of a country (Seymour 1).

Burnt wrote the book in 1684. The quotation is mentioned here just to indicate that mapmaking was one of the priorities of British Empire to utilize his dominions at most. It was, in reality, a must for the British Empire to reconstitute its measurements of colonies in the closing years of 18th Century (Seymour 1). "Captain Lancy of the Royal engineers" (Friel 24) is introduced as the person "who is engaged in the Ordnance Survey of the area" (Friel 24).

Nearly the all regions and counties in Britain had been surveyed but they were not accurate enough to be used for military purposes. Thus, Ordnance Survey was going to make maps suiting military purposes (Owen and Pilbeam 3).

Surveying Northern Ireland started after the establishment of Ordnance Survey, and become fully fledged in early 1830s (Seymour 87). The Ordnance Survey was established in 1824 which was part of British Empires increase of control over its colonies (Jackson 126). Thus, Ordnance survey was implemented in other colonies, e.g., "the Great Trigonometrical Survey in India (1818) and the Geological Survey of India (1851)" (Jackson 126).

8. *Objectives of Ordnance Survey*

The Royal ascendancy over the Isles was jeopardized by some influential and consequential events at the time. These critical events are indicated directly or implicitly in the play; the American Revolution in 1775-1783, French Revolution in 1789-1799, the threat of Irish dissidents, and land reevaluation for levying more tax. A direct reference to the nature and objectives of the project says:

Lancy: His Majesty's government has ordered the first ever comprehensive survey of this entire country – a general triangulation which will embrace detailed hydrographic and topographic information and which will be executed to a scale of six inches to the English mile...so that the military authorities will be equipped with up-to-date and accurate information on every corner of this part of the Empire...the entire basis of land evaluation can be reassessed for purposes of more equitable taxation... I wish to quote two brief extracts from the white paper which is our governing charter: '...the present survey has for its objects the relief which can be afforded to the proprietors and occupiers of land from unequal taxation.' ... 'So this survey cannot but be received as



proof of the disposition of this government to advance the interests of Ireland.' My sentiments, too" (Friel 31).

Accordingly, the British government used the trailblazing innovations and sophisticated equipment of the time for several intentions exactly as quoted by Seymour from Thomas Burnet's *The theory of the Earth*. The main purpose was to make the government immune of potential uprisings in the Northern region regarding the experience of American revolution in 1770s and the 1798 rebellion inspired by the American revolution (Bartlett 81), it aimed to provide the army with more accurate maps in case of France's invasion, re-evaluate the land for more taxation, and less conflicts between owners and the government, and the as Seymour's quotation from Burnet indicates, provide considerable and precious information about natural history and philosophy. The last intention of the English government is the most important one regarding Foucault's notion of power and knowledge, the theory states that power is succored by knowledge to reconstitute itself and that power's reconstitution of itself brings about more knowledge. So here the latest technology of the time helped the power strengthen itself against the potential invasions, and on the other hand, the dominant power through the implementation of the Ordnance Survey added to the volume of natural and geographical knowledge about Ireland.

According to the official website of Ordnance Survey, after the French revolution shook France in 1787, the British Empire, in fear of an invasion, founded Ordnance Survey in 1791. It felt the need to make a comprehensive and accurate map of the South Coast England. It authorized the defense ministry of the day, Board of Ordnance, to shoulder the survey task. Later, the need to survey the whole Isles arose.

9. Anglicizing Toponyms

One major part of the Ordnance Survey in Ireland was to anglicize the place-names. The process of Anglicization of place-names, seemingly a complicated phenomenon of etymological analysis and word-creating, was done in an absurd manner.

Principally, place-names signify topographical features of places. "Individuals perceive spatial and mental places described by toponyms differently" (Guyot and Seethal 2). Names of flats, plains, fields, mountain, rivers, streets, villages, cities, and neighborhoods denote or used to denote the geographical or demographical features of the location. Besides, place-names, whether made arbitrarily or by reason, are regarded as cultural repositories of a nation. Each place-name provides a great volume of information on the oral, unofficial, or people's history of a land. "Place names inform on cultural history and language of a place" (Jordan 2). They make an environment, a land, or a soil part of the identity of the people who reside in that land. They pass the feeling of nationhood to generation after generation. When people encountering place-names, not only recalling their factual concept of the place... their memories of the place... but also memories of persons and events they are associating with it... activates their emotional ties, their feel of a place" (Jordan 6).

In addition, place-names are part of a geographical education. Maps without any names cease to function efficiently; even any geographical education, without gaining dexterity in toponyms, is futile. Place-names are basically used to make distinctions among places, i.e. to give particular significations to places. They set the boundaries between two places, both on maps and minds; "Place naming is, from a geographic point of view, a territorialization process that contributes to the identity of particular places, at different scales" (Guyot and Seethal 2).



In large scale, in pre-modern eras, countries used to be separated not by very exact borderlines, but by their names and especially names of frontiers.

All together, they elucidate “many branches of scientific, historical, and archaeological research” (Taylor 6), interconnected to different fields of studies, including geography, etymology, history, politics, and cultural studies. Owing to their importance, changing them would be consequential. Any change in place-names is as a change in a people’s history, its feeling of territory, and its nationhood.

In *Translations*, Anglicization of the local toponyms is truly illustrated as a great part of Ireland Ordnance Survey; the same has been accounted in the history of 19th century Ireland. Yolland says “something is being eroded” (Friel 43). It brings about a cut, the old generation is not able any more to pass its heritage to the young. Owen, talking to Yolland, tells the story behind the name of a crossroad: “I know the story because my grandfather told it to me” (Friel 44).

The play narrates that the team of translation in Ireland Ordnance Survey was composed of two translators, a national, Yolland, an orthographer, and an expatriate, Owen, an interpreter, well-informed of the regional place-names and the stories behind them. They used the etymological information of the toponyms and then get what they needed to find or coin an English equivalent, for instance, for “Bun na hAbhann” (Friel 35).

OWEN: ... Bun is the Irish word for bottom. And Abha means river. So it’s literally the mouth of the river (Friel 35).

OWEN: ... I suppose we could Anglicize it to Bunowen; but somehow that’s neither fish nor flesh.

YOLLAND: We are trying to denominate and at the same time describe that tiny area of soggy, rocky, sandy ground where that little stream enters the sea! An area known locally as Bun na hAbhann.... Burnfoot! What about Burnfoot?

YOLLAND: (Indifferently) Good, Roland. Burnfoot’s good (Friel 35).

By means of etymological information ‘Bun na hAbhann’ and its pronunciation, changes into Burnfoot in English. The English equivalent is not any identical to the original version. Friel’s concern in *Translations* is not only place-names. The notion of name, name-changing has been repeated in the play several times. Owen is called Roland by the Royal soldiers.

MANUS: And they call you Roland! They both call You Rolland!

OWEN: Shhhhhh. Isn’t it ridiculous? They seemed to get it wrong from the beginning-or else they can’t pronounce Owen (Friel 33).

And Owen believes it is not much important what to be called. Changing names makes nothing change.

OWEN: Easy, man, easy. Owen-Roland-what the hell. It’s only a name. It’s the same me, isn’t it? Well, isn’t it? (Friel 33)

It’s OK for the British soldiers to change people’s name, and coin a new one.

OWEN: George! For God’ sake! My name is not Roland!

YOLLAND: What?

OWEN: My name is Owen.

YOLLAND: Not Rolland?

OWEN: Owen (Friel 44).

....



OWEN: O-w-e-n.

YOLLAND: What'll we write-

OWEN: -in the Name-Book?!

YOLLAND: R-o-w-e-n!

OWEN: Or what about Ol-

YOLLAND: Ol- what?

OWEN: Oland! (Friel 45)

The way they change Owen to Oland is identical to the way Owen and Yolland anglicize the place-names; the outcome is an absurd name. Historically, by the late 19th century, Gaelic language had been become nearly extinct. The play shows that Gaelic extinction began after the project of Anglicizing place-names and establishing national schools in Ireland.

10. Conclusion

Geography was always used by the dominant power to enlarge its dominances. European colonizers have utilized geographical and cartographical advances to explore new lands and sources of wealth. Immanuel Kant's contribution in last years of 18th century made geography to be established as a discipline in European universities. It was also received great attentions by colonial power at the outset of 19th century. Likewise, the British Empire utilized great advance in cartographical technologies. Optimization of Theodolite in 19th century helped the Royal army to launch very accurate survey of the Isles, especially in Ireland. The Surveying project in Ireland, Ireland Ordnance Survey, is the pivot of actions in *Translations*. This paper maintained that, according to the play, the British Empire conducted Ireland Ordnance Survey to prevent any invasion from France and revolutionary measures by the Irish dissidents. The contributions that power and knowledge made to each other are hugely manifested in the play. It analyzed the indication of surveying machine and technology in Ordnance Survey via Foucault's theory power and knowledge. In general, in *Translations*, geography as a science is introduced as an area of knowledge which helped the British government to augment its dominance in Ireland and wipe out the Irish Culture to consolidate the position of English power in the Isles.



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REALITY VERSUS FICTION: THE TRUTH BEHIND A UTOPIAN/DYSTOPIAN NOVEL

Abstract

Utopian and dystopian fictions occupy an important part in English literature. As a literary device they both incorporate different techniques and genres which are intermingled with the author's vision of the society and his prediction about the future. The vision and this future pretended society are inspired from his personal experiences and his interpretation of the present reality. This paper focus on the main features present into a utopian or dystopian novel. The paper briefly revises the concept and the main contributors of the genre, its main features and the fictitious reality being created in these novels. Furthermore the paper focuses on George Orwell's novel *1984* analyzing and pointing out its typical utopian/dystopian feature.

Keywords: *utopia, dystopia, 1984, totalitarian world, humanity.*



1. Introduction

As a literary device and as a literary genre, utopian fiction occupies a strange yet undeniably important position in English literature. The utopia in itself is a product of different genres and techniques mixed together such as: fact, fiction, fantasy and science fiction. The author presents a clear vision of what sort of society he wishes to have in the future. His desires and their production in this future pretended world are derived from his personal experience and his understanding of the present reality. In 1979, Frank and Fritzie Manuel published *Utopian Thought in the Western World*, in the Preface they define utopia as:

Every utopia, rooted as it is in time and place, is bound to reproduce the stage scenery of its particular world as well as its preoccupations with contemporary social problems. Here analogies to the dream and the psychotic fantasy may be telling. Observers of paranoid behavior report that though the disease remains relatively constant, the mysterious, all-seeing forces that watch and persecute their patients change with time and technology. [...] Often a utopian foresees the later evolution and consequences of technological development already present in an embryonic state; he may have antenna sensitive to the futureⁱ

Utopian novels or utopian elements in a novel are caused by the problematic present state where the authors live in. "It was Sir Thomas More who thrust the words *utopia* and *utopian* into the canon of modern language. The word *utopia*, in More's hands, is actually a play on words. In Greek, the word *topos* means "place." But the prefix *ou* or *eu*, rendered in modern English as "u" has a double meaning: *ou* means "no" while *eu* means "good." In other words, *utopia* meant a "good place": it embodied a vision of the world with all its social evils removed. But as fiction – [...] -- *utopia* has also come to mean "no place" or simply "nowhere."ⁱⁱ

A considerable number of authors have tried to give their vision of the future and of the perfect place to live in. In 1891, William Morris (1834-1896), produced his best known work of fiction, titled, *News From Nowhere*. Almost twenty years earlier Samuel Butler (1835-1902), wrote *Erewhon*, a satire in which conventional practices and customs are all reversed. Edward Bellamy (1850-1898), whose novel *Looking Backward* of 1888, took the now classic utopian format of a man who goes to sleep and wakes up 100 years in the future. H. G. Wells (1866-1946) classic, *The Time Machine?* In 1623, an Italian philosopher by the name of Tommaso Campanella (1568-1639), a heretic who was confined for 27 years in Naples, published his utopian fantasy *Civitas Solis (The City of the Sun)*. Moreover, elements of the utopian world are present in the Albanian writer Kasem Trebeshina and his book *Odin Mondvalsen*, written in 1955-1956.

In the nineteenth century, a new literary technique was developed, a device born not only of apparent advancement, but also the clear experience of disillusionment, resentment, terror, depression and misery. The dystopian genre emerged and developed mainly as a critical response and an antithesis to utopian fiction. The word may have derived from Greek and can be translated as "bad place". The entire tradition of the dystopia, might have started around the 1920s and 30s. One of the earliest dystopias of the twentieth century was written in 1921 by Yevgeny Zamyatin. His novel *We* became the first genuine dystopian novels that gave argument and insight for the novels to come. This genre found its most persuasive example in the novel *Nineteen Eighty-Four* by George Orwell (1903-1950).



Orwell wrote the novel after observing the atrocities and violence by Stalin towards Russian citizens, the influence of Hitler in Germany and communist propaganda in the intellectual circles round Europe. Thus Orwell was afraid that a communist or fascist virus might spread through Europe during the World War II. In his anti-utopian world Orwell describes a never-ending war, surveillance, dictatorship and horrible condition. The ideology and propaganda manipulated not only people attitude, thought and behavior, but also historical events. As a dystopia, Orwell's *Nineteen Eighty-Four* contains both mythic and real elements. One of the main problems which is part of the anti-utopian/dystopian fiction is to “learn to read it according to its own premises and limits,”ⁱⁱⁱ

2. The Main Features of Dystopian Novel

Mainly on the bases of the dystopian novels is the government as an absolute and corrupting power. To maintain and to remain omnipresent the state must have complete control of the society. Thus, the manipulation of human bodies and minds, language control, thought control and the transformation of history occurs. By considering the people as “subjects” the state discovers a way to use the human body to its full potential to achieve maximum productivity and “perform their tasks conscientiously” (Althusser 128). Tearing apart their humanity, repression of human mind, affections, creativity and invention keeps a person focused only on their tasks.

Another element that we find in a dystopian novel is paralyzes or the weakness of the individual. Constantly oppressed by disciplines or activities that people are purposefully engaged in, they do not have time to think about their situation, about their present state. Through a planned routine the state has a perfect opportunity to subdue people, by turning them into unthinking robots. The characters are convinced that it is their duty to serve and sacrifice themselves for the state and embrace their social responsibilities. Smith the main protagonist of the novel *1984*, is the editor of the newspaper *Times*, whose job is to forge information presented in the media to ensure that “every prediction made by the Party could be shown by documentary evidence to have been correct” (Orwell 36).

An important and vital element in dystopian novels is the use of language. From the linguistic stand the analysis of language can provide an additional lens to understand and penetrate into the society. The author tries to set up a new code of speech, a new way of speaking. George Orwell names this new code as “Newspeak” in his novel *1984*. A specific section of the Party revises the language in the name of efficiency, but the purpose is to remove specific words from the vocabulary. Orwell shows how language can be used politically to deceive and manipulate people, how it becomes a mind-control tool, with the ultimate goal being the destruction of will and imagination. So by designing Newspeak, a totalitarian system narrows the range of thought and shortens people’s memories. Anthony Burgess sets up a new way of speaking in “*A clockwork Orange*”, with the language spoken by the youth is he created “Nadsat”.

The frustration and lack of free communication is present in many dystopian novels. Communication is vital to the human being, and the more restricted the language becomes, the more limited the human relationships become. Making the Party/State as the only object to be admired and to be loved.

A typical feature that all anti-utopians share is a profound belief in equality, science and reason. They do not attack progress; neither do they reject modernism, but the way people use and abuse with them. In their view “every attempt ended in the grotesque inversion of its



promise- democracy produced despotism, science barbarism, and reason unreason.”^{iv} Jessica Langer in her work “The shapes of Dystopia: Boundaries, Hybridity and the Politics of Power” says that “rather than imagining a world in which the criticized aspects of the author’s society have disappeared,” dystopia “instead imagines a world in which those same aspects are overgrown and run amok, displacing them into an alternative universe where life is defined by them” (Langer; 171)

Thus it seems evident that this genre mainly depicts the discrepancy between individual identity and collective identity imposed by the state. As Walsh asserts “by weakening the sense of individual identity, they make it more likely that the average man will merge his own frail identity with the social whole and cease to demand that he be called by a name instead of a number” (143)

3. Orwell’s *1984*

“Every line of serious work that I have written since 1936 has been written directly or indirectly against totalitarianism and for democratic socialism, as I understand it.”

