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**THE INTERNATIONAL JOURNAL OF  
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# **International Journal of Applied Language Studies and Culture**

## **About us**

In order to be an effective communicator in today's interconnected world, beside being technologically savvy there is also a need to be aware of how language shapes different social realities. Learning a foreign language, teaching foreign languages and intercultural communication are only few of the domains that one should take into account when discussing applied language studies.

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## MISSION CONTACT POINTS BETWEEN ANTIQUE AND SLAVICISM

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**Abstract.** The questions are: Where are the ‘footprints’ of the ancient Macedonian Macedonians’ toponyms and vocabulary, remaining in the linguistic-semantic fund that would witness the continuity of historical development and transformation, respectively, the “antico-Slavic mixing” that has been widely claimed by some Macedonian historian? “What are the remaining words of the ancient Macedonian heritage, even of the language of the old Greeks old neighbors who would testify to their every day contacts?”, when we see that today’s vocabulary fund of the Macedonian language is strictly Slavic, except for Turkish and Bulgarian-Serbian borrowings and the modern inflows of internationalisms and technicalities? Where are the old ancient Macedonian words which the Macedonian Slavic language today inherited, however few were they ?! The ancient language dictionary of the ancient Macedonian tribe should have definitely left a mark on today’s Macedonian language vocabulary, as they have left the mark of the old Anglo-Saxon in today’s English language or the language of Old Gallons in the French language today. This is the fact of the missing points of contacts between these two cultures, among others....

**Keywords:** *Antique, slavicism, inheritance, vocabulary, borrowings, interference, tribes, traces, mark, language, neighbor, etc. morphological adaptation.*

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### INTRODUCTION

Antiquity and Slavicism are two concepts that represent two so opposed historical and linguistic aspects that it is difficult to find points of contact and correspondence between them. **Antiquity** is related to the history of ancient Greek civilization several hundred or several centuries before our era, while **Slavicism** is closely related to the history and civilization of Slavic peoples, namely the old Slav tribes that have penetrated the Balkans since the 7th century and beyond. As we can see, these cultures are separated with almost a whole millennium, and joining these at a meeting point means to skip and ignore a whole millennium story.

In this millennium vacuum of the invasions and displacements of peoples on the old Balkan peninsula and the old European continent, many peoples could not survive and disappeared from the face of the earth, among whom are Dacians and Thracians in the Balkans, or Etruscans, such as and many old Celtic tribes in Europe.

Regarding the Balkan Peninsula, among

the first inhabitants of this sub-basin, the first are Pelasgians, respectively their descendants - the Illyrian tribes and the other two Hellenic tribes whose heirs aspire and claim to be the today’s Albanians and Greeks.

Of course such allegations without scientific basis remain in the sphere of silly and ridiculous speculation, for the fact that no one takes them seriously. But the problem becomes bigger when these claims become the basis of a nation’s state policy, uncertain in itself, in terms of its national and historical identity.

### A. Daily politics or scientific approach

To master a whole history of a province that coincides with the name of your people, it would be an initial stage to start the “political battle” for the exclusive heritage of the ancient history of ancient Ancient Macedonia, but it’s not enough to win this fight. To continue further in this struggle, is needed a historical continuity in the field of cultural, architectural, anthropological and semantic-scientific heritage. So it is imperative to ask what is the cultural heritage of historical interconnection between the old or ancient Macedonian people, with the people today supposedly radically transformed from ancient to Slavic?!

The question is, where are the ‘footprints’ of the ancient Macedonian Macedonians’ toponyms and vocabulary, remaining in the linguistic-semantic fund that would witness the continuity of historical development and transformation, respectively, the “antico-

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Slavic mixing” that has been widely claimed by some Macedonian historians?

Architectural and ancient monuments and baroque architectural constructions that rose with much fuss in past years can in no way compensate and replace the lack of this heritage, because these should have been built many hundreds of years ago. Not by chance all over the world the word “monument” or “memorial” is used for works that “testify” to the cultural and historical past of a state or a nation. It is illogical and ridiculous to witness the past with the present, in the absence of historical-scientific arguments. These memorials that stand up today can testify tomorrow, only for a period of political course of modern history, for the fact that they are being built today, not in and for the glorious past of the famous Macedonian ancient people, as these did not exist at that time.

## **B. Lack of Greek vocabulary in the Macedonian language**

Then, where are the old ancient Macedonian words which the Macedonian Slavic language today inherited, however few were they?! The ancient language dictionary of the ancient Macedonian tribe should have definitely left a mark on today’s Macedonian language vocabulary, as they have left the mark of the old Anglo-Saxon in today’s English language or the language of Old Gallons in the French language today.