(George Orwell “Why I Write”)

Orwell explains in a 1946 essay that a writer’s “subject matter will be determined by the age he lives in . . . but before he ever begins to write he will have acquired an emotional attitude from which he will never completely escape” (1981: 311). As such, the materials for this novel are drawn from the Spanish Civil War, Second World War, and the early years of the Cold War. He tried to incorporate all these elements to provide a realistic atmosphere rather than imaginary speculation about the future (Meyers 2000; 281).

“By setting his novel in England, a country proud of its tradition of democracy, Orwell was clearly offering the message that if totalitarianism could triumph here it could happen any and everywhere. By the same token, since he felt that the totalitarianism is not either to the right or to the left, we must be aware of the danger that lurks within our very selves of ceding to the totalitarian lure.”^v (Gomez; Martinez; 1997)

Howe (1971: 44) contends that *1984* is “at once a model and a vision- a model of the totalitarian state in its “pure” or “essential” form and a vision of what this state can do to human life”. The sense of the uneasy is established immediately in the first sentence by the clock striking thirteen which is a sinister sign but at the same time it sets a negative atmosphere from the beginning. Even the following paragraphs display a harsh, uncomfortable and anxious atmosphere which is reinforced by the fact that they are constantly being watched via the telescreen and have the appearance of the overriding force of Big Brother’s image. The novel is based on the presentation of a dystopian world, where the citizens live in an atmosphere of mistrust and extreme surveillance, where the state is the only dominant power and individuality and personality have become criminalized.

The main protagonist, Winston Smith, is established from the very beginning as an un-heroic figure. Winston is read as an idealistic and is obsessed “in the typical humanist way, with unanswerable questions, and particularly the question of “Why” (Orwell 1983: 113). It seems that its main aim throughout the novel is to remain human, not to be de-humanized under the tyranny of the state. This mission somehow fails when he betrays his belief. Abrahams (1983: 5) suggests that Winston ‘is a type of colorless, minor civil servant who does



what he is told to do- always". Whereas Watt (1983:112) contends that he "is neither a conscious nor a heroic protagonist of moral and intellectual convictions" and according to them he is presented as a failed hero and coward (Meyers 2000: 287). I believe that these descriptions are superficial and simplistic and they miss an important element "Winston's resistance" and they overlook the broader message of Orwell.

"The imaginary world of *1984* of a totalitarian society is modeled after the (real) fascist state of Mussolini's Italy, the nationalist-socialist state of Hitler's Germany and the communist state of Stalin's Soviet Union. The form of social control, accordingly is manifested more broadly in the control of thought and the discretion of memory, history and the debasement of language, and thus speaks to totalitarian systems in general." (Tyner 2004: 135)

The novel is divided into three giant countries Oceania, Eurasia and Eastasia. Three countries embrace totalitarian systems. They govern through ideology, propaganda, absolute control of people's lives, spies and secret police. Every movement or facial expression of the people is monitored by "telescreen", posters of Big Brother are displayed throughout the city with the sentence "Big brother is watching you." O'Brien an important exponent in the Inner party says: "Power is not a means, it is an end. One does not establish a dictatorship in order to safeguard a revolution; one makes the revolution in order to establish dictatorship. The object of persecution is persecution. The object of torture is torture. The object of power is power. Power is in tearing human minds to pieces and putting them together again in new shapes of your own choosing." (Orwell, 1949:332) This is one of the main philosophies that they run the country. Orwell tries to incorporate the utopian and dystopian elements in a historical perspective. Oceania combines two political and historical structures, the capitalist England of 1948 and the post capitalist-totalitarian of 1984.

Another important element present in a dystopian novel is the control of the present history. In 1984 this "time" control is achieved through the control of the past: "Who controls the past, controls the future; who controls the present controls the past." (Orwell, 1949, 44). Only through changing history and event they can subdue people but also hide their collective memory of the past, thus the people can compare and understand what they have lost from this totalitarian system.

In a society where power is ultimately possessed by the state, like that presented by Orwell, is resistance possible? During the novel, we understand that resistance, for Winston, means to retain a semblance of humanity, of individuality and not to acquire power. Consequently, the actions of Winston are directed toward a personal liberation rather than a complete revolution. Winston recognizes that overt resistance is neither practical nor desirable because the disciplinary control of the party was near complete. And yet, there are several fleeting instances of resistance in the novel, just to mention the diary, the avoidance of the telescreen; '(Winston) kept his back turned to the telescreen. It was safer; though as he well knew, even a back can be revealing' (Orwell 1983: 3); even the sexual relationship with Julia is read as a form of resistance; Winston reflects 'Their embrace had been a battle, the climax a victory. It was a blow struck against the party. It was a political act'. (Orwell 1983: 112)

After the arrest O'Brien interviews and tortures Winston in the Minilove and asks Winston if he remembers writing the question (Orwell 1983: 70) "Why the huge posture was undertaken?" and asked him to explain (Orwell 1983: 233): "Now tell me why we cling to power. What is our motive? Why we should want power?" Winston replied that the Party believes that human beings are not able to rule themselves and they act to protect the majority.



But for O'Brien the reason is another (Orwell 1983: 234-235) "The Party seeks power entirely for its own sake. We are not interested in the good of others; we are interested solely in power. Not wealth or luxury or long life or happiness; only power, pure power...Power is not a means; it is an end."

O'Brien's purpose in his interviews in *Miniluv* is to turn Winston's love for himself into love for Big Brother, implying that mere obedience is not enough, but Winston must achieve a moment of genuine love for Big Brother. In order to tell this love Winston has to reject, and to admit to himself that he has rejected all feelings of love and loyalty to anyone else. Under the sufferings, degradation, torture and humiliation he tried to resist, but when threatened with what is for him the worst thing in the world, he betrays Julia, something is killed in his own heart, he is not the same man anymore: "*burnt out, cauterized out.*" Now he is no longer a threat to the state or to anyone else.

In the totalitarian world of Orwell power becomes the State and the State is power. It is through the power/knowledge nexus that all semblances of humanity are eradicated leaving ostensibly nothing but the State: "Never again will you be capable of love, friendship, or joy of living, or laughter, or curiosity, or courage, or integrity. You will be hollow. We shall squeeze you empty, and then we shall feel you with ourselves" (Orwell 1983: 228-229). Orwell hyperbolized the control of the state over the human beings and the possibility and the ability of the state to change people's ideas, to subdue them totally through the terror.

4. Conclusion

Nineteen Eighty-Four when it is viewed as both a warning and a prophecy, it is in the tradition of modern utopian and anti-utopian fiction, being at the same time an analysis of the contemporary world and a vision of the future, which Orwell sees as totalitarian. It is difficult to restrain this novel into one of the literary genres above, utopian or dystopian novel, because Orwell's novel incorporates both of them. If we analyze 1984 based on the literary canon we might come to the conclusion that it is a well written dystopian novel that neither come true nor did touch European countries. But if we confront it with the reality that communist countries had established we would come to the conclusion that the reality had overcome fiction, and the Big brother reality of the 1984 would be a better place than the Odin Mondvalsen reality of Trebeshina's novel.



Notes:

ⁱ Steve Kreis, 2000, revisited 2012, <http://historyguide.org/europe/lecture13.html>

ⁱⁱ Ibidem

ⁱⁱⁱ Irving Howe, "The Fiction of Anti-Utopia", in Irving Howe (ed.), *Orwell's Nineteen Eighty-Four: Text, Sources, Criticism*. (New York: Harcourt Brace, 1963, p. 197.

^{iv} Krishian Kumar, *Utopia and Anti-Utopia in Modern Times*, (Oxford: Blackwell, 1987), p. 110.

^v Anette Gomis Van Heteren, "Utopia, Genre and Nineteen Eighty-Four", In Anette Gomis, Miguel Martinez (ed) *Dreams and Realities, Versions of Utopia in English fiction from Dickens to Byatt*, Almeria, 1997.

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HONOUR IN THE 16TH CENTURY DRAMA AS A KEY MOTIF IN SHAKESPEARE PLAYS

Abstract

The Renaissance is known as a glorious age for drama. Many have been the names and contributors to Renaissance literature, but most of all Shakespeare has sealed this age with his plays. Elizabethan drama is full of issues but most importantly Shakespeare plays are a reflection of the most intriguing and inspiring thematic – among which honour. Dealing with the issue of honour in Shakespeare works is even a more challenging matter. The aim of this paper is to put evidence that honour has been treated in Shakespeare plays as a key motif which has determined the life and fate of the characters in them. Even though honour is dealt under dissimilar names, the consequences are the same. All the main characters of his tragedies or comedies use honour as a means to shape their actions. Hamlet kills to avenge his father's death, Othello kills to purify his name from the patch of *dishonour* caused of Desdemona's betrayal, Romeo and Tybalt kill in the name of their family honour, Claudio rejects Hero's love because he thinks she *dishonoured* him. This paper will delineate the question of honour as a concept and as a value; how honour was treated in England of the 16th century and how it influenced Shakespeare and his plays. Hence, honour is not only a theme in Shakespeare, it is an important and striking leitmotif which appears with different names and features, but has the same effect: *death*, in whatever forms it may appear.

Keywords: *vengeance, honour, restoring honour, duelling, betrayal, honesty, dishonesty*



1. Introduction

*“Mine honour is my life; both grow in one.
Take honour from me and my life is done.”*

says one of Shakespeare's great characters, Richard II, in the tragedy with the same name in (Act I, scene I, lines 182-185). Considering the writer this phrase shows how important honour is. Honour is one of the indispensable values of humans because it makes the difference between us as humans and other creatures. Honour is the needed criterion to define people as honest or dishonest. But what is 'honour' in itself? Is it simply a word? What does it embrace? Does it impose anything on the bearers of honour? Why is it so important? If we need to honour someone, who are the people that deserve it and why? To give the answer to these questions, we must first define what honour is. According to one of the definitions in the *OED*, honour is defined as “quality of character entitling a person to great respect; nobility of mind or spirit; honourableness, uprightness; a fine sense of, and strict adherence to, what is considered to be morally right or just.”²¹ Honour is defined as value, great respect, or esteem. Thus, in order to honour someone, it also means that we should respect that person.

Honour could also create a form of bond between two people as it establishes one's personal character and dignity. On the other hand, when talking about morality, honour could be perceived as arising from universal concerns for status and material circumstance rather than differences. Honour is a vital virtue. Because living a life without honour would deteriorate our values as humans. Because honour means living honestly. It means good personality and good reputation.

“True honour is an attachment to honest and beneficent principles, and a good reputation; and prompts a man to do good to others, and indeed to all men, at his own cost, pains, or peril. False honour is a pretence to this character, but does things that destroy it: And the abuse of honour is called honour, by those who from that good word borrow credit to act basely, rashly, or foolishly”. (Gordon, 1721)

Honour is one of the most important contributors to a healthy society. At the same time it has been and still is, a very sensitive issue for both women and men, especially for women. Because women are the basis of the society, are the ones who will give birth and raise the future generation. We cannot expect honest children from adulterous mothers. “We laugh at honour and are shocked to find traitors in our midst.” (Lewis, 1943). When the question of matter is not given the proper importance, its consequences are grave. From a society who lacks honour, it is possible to find all types of immoralities. “The nation's honour is dearer than the nation's comfort; yes, than the nation's life itself” (Wilson, 1916). Because it would be better for a society not to exist at all, rather than have fellows who would commit all types of dishonourable acts.

Honour is a quality, a virtue, a characteristic which not all people possess. “The sense of honour is of so fine and delicate a nature, that it is only to be met with in minds which are naturally noble, or in such as have been cultivated by good examples, or a refined education”. (Addison, 1713).

Joseph Addison considers honour a sense, just like our five senses and he equates honesty with nobility. He says you can only find honour in noble minds. In my opinion, honour

²¹ honour | honour, n. a. Great respect, esteem, or reverence received, gained or enjoyed by a person or thing; glory, renown, fame; reputation, good name.



is a characteristic of great people and one cannot “win” honour, honour can be “earned”, day after day. It needs hard work to be obtained. Because honour is not a theory; it needs to be practised and the best way is through honest deeds. Only after being persistent in being honest one can deserve being called an “honest and trusted man”.

Honour has also been one of the main themes in literature. Many writers have used it as a motif in their works. They have dealt with honour as a quality of their characters, sometimes as a lacking quality. Pedro Calderón de la Barca, in his very famous drama *The Mayor of Zalamea* puts it down through one of his character Pedro Crespo: “To the King, one must give his possessions and his life; but honour is a possession of soul, and the soul is only God's.”²² One of my favourite quotes from Alexander Pope is : “Honour and shame from no condition rise; Act well your part, there all the honour lies. (Pope, 1734)

The famous French poet Nicolas Boileau-Despreaux, says: “Honour is like an island, rugged and without shores; we can never re-enter it once we are on the outside.” (Boileau, 1670) Honour is a driving force in humans, it leads their actions. Whenever it is displayed, it makes conscience feel relaxed. On the contrary, when our actions lack this noble feature, we suffer from remorse. Because “Honour remains awake in us like a last lamp in a temple that has been laid to waste.” (De Vigny, 1835)

Honour has been treated in literature as a key motif, but at the same time these works reflected real life situations. Honour has always been significant, in all periods, but it has changed its shape and definition to many people according to the situation. Different periods in history have treated the question of honour differently. This thesis will focus more in treating honour in the 16th century and how it has been reflected in three of Shakespeare's tragedies. “Considerations of honour, good name, and reputation were of central importance in early modern England.” (Sharpe, 1980 pp.1).

A statement of Aristotle which was frequently noted in this period is that “honour is the prize of virtue and is paid to none but the good.” In the first place, honour is external; as examples Aristotle mentions “Sacrifices, memorials in verse and prose, special distinctions, allotments of land, the foremost seats on public occasions, sepulchral monuments, statues, maintenance at the public charge, barbaric compliments, as for example the prostrating oneself before a person or giving him place, and such presents as are valued in the particular country where they are made.” Aristotle also state that honour seem to depend more upon those who render it than upon those to whom it is rendered. As for virtue, he characterized it as a “state of deliberate moral purpose,” a state “lying between two vices, a vice of excess on the one side, and a vice of deficiency on the other”; and the elements of virtue he held to be “justice, valor, temperance, magnificence, magnanimity, liberality, gentleness, sagacity , and speculative wisdom.” He said, finally, that no moral virtue is implanted by nature, but is a result of habit. Because we are born the same, it depends on us which values we will cultivate more until they become our virtues.

2. Honour: Between a Theme in Renaissance Literary Works and a Value

Honesty is a value, a good quality that is an important contributor in creating a good individual and a good society. Thomas Gordon elucidates: “A good conscience, an honest heart, and clean hands, are inseparable from true honour; nor does true honour teach any man to act against his judgment. (Gordon, 1720). Regarding the theme of honour many writers have written,

²² <https://en.wikiquote.org/wiki/Honour>



Shakespeare himself has treated honour in many works like: *Richard II*, *Romeo and Juliet*, *Much Ado About Nothing*, *The Twelfth Night*, *King Lear*, *Hamlet*, *Othello*, *Macbeth*.

Because of the high significance it has as a moral value, honour has also been a theme in many famous literary works. In this paper, we will deal with honour in some of Shakespeare's plays. The aim of this paper is to deal with honour not as a positive contributor but as a destructive element. In the writing of this paper consulting scholars has been necessary and vital. One of the main ones is Harold Bloom.

Bloom has a deep appreciation for Shakespeare (Bloom 1994, pp. 2–3) and considers him to be the supreme centre of the Western Canon. (Bloom 1994, pp. 24–5). He has written numerous works regarding different aspects of Shakespeare as a playwright. In 1998, Bloom conducted a survey named "*Shakespeare: The Invention of the Human*." In this survey, Bloom provides a detailed analysis of each of Shakespeare's 38 plays, "twenty-four of which are masterpieces." (Bloom, 1998). Since it is written as a companion to the general reader and theatre goer, Bloom states that bardolatry ought to be even more a secular religion than it already is. (Bloom, 1998).

In his other book, "*The western Canon*", Bloom asserts Shakespeare's singular popularity throughout the world. He declares him as the only multicultural author, and rather than the "social energies" historicists ascribe Shakespeare's authorship to, Bloom pronounces his modern academic foes – and indeed, all of society – to be "a parody of Shakespearian energies." (Bloom, 1994).

Another Shakespearean scholar, Edmund Kerchever Chambers, discusses about the authenticity of Shakespeare's works and precisely of *Romeo and Juliet*.

He states that: "The theme of escape from marriage through a sleeping draught is as old as the Ephesiaca of Xenophon of Ephesus. It came to Shakespeare through an Italian channel. Mascuccio of Salerno told the story, much in his later form, of Sienese lovers in his *il Novellino* (1476). Luigi da Porto's *Istoria di due Nobili Amanti* transferred it to Romeo and Giulietta at Verona, and connected it with the noble families of Dante, Purgatorio, 'Vieni a veder Montecchi e Cappelletti', although the Cappelletti seem to have been really of Cremona". (Chambers, 1930)

Another author who was passionate about Shakespeare was John Dryden. In spite of his criticisms, Dryden admitted and emphasized the brilliance of Shakespeare. A clear example can be seen in the following quote, taken from the Prologue to *Aureng-zebe*:

But in spite of all [the poet's] pride, a secret shame Invades his breast at Shakespeare's sacred name: Aw'd when he hears his Godlike Romans rage, He in a just despair would quit the Stage; And to an Ageless polish'd, more unskill'd, Does with disdain the foremost Honours yield. (Dryden, 1675, line 13-18)

Edward Dowden was another great Shakespearean scholar. He was one of the greatest Irish literary critics. In his book *Shakespeare: A Critical Study of his Mind and Art*, he has made a deep analysis of Shakespeare as a writer and also of his tragedies. About *Romeo and Juliet* he says:

"Shakespeare was aware that every strong emotion which exalts and quickens the inner life of man at the same time exposes the outer life of accident and circumstance to increased risk. But the theme of tragedy, as conceived by the poet, is not material prosperity or failure: it is spiritual; fulfilment or failure of a destiny higher than that



which is related to the art of getting on in life. To die, under certain conditions, may be a higher, rapture than to live.” (Dowden, 1875, p. 109-110)

This book was successful and of high importance because he thoroughly analysed Shakespeare's style and some of his works including Hamlet and Romeo and Juliet. Not only did this book contribute in Shakespeare's analysis, but he also opened the way for other Shakespeare biographers. In his book, Dowden considers Romeo and Juliet's death as an honourable act:

“Shakespeare did not intend that the feeling evoked by the last scene of this tragedy of Romeo and Juliet should be one of hopeless sorrow or despair in presence of failure, ruin, and miserable collapse. Juliet and Romeo, to whom Verona has been a harsh stepmother, have accomplished their lives. They loved perfectly. Romeo had attained to manhood. Juliet had suddenly blossomed into heroic womanhood. Through her, and through anguish and joy, her lover had emerged from the life of dream into the waking life of truth. Juliet had saved his soul; she had rescued him from abandonment to spurious feeling, from abandonment to morbid self-consciousness, and the enervating luxury of emotion for emotion's sake. What more was needed? And as secondary to all this, the enmity of the houses is appeased. Montague will raise in pure gold the statue of true and faithful Juliet; Capulet will place Romeo by her side.

Their lives are accomplished; they go to take up their place in the large history of the world, which contain many such things. Shakespeare in this last scene carries forward our imagination from the horror of the tomb to the better life of man, when such love as that of Juliet and Romeo will be publicly honoured and remembered by a memorial all gold”. (Dowden, 1875. pp.109-110).

“Shakespeare is as much out of the category of eminent authors, as he is out of the crowd. He is inconceivably wise; the others, conceivably. A good reader can, in a sort, nestle into Plato's brain, and think from thence; but not into Shakespeare's. We are still out of doors. For executive faculty, for creation, Shakespeare is unique. No man can imagine it better. He was the farthest reach of subtlety compatible with an individual self,-the subtlest of authors, and only just within possibility of authorship. With this wisdom of life, is the equal endowment of imaginative and lyric power. He clothed the creatures of his legend with form and sentiment, as if they were people who had lived under his roof; and few real men have left such distinct characters as these fictions”. (Bloom,1973, p. xiv).

Harold Hulsky considers honour in hamlet and particularly “Hamlet” a very complex matter, which can be seen and analysed under different copes in many different way. In his article “*Revenge, Honour, and Conscience in Hamlet*” he says:

“By the Prince's own standards, it would seem, revenge is an indulgence of the fallen will, and the honour that claims to control it, for all its legalism, is will all over again. Hamlet embraces revenge in its extreme, but with honour, as we have observed, he is not wholly satisfied; it is “a fantasy and trick of fame.” An alternative sanction, however, is not easy to find; against revenge as against self-slaughter the Everlasting has fixed his canon. And the ambiguity of the ghost's origin, even more than that of its words, compounds the difficulty: if revenge is a counsel of the devil, as the faith testifies, and the ghost is a spirit of health, as the Prince eventually concludes, the anomaly of Hamlet's position achieves cosmic proportions. In this respect his invocation is prophetic indeed: “O all you host of heaven! O earth! What else? / And shall I couple hell?” (Act I. Scene V line 92-93). Later he will not find it necessary to



ask whether he is "prompted to my revenge by heaven and hell" (Act I. Scene I. line 588); and this last is the "coupling" on which Hamlet's final interpretation of his role seems to depend. (Harold Hulsky, 1970 pp. 84)

Hulsky continues his arguments about Hamlet and the way the characters are inter related with honour:

In Shakespeare's Denmark, honour is for better or worse a young man's game-and one suspects for worse, if what the characters have to say about youth is any indication. "Youth to itself rebels, though none else near," says Laertes (Act I. Scene III. Line 44). In youth, Hamlet agrees, "compulsive ardour gives the charge" (Act III. Scene IV. Line 86). Polonius warns us, with some reason as it turns out, of Laertes' "savageness in unreclaimed blood" (Act I. Scene I. Line 34). And our first news of Fortinbras "of unimproved mettle hot and full" (Act I. Scene I. line 96) is scarcely more reassuring. Like Pyrrhus, Laertes, and Hamlet, Fortinbras too has a father to avenge. His "enterprise, we are clearly informed has no legal or moral basis; it is purely an affair of honour. And when he is thwarted in it, he simply chooses another path to his goal:

*"to employ those soldiers,
So levied, as before, against the Polack"*
(Act II. Scene II, line 74-75).

It is this expedition that inspires Hamlet's remark on the discrepancy between the intrinsic unimportance of an "argument"-a patch of ground or even an eggshell will do-and the importance one can confer on it by engaging one's honour in its defence.

*"Rightly to be great, he contends,
Is not to stir without great argument,
But greatly to find quarrel in a straw
When honour's at the stake".*
(Act IV. Scene IV. 53-56)

Thomas Gordon in his Cato's letter no. 57 deals with honour as the highest of moral values and as a leader to only good things.

"A man cannot act honourably in a bad cause. That he thinks it a good cause, is not a good excuse; for folly and mistake is not honour: Nor is it a better excuse, that he is engaged in it, and has pledged his faith to support it, and act for it; for this is to engage his honour against honour, and to list his faith in a war against truth. A good conscience, an honest heart, and clean hands, are inseparable from true honour; nor does true honour teach any man to act against his judgment." Moreover Gordon explicates the issue of honour as a means to regain honour, which was a common practice in the 16th century.

"It is moreover become a mighty piece of honour to repair one crime by another, and a worse; and when one has done you an injury, he must, by the rules of honour, fight to defend it. Having affronted or harmed you, contrary to justice and honour, he makes you satisfaction by taking away your life, according to the impulses of true honour; so here is a war of honour against honour and justice and common sense". (Gordon, 1721)

Even though Shakespeare has written about characters of the 16th century, the theme of honour is present nowadays. Honour is a matter of importance, it is a value, but it should not



be misused in order for it not to become a trigger for tragedies. This is what makes this thesis coherent and useful in the field.

3. “Honour” as a key motif in some Shakespeare’s plays

We will briefly explain how honour has affected each of the plays that are going to be dealt with. The concept of honour in *Hamlet*, *Othello*, *Much Ado About Nothing*, and *Romeo and Juliet* will be analysed.

Hamlet. - The first scene of the play opens with the soldiers on guard who have seen a ghost and have asked Hamlet’s friend, the scholar Horatio, to verify what they have seen. The ghost is the spirit of Hamlet’s father. They call Hamlet, and the ghost tells his horrified son that he was murdered by his brother Claudius, the man who now wears the crown of Denmark. Hamlet promises to avenge his father’s death, and the rest of the play revolves around this promise and Hamlet’s struggles to complete it. The revenge of his father’s death becomes the purpose of his life because that is a matter of honour. His father has been killed in such a dishonest way and behaving as if it were a normal death would be a second dishonesty. In all the three plays Shakespeare treats honesty as personified with at least one character. In *Hamlet* he has personified dishonesty with Claudius. Not only has he been so dishonest as to kill his brother, lie to everyone about his death, usurped the throne but also has married his widow. Claudius decides to hide his crime but Hamlet, opposed to his uncle behaves honestly and faithfully towards his father and his memory. Of course honour is also present when treating the character of Gertrude, because she remarries after the death of her husband in less than two months. So, has she forgotten her husband, the kind and honest king so quickly? How is it possible that she did not hesitate in marrying again? Why has she behaved so unfaithfully? Or is it possible that she might have not ever been loyal to him? Other characters also revolve around the virtue of honour. For example how honest can the ghost be considered? Can we be sure of it? Another character who shows deep signs of dishonesty is Laertes, because he plans to kill Hamlet by inviting him in a duel, but at the same time he has poisoned the tip of his sword. Hamlet has killed Laertes’s father Polonius, while he was hiding in Gertrude’s chamber, thinking that he was Claudius. Laertes might be right in claiming to kill Hamlet to avenge his father’s death, but the way he chooses to do this is dishonest. In a subtheme Shakespeare deals with Ophelia’s dishonesty. Ophelia is Laertes’s sister and Hamlet is in love with her. But her father Polonius asks Ophelia to stay away from Hamlet and she obeys to him. She later tells Hamlet she does not love him and that she has been unfaithful to him. But none of these is true. Scholars have discussed the effect of Ophelia in Hamlet’s madness and there is a general opinion that it has had a great contribution. Generally speaking this thesis will agree with this idea, because Hamlet needed support. He was going through hard times and was in need of Ophelia. But she decides to distance herself from him and furthermore lie about her loyalty and love.

To sum up, in this play ‘honour’ revolves around all characters, and defines the stream of the events. The one being more affected by honour and dishonour is of course Hamlet. He has to be loyal and honest towards his father, but this means committing a murder. The girl he loves claims not to be loyal to him. So he finds himself in the middle of this big circle of dishonest people, meanwhile he tries to bring his and his father’s honour back.

Othello. - *Othello* was written directly after *Hamlet* and is one of Shakespeare’s four great tragedies. *Othello* is unique in many regards. Most significantly, *Othello* explores issues of a singularly domestic nature. In this play we will see a tale of passion and extremes that deals



with the themes of fidelity, honour, justice, but especially and more extensively with the theme of honour.

This article attempts to briefly summarise this play and focuses more on the elements of honour and both honest and dishonest characters. The main characters are Othello, who is a moor, but at the same time an esteemed general of the Venetian army and Desdemona who is a beautiful, young, white Venetian debutante. She is Brabantio's daughter and is at the same time his pride and joy. He wants Desdemona to marry one of the white men he chooses for her, but she falls in love with Othello and secretly marries him. This is our first encounter with honour, actually dishonesty. Desdemona has betrayed her father and has been dishonest when she escapes with Othello. In the opening act, the Venetians are searching madly for "the valiant Othello." Because war is so close, and the army requires the services of Othello to fight off the Turks army. The third important character is Iago. Iago is one of the most notorious villains of all Shakespeare's characters. He spends all of his time plotting against Othello and Desdemona, ultimately convincing Othello that his wife has been cheating on him, despite the fact that Desdemona has been completely faithful. The reason why he hates Othello that much comes from the fact that Othello unfairly passed him over for promotion and made Michael Cassio his lieutenant, even though Cassio, unlike Iago, had no military experience. The problem is that Othello has put all his trust in Iago, he takes advice from him, discusses all his important matters with him insensible to Iago's hatred and jealousy. Paradoxically Othello calls him "the honest Iago" many times throughout the play, knowing not that his "honest" dear friend is complotting against him in the worst and dishonest way possible. So, Iago accuses Desdemona of having been unfaithful to Othello and here we have our third big encounter with the theme of honour as vital to the play. Honour was important for a woman in the 16th century. Was she not honest, she was not worth marrying to or living. What such a woman deserved was death. That is why in order for Othello to regain his honour, Iago persuades him to kill Desdemona and he does so. As we have previously mentioned, Shakespeare has made honour or dishonour a characteristic to a specific character. In this play Iago is the embodiment of dishonesty, filthiness and fraud, but he is known as honest. Meanwhile Cassio, who is really honest and deeply loves Othello and obeys him, appears in the eyes of Othello as most cunning liar and indecent person. Either in Hamlet or in Othello we notice that honour is decisive in the characters' destiny.

"Romeo and Juliet" - *Romeo and Juliet* is the greatest love story of all times. The story is about two youngsters who belong to two families that are in a feud with each other: Romeo Montague and Juliet Capulet. They belong to two of Verona's most rich and well-known families. Shakespeare does not mention the exact reason of their feud, but it is somehow implied that it is about maintaining family honour and pride. Unfortunately, this pride becomes the source of the loss of lives for many people. The young Romeo and Juliet fall in love when they meet each other in a masked ball. Later on, they learn they belong to two feuding families, but they feel such a deep love that they decide to go on with their relationship. They get married secretly. After their marriage, Juliet's cousin Tybalt offends Romeo for his intrusive appearance in the ball and wants to pay back by duelling him. Romeo's friend Mercutio fights with him and Tybalt stabs Mercutio. Romeo acts impatiently and immaturesly and kills Tybalt. After his act Romeo is banned from Verona Juliet is left alone and desperate. In order to help them, another character Friar Lawrence, makes a plan: he tells Juliet to drink a potion which will fake her death. In the meantime he will inform Romeo to come and they can unite and be together after she wakes up. But the plan fails to work properly and when Romeo learns Juliet is "dead" he drinks a deadly poison. Then Juliet wakes up and



when she sees Romeo dead, she stabs herself with his dagger. The play ends tragically, but in the end the two families decide to end the feud.

Honour is present differently in this play. Here Juliet's marriage to a Montague is treated, as a daughter's dishonesty towards her family and relatives. It is understood from the play that what makes both families keep their hatred alive is the desire to uphold their family's pride and honour. So important it was for them that they thought whenever an intrusive act was made families had to intervene for the sake of their honour. One of the most common ways of gaining back the honour was through duelling. That is why Tybalt challenges Mercutio in a duel and the latter one accepts as the only way of protecting his honour. Even though treated differently as compared to other tragedies, honour continues to be a leading factor in the stream of the events.