As we can see, in the Macedonian language there are many words of Turkish origin, as well as Serbian and Bulgarian, which testify to the history of contacts that this language has had in history with these peoples, because of whose inheritance are also the present claims of these peoples to this language.

Therefore, the question can not be avoided, such as: “what are the remaining words of the ancient Macedonian heritage, even of the language of the old Greeks old neighbors who would testify to their every day contacts?”, when we see that today’s vocabulary fund of the Macedonian language is strictly Slavic, except for Turkish and Bulgarian-Serbian borrowings and the modern inflows of internationalisms and technicalities?

## **C. Illyrians and Greeks**

If we reflect this way, it can not be considered by chance that the state currency called

“Lek” of today’s Albania is identified with the personality of the Great Alexandar (“Leka i Madh”). Is not this a powerful argument of the centuries-old Albanian consciousness for the continuous linkage to the Macedonian-ancient legacy? Especially when the Albanians are not denied the Illyrian legacy by the most eminent scientists of the science of linguistic etymology, nor are they challenged the Hellenistic-Illyrian contemporaries, as the Ancient Macedonians existed and acted in the period when the entire peninsula of today has been inhabited by different Illyrian tribes, among which the Dardans and the Epirs as the neighboring tribes of ancient Macedonia.

In this regard, the Albanians have not undergone any linguistic transformation of Illyrian national identity, either in Roman, Slavic or Turkish, which means that they can also claim to the exclusive heritage of ancient Macedonians as old Illyrian, as well as and Greeks and Latins do. In my opinion, this thesis is scientifically unqualified, according to which, among others, it is suggested that ancient Macedonians spoke in Illyrian dialect mixed with Greek, according to K.O. Müller (1825) and G. Bofante (1987).

As a result, only Albanians and Greeks, can consider that they are more entitled to be contenders for the ancient Macedonian ancient heritage, if not more, then for the sole reason that at least they have been former neighbors and have coexisted at that time in the today’s territory of the Balkan peninsula!

Thus, the coexistence of the old Illyrians and Greeks of the Hellenists is not disputable by anyone. From a logical point of view, the persistent insistence on the ancient legacy of a people in the historic mosaic results in the logical conclusion that ancient Macedonians must have been either old Hellenistic or Illyrian tribe. Continued in this regard, it turns out that ancient Macedonians as the old Hellenistic or Illyrian tribe, who would historically have been mixed with the Slavic tribes, such as the deceased, the Velezzi, the Renaissants, the Strumenjans, the Sagittarius and the Gravuites, at the beginning of the sixth century, should be, if not linguistically, at least genetically very close to the other Illyrian tribes, such as the Dardans, the Epirus, the Dacians, the Thracians, whose direct descendants are the Albanians.

Thus, the historical Illyrian background is not only verified by Albanian speaking scientists, but by most historians and world linguists, among them the first Swedish historian Hans Erik Tunman (Thunmann, 1746-1778),

in his study "History Research" (1771), and after him was one of the first Albanologists, the Austrian scientist and diplomat Johan Georg von Han (1811-1869) in his capital work (*Albanesische Studien*, 1854). These hypotheses have been supported by many others, not excluding Serbian and Croatian historians. Then, the Austrian albanologist also known as the father of Albanology, Norbert Jokl (1887-1942) who states that "whatever may be, we can see that the remains of the linguistic language inheritance of the ancient Illyrian and Thracian Balkan languages, are closely related to the Albanian language".

Even in the academic studies of the language of the Hellenic languages, among which we emphasize, Vaclav Blazek, who in his studies on "Paleoballanic Languages: Hellenic Studies" states that: one of the Hellenic languages is the Macedonian language, except for the Frisian, the Messianic, etc. Unfortunately, there are no traces of a the Macedonian language, but the only sources known to ancient Macedonians are: the glosses of lexicographers and ancient onomastics. Even Tit Livi, told that the Macedonians as well as to two other tribes, like the Ethiolians and the Akarnas, are of the same Hellenistic language. This position is also found in the relevant scientific literature of the Croatian Academy of Sciences, but also in the Serbian and Bulgarian languages, who share the point of view that ancient Macedonians were the Hellenic tribe who spoke and wrote in ancient Greek or Hellenic languages.