Much Ado About Nothing – Although not a revenge tragedy as the above mentioned ones, *Much Ado About Nothing* treats honour but in an exaggerated and sarcastic way since it is a romantic comedy. Don John, feeling jealous about Hero and Claudio, infamously plans to dishonour Hero in front of Claudio's eyes. He pays Borachio, a drunkard servant and lover to Margaret, to make Claudio think that Hero has lost her virginity *aka* honour in a sexual intercourse with Borachio. At the wedding ceremony in Act IV, Scene I, Lines 31-34, Claudio says: "*She's but the sign and semblance of her honour/ Behold how like a maid she blushes here! /O, what authority and show of truth/ Can cunning sin cover itself withal!*", implying that she has dishonoured herself and such thing was evident in her face, for she is blushing and feeling shameful of such a sin. Honour was the fact of being virtuous and virgin and losing it was a cunning sin. Not only, Shakespeare keeps on ridiculing such fact by having Hero dead (though not physically) "*Hence from her, let her die*" (Act IV, Scene I, Lines 153), and only once re-born she could gain her honour back. Using a faked death, Shakespeare ridicules medieval values of virginity through Christian values of re-birth in Renaissance England, sins on earth were finally forgotten and Hero could marry Claudio, now that his honoured was finally resettled since Hero be "clean again" - "*O she is fallen / Into a pit of ink, that the wide sea / Hath drops too few to wash her clean again*" (Act IV, Scene I, Lines 138-140). On the other hand to resettlement such honour, Beatrice, seeking revenge, uses the love Benedict has for her and presents him to an alternative, if Benedict duels Claudio to defend her cousin's honour then she would definitely marry him, otherwise he would not be worthy as a man and as her future husband.

4. Conclusion

In *Hamlet* and *Othello* Shakespeare has treated the issue of honour as a specific characteristic of one character, creating this way the villain of the story. In *Othello* we have to do with the "honest" Iago, who is the person who does not even know what honour is and how is lived honestly. Shakespeare uses this pseudonym for Iago to create a greater contrast between his character's words and actions. In "*Hamlet*" we encounter Claudius who is the villain and tries to reach his aims by manipulating other characters according to his will. In both these characters we notice no concern about the matters of honour and dishonour. They are merely driven by their desires, no matter if they are ethic or not. In *Romeo and Juliet* the matter of honour is present, nonetheless not as an attribution to one single character. We do not find a "Iago" or a "Claudius" in *Romeo and Juliet*. Instead we find a "Tybalt" and a "Mercutio" who kill in the name of honour. We have a Capulet and a Montague who have kept alive for years a feud, with the sublime purpose of maintaining their family honour. Honour is the "reason" though not the real one, why people "*die*" in the plays. Hamlet dies while trying to restore his



father's honour. Desdemona is a victim of her "supposed" dishonesty. Romeo and Juliet are two of the victims of family honour. In *Much Ado About Nothing*, Don John has to dishonour Hero to stop Claudio from marrying her, and Hero has to die so that her honour can be restored. Shakespeare is tactful and insightful in choosing such a serious issue as honour to be a key motif entangling the two lovers, Claudio and Hero, into the vortex of misunderstanding. It is the ridiculousness of such a phenomenon that Shakespeare aims at dressing his sarcasm to. In the 16th century, though a hereditary issue of the Middle Ages, virginity or chastity was still a motif to end up a relationship and publicly disgrace a woman. But honour is rather used as a mask behind which the real aims of other characters are hidden. After the Iago's exemplary sense of honesty hides the filth and dirt of dishonesty.

The negative characters that are analysed considered dishonesty as the only way of achieving their goals. So they relied on it and then could not get out of the vicious circle of malice. But they never tried changing, they did not even consider solving their matters honestly. In other cases they did not stop and think in the name of what they were acting. So evil brought more evil, until the fatal end. Another important issue of this thesis has been duelling. Nowadays it does not exist as a practice, so it may seem cruel and irrelevant to us but it was considered very significant, especially in the 16th century. It was considered a "constitution" of its time, and as such it could constitute a right and duty for men to apply it to settle honour. Disobeying meant dishonour.



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HOW DO WE PUT SHORT STORIES MODELS INTO PEDAGOGICAL PRACTICE (LITERATURE HERMENEUTICS)

Abstract

Based on the model of teacher-pupil relationship in a situation of mutual cooperation: the teacher explains the difficult points in the story and describes the relations between the characters and the events which take place in the story, talks about the stylistic means used in the story; the teacher provides factual and spiritual background for the adaptation of the story and uses active discourse patterns as basic regulator in interpersonal communication; the pupil perceives and deliberates on the artistic ideas or rather their reflections on its mind and projects them in its contacts with reality by means of games and talks; the pupil comprehends the ideas woven in short stories to the extent it can grasp the variety of plots in them, acknowledge the use of different stylistic techniques in the stories and apply and test them in different activities and situations; the pupil has a critical attitude towards the aesthetics of the magical story as an artistic reproduction of reality. It uses its own experience and transforms it accordingly to its acquisition of the moral standards of the community it lives in. In this way both perform a kind of interpretation and realise deep analysis from the point of Literary Hermeneutics with the purpose of deciphering and elucidating the messages transmitted by the author. However these stories offer variabilities and possibilities to manage the classroom and educate the pupils and children from the pedagogical point of view. Hence the principles of pedagogical interaction, short stories result in: discussions of the story's linguistic, cognitive and stylistic structures as part of the system of interpersonal communication; focusing on the pedagogical situation as basic in discussing works of art, in providing empirical knowledge and in transferring of situations into the practical, cognitive and emotional plan; description and analysis of magical events and magical actions in short stories; highlighting the necessity of uniting the pedagogical objectives aiming at the achievement of educational effects in communication and the asset-oriented behaviouristic patterns of the pupil in its "personal" contacts with art; the use of pictures, illustrations, films, etc. to accompany the explanation of short stories; the teacher-pupil cooperation patterns should stress on selecting the educational objectives, defining the educational subject matter, finding out a specific approach to each individual pupil and encouraging the children's initiatives to interpret the stories in different situations. For this, various methods taught in the course of Foreign Languages Teaching Methodology can be utilised, methods and techniques elaborated in the journal of the teacher/s. The methods of pedagogical approach, i.e. the use of visual aids, role plays, quizzes and games reveal a wide range of educational strategies applied in activities based on work with art. They provoke the child's participation as a synthesis of responses aiming at cognition, assessment and expression of different stands and their adoption in the child's own behaviour codes.

Keywords: *short stories, teacher-pupil, Hermeneutics Theory;*



1. Introduction

What encouraged us in this undertaking was the purpose to demonstrate the validity and applicability of short stories to the classroom. The role of short-stories, in developing reading comprehension skill, has been acknowledged for centuries by many professionals and pedagogues. This use of short-stories has been widely discussed and recommended, particularly, in places where English is taught and learned as a foreign language. Short stories provide a variety of tools and tasks which help the teachers to manage the class, to establish good eye contact, to establish techniques and approaches from the pedagogical point of view. There are two well generated issues which deal with education strategies and models in pedagogical practice. It is well known that short stories proliferate with educational practice applicable models. Thus they should become an intrinsic part of the educational technologies presented in the child-oriented programme for educating children in Albania. Lately short stories are adopted in pre-school strategies by providing models of communication and creativity, encouragement of the children' individuality, the variety of the educational strategies and so on. Beside the above short stories models are put into pedagogical practice. By deciphering and illucidating the messages transmitted by the author there are met the necessity of uniting the pedagogical objectives, children's initiative to interpret the stories in different situation etc.

2. Short stories in Pre-School Education Strategies

Rowling's ideas and artistic merits have got constructive assessment value for the development of the child's personality. We should find out the way how to reach the wisdom, love and magic in short stories world. The question that counts is the following: It is well known that short stories generate educational practice applicable models. They should become an intrinsic part of the educational technologies presented in the child-oriented programme for educating children in Albania, which may result in the following:

- subject form of communication as well as creativity-focused methods;
- the child's personal experience and spiritual comfort forms the basis and objective in the child's upbringing;
- flexible approaches and recognition of transition stages in the completion of the objectives of the child's personal experiencing, cognition and transformation of experience by intended and unintended educational forms;
- encouragement and support of the child's individuality in social communication in joint (teacher and children) activities;
- variety of educational strategies based on communication with art in different age groups.

The world of short stories has been suffered with, dreamed of, deliberated on and enjoyed by each and every child and even by the adults. Both well-known and ever-surprising it is tenderly cherished deep in the child's heart. Thus in the short stories world of realistic fantasies the child's selfrealization continually grows. It inspires the child's manifestations of creativity in its contacts with the world of every day and influences its projection upon the child's spiritual experiences.



3. How We Put Short Stories into Pedagogical Practice

Based on the model of adult-child relationship in a situation of mutual cooperation: the adult explains the difficult points in the story and describes the relations between the characters and the events which take place in the story, talks about the stylistic means used in the story; the adult provides factual and spiritual background for the adaptation of the story and uses active discourse patterns as basic regulator in interpersonal communication; the child perceives and deliberates on the artistic ideas or rather their reflections on its mind and projects them in its contacts with reality by means of games and talks; the child comprehends the ideas woven in short stories to the extent it can grasp the variety of plots in them, acknowledge the use of different stylistic techniques in the stories and apply and test them in different activities and situations; the child has a critical attitude towards the aesthetics of the magical story as an artistic reproduction of reality. It uses its own experience and transforms it accordingly to its acquisition of the moral standards of the community it lives in. In this way both perform a kind of interpretation and realise deep analysis from the point of *Literary Hermeneutics* with the purpose of deciphering and illucidating the messages transmitted by the author. However these stories offer variabilities and possibilities to manage the classroom and educate the pupils and children from the pedagogical point of view.

Hence the principles of pedagogical interaction, while reading short stories result in:

- discussions of the story's linguistic, cognitive and stylistic structures as part of the system of interpersonal communication;
- focusing on the pedagogical situation as basic in discussing works of art, in providing empirical knowledge and in transferring of situations into the practical, cognitive and emotional plan; description and analysis of magical events and magical actions in short stories.
- highlighting the necessity of uniting the pedagogical objectives aiming at the achievement of educational effects in communication and the asset-oriented behaviouristic patterns of the child in its "personal" contacts with art; the use of pictures, illustrations, films, etc. to accompany the explanation of the text taken from Harry Potter books.
- the adult-child cooperation patterns should stress on selecting the educational objectives, defining the educational subject matter, finding out a specific approach to each individual child and encouraging the children's initiatives to interpret the stories in different situations.

For this, various methods taught in the course of Foreign Languages Teaching Methodology can be utilised, methods and techniques elaborated in the journal of the teacher/s.

The methods of pedagogical approach, i.e. the use of visual aids, role plays, quizzes and games reveal a wide range of educational strategies applied in activities based on work with art. They provoke the child's participation as a synthesis of responses aiming at cognition, assessment and expression of different stands and their adoption in the child's own behaviour codes.

4. Conclusion

The use of short-stories in the classroom has always been recommended by the pundits in the field for developing reading comprehension skill as stories offer infinite linguistic as well as personal, socio-cultural, cognitive and emotional benefits for the language learners. Being the product of creative writers who have better command over language, stories are considered to be rich in language and amusing in nature and help in overcoming the problem of negative



attitudes of learners towards reading comprehension skill. Stories expose learners to the functional, situational and idiomatic use of language and thus, help in understanding and mastering the intricacies and nuances of a foreign language like English. With the use of short-stories for developing reading comprehension skill, many misconceptions, were cleared up and they were offered an alternative learning material which is considered to be rich not only linguistically but from many other perspectives. This learning material, presented in the form of short-stories, helped in transforming their initial negative attitudes towards reading comprehension skill into positive ones and also contributed significantly to easy fostering of their other related language skills. Concluding, it is offered below a brief review of some activities in a work-with-art based pedagogical situation in order to demonstrate the pedagogical aspect of short stories and their availability and usage in the classroom. Hence it is assumed the pragmatic aspect of short stories from the methodological and pedagogical point of view affirming the importance of literary approaches utilised in the comprehension and desciphering of the meaning of the texts. In the issues treated it is generated the most probable interpretation of short stories and in the conclusion part the intentions are to demonstrate the potentiality of these within the realm of pedagogy and methodology; within the realm of teaching in order to justify how short stories can be applied.



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THE APPLICATION OF BILINGUAL LANGUAGE ACQUISITION STRATEGIES IN ALBANIA (Two case studies)

Abstract

Nowadays bilingualism phenomenon, though a novelty in Albania, is becoming more and more prevalent and widespread all over the world. There are many people who are bilingual or multilingual around the world. We all are living with the benefits coming from speaking two or more languages, being bilingual or multilingual gives people a good opportunity to have a good career and a happy future. The following research investigates the application of bilingualism strategies at home, focusing particularly on strategies of Turkish-Albanian and English-Albanian group of families, which are the most applied strategies and how they apply these strategies with their children in order to succeed in teaching both languages at the same time. For this study, five families for each group were interviewed. All these families live in Tirana and they are all working and upper-middle class families. Recently, bilingualism as socio-linguistic phenomenon is widely spread in Albania as well. This paper aims at having an understanding of bilingualism, specifically exploring bilingualism strategies used by people in Albania.

Keywords: *bilingualism, learning strategy, language acquisition, society, native speaker.*

1. Introduction

From the sociolinguists perspective “communication among people who speak the same language is possible because they share such knowledge, although how it is shared – or even how it is acquired – is not well understood. Certainly, psychological and social factors are important, and genetic ones too. Language is a communal possession, although admittedly an abstract one” (Wardhaugh, 2006). However, all children commonly acquire at least one language at a time. This happens due to several factors, the main one is the surrounding environment where the child grows up, from his/her parents, relatives, society etc. What presents a great interest is the situation of the children whose parents do not speak the same language and even more interesting is the case where both parents speak different language and they live in a place, where the native language is different of the one that both parents speak.

Nowadays there are many bilingual people all around the world. Bilingualism is a prevalent phenomenon worldwide, for centuries there have been many bilingual families raising their children bilingually. Extensive movement of people from one country to the other, which happens for several reasons, has a great impact; it has influenced this phenomenon of bilingualism and especially the cross-cultural and cross-linguistics relationships which definitely play an important role in increasing the number of bilingual children. These bilingual children are exposed to more than one language in their families.

Bilingualism is a very widespread and a much discussed topic. This paper focuses on application of bilingual children’s language acquisition strategies which are noticed in other countries and are being applied in Albania as well. It is a fact that this phenomenon is increasing rapidly, we see a cross culture between Chinese, Turkish, American, French, Italian people with Albanians.

This study is focused only on Turkish-Albanian and American- Albanian families. All these families’ application language strategies are observed by a closer contact. All families are met and interviewed, they all gave enough information about the strategies they applied for teaching both language at the same time, how they found teaching to their children two languages, how they started it, etc. The purpose of this thesis is to investigate the newly commonplace phenomenon of bilingualism as a prevalent and much discussed topic in Albania, which is increasing rapidly day by day. The questions asked are related to which of the bilingual language strategies does each of family consider the most effective one, if bilingualism is an advantage or a problem in the school environment, how the children feel or if they have difficulties in acquiring the whole information as it required and meant to be perceived, if there is any big difference between Turkish-Albanian and American-Albanians families in applying language strategies. Such core questions come naturally and exploring to find the answer is daunting and challenging as well.

1.1 Research Methodology

The type of research that is used in this study is quantitative research. A questionnaire is handed to ten families living in Albania, five Turkish-Albanian and five American Albanian families. All parents are met by a close contact. Apart from the information which is extracted from the respective responses given when asked the questions from questionnaire these parents were willing to give more details during the long conversations we have had.



2. A Brief Introduction to Bilingualism

Bilingualism seems to be viewed as a noncontroversial concept. According to Webster's dictionary(1961) "bilingualism" means:

“ Having or using two languages especially as spoken with the fluency characteristic of a native speaker; a person using two languages especially habitually and with control like that of a native speaker’ and bilingualism as ‘the constant oral use of two languages (Hamers & Blanc, 2000, p. 6).