#### **D. Antique versus Slavic Macedonians**

Currently, the anti-Macedonian phylogenetic suggestions include:

- it is an Indo-European language that is close to Greek and is associated with the thirsty and frigid tongues, suggested by A.Meillet (1913) and I.I. Russi (1938), or part of the linguistic connection involving Thracian, Illyrian and Greek (Kretchmer, 1896), E. Schwyzer (1959);

- It is an Illyrian dialect mixed with Greek, suggested by K. O. Müller (1825) and G. Bofante (1987).

- A Greek dialect, part of the north-western variances (locust, ethanol, ficidian, etc) of Dorian Greek, suggested among others by N.G.L. Hamond (1989), Olivier Masson (1996), Micheal Mier-Brügger (2003), and Johannes Engels (2010)

- A northern Greek dialect connected with the Greek and Thessaly greeks, suggested among others by A. Fick (1874) and O. Hoffmann (1906)

- An influential Greek dialect of the non-indoeuropain substrate, suggested by M. Salelliarou (1983)

- A sister tongue of Greek within the Indo-European, Macedonian and Greek languages, forming two Greek-Greek subgroups, subgroups within Indo-European languages (sometimes called Hellenic) suggested by Joseph (2001), Georgiev (1966), and others.

#### **E. Political pragmatism versus National Romantism**

Therefore, there are two opposing views:

- On the one hand based on the fact that a nation's letter of identification or the identity card is the language it speaks, and in the absence of solid scientific arguments on the genetic-linguistic continuity between today's Macedonian Slavic population and the population of ancient and antique Macedonia;

- Considering that the semantic and the vocabulary of the Macedonian language today is entirely Slavic and is part of the family of Slavic languages, and there is a lack of linguistic and cultural remains of Antique Macedonians in today's Macedonian vocabulary, as it has words left over and borrowed Turkish and Serbian and Bulgarian;

and on the other hand,

- Viewed from the aspect of political pragmatism, it would be much more convenient for our fellow Macedonian citizens not to claim the ethnic-cultural similarities between the old and the ancient Macedonians, but to insist only on the cultural continuity of the old Slavic language because.

This would also ease the settlement of the political dispute over the name of today's Macedonia, as well as the fear and the main political argument of the Greeks that the Macedonians would in the near future, based on the historical adoption of the Macedonians antique landmarks, present their territorial claims over the entire territory today called Macedonia, including the present-day province of the same name in northern Greece.

As a consequence, every usurpation and identification with the old Hellenistic people is not supported and is not subject to treatment by non-Slav scientists, nor from other Slavic speakers of the nearest neighborhood, who be-

lieve in the truth and in the scientific facts, and do not fall into speculations motivated by nationalistic romanticism and the needs of daily politics.

### **F. The Psycholinguistical point of view**

Even from the aspect of Psycholinguistics, it can not be said that the today's Macedonians are the genetic inheritors of ancient Macedonians. It denies them every day, their familiarity with other Slavic peoples, which is natural from the biological nearness of blood. Otherwise, such a close affinity of our fellow Macedonians as descendants of ancient Macedonians would naturally lead to genetic closeness with Albanians, as direct descendants of their Illyrian neighbors. Also, psychological mentality is also a complementary scientific criterion to prove the cultural identity and individual national affiliation, which necessarily leads to the conclusion that even here, there is a huge gap between antiquity and Slavicism.

Nevertheless, if it is accepted that the ancient Macedonians themselves were an Illyrian tribe, and if today's Macedonians continue to claim to be their historical heirs, although this is scientifically unstable and unrecognizable, this thesis necessarily sheds light on the mosaic of Balkan politics, because this would also prove the genetic and political proximity between today's Albanian and Macedonian peoples. If so, then we would have to conclude that today's history must accept the new real-political fact of genetic affiliation of these two peoples, which would reinforce the political awareness of our proximity, namely their common history, and that would be a very healthy base for building up their common future.

## **CONCLUSION**

Consequently, a wise policy should learn from history and look to the future. It should have in mind the bright and progressive future of the people ahead of the dark and troublesome past, and in this regard, would find the approaches that unite the peoples of today's majority in the country, ahead of the differences that put them in unnecessary quarrels with neighbors and that tie their feet and confuse the steps towards the future.

This priority must be the avant-garde of a state-running and non-arbitrary visionary politics for each politician who will lead the

people and their country to finally make the necessary semantic-geographic compromise and accept the scientific reality, as well even politics of major interest rather than of minor political daily interest, within the constellations of the political forces and the spheres of interest in the continent.

### **Conflict of interests**

The author declares no conflict of interest.