Taking into consideration this definition bilingualism means being able to speak both languages fluently in the four basic skills such as reading, speaking, writing and listening. The person who masters these skills adequately is called bilingual. According to the American linguist Leonard Bloomfield bilingualism is “the native like-control of two languages” (Bloomfield, 1933, p. 56). In addition, the bilingual Canadian writer Nancy Huston based on her experience she defines true bilinguals as people who learn both languages in early childhood in advanced 8 level, those who have mastered both in early age and still know perfect. (Grosjean, 2010, p. 19). On the other hand some other linguists have a contradictory concept about bilingualism.” People who know both languages in an advanced level he calls them “balanced bilingual” but he says the few bilinguals are balanced the majority of them are non-balanced who are more dominant in one language (Grosjean, *Life with two Languages* , 1982). All the above mentioned definitions are taken into the consideration but this thesis focuses on bilinguals who have learned two languages in their early childhood, especially those who are brought up by parents from different nationalities.

It can be seen that the concept of bilingualism is discussed by many linguistics all over the world. In *Bilinguality and Bilingualism* book by Josiane F. Harmes and Michel H.A. Blanc “bilingualism” is defined as:

Having or using two languages especially as spoken with the fluency characteristic of a native speaker; a person using two languages especially habitually and with control like that of a native speaker’ and bilingualism as ‘the constant oral use of two languages’.

What is understood is that being bilingual means being able to speak two languages in a perfect way; Bloomfield supports this approach (1935: 56), and defines bilingualism as ‘the native-like control of two languages (F.Hamers & Blanc, 2000, p. 6). On the other hand there are some controversies related to this definition which is based on ‘perfect bilinguals’ Macnamara (1967a) asserts that “a bilingual is anyone who possesses a minimal competence in only one of the four language skills, listening comprehension, speaking, reading and writing, in a language other than his mother tongue (Hamers & Blanc, 2000, p. 6). There are noticed these two main controversial ideas: Bloomfield’s (1935)where a bilingual should be able to speak both languages fluently and Macnamara’s (1967) where a bilingual is not necessary expected to know perfect both languages he\she but one should possesses a minimal competence in the other language apart from his\her mother tongue.

Many other researchers have conducted a research on bilingualism strategies, for example in Edinburgh University in Brazil the author has written about The application of bilingual language acquisition strategies: two empirical studies. An empirical study was carried out in Portuguese-English families to investigate how languages strategies are put in practice in real-life conversation. Also to analyze the effectiveness of the languages strategies, the collected information showed that none of the families rigorously applies the policies.



Following there will be introduced briefly these strategies in order to see if they are applied in the Albanian cases.

3. Strategies of Language Acquisition

Typically a language or languages are learned during the childhood period. Parents play an important role in the child's language acquisition. The strategies that the parents apply in order to make their child\children bilingual are of a great interest. As it was mentioned previously the strategies found by the linguists are being used consciously or unconsciously by parents of different nationality here in Albania. Thus, it is appropriate to introduce briefly the strategies. According to Railey(1986) and Harding(1995) language learning approaches are classified:

3.1. One-Parent-One-Language (OPOL) Strategy

In this strategy each parent has a different native language with some degree of competence in the other's language. Each parent speak his\her own native language to address child since the birth. Both parents are able to understand each-other's mother tongue at least on the communicative level. According to Grosjean this strategy "allows each parent to communicate with the child in his or her native language "while trying to make the children bilingual, at the same time this strategy helps both parents to improve the second language spoken in the family by hearing around at home" (Mey, 2009, p. 41).

3.2. Non-dominant Home Language Strategy (NDHL)

In this strategy parents have two different languages. The home language is the minority and one of the parents uses the majority language. In this strategy members of the family speak their minority language. The language of the community is spoken outside, for example with friends or at school. This is a strategy used throughout the world, for example the minority language is used at home or with neighbors, while the majority language outdoor at work or school etc.

3.3. Non-dominant Home Language without Community Support Strategy

Comparing to the abovementioned strategy in this strategy parents use the same language, even when they have different native language. The majority language is the language used by the community and at home is used the same language. In this strategy parents give priority to one language till the age of three, they believe that the best way to teach child the second language is after the age of three (Mey, 2009, p. 41).

3.4. Double Non-dominant Home Language Without Community Support Strategy

Parents have different mother tongue, one of the parents is the dominant language of the community, but at home both parents address the child the other language non-dominant one. Children are exposed to the dominant language only outside at school, with friends etc (Mey, 2009, p. 41).

3.5. Non-native Parents Strategy (NNP)

In this strategy parents share the same language at home. Community's language is same with parents' language. Parents always address the children in the language that is not his \her language. The principle of this strategy is that both languages are used "interchangeably in and out of the family, letting such factors as topic, situation, person and place dictate which language should be used" (Mey, 2009, p. 41).



3.6. Mixed Languages Strategy (ML)

In this strategy parents are bilingual, some sectors of community may be bilingual. For the effect of family language use the parents mix and code-switch languages. According to Schmidt-Mackey some families use “language time approach”, in other word they may use one language in the morning the other in afternoon or may be one language during the week days and the other language during the weekend (Mey, 2009, p. 41)

4. Bilingualism is Present in Albania

Albania is one of ethnically homogeneous country in the Europe, where the majority of population speaks Albanian. It is one of the most polyglot nation in Europe. Italian is widely spoken by Albanians, Greek in the south part of the country, also recently because of many Albanian emigrants living in Italy and Greece, Italian language has become a spoken language by many Albanians. The vast majority of the young generation is interested in learning English and they communicate and understand it to some extend. Recently, Albania has become a multicultural country. Many minority groups are living in Albania such as Italians, Chinese whose number is increasing rapidly every day, Americans, a few Germans and many Turkish people. These groups of population belong to different nationalities. Besides the fact that they live in Albania and work here they have created bilingual families as such as many Italian-Albanian, American- Albanian, Turkish-Albanian families. This thesis focuses on Turkish-Albanian and American-Albanians families. Being parent of different ethnic background their children have become consequently bilinguals. In this thesis ten families are subjected to this case study, five Albanian-Turkish families and five Albanian-American.

5. Two Case Studies

To make this work come to fruition ten families were interviewed, five Turkish-Albanian and five American-Albanian families. They are raising their children bilingual, to each of them it was given a bilingual language proficiency questionnaire. Five families were Turkish-Albanian, three of them American-Albanian and two Anglo-Albanian families. The aim of this question was to get information about parents’ ethnic background.

FAMILIES	MOTHER’S ETHNIC BACKGROUND	FATHER’S ETHNIC BACKGROUND
F1	Albanian	Turkish
F2	Turkish	Albanian
F3	Albanian	Turkish
F4	Albanian	Turkish
F5	Albanian	Turkish
F6	Albanian	English
F7	American	Albanian
F8	Albanian	American
F9	Albanian	American
F10	English	Albanian

In the families where the questionnaire was conducted it resulted that there were seven Albanian, one Turkish, one English and one American mother. Fathers were four Turkish, three Albanian and two American and one English father. The majority of mothers were Albanian seven Albanian mothers and the majority of fathers were Turkish.

The majority of above listed parents understand and communicate in some level the language of the other spouse's mother tongue, except one father of the 8th family does not know, but is able to understand a few words in Albanian. Apart from the mother tongue which is a natural process understanding or speaking your spouse' mother tongue in some level is an advantage for the children to learn both languages easier because if in a family there is a problem including all family members or any celebration they should speak a mutual language, which should be understood by all members, otherwise it will take longer or a translator should be or the member who is speaking should speak in one language and translate it into the other, which is not very helpful and the other members may become bored.

As mentioned above the majority of parents understand their spouse's native language except one parent who speak only his native language, but is trying to learn Albanian with the help of his children and his wife. 30% of fathers are multilingual they know more than two languages, the father of 2nd family is able to understand and communicate in Albanian, Turkish and English, the father of 4th family knows Albanian, Turkish and English, the father of F9th family knows Albanian, English and German and the mother of the same family 9th family knows Albanian, English and Italian. This fact helps children become multilingual. By different researches has been approved that a bilingual can learn other languages easier and comprehend quickly.

When asked about the language used at home, the results are:

Families	Mother to child\children	Child\children to mother	Father to child\children	Children to father	Children with each-other
F1	Albanian 90% Turkish 10%	Albanian 90% Turkish 10%	Turkish 99% Albanian 1%	Albanian 20% Turkish 80%	Turkish 80% Albanian 20%
F2	Albanian 80% Turkish 20%	Albanian 80% Turkish 20%	Turkish 90% Albanian 10%	Turkish 90% Albanian 10%	Turkish 70% Albanian 30%
F3	Albanian 90% Turkish 10%	Albanian 95% Turkish 5%	Turkish 99% Albanian 1%	Turkish 90% Albanian 10%	Turkish 80% Albanian 20%
F4	Albanian 90% Turkish 10%	Albanian 90% Turkish 10%	Turkish 90% Albanian 10%	Turkish 90% Albanian 10%	Turkish 90% Albanian 10%
F5	Albanian 90% Turkish 10%	Albanian 90% Turkish 10%	Turkish 90% Albanian 10%	Turkish 90% Albanian 10%	Turkish 90% Albanian 10%
F6	Albanian 80% English 20%	Albanian 80% English 20%	English 95% Albanian 5%	English 70% Albanian 30%	English 50% Albanian 50%
F7	English 100%	English 90% Albanian 10%	Albanian 90% English 10%	Albanian 90% English 10%	English 50% Albanian 50%
F8	Albanian 70% English 30%	Albanian 70% English 30%	English 100%	English 90% Albanian 10%	English 70% Albanian 30%
F9	Albanian 95% English 5%	Albanian 95% English 5%	English 95% Albanian 5%	English 95% Albanian 5%	English 50% Albanian 50%
F10	English 95% Albanian 5%	English 90% Albanian 10%	Albanian 95% English 5%	Albanian 95% English 5%	English 50% English

As we see from the above results all families apply One-parent-One-Language strategy. They all address children in their own mother tongue, but rarely they address in their spouse's mother tongue. Except in two families in the F8 father addresses 100% in his mother tongue English because he cannot speak Albanian and in the F7 the mother speaks 100% English because she cannot speak Albanian, but is able to understand it. Her children speak 10% in



Albanian in order to teach Albanian to their mother. The method One-Parent-One-Language is the best way to teach both languages to children.

A difference that we can easily be noticed from the questionnaire's results Turkish-Albanian families' children communicate with each-other in the father's language, this happens because Turkish fathers have difficulties in understanding Albanian or they give more priority to Turkish rather than Albanian. Children of American-Albanian families communicate with each-other almost in both languages 50% in one language and 50% in the other language. Whereas in F8 children most of the time communicate with each other in English because their father cannot understand Albanian, but 30% communicate in Albanian in order to teach their father Albanian accent.

The aim of this question was to know the languages they address to child\children in order to understand the strategy they use to teach their child\children both languages. They use One-Parent-One-Language strategy, the parent addresses to his/ her child\children in their mother tongue and possess some knowledge in the other language.

Overall in the families where the questionnaire was conducted it resulted that the parents put the strategies in practice in this way:

- Parents speak their native languages only while addressing to children
- TV movies make the difference in favor of one language
- English as a third language can be taught without making it priority
- Daily school life and social situation have a great impact
- Learning by making use of different context
- Reading, especially to the children in their favorite language

6. Conclusion

By studying and interviewing ten families five of them Turkish-Albanian and five American-Albanian, who are raising their children bilingually, it is hoped to bring a clear picture of the present day situation in Albania regarding bilingualism, at the same time this research can be considered as a crucial work and a help for the researches conducted in the field of bilingualism. Based on their answers in the questionnaire we are able to distinguish which is the best strategy for raising a bilingual child successfully, it is One-Parent-One-Language strategy. The parents are raising bilingual children because their parents belong to different nationalities and each of them speaks a different language. They speak a certain language at home and another language at work or within the community.

What really stands out in all of the families is that, in the question where they were asked to list the most often used languages in their family, father to child, child to father, mother to child, child to mother and children with each-other all of them gave similar answers. Each parent addresses to the child in his\her mother tongue except in same case where it is necessary to speak the other languages. Also children address their parent in the same language, while children most of the time address each-other in the father's language or the language spoken by community.



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COMPLEXITIES OF BLACK FEMME IDENTITY, ARTICULATED AND DELINEATED IN "SULA" ALLURES ALBANIAN READERS

Abstract

The focus of this paper is on Toni Morrison, a prominent contemporary Afro-American writer, who should be given a special attention and should be present and part of the permanent library collection at universities, in book shops in Albania for she is one of the most critically acclaimed living writers. Her books play a pivotal role in the American literature, but not only. Her books have crossed the borders, belonging not only to the Americans, but to the whole world. In Albania, publishing houses have translated only one of her books entitled —Sula.

To read her books is like you are entering another world, which has not been explored by the Albanians yet, to read her books you learn more about Afro-American history as she performs a deep excavation into America's history. At the same time she introduces the readers to the most relevant issues of slavery, racism, discrimination, and above all gender inequality.

Keywords: *feminism, gender equality, racism, discrimination*



1. Introduction

The purpose of this paper is to analyze Toni Morrison's second novel *Sula* (1983). The significance of the two female protagonists, Sula Peace and Nel Wright. The analysis aims to explore a fraction of African American literature, which helped African Americans to find their voice in a country such as the United States supposedly the land of one's dreams which turned out to be a place, where laws were set against them. In literature, African American writers with their stories have depicted their intricate experiences.

Sula (1974) is Toni Morrison's second published novel. Like *The Bluest Eye*, the novel is a story of two girls coming of age. As children, these two girls, Sula Peace and Nel Wright, function as two halves of a whole, often seeming to complete each other's strengths and weaknesses.

When they reach maturity, the different ways they react to the norms of their community separate them and split their bond, until the end of the novel. *Sula* confronts issues of loyalty, family, assimilation, innocence, gender, and sexuality, examining the criteria that determine the character, quality, and relationships of a woman's lifetime. Nevertheless, Toni Morrison in her book aims to create an invincible strong female personage who "not only refuses the role [the standard role assigned for a woman], she steps outside the caste of woman, beyond any class or definition [and] insists on making herself" (Christian, *Black Feminist Criticism* 76)

2. Reasons Why Tony Morrison Must be Read by the Albanian Readers

It is quite apparent that *Sula* is a novel of oppositions. Morrison works with the balance between good and evil and the complex relationships between black women. Through various characters and themes, Morrison tries to balance between good and evil or life and death.

This opposition is most obvious in the primary relationship of the novel, the friendship between Nel Wright and Sula Peace. Reflecting upon the two characters in a 1976 interview, Morrison noted that:

"if they had been one person, I suppose they would have been a rather marvelous person. But each one lacked something that the other one had." (Lister, 2009)

Morrison creates Nel as raised in a strict though stable home that strongly contrasts with the disorder of Sula's family. While Nel is taught to obey social conventions, Sula learns at an early age that "sex was pleasant and frequent, but otherwise unremarkable" (44). Her mother sleeps with whoever interests her, but with such a lazy, carefree attitude that the women of the town take her flirtations with their husbands as a compliment rather than as a threat.

Eva also exemplifies this "man-love" but because of her physical handicap, she is limited to good-natured flirtations and to warning young wives to carefully attend to the desires of their husbands. Although Eva is one of the fiercest characters in the novel, here she seems to be following the traditional gender roles. Morrison, chooses to depict her as becoming fierce because of motherly sensibility. The novel is full of shocking scenes, and one of them is when Eva sets her son, Plum, on fire after he comes back from the war and emotionally ravaged and addicted to drugs.

Despite their different upbringings, Sula and Nel become instant friends. The third-person narrator explains:



Because each had discovered years before that they were neither white nor male, and that all freedom and triumph was forbidden to them, they had set about creating something else to be. Their meeting was fortunate, for it let them use each other to grow on. (Lister, 2009)

Daughters of distant mothers and incomprehensible fathers (Sula's because he was dead; Nel's because he wasn't), they found in each other's eyes the intimacy they were looking for.