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## COMPARATIVE ANALYSIS OF SOCIAL POETRIES OF EMILY DICKINSON AND MIGJENI

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**Abstract.** This paper draws a comparison between two selected poets, Emily Dickinson and Milosh Gjergj Nikolla which were not separated from each other by a century but belonged to different gender groups and lived in different continents. In this paper we are going to analyse both of these poets' major works and also we are going to emphasize what two poets have in common and what differs them. Inspired by the conditions and circumstances of their nations, social theme was the main theme which left its impact on all their thinking and gave its tint to the majority of their poems. Not many poets or writers of that time were able to reflect on what concerned people, in this artistic and brave way as they did. They raised their voice against many issues and revealed this on their innovative and original creations. Both of them encouraged humans to indulge in a healthy level of doubt and scepticism, but not to the point of nihilistic despair. They searched for hope within another source – the human body comprising of a pure soul, which itself according to them, always contains a spark of divinity.

**Keywords:** *Emily Dickinson, Migjeni, comparison, differences, similaritie.*

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### 1. Introduction

Poetry brings the real face and aspects of the history, people and geographic domains and social events in front of us colorfully and with a strong imagination and remembrance. Poems are possible to be used in the educational field due to these characteristics. Social poetry is poetry which performs a social function or contains a level of social commentary.

Migjeni himself did not believe in greatness. On the contrary, greatness, in his works is a pretext for being sarcastic and a cause for caricature. Enthusiasm, youthful momentum, is ruined in the streets and the trails of misery. The quest for human truth and dignity, the quest for human values, are degenerated into hypocrisy and servility. The resurrection has emerged on the horizon while Albania has sunken its foot in misery. Therefore, Migjeni said; *we as a poets have a sacred duty to discover this misery in front of the world.* Let the world hear the cries of the Albanian popular crowd coming from this mortar planted equally from outside and inside. Migjeni asserted; *we need writers who know how to reflect the*

*reality we live, that see life without curtains, without tension, without fear.*

Poetry enabled Dickinson to achieve an equilibrium between personal autonomy and emotional dependence. Her comprehensive vision and her commitment to the inner and outer experience that drive the individual, allowed her to accept and celebrate life despite dualistic inevitabilities of grief and joy, despair and hope. Less concerned with what should be than with what was, she focused her energy on the concrete details of the present moment. Through her writing, Dickinson expressed anxiety about the uncertainty of life while paradoxically stressing the value and profound importance of life's journey. Her moral and artistic vision was essentially holistic, generative, and comprehensive rather than linear, and categorical.

### 2. Literary Review

Migjeni and Emily Dickinson were unique source of human literary creativity. This is evidenced by their critiques and scholars as well. Migjeni was visionary in his writing, as Gani Qarri ascertains that "*Migjeni, poet i mjerimit të djeshëm dhe profet i mjerimit të sotëm*". He is considered the most powerful writer of all times, yet considering the applicability of his verses from a century ago in today's Albanian environment.

Sabri Hamiti claims:

*"Migjeni nuk asht rreze dielli qi len, por rreze dielli qiprendon. Asht lajmtar i kohës së*

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*re, jo fillues i saj. Bir jo i shekullit të ri” por i mbrambir, rebel, i shekullit të vjetër“.* (Hamiti S. 1998, p 175)

Regjep Qosja:

*“This idea of the poet, given in its narrow sense what the man of consciousness and high moral mature in the revolutionary struggle, hopes for man....but in the broadest sense Migjen’s superhero is not individual but collective and social power“.* (Qosja, R. 1972, p.52.)

In her critical biography of Emily Dickinson, Cynthia Griffin Wolff describes “a new Voice (that) emerges in the poetry after 1862 or 1863” a voice that “recognizes the needs of others” and “reveals a philosophical turn of mind”; one that “speaks with the authority of one who can comprehend extremities of suffering”. (Griffin Wolff, C. 1986 p. 15)

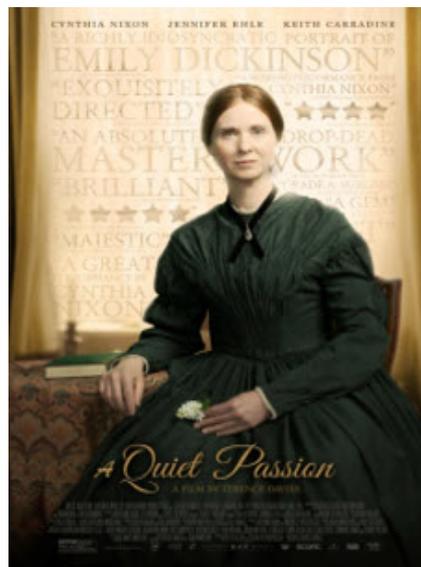
Despite the fact of living in a total isolation maybe not much recognized, yet she and her innovative voice was heard and recognized.

Dickinson’s stark style, her ambiguous punctuation and capitalization, her variant word choices and multiple versions of poem it is what people thought that differs her but in fact Miller, Edward H. Butler<sup>1</sup> tells what actually makes Dickinson’s work so differently from that of her contemporaries and that is “an electrifying sensibility; conciseness; especially syntactic; crisp and colloquial diction that lacks poeticisms, and a greater distinctiveness marked by many dashes as well as by quick logical turns that challenge the reader to figure out the transitions” because according to him Dickinson’s forms and topics were typical of her era, and quite accessible and acceptable to the readers of her time.

### 3. Emily Dickinson

When Emily Dickinson was born in 1830, the United States was a very young country just beginning its quest for expansion. Progress was closely associated with the desire for additional territory and resources. The country’s thirst for land was insatiable. America during her time, especially the four-

year period of the Civil War (1861-65) was the bloodiest era America had yet seen. It was the most prolific time of Emily Dickinson’s writing.



Picture 1. Emily Dickinson

Suddenly the clashes between individual and society, agrarian and industrial, black and white, and North and South came to a head. It was a time when war had brought poverty and pain with Abraham Lincoln getting assassinated in the process.

Dickinson was quite a nineteenth-century American woman who wrote with the fire, innovation, and skill of a twentieth-century master. Long before the Modernist and feminist movement, she wrote such a poetry that embodied principles of fragmentation, isolation and self-reliance.

By the 1860s, Dickinson lived in almost total physical isolation from the outside world and from that time onward, she began to dress all in white. Whether the choice of dress was practical (white was easy to launder and mend), symbolic (mourning, virginity), or a type of self-chosen uniform (poet, bride).

But what caused the “women-white-to be “to shut herself up in the homestead and leave the wider social world behind? This is the question that continues to perplex many scholars. There are many theory conspiracies about this. In the 1800s, pregnant women were expected to separate themselves from society, a costume which the Victorians called “confinement”. And therefore Dickinson took up this ritual and transformed it from something negative to something positive- confining herself in order to give birth to her poetry. Some other people state that Emily Dickinson could not face and cope with the poverty and injus-

<sup>1</sup> Professor of English at the University at Buffalo, has received the Modern Language Association’s biennial Prize for a Scholarly Edition for her book, “Emily Dickinson’s Poems: As She Preserved Them”

tices of that time. While Amy Lowell was certain, however, that she was the victim of some undiagnosed nervous disorder. However readers, fans, historians, and critics of Emily will never know for certain the motivations behind Dickinson's self-induced seclusion and creative outburst. Even though she remained physically separate from society, she was still very much emotionally and intellectually invested in her family and the news of the world.

The power of words and her style is complex, confusing, provocative, intimidating, profound, and unorthodox: these are some of the words that describe the work of Emily. Except that was unique on usage of words she also was unique on her style. She defied all poetic rules and as a result created innovative poems that allowed her to capture thoughts and emotions in dramatic, though often enigmatic, fashion. The "woman in white" trademark- the dash- breaks lines apart, forcing the reader to pause and reconsider and providing a visible, physical space for thought. The dashes often invite the reader to fill in the blanks, Dickinson's unconventional use of punctuation, especially the dash, serves almost as a kind of musical notation. Her slant rhymes and strange syntax help create a comprehensive vision of a world that defies regularization, predictability and order. And she often purposely avoids regularizing her verse. Dickinson's unusual poetic style was a rebellion against the Victorian tendency to command, explain and narrow the world. She belonged to neoclassicism.

#### 4. Author's unique poetic voice

Emily Dickinson defines an abstraction with a physical image. She explores a complex emotional phenomenon through the device of personification, a form of metaphor that allows her to imagine her relationship to the subject of the definition.

*"Hope" is the thing with feathers -  
That perches in the soul -  
And sings the tune without the words -  
And never stops - at all -*  
(Dickinson,1960,p.116)

The personification she assigns to Hope in the very first line is only a partial one: a "thing with feathers" is not yet a bird, but some sort of object, not easily envisioned and defined only by the fact that it is feathered, that is, winged, capable of flight. Like almost all

of the Dickinson's poems, "Hope is the thing with feathers--.."takes the form of an iambic trimeter that often expands to include fourth stress at the end of the line (as in "And the tune without the words—"). Like almost all of her poems, it modifies and breaks up the rhythmic flow with long dashes indicating breaks and pauses ("And never stops—at all—") The stanzas, as in most of Dickinson's lyrics, rhyme tunes in an ABCB scheme though in this poem there are some incidental rhymes: "words" in line three of the first stanza rhymes with "heard" and "Bird" in the second; "Extremity" rhymes with "Sea" and "Me" in the third stanza, thus technically conforming to an ABBB rhyme scheme.