While Nel becomes the more obedient of the two, Sula is marked by her recklessness. In another gripping scene, she cuts off the tip of her finger to scare off a group of threatening Irish boys. For a black girl to find the way to scare a group of white boys is against every expectation, showing that Toni Morrison undermines conventional oppositions in the novel. The boys presumably bear far greater social power because they are white and male.

The girls' special company allows them to explore the world around them with curiosity, not fear. However, this unlimited freedom also has dangerous consequences as in the case of Chicken Little.

After ten years of travel, Sula returns to the Bottom to tell Eva, "Don't talk to me about how much you gave me, Big Mamma, and how much I owe you or none of that. . . . I don't want to make somebody else. I want to make myself" (92).

She clearly shows that she is focused only on her own desires, but at the same time one could say that she is tough and resolute in creating her own identity. Sula rejects Eva's advice to settle down and have children and to the astonishment of the Bottom community she even sends her grandmother to a nursing home. (Lister, 2009)

The focus on Nel and Sula's friendship is Morrison's aim to describe the emotional support that black women have always provided for one another. As she explains, "Friendship between women is special, different, and has never been depicted as the major focus of a novel before *Sula*."

In the final scene of the novel, Nel visits Eva in the nursery house. The elder woman asks about the death of Chicken:

"How did you get him to go in the water?"

"I didn't throw no little boy in the river. That was Sula."

"You. Sula. What's the difference? You was there. You watched, didn't you?"

Me, I never would've watched." (168)

This part suggests that however much different Nel and Sula are, they are united by a sense of culpability over Chicken Little's death. And indeed these words make her reflect on herself and her now dead friend. At the end of the novel Nel recognizes that "All that time, all that time, I thought I was missing Jude. . . . We was girls together" (174).

Asked about the stress on the community Morrison explains:

Black people never annihilate evil. They don't run it out of their neighborhoods, chop it up, or burn it up. They don't have witch hangings. They accept it . . . It's as though God has four faces for them—not just the Trinity, but four.



Even though Sula is against every convention, as a woman who throws her grandmother into a nursing home and who is rumored to sleep with white men, the community does not attack her. They believe that the “presence of evil was something to be first recognized, then dealt with, survived, outwitted, triumphed over” (118).

There is another way the community looks at her, though, making Sula a highly ambivalent character. Morrison demonstrates how Sula’s presence in the Bottom actually improves the community. For example, Sula’s loose ways and disregard of familial bonds inspires a derelict mother to reform her lifestyle and care for her son. Using Sula as a key point of contrast, the townspeople “began to cherish their husbands and wives, protect their children, repair their homes and in general band together against the devil in their midst” (117–18). The evil that Sula represents acts as a force of good for the community.

This attitude illustrates once more Morrison’s viewpoint that “one can never really define good and evil. Sometimes good looks like evil; sometimes evil looks like good—you never really know what it is. It depends on what uses you put it to. Evil is as useful as good is.”

Morrison demonstrates that the creation of strict dualities only limits our understanding of how people operate as complex, multifaceted beings. Oppositions between good and evil, black and white, self and other definitely overlap. Though we may rely upon such labels as neat categories of identity, they restrict our ability to understand the dynamic nature of human motivations. (Lister, 2009)

3. Feminism in Albania

Much of the black feminist thought tries to convey black women’s increasing willingness to oppose inequality regarding gender and color. Septima Clark states:

I used to feel that women couldn’t speak up, because when district meetings were being held at my home . . . I didn’t feel as if I could tell them what I had in mind . . . But later on, I found out that women had a lot to say, and what they had to say was really worthwhile. . . . So we started talking, and have been talking quite a bit since that time. (C. Brown 1986, 82)

“Feminist methodology promises a more interpersonal relationship between researchers and those whose lives are the focus of research. Feminist methodology seeks to break down barriers that exist among women as well as the barriers that exist between the researcher and the researched” (Leslie Rebecca Bloom, 1998)

Feminism is a wide notion with one single orientation: gender equality, same rights for people, no matter what gender they are. Albania is almost devoid of such notion. A great number of people confuse the term “feminism” and apply it derogatively to a number of different contexts. Still, out of a minority who understands the term, there are those who think that feminists claim only female rights. In fact, a feminist is anyone who dares to stand against any discrimination based on gender. Besides it’s not only a fight to gain woman’s rights, but also to release the man from a pre-defined and absurd role he is given in a patriarchal society.

The French writer and philosopher Simone De Beauvoir, 1986, in her book *The Second Sex*, explains that one is not born a female, one becomes a female, thus stating that when we are born we are infants. No infant has an idea that male infants will have more priorities in life



than female ones. It is from their families and through the process of socializing that we learn which gender outweighs the other in every aspect.

It is from the early childhood that we acquire definite and separate roles for males and females, and though recently the subject of feminism has begun to be dealt with, it is still in its infancy, it is quite common even nowadays, to decide which toys boys play with and which ones are for girls, which color fit boys and which one flatter girls.

When puberty comes or even later, these distinction between males and females become even sharper, for most families in Albania it is customary to let their boys go out and come home at will, while restrict young girls to parental supervisory all their teenage hood. Surprisingly when these girls grow up their parents don't hold the grip anymore, letting go of their daughter to their "husbands' families" like properties under "another family supervision now".

No matter how emancipated our society claims to be, there are sign of this patriarchy everywhere in our country. And all females, in one way or another suffer from this oppression. Patriarchy is tyrannical and it is based on a rigid hierarchy on top of which are males, and at the bottom of it are poor woman of color.

The Albanian TV station top Channel has broadcast a program called "Tendencies toward female books" The categorization made to female literature in Albania has been a heated debate and as such it has been the cause for many discussions. According to a survey which intended to analyze the kinds of books Albanian women preferred to purchase in different fairs, most Albanian females chose "chick lit, a genre fiction that addresses issues of modern womanhood mostly lightheartedly. The top favorite ones were Sex and the City, the Diary of Bridget Jones, the Secret Dreamworld of a Shopaholic, Lipstick Jungle ..etc.

Many female critics, like Iva Tico, the head of "MapoMadamme", the distinguished writers like Diana Culi and FluturaAcka, view such books as shallow or literature "to be read at the beach" as most of them do not require specific highly intellectual power in order to be understood. According to their observation, male writers like OrhanPamuk, HarukiMorakani or Amos Oz, were among the most favorite.

Question like : "What about Doris Lessing, Toni Morrison, ElfrideJelinek, these Oscar winners, widely acclaimed throughout the world?" began to arise.

There is ever growing female intellectual concern about the domination of chick lit in Albania. The question that doesn't seem to have a clear cut answer yet is ; "Is this kind of literature finally sealing the reputation of the woman as shallow and dreamy?"

With the intention of making just a small step toward the change, I have prepared the survey below and handed it out to a specific group, namely students studying at the Department of Foreign Languages, University of Shkodra, English Language. It is a group of 40 students who attended to my survey.

4. Conclusion

Toni Morrison's decision to use an African female as protagonist reflects her interest in gender oppression as well as race and class oppression. In fact, all three forms of oppression are explored in each of Morrison's works. However, their primacy varies depending on the author's level of consciousness. In *The Bluest Eye*, sexism, like class exploitation, plays a secondary role to race oppression. Morrison does make clear, however, that the African female is the most vulnerable to capitalist propaganda in the United States, for it is the female in



general who, in the United States, has often had her worth measured in terms of beauty rather than character or accomplishment. Also, Morrison's concern with gender oppression is reflected in the rape of Pecola.

If there is one thing that Toni Morrison – author, playwright, librettist, lyricist, Nobel Prize winner, social and literary critic – has taught us, it is that we are all responsible for those choices, we have to take the lead, think as individuals potential enough to bring about changes, no matter what color or what gender.

To me it is the role of the writer and the critic to elaborate and explore in depth the gender discourse in Albania. This way the process would be developed gradually starting from the intellectual elite and ending in rural areas which are yet accurate models of male-dominant societies, where men “lead the way” and where the women follow. Yet I do acknowledge the fact that the cause is not only cultural, but also economical. Economic male autonomy has to be adjusted reducing woman's dependency on male as the only “bread-winners”.

As Morrison herself has noted, “responsibility” is also “response-ability,” the capacity for a dialogue between writer and reading public, often mediated by the critic, which demands that (1) we take the author and her work seriously and meet her on her own terms, and (2) we prepare ourselves, yes, academically, but equally important, psychically to free our minds from the constraints of the inherited, the given, the unquestioned, the “unspeakable,” in order to meet “marginal” authors on their own terms.

It must have taken her enormous effort to obtain the canonization seldom granted to women writers, almost never to blacks. And yet Morrison was hardly the first non-white, non-male author to challenge the hegemony of the white-male center: that effort has also been both political and collective in nature as, for example, in the open letter to the *New York Times* by forty-eight black writers, decrying the non-recognition of *Beloved*, inexplicably passed over in 1987 for both the American Book Award and the Pulitzer. (She later indicated that that support and recognition by her own writerly community was one of the most meaningful “awards” she has ever received.)

It is fascinating that in an informal survey among writers and other literati by the same news institution in May 2006, the very same book was voted the best piece of fiction written in the US in the last twenty-five years.

Our work has attempted to look at some of her works as an entity – basically lingering on *Sula*, but mostly focusing on her themes and her ideas as inspiring incentives to make a change in our everyday reality. In the middle of the Albanian cultural reality, badly wounded from the lengthy communism regime, it is extremely difficult to even ask a question that is at the heart of feminist theory: how Albanian women may come to understand themselves as speaking subjects within this historical frame of patriarchal society? In Albania women lack the concrete means to organize themselves and stand against this categorization as “the other”. They live spread among men, closely connected to their homes, work, economic interest depended by their men, fathers, husbands.

It takes great courage to stand against such a “well” established system, it takes both men and women to be more sensitive on the issue of gender equality. It is everybody's issue.



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ELEMENTS OF CREATION, AND THE EMPEDOCLEAN VIEWPOINT IN “WASTE LAND” OF T. S. ELIOT.

Abstract

We almost studied the well-known work of Eliot based on the notes of the author himself, the mythological concepts of Fraser in his “*Golden Bough*”, that of Jessie L. Weston’s in “*From ritual to Romance*”, focussing mostly in the symbols of fertility.

Here we suggest another view of reading; an analysis based on primal Empedoclean elements of creation: *fire, water, earth and air*, not as symbols of fertility but of that of creation. In fact, *for Sir James Frazer, fertility myth is the key to all mythologies*; and therefore the key concept of every interpretation of all literary works written in mythical method. Instead of James Fraser it is *Mircea Eliade who emphasizes the creation myth* as the key of all. In this paper we go on approaching M. Eliade point of view and that of by Laurence Coupe in his book “*Myth*”, who emphasise that: “*The creation paradigm gives us the idea of facing up to primordial chaos, manifest in the absurdity of repetition, and so beginning life anew, as if from the very moment in which the universe began.*,” linking together the elements of creation as mythical symbols and the concept of birth and life which here has to be found in front of an *Waste land*. Why, by this creational point of view we find no life in the waste land? How are interrelated the primal elements of creation in the poem itself? Do they really give us a creation, a poem?

Keywords: *elements of creation, Empedocle, poetic of creation, symbols, waste land, creation myths.*



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THE EFFECT OF CULTURE SPOT IN ENGLISH LANGUAGE TEACHING

Abstract

This paper spotlights on teaching Culture Spot in the foreign language classroom and endeavours to show that Culture maintains an important place in foreign language teaching and learning. Widely speaking, most of our colleagues of English teaching think that language and culture are closely related. While language reflects the value shared by people in society, culture is considered the set of values that society shares. In this sense, culture is a crucial component in language teaching and learning. In our everyday teaching of English as a foreign language to our pupils or students, it is difficult to shun parts of English culture. Sometimes it seems quite impossible, but shortly thinking, learning a language without its culture is also quite impossible. If we experiment this, it brings the result of turning our students into a “fluent fool”, meaning someone speaking a foreign language fluently but not grasping the social or philosophical content of the language. This makes us think deeper that teaching a foreign language means incorporating the target cultural knowledge as well. This paper will bring a case study of the impact of Culture Spot in textbooks of English in some middle schools in Durres District.

Keywords: *culture, language, teaching, outcome, society, pupils etc.*



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GAINS OF SYMBOLIC MYTHOLOGY ON THE POEM “DESERT LAND” OF T.S. ELIOT.

Abstract

Mythologic symbol as an alegoric and logic form, like concience and creative form is very present on the modern literature. One of dominating tools of T. S.Elliott's poetry is return to the myth, as a way to build up an apocalyptic vision about the world.(...at my very end is my very beginning..)-T.Elliott. This means that the past is present at the moment as well as in the future. This scientific paper will reveal specifics of the use of mythologic symbols on this author poetry. It is worth mentioning that those symbols have not only enriching function of understanding sphere but, fondamental effect on poetry structure building. Seen from this point of view, we can easily reach the conclusion that the mythological ingredient has three main points which shape up the poetry structure.

Firstly: Resemantizn of mythic symbols where they are taken and reformed in a new background on time and space. Transformation and adaptation of those mythologic symbols in a new context seems quite usual and natural. It enables the author to bypass the declarative expressions by using instead the suggestions. This exactly missing kind of language leads through a penetration on the semantic mist and towards finding analogy between mythic reflections of all time.

Secondly: The dissolve of mythic signs showing up as a determinant as well as destinguished factor of Elliott's style, on the background of modern literature. Different from the usual way of retaking and the vulgar way of myths by using multi contextes means, he takes messages and ideas and different mythological elements. So, we don't have the return of mythological symbols but, their semantic fields only and their penetration on the fondamental characteristics of the myths is revealed through the prefrase.

Thirdly: Mythic atmosphere through analogue situations, where we find flat situations tied up with the element of prophecy, dialogues between humans and gods, all those come to light through textual examples.

Keywords: *symbol, myth, poetry, universality*



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“PSYCHOANALYTICAL CRITICISM AS A METHOD IN LITERATURE INTERPRETATION”

Outline

Psychoanalysis is a significant method which “explores various possible meanings of what is seen in the surface”²³. It has a strong relation with the literature and both of them do have one thing in common: “they open the window on the human life that enriches the readers beyond what they might conceive by themselves.”²⁴ So this means that both, the literature and psychoanalysis are good methods of going beyond what is seen in the surface of the reality. They navigate in the depth of the things by helping us to think in the real meanings concerning language and dealing with thought. Psychoanalysis is a good approach to interpret different genres of literature such as: *fairy tales, legends, myths* and so on and so forth. This is why psychoanalysis stands closely to the literature. It speaks the unspoken, discovers the hidden, and transmits what tries to stay concealed in the parts of the human unconsciousness.

For different reasons, psychoanalysis is too near children’s literature. Freud had a strong affection to children. He was of the opinion that the child hides a lot of wishes, desires and thoughts in his mind. The purpose of psychoanalysis as a method is to explore all these wishes, desires and thoughts. It was necessary for Freud to deal with all of them, because they are the basic features on which the foundations of the future are built. These wishes and inner thoughts are the determiners of the child’s decisions, conflicts and perspectives. In one of the Freud’s studies, he found out that child as fragile human beings use their wishes to determine their actions in their future life.

Freud thought that psychoanalysis is helpful to uncover what is hidden in order to make children clear and able enough to see the reality.