Dickinson implied, not that human soul is constantly buoyed by hope, but that hope itself has an independent existence as an eternal force in the universe.

In the second stanza "thing with feathers" solidifies into "the little bird." Abandoning its perch within the soul, it is transformed from a docile, if persistent, songbird into a fearless world traveler. In other words (as it were), hope does not communicate by 'speaking' to us in a conventional sense: it is a feeling that we get, not always a rational one, that cheers us even in dark times of despair. Indeed, hope is sweetest of all when the 'Gale' is busy raging: during turbulent or troubled times, hope is there for us. As I understand Dickinson imagines "Hope" as a soft songbird. She shows that even the smallest portion of oneself, a single "crumb," can provide an entire meal for Hope. According to this poem Hope is personal ("perches in the soul"), tireless ("And never stops—at all"), resilient ("in the chilliest land"), fearless ("on the strangest Sea"), and heroically strong ("never, in Extremity,/ It asked a crumb).

#### 5. Civil War Impact

Even though at first glance, Dickinson's poems written during the Civil War do not appear to be "war" poems. However, carefully reading shows that several of her poems are in fact closely connected to the events of the war.

Perhaps the Civil War strongest impact upon Dickinson can be seen in her use of martial imagery. She incorporated the Civil War: the conflict of religious beliefs, anger over authority, elimination of individual rights and liberties, and the reality of death. She also viewed the war as an externalization of her own battle between autonomy and submission. The na-

tion's Civil War was a cosmos of the civil war Dickinson struggled inside herself. She uses the images of war, battle, weaponry, and death in her most famous poems from 1863:

*Though I than He - may longer live  
He longer must - than I -  
For I have but the power to kill, VI  
Without - the power to die -  
(Dickinson, 1960, p 369)*

Dickinson's ambiguous personal pronouns, "Me", "We", and "Him" invite the reader to be part of the poem and supply the situation. Critics have focused on the poem's use of gender ("Him," "My Master," the female deer), politics (the Sovereign" woods), religion ("Him" as God, "Sovereign," the echo from the mountains) and martial imagery (the gun, the ricochet, "power to kill").

Adrienne Rich's<sup>2</sup> view of this poem:

*"...I think it is a poem about possession by the daemon, about the dangers and risks of such possession if you are a woman, about the knowledge that power in a woman can seem destructive, and that you cannot live without the daemon once it has possessed you. . . ."*

## 6. Reflection on Death

Death is Emily Dickinson's important theme which left its impact to the majority of her poems. For Dickinson, death is the supreme touchstone for life. She lived incessantly in his presence. She was always conscious of its nearness and inevitability. "The woman in white" uses concrete images to portray death, which is an abstract force, in an attempt to come to terms with it as well as to fathom it. She gave death human and nonhuman characteristics as part of her inexorable quest to comprehend it. In her death poems, she did not offer a final view of death because death for her remains the great unknown mystery.

Wendy Martin believes that, "Death was the problem for Dickinson, a riddle she could never solve, but which she always explored"

*Because I could not stop for Death -  
He kindly stopped for me - I  
The Carriage held but just Ourselves -  
And Immortality.*

(Dickinson, 1960, page 350)

<sup>2</sup> Adrienne Rich-was an American poet, essayist and feminist. She was called "one of the most widely read and influential poets of the second half of the 20th century"

## 7. The individual's struggle with God

In Emily Dickinson's era, as in our time, the tension between faith and science, centered on the controversies by Charles Darwin's theory of evolution.

Here are included the challenges presented to theodicy by evolution and implicitly, by the problem of Suffering.

Dickinson devoted a great amount of her work to exploring the relationship between an individual and the God. In a sense, she was a religious poet. Unlike other religious poets, who inevitably saw themselves as subordinate to God, Dickinson rejected this premise in her poetry.

*I know that He exists.  
Somewhere - in silence - I  
He has hid his rare life  
From our gross eyes.*

(Dickinson, 1960, p. 160)

This poems begins with a simple, declarative sentence—I know that He exists, but immediately after that straightforward statment, the speaker's actual lack of concrete knowledge begins to come into view. Emily's commitment to the full range of life's experiences makes her poetic explorations of the human soul both powerful and dangerous. Her vision of the universe became a hazardous balancing act.