Children often face a lot of difficulties in their own lives, and it happens that when they finish their specific stories they still remain attached to them, destroying their everyday equilibrium. The same thing happens when reading a fairy tale. While reading it the children suddenly develop a fear or attraction to the characters through which the plot occurs. The specifics of the analyst’s interventions typically include confronting and clarifying the patient’s pathological defenses, wishes and guilt. “*Through the analysis of conflicts, including those contributing to battle and those involving change onto the analyst of unclear reactions,*



psychoanalytic treatment can elucidate how patients unconsciously are their own worst enemies: how unconscious, symbolic reactions that have been inspired by experience are causing symptoms"

Psychoanalysis is a good method of transmitting literature genres; it also helps the reader especially the child to clarify his ideas and to explain his fears, attractions and other different aspects of behavior. The psychoanalysis helps children to be free of fears and at the same time to face his life as it is, challenging triumphantly the reality, creating a good relation with it etc.

Literary critics see and consider psychoanalysis from different point of view. A good example to be mentioned is Carl Jung.

Carl Jung gave his contribution to what psychoanalysis is needed for. According to him, "*our consciousness is composed by different issues such as models of behaviors, ideas etc*"

It can be considered as a universe surrounded by myths, thoughts, symbols which affect our behaviors. Here we come to the conclusion that psychoanalysis helps one individual to understand myths and to adopt their features to themselves.

D .W Winiscott helped in the exactness of the good psychoanalytical interpretation. As he was a pediatrician, he was more interested in the child's relations with the literary interpretation and elucidation. His ideas were shaped correctly by doing a lot of experiments to the children after reading a piece of a literary work. The impact was unbelievable. All the literature genres influence every aspect of human, especially of a child behavior. This happens, because the child sees and considers them as good models to follow.

Through Psychoanalysis as a method we can make children meet with the fairy tales, legends, myths, etc. While reading all these genres, readers face a lot of new things, absorb new knowledge. Psychoanalysis helps children to acquire morals and values. Children cope with adoration and antipathy, kindness and cruelty, in few novels the good and the bad, friendship and hate. All these features are comprehended by the application of psychoanalysis. The child learns that the kindness and the goodness are always victorious towards the cruelty and the evil. The child in this way understands that he/she should always be good and kind because in this way they will be honored and respected by the others. That is why the children have a hero in their minds and make it an example to follow and to cope with.

Are these things the ones that the children learn from a fairy tale /myth/legend?

Certainly not; while reading children can meet different stories and learn from them their history and antiquity, admiring the countries and develop their knowledge. They see how progression is developed in a society of a certain country, and how traditions are inherited from one generation to another, how the purity of spirits always wins. All these values and characteristics help the children to establish the "*groundworks in a prosperous society.*"



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IMPLEMENTATION OF E-HEALTH IN COUNTRIES OUTSIDE THE EU AS A METHOD TO REDUCE COSTS AND INCREASE EFFICIENCY AT THE EUROPEAN LEVEL

Abstract

In national European sanitary systems, there is a substantial *gap* in terms of managing the patients based on their state of origin. Even after powerful communication campaigns and investments in the sanitary sector to create a European clinical database, the current level of information is insufficient and brings about exorbitant costs. There are a plethora of reliable data speaking about the positive effects, in terms of time, cost and health of the patients, facilitating the communications between two or more geographically distant hospitals. This article reviews the evidences that the recent academic literature and enacted European projects gave rise to, and tries to evaluate the application of e-health in the candidate status countries where Albania is part of.

Keywords: *e-health, sanitary communication, informative sanitary system*



1. Introduction

Is it possible to increase the efficiency of European healthcare system containing costs? And is it possible to ensure the patient a better management of his medical shortening? Our research project, taking as target group emmmigrants from non-EU countries, seeks, through the implementation of new technologies, to find appropriate solutions to ensure optimal in order to short the service delivery. This system allows healthcare organizations to access the medical records of the country of origin of the patient to minimize the number of analyzes to be performed and ensure a complete diagnosis in a shorter time. The goal of the project is to analyze the current state of information technology in the health sector, the feasibility of the project, the perceived benefits and the barriers that prevent the use of these methods in a large scale.

2. Theme and Methodology

In the above work once the concepts have been defined and the modifications and changes been undertaken, the objective would be of analyzing e-health with regards to understanding the current issues related to the provision of health care, preserving the data and creating reports for reformist purposes, hence it is divided into two parts. It tries to put to comparison the unified model of the European Community and the one proposed by us at the continental level, analyzing the feasibility and the resultant opportunities. This way, we can give a great contribution in helping to understand e-health and, moreover, develop new theoretical foundations able to produce increasingly efficient and consumer oriented systems in the future. There is strong pressure to innovate in the enterprise information systems, being these of public or private companies domain, in order to ensure as better a service for the customer as better a management of costs. To implement such systems, we should take into account not only the financial costs but also other factors related to the *digital divide* between different countries. Therefore, besides the proposed model, this paper tries to stimulate discussion and the development of sustainable strategies in order to reduce the digital divide in the country.

3. E-health Actual State of the European Healthcare Sector

With the development of the technology in addition to the economic benefits and the impact of the world economy has fundamentally changed the way we do. This change was also caught in the Digital Agenda for Europa20202 strategy. The information technologies applied to the health care system, such as digital health card, the information system requirements, the database of analysis of the patients, the electronic management of patients during their recovering time in hospital, and other implementations have significantly reduced costs and doctor's errors, in addition to help the entire health system and the decision-making process. Actually the eHealth Network program is applied only by 28 countries belonging to the European community and only concerns the health care in any country where the citizen is located with the objective that in 2020, to create a data which includes informations and services in order to make the European health system efficiently and economically for its citizens. In the program are not included citizens outside the EU, resident or not. Our project, which identifies the critical points in the program tries to give a solution, which implemented in the current one, increases efficiency and contain costs in the long term. According to the report "Migration and Asylum "there are 20 million legal immigrants who are entitled to access to healthcare in the EU and about 420,000 irregular besides the 440,000 asylum seekers. Even the last ones by medical facilities accommodation have free access to basic health services.



Currently although with different speeds EU countries are adopting the methods for recording information electronically. In Italy the Ministry of Health has started pilot projects basis and others already fully operational offering a summary of the patient including clinical and administrative data and also participates in the project epSOS.

4. Definition of the Project and the Methodology

The countries of Europe are making the necessary reforms until it is possible to access the European Union specifically as a result the participation in all European programs, the considered health sector. This implicates over major countries' efforts to adapt their system to the European one as the creation of European funds for the implementation of information systems and the change of the legal framework in these countries. The project considers the implementation in the short terms, to do a study of the recent literature and by creating statistical processing.

The project proposes the goal of building where there is a real platform for storage and access to patient clinical data and integrating it with the existing platforms in the EU.

Analysing, through the European database, the state of health on the continent. We want to develop a survey by creating two study groups, as well as to synthesize previous studies in the literature, with those that are part of our target groups, namely:

1. Citizens outside the EU, in time of the survey are using the health service for routine checks, or for problems not attributable to extraordinary factors such as accidents, violence and so on
2. Citizens outside the EU, in time of the survey are using the health service for routine checks, or for problems not attributable to extraordinary factors such as accidents, violence and so on. but as participants in the study, they will also show their medical records from the country of origin.

The poll will be directed to the hospital staff in order to get feedback relating to the advantages in terms of time of hospitalization of the patients and the number of analyzes carried out to arrive at the diagnosis. By analyzing the change in a logical context as is - to be, we can determine the mode and the effects this produces.

How:

1) Study of the Sector

The integration to the European information system requires a study of the current legislative framework of countries outside the EU:

- a. Legislative framework on health care
- b. Privacy
- c. Processes and information management in the health system

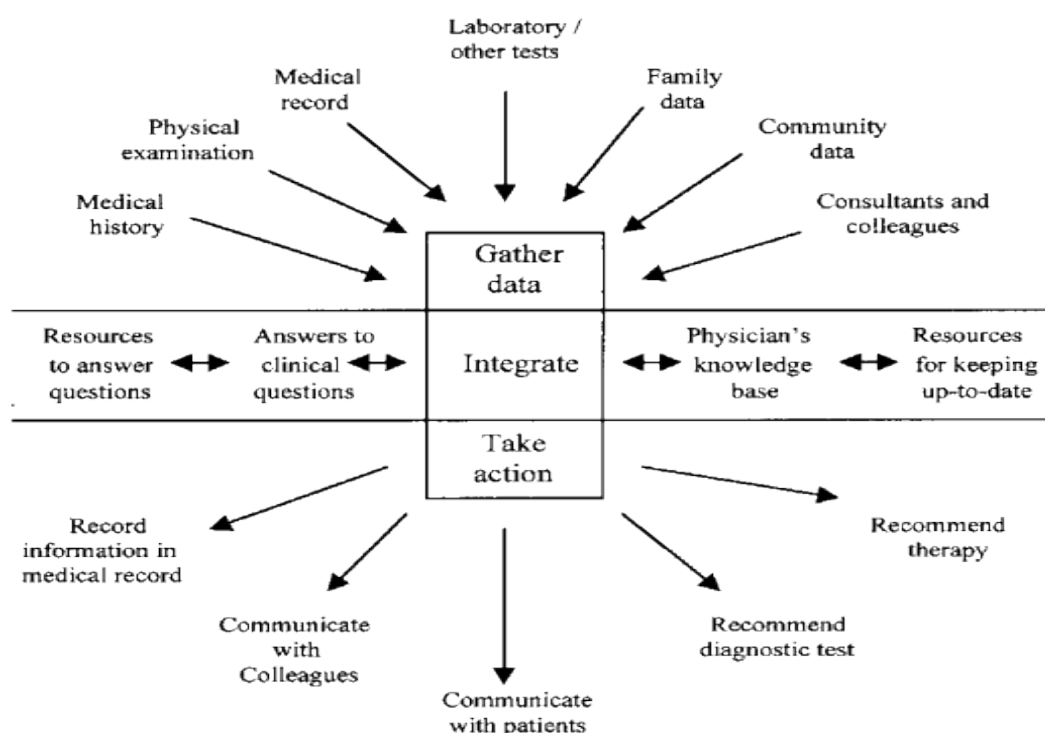


Fig. 1 Information Management in the health service

As described in the figure, there are different sources of information that once elaborated lead to complete diagnosis. In the case of patients non-EU citizens there is an information gap that to be bridged must be supported by a greater number of analyzes to achieve the same level of information of EU citizens and lead to a more complete picture.

5. Effects

So given the current state of the countries considered they proceed with the inclusion in the package of the reforms, to be taken to enter in the European Community, the necessary directives to scan until the health care system.

The free movement of people with the entry into the European community of the candidate countries, also requires a growth check-up as a result of the perception of the quality that has the health service in European comparer with the country of origin. On the other hand, the doctors have previous information to the visit required fewer information to complete the diagnosis.

Therefore it can be run in two stages :

- implementing information systems at Community level and supporting the costs of the duplication of analysis for non-EU citizens and later finance the integration system to the incoming EU States.
- implementing the information systems at the continental level, including even the countries that have the candidate status, to omit the duplication of analysis.



Thus gaining in terms of time and cost and making the community health service more efficient.

6. Conclusion

There is strong a pressure innovating the enterprise information systems, public or private companies, in order to ensure both a better service for the final customer in a better management of costs. We can give a great contribution in helping to understand the e-health and to develop new theoretical foundations which are able to produce, in the future, increasingly systems more efficient and oriented to the consumers. Certainly to implement the system should take account not only of the financial costs and other factors but even to the digital divide between the different states. Being short-term negative factors the lasts once we are confident that the implementation of a clinical database for the country over the internal management of patients and of reforms in the health sector will be also the positive effect abroad, where nearly reside 30 of the population. It is our challenge to give our best to promote new technologies and make this happen.

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EUROPE BETWEEN COMMON AND CIVIL LAW THE NEW CHALLENGES OF EUROPEAN COEVAL LEGISLATION

Abstract

The road of Europe towards the economic union and political unification is an example which deserves to be analysed in every aspect.

It begins with the Treaty of Paris (1952) which founded the European Coal and Steel Community and continues with the Treaty of Rome which founded the European Economic Community and European Atomic Energy Community.

Meanwhile, EU in 2004 had the European Constitution Project signed from Member States. The ratification process of this constitution wasn't simple and it was rejected by the negative results of the referendums made in France and Netherlands between May to June in 2005. The European showed once more how difficult it was for them to put their national constitutions in the 2nd place. The term "Constitution" created a fear to those who considered the ratification of this constitution as a violation of national sovereignty.

This paper covers a period starting with the European constitutional crisis which ended only with a compromise made at five o'clock- under German Energetic Presidency. The European Council decided the waiver of the European constitution and the ratification of a new treaty on 19 June 2009. On 13 December 2007 the Member States of EU signed the Treaty of Lisbon that amended the Treaty of EU and the Treaty of European Community. The purpose of this article is to discuss whether this new revolutionary democratic form consists in popular participation, where EU is engaged to create and offer to European citizens the opportunity so they can present to the European Commission a request for the composition of a new legislation.

The coming into force of the Treaty of Lisbon was reflected more over the institutional changes of EU, but the revolution of this treaty was undoubtedly the "European Civil Initiative" which engaged other structures of EU in the preparation of the special regulations and directives which would make possible the instalment of this Revolution.

Keywords: *Legislation, Treaty, Constitution, European Union, Law.*



1. Institutional Law in European Community

Regarding the constitutional law of the member states as a rapidly developing topic, sovereignty has undergone historic and judicial process of European integration. Court of Justice has an important role with regards to observance of internal resources to international ones and vice versa respecting the principle of Prevalence of the latter, given that the European Union is expected to add new member states. Can all the current EU member states guarantee their citizens a welfare state in the union since its jurisdiction extend to all areas of internal orders?

According to this moment we see that the institutional role loses its sovereignty in traditional terms and at the same time we are before a hardened administrative sovereignty.

2. Common Law and Civil Law Applications

Since ancient times the western world have mainly two major political opinions, Greek and Roman. Their perspective has been somewhat different. Greek political thought is primarily interested for the state conception, while the Roman model is more concerned with the study of the law. (Omari 2004).

Regarding the state governing, it can be said that Christianity in its essence transformed the concept. In ancient times the state and religion were one, related to this Jesus Christ teaches that his theory does not belong to this world and separates religion from government and he adds: give to Caesar what is Caesar's and to God what is God's. It was precisely at this moment that it noticed the first division between God and state because in that moment all power belonged to Caesar. Jesus Christ with this division decided that religion is not the state and that obedience to Caesar was not the same thing as obedience to God. (Omari 2004). During the prosperity period of Republican Rome, it was the Senate that exercised legally the highest power, sovereign power, representing at least formally the will of the people, where every act begun with the expression: *Senatus Populus quem Romanus* ". At this period it could seem difficult that all the power was in the hands of the sovereign.

In Western Europe after the fall of the Roman Empire, there were the Germanic people that first brought a different concept of law which differed from the Romans concept. It was inherited from the Greek Law School. The creation of this new empire was due to the concept that law would be qualified as fair, unique, and universal.

In the medieval thought the royal power was related to the right and to the common good and at this moment we can use the expression of Saint Augustine "*Omnis potestas a Deo*" in order to argue that obeying the royal power was a form of obedience to God.

The idea of medieval thought of Thomas d'Aquin mentioned by Aristotle in the theological lectures of Cicero which states that the Republic is a set of many human beings gathered in a society through the acceptance of law and the common interests of the community, indicates the foundation of the modern states (Omari, 2004).

This initial Germanic law idea about limiting the power of the king who does not create the right himself but was forced to declare it constitutes the essence of English law. In England, the Roman and the canonical law were denied. The Roman-Byzantine principle to which the king was a *Solutus Legibus*, was opposed by the principle announced in the XIII century, according to which the king stands *sub Deo et lege, quia lex facit regem*. On the basis of this principle it was found the English doctrine, which is based on the primacy of law (Fasso 1979, Omari 2002).



3. Conclusion

In this paper we can conclude that in terms of new challenges to the European contemporary legislation, we should bear in mind the historical process in which we are now. We should also not neglect the institutional juridical process. Europe with all the Member States represents a set of institutionally unified states but not on juridical terms, and with regard to the latter, not only for lawyers but for all legal scientists there exist a division between common law and civil law. They represent significant differences in terms of political and institutional organization of member States. The latter even though in harmony with the other has differences in the form of legal organization. Thus institutional bodies of the EU should have the task of harmonizing the legal systems .

Regarding the civil law legal system, it was born with the foundation of Rome and expanded mainly in all countries of the Roman Empire and still finds application in those countries which have more institutional inherited tradition. This system with its practicality makes possible the evolution of legal science together with social changes through history by adapting different state orders. As we can see, it is a legal system in socio-economic development of elements that define each member state although each member country belongs to a different socio-economic condition.

Regarding the common law legal system, it was born and developed in England and finds full application in the Anglo Saxon countries inside and outside Europe especially in all Commonwealth member states. Although it resembles as a consolidated legal system which has been practised over centuries there are still many significant deficiencies regarding the contemporary developments. In this system differing from the civil law, there is present in addition to the judge, a jury which often appreciates the importance of guilt on the offense. This system although it looks like solid, it results more democratic and popular than the other older system.



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MARRIAGE AND DIVORCE IN ALBANIAN SOCIETY OVER THE YEARS

Abstract

In this article we will see a general description of marriage and divorce. Marriage and divorce in the Albanian society have had their time to be lectured and institutionalized. Nowadays we can talk about divorce without fear. Prejudice and mentality for divorced women are somewhat faded, but still remain strong in all these rural areas. Despite all these changes to "emancipated" that have occurred over the years in our country, it is noted that the number of divorces is rightly increased. It may be considered as a painful wound that is destroying Albanian family. In this article I will cover the forms and ways that have changed the concept of marriage, the causes that lead a couple to divorce, as increasing numbers of divorces in Albania, the types of divorce or phases in which passes to be divorced couple etc.



1. The concept of marriage in the Albanian society over the years and centuries

Numerous studies that have been done over the years, prove that the traditional culture of the Albanian people, especially since the fifteenth century until the beginning of World War II, have worked more detailed cultural norms that encourage and "legitimize" the realization of marital ties, at least in several social areas. Prosecution of tribal norms was different in time, different regions and social groups.

According to the Canon of Lek Dukagjin, whose cultural norms applied mainly in Northern and Northeastern Albania, banned marriage and betrothal of girls if the boy had blood up to four hundred generations. This Canon forbidding marriages between people whose tribes had any godfather respect, brotherhood (brother or sister who had drunk the blood of each other). Other canons statutes, particularly Canon of Skanderbeg, was implemented in central Albania and Julie Pope Canon, which was implemented in southern Albania, encourage and legitimize the realization of marriages. For example, Skanderbeg canon forbidding marriage between two young people who had family ties between them to 100 generations by the father and 7 generations by mother. Cultural norms of ekzogamia in Albania are documented and observed by foreign traveler who visited our country, especially during the XIX and XX century.

Edith Durham in the late '20 twentieth century wrote: "Albanian tribe is derived from a male grandparent. All persons attend that same background of that same male progenitor, however far in generations they are called "brothers and sisters" and they were not married to each other. This law was strictly applied.

According to Shtjefen Gjeçovi: "At Albanian canons are provided strict sanctions for those who violate norms of ekzogamia such as penalty, house burning, expulsion and murder. These heavy punishments against "causer" appointed by the influential men of the tribe, after marriage two persons of the same blood was considered ugly insult to tribe. Though, to do the dirty tribe, his every member of the socialization process should be familiar with the whole genealogical tree first."

2. The Role of Marriage in Albanian Society and how it "was used" from Our Ancestors.

Albanian society marriage between young people was conceptualized and realized as an alliance between the heads of their families, the alliance that was aimed primarily at strengthening the status of mutual economic, social and the defense against enemies. Many foreigners and local researchers have described the Albanian family, particularly the highlander as "a small state" or a "republic" with a political and army organization. At these families women and females in general had no rights, except taking care about food and clothes. Such things happened mostly in the families of feudal leaders. While among popular broad mass was the opposite a marriage connection could eliminate not only the usual conflicts of everyday life, but often arrived to stop the marriage the blood feud. A marriage between two families in blood feud was the only guarantee for their reconciliation.

The declaration of independence of Albania (1912) to the eve of World War II (1939), the legal basis for regulating structured with marriage and divorce problems, (the latter until then was virtually non-existent, especially if a such request came from the wife) was "Civil Code", which entered into force on April 1 after 1929. On 06.26.1965 was approved "family code of Popular Republic of Albania" by the Parliament of Albania. This code was revised and approved on 29/6/1982, which with few additional amendments is actual at Albanian society.



Democratization process at Albanian society in early 1990s of the twentieth century as the most important component was religious revitalization. The return of Albanians into religious beliefs, in this "forbidden apple" by the communist regime during the years 1967-1990²⁵, was followed by an attempt to prevent the marriage of the young men and women who belonged to different religious; at some cases even as an attempt "to correct mistakes of the past" by divorced couples who had the same faith. Such phenomenon was temporary in our Albanian society. Nowadays, in Albanian society, religious beliefs do not block marriage between different religions.

3. Divorce into Albanian society

Divorce or dissolution in Albania is a positive as well as disturbing phenomenon. Albania is now introduced in the European integration process and Albanian society must face new phenomenon, as well as the serious problems. Divorce is one of them, considered as the only solution to a failed marriage to a non functional family, but also as the final destruction of a marriage, with negative consequences not only for the couple but above all to the children. The number of divorces in Albania has been increased significant year after year, especially after the '90s, an indicator for the emancipation of Albanian women. During communism Albanian women for the sake of the children, the mentality and the low economic level, agree to keep a spouse who is not worthy for them. This would happen even though they suffered psychologically, not loved their husband or in the worst case even when they were domestic violated. The divorce rate in our country has alarmed not only the Albanian society, but also international statistical agencies. Divorce is one of the most controversial topics and addressed by the social sciences. Divorce is a widespread phenomenon throughout the world, it is now fairly widespread in Albanian society as well. Divorce, just like marriage is a right of individual which is guaranteed and protected in the legislation of almost all countries. Divorce is defined as a valid marriage settlement during matrimony, for reasons provided by law and the legal procedures. Connection and dissolution of the marriage are regulated by law. But however divorce in itself presents a social problem. First legislation over divorcing are ancient Greek, Roman, Byzantine, etc. The attitude towards divorce has been linked to the ruling class concepts about marriage and family. In a patriarchal society like the Albanian society, the freedom to choose divorcing in place of a relationship that did not work with, I was an unacceptable concept as much as in many non-metropolitan areas, but not only separation often was considered as disgrace, especially for women. A concept, that even though I faded during 25 years of political pluralism, again remains dominant, especially in the poorest strata of society. Before 90s was not easy to get a divorce, as required very strong reasons and furthermore the pair that required divorce was faced with heavy consequences. It was forbidden. Divorce has not been easy, not only for but also the moral framework does not allow the state to make divorce for reasons which not considered important, they should be strong reasons, otherwise it was impossible. There were a number of factors that influenced changes on the concept of marriage. Until the 90s it was a monogamous relationship and sexually locked, we cannot say the same thing nowadays. "Marriage is an institution of private, intimate, individuals make the marriage, is their act in this regard has no right to interfere with anyone".

²⁵ Dervish Zyhdi: Grate ne syrin e ciklonit ye sfidave dhe perspektiva, Shtepia Botuese "Emal" Tirane 2009 fq. 181.

4. Causes and Consequences of Divorce in Albania

But what is happening with the Albanian marriages and why this growing trend to move towards divorce? Harmony interior and exterior in every family is an expression of social and social compactness of a people, of a society. The fact that in Albania, in years recently has increased drastically divorce is really worrying. Alarming number of divorces come for many reasons, but first is the very period of transition that our country is facing, is the irregular movement of the population inside and outside the borders of Albania, then the cultural factor, exclusion newness of life in the city or area where emigration and "collision" that happens to the person cultural between formation has already made, the new challenges that await, recognizing the new reality, extreme poverty, lack of communication bridges in reality new etc.

A large portion of divorces are the result of the tyranny of public opinion and of power that have old concepts on marriage. A motive for divorce is the poverty that exists in the Albanian society, but poverty cannot wear all marriage problems. Most come from domestic violence. The center for domestic violence is family, where more violence exercised upon which run down physical and verbal violence. Jealousy is another factor. Also the technology and digitalization of life has decreased privacy and matrimonial relationship. There are other causes such as the conflict between the bride and betrayal. New problems on nowadays, such as violence, jealousy, betrayal, lack of communication, cultural differences, and poverty are threatening the institution of marriage.

When a couple decides to divorce he must bear a large number of changes in the way of life and the concept of so-called as its conceptualization. There are six stations of divorce (by Paul Bohannon 1970)²⁶. Each of them may create tensions and difficulties that affect the couple, children, friends and their relatives.

1. **Emotional divorce**-express deterioration of the marriage, the growing tension between partners and usually leads to separation.
2. **Legal divorce** - is the end of marriage legally.
3. **Economical divorce** - has to do with the division of assets and property.
4. **Parental divorce** - related to child custody issues and the rights of meetings with them.
5. **Social divorce** has to do with changes in the social circle of the divorced.
6. **Psychological divorce** - occurs when the individual interrupts the previous links and combats emotional demands of living alone.

According to Robert Weiss women divorce suffer most from the economic perspective, while from social and psychological adjustment is the same for both genders. At most cases of divorce is noted that the consent and respect for one another disappear even before separation. They are replaced by distrust and enmity. At the other side, it continues to exist feeling of being emotionally connected with each other. Even though partners may be removed before separation argument, after it they experience a sense of sorrow called ***grief of separation***. The absence of the husband immediately creates a sense of panic. A very small

²⁶ Ceci Nuredin "Sociologjia e pergjithshme" fq.101-102.



number of people prove the contrary, the feeling of boredom, because feel free and with more time to deal only with themselves. After some time these feelings are replaced by loneliness. They are detached by their familiar life and the friendly relationship always change.

Social consequences, the play of divorce has become more dangerous, very serious consequences disturbing social, economic, educational and debilitating impact of disintegration and social cohesion of our country. Divorce obviously is the solution to a failed marriage and a family of her dysfunctional and perhaps most fundamental as is the function of upbringing and education of children, and they are the most damaged ones. Even though actors of divorce become parents, children are the ones that experience all the consequences. Even social consequences that brings the phenomenon of divorce the greatest damage is over children. There are a lot of orphan children at Albanian institutions that take social services. Most of them have divorced parents or have deep social problems. Children of divorced parents have higher figures psychological stress and mental illness.

The effects of parental divorce on children are difficult to valuate. Should be kept in mind the degree of conflict between the parents before the separation, the child's age at the time, if there are other brothers and sisters or the children, or grandparents holding position relatives others, that continue to maintain links with each of the parents-all of these and other factors trace the process of adapting the child to a new life after parental divorce awaiting. But still difficult for them is keeping on foot of an unhappy marriage, full of tension between parents who do not divorce for the sake of different foster their often show that children suffer spiritually parents after separation.

- Usually preschool age children are concerned and intimidated and think that they themselves are to blame for the separation of parents.
- While the oldest children are more able to understand the motives of the separation of their parents, but they are very concerned about the impact that the divorce will have on their life in the future. They appear feelings of anger.

It needs a long time to pass this stage and usually after a period of 5 years a large number of children with divorced parents cope with reasonable so their new life. So a positive fit with it. Some others remain dissatisfied by life they do. They suffer from depression and loneliness, especially when the parent with whom they live, is remarried. Even though experience has proven that children develop better when after separation related continuing with both parents, than when only regularly meet with one of them. Also noticed that all those parents divorced and consequently also their children when seeking help from psychologists are better able to cope with the separation positively and the major changes taking place in their lives. Single-parent families are so random. Most of them are headed by women because usually they take custody of children after divorce. These families belong to the poorest groups of society or in those with average incomes. This latter occurs mostly when the mother has a consolidated profession and a stable job. Fortunately has long terms such as "abandoned wives", "fatherless families", "destroyed house" is heard less and less.

The category²⁷ of families with a parent is very diverse. For example, almost half of divorced mothers have their house and half to remain living at rented homes. Economic-psychological situation on such families is not viable, its borders are too vague and flexible.

5. Real Data on Divorces that Uccur in Albania

²⁷ Giddens Anthony."Sociologjia"Shtepia Botuese "E.Cabej",Tirane 2002 fq.388.



Now there is no doubt! Divorce is eroding the institution of marriage in Albania. Figures released by the courts and the media testify to this bitterly truth. Divorce is not a social phenomenon, totally wrong, to be named only as destructive of marriage. It should be interpreted first and, as a phenomenon in dimension and function polyvalent social causes, legal and cultural. Increment of number of divorces nowadays, considered a social phenomenon of universal scale, one of the features of the contemporaneous company. By facing this phenomenon, of this size expanded, sociologists have reached the conclusion that on nowadays marriage is an institution that is becoming more unstable. And our society seems to abandon taboos, the unique concept of internal marriage. There are attempts to leave the faithfulness of closed marriage. There are only men who have so rights. Women have the rights and responsibilities in making decisions in a family have the grate. They are freer, more independent, study, earn income and travel alone. By living in modern society, they have numerous opportunities to live in solitude, even when they are married. They gradually got the own right of independence and privacy of a divorce besides. Consequences of a divorce, except ex-spouses, mostly affect children. At the same time divorce of the parents affects them negatively because of lose family model healthy, something which is reflected in the future of society.

6. Divorce in Western Countries

Divorce was taboo not only in our country but also in some western countries. Over centuries marriage was considered indeterminable. Divorce was accepted only in rare cases such as the case of no consumed marriage. In a referendum in Ireland in 1986 most of people voted against divorce. To be divorced a spouse had to first represent charges (for example, to abuse, abandonment or betrayal, etc.) against the other. First laws for divorce "no blame" were published in several countries among many Western countries since 1960. Since then western countries followed this practice, though specifically details over countries. In the UK Divorce Reform Act, which was adopted in 1969 and entered into force in 1971, contained provisions "without blame", so he facilitated getting the couple's divorce.

7. Divorce in Islamic Countries

Does the concept of divorce have evolved in these countries? Why Islam has given the right to divorce her husband only? Or why not be the agreement of the two and the final decision be left to the court? In the Islamic world that a couple of divorces, this or done with the consent and the will of both parties, or by the will of only one party (that is, man). We first case when it voluntarily both parties is not a problem. The problem consists in the second and especially when there is only the desire and the will of the husband. According to them woman lives under the pressure of her husband when he wants to be divorced he gets divorced and when he doesn't want the marriage continues. When Islam recognizes the right man to seek divorce, obliges with some responsibility towards his wife. He must guarantee the living conditions during the waiting period, up final divorce. If they have children he must bear their expenses ranging from feeding, clothing and up to education. Wife can only ask for a divorce when her husband beats, abandons, or consuming alcohol is a stingy.

8. Conclusions

First, marriage nowadays in most cases is between two persons that love each other. Religious, cultural, economic developments differences are not observed by persons who will be married.



Second, nowadays people have become more open-minded about concepts like marriage and divorce. They do not prejudice divorced women. This should not be taken as an absolute thing for the whole territory of cities or villages of Albania. There still are villages and towns find it hard to change their mentality. It is known that from little attempt create a more positive and thinking of things.

Third, nowadays Albanian mothers and girls are better educated and care more about their appearance. They are no typical example of the households that have a priority to be in service to their family. Nowadays, women in Albania have a profession promising personal income pretty good and make a social life. They work out, traveling and also not neglected the care and love to the family who have.

Fourth, women do not have to fear to seek divorce when they see that love is over or life in pairs do not function any more. They are capable to raise and educate their children. They do not "shut the life" after a divorce but over time they rethink a second marriage without being afraid of the shame of public opinion. All these and many others show that the concepts with which it are imbued Albanian society is developed and being contemporaneous. Female is taking respect and love that she merits. We should hope that all this modernization will not raise the number of divorce and a single parent families.



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