## 8. Performances of Gender in Dickinson's Poetry

Thinking about performance and poetry is influenced by current social constructionist theories of performance that question the very existence or truth of identity, as well as the notion of gender as a fixed, stable, or interior aspect of something called a self.

Gender takes a key role as it serves as one of the most crucial factors in the social and psychic construction of identity. The women's movements of the nineteenth and twentieth century is followed by what is labeled "gender studies." Dickinson opened conceptual gaps between variant constructions of gender - in individual poems and from poem to poem. But she is rarely overt and frequently not literal about gender as inflecting the identity her speaker.

In life and in art Emily Dickinson was idiosyncratic-she did not choose to live the prescribed life of a woman of her era( mar-

riage etc) but she dared to live according to her own rule than by conventional social codes and carved a space for herself in a period that allowed women very little room.

The theme of patriarchal dominance is present in this following poem by Dickinson:

*They shut me up in Prose –  
As when a little Girl  
They put me in the Closet –  
Because they liked me “still” –*  
(Dickinson, 1960, p302)

It is a very famous rebellious poem. The time when Dickinson used to write, then it was considered that in order to write poetry a person needs to have high intellect level which women were devoid of and only men possessed. Therefore, women were only made to write prose and poetry was only for men. “They” represents the patriarchal society. Dickinson compares prose to poetry, specifically because poetry is more open, as poets can express themselves unrestricted in there unlike prose; showing that the male dominated society.

## 9. Millosh Gjergj Nikolla

Born in Shkodër, 107 years ago, Millosh Gjergj Nikolla also known as Migjeni, was a prominent Albanian poet and writer of the modern literature, respectively 30's. Apart from writing the most powerful lines are found in his poems and his novels. He possessed all the prerequisites for being a great poet with an inquisitive mind, a depressive pessimistic nature and a repressed sexuality.



Picture 2. Millosh Gjergj Nikolla

Despite the fact that he died in a relatively young age, only 27 years old. He is considered one of the most precious and readable

authors of the Albanian literature of all times. He acted as a wholly innovative voice from the inside and all forms. He had such a huge impact in Albanian literature. It is considered that he passed from a revolutionary romanticism to a critic realism during his life. Migjeni's arrival in Albanian literature occurred in the first half of the twentieth century and was preceded in Albanian writings from Buzuku, Budi, Barleti, Bardhi, Bogdani, De Rada, Z. Serembe, Gavril Dara I Ri, N. Mjeda, L. Poradeci, A. Asllani, Gj. Fishta, F. Noli

The era when Migjeni was formed as an author the period was unsteady for the young and fragile country which struggled for freedom from a decaying Ottoman Empire. This is the history of an organized nation spread across Balkan peninsula, who were foreigners in the world seeking national integrity lacking educational and social development.

And generally speaking 30's for Albania were years of poverty, were years of collisions and suffocation war fragrance from outside, poverty, depression, humility and human degradation. Those feelings he did not keep within his own world, but he pulled it out of his mind. He often erred with the saying: *Duhet zgjuar, duhet përmbysur, “zotërat”. Duhet treguar popullit rrugën e vërtetë të shpëtimit dhe çlirimit.* One of his friends remembers what Migjeni stated: *“Zogu dhe klika e tij janë armiqtë më të mëdhenj të popullit shqiptar”!* It seems that Migjeni's “Dielli Alegorik” has started to issue first rays in Albania. But in order for him to achieve that he must strike his internal interior allies, including non-principled clergy, feudal lords and bourgeois users. Such a worldview on the political situation in Albania for the external enemies of the bourgeoisie and the spirit of fascism as an all-encompassing evil in the wider spaces around us as well as within us.

As Professor Sabri Hamiti emphasized”

*“Nëse atje ishte besimi i humbur, këtu do të ndërtohet besimi i ri, apo besimi i gjetur. Ndoshta është humbur rasti i fundit, prandaj kaq i fuqishëm dhe ekzaltues rasti i ri: “fe tjetër; fe e çmendur e Përndimit të mrekullueshëm.../I egzaltuem shklet njeriu në delirium të pakuptueshëm.*

## 10. Migjeni's major works

Migjeni's poetry was developed mainly within three years 1932-1935. In his masterpieces Migjeni expressed his dissatisfaction

on the social reality of the time through which it gave shocking images of depressed and misused social classes of people. He portrayed his vision into a different society, a society with general and equal rights, without the utmost exploitation of people and the struggle of misery. When describing misery and poverty, he did not look just at the surface of it but he looked from all aspects, such as physical, spiritual, moral and social aspects.

Migjeni divided the famous "Vargjet e Lira" into 6 cycles:

"Kangët e ringjalljes", "Kangët e mjerimit", "Kangët e perëndimit", "Kangë në vete",

"Kangët e rinise" dhe "Kangët e fundit".

**Structure** of the cycles of this work with its denominations creates a logical and thematic order of poetry. In each cycle there are songs that are relevant for the poem, which is traditional denomination. Parathanja e Parathanjeve, as an introduction, Kangët e ringjalljes, Kangët e mjerimit, Kangët e perëndimit, Kangë në vete, Kangët e rinise, Kangët e fundit

**The title of the work**, according to Professor Hamiti, the title has a double meaning: free verses in their construction, and free verses in the thematic view. Hence, from the title we understand author's awareness that he was creating other poems by the flow of poetry of the time.

**Theme:** Is the disjunction of forms and subjects of Albanian poetry of the periods. It is noticed that there are no national themes as we were used previously with other writers. The past is only affected as a reflection in real time but not as a separated and regarded with special topic. The dominant theme becomes the social constraints of the century and the personality of the pain associated with time.

## 11. The thematic division of songs

**Kangët e pakendueme** -- In this cycle, Migjeni saw the art of poetry as a deep psychological struggle and the realization of it would create as a possible outbreak. He is aware that his poetry will show a restrained rebellion... "e unë jam vullkani që fle i fashitun."

**Kangët e ringjalljes:** The idea of awakening will cast the idea of the birth of a young man who will stand for a New Age. This young man will awaken the sleeping consciences of humanity for recognition of himself, the life

and freedom.

In the first cycle, it is the joy of the birth of the "New Man", of the poor people in the misery, who have been raised in new wars, not to lose in the bloody game of history, not to be slaves of the tyrants but Gods of themselves and of a new world, where man is free and nobody violates his personality.

If there is no hope there are at least suffocated desires and wishes. Some poems, such as *Të birtë e shekullit të ri* ("The sons of the new age"), *Zgjimi* ("Awakening"), *Kanga e rinis* ("Song of youth") and *Kanga e të burgosunit* ("The prisoner's song"), are assertively declamatory in a left-wing revolutionary manner. Here we discover Migjeni as a precursor of socialist verse or rather, in fact, as the zenith of genuine socialist verse in Albanian letters, long before the so-called liberation.

Migjeni stated: O HUMAN BEING, are you for tragic melodies or comic melodies, for real and sincere tears or for crocodile tears, for Good or for Evil? He justified all mankind and the animal world, justified all living creatures.

*Të dali nje njeriu!  
Të mkambi një Kohë të Re!  
Të krijoj një Epope!  
Ndër lahuta tona të këndohet Jeta e Re...  
Të lindet nje njeri  
.....  
I madh si madhni  
Dhe ndërgjegjet tona t'i ndezi në dashni  
Për një ide të re, ideal buajr,  
Për një agim të lum e të drejtë kombëtar*

(Migjeni, 1944, p.9)

This poem according to Mark Gurakuqi "is reflexive inspiration associated with the problems and concerns of the national society, is the reflexive inner inspiration"

**Kangët e mjerimit:** In this cycle are included most of Migjeni's poems: Poema e mjerimit, Baladë qyteti, Lagjia e varfun, Melodi e këputun, which are built with two types of poetic expressions: with an explosion of the poet's revolt, which requires action, and with a retreat, and abstention. In this cycle there are also the poems of Migjeni's poetical rebellion against terrible horizons of life. These are poetries of opposition, whether he argues with himself, whether he is daring or subsiding.

No one at this time when Albania was into poverty, misery, ruin economic and cultural situation did not put the hand on the Albanian people where they had the injuries and where they left the pains, where the dreams

were, despite Migjeni, his faithful son and poet.

The ship of the widespread popular crowd was on the verge of sinking and it was struggling to be sunk, or not? “*Mjerimi të qon në dorë të hasmit (thotë populli)*.” Where was the Albanian pride with which Albanian life breathed? “*Kafshat që s’kapërdihet asht or vlla mjerimi*”. Migjeni’s prophecy will become reality a few years later than when it is abruptly revolted: “*zhele, fund e maje*”.

“Songs of Misery” begins with poetry on poems “The Poem of Misery”, the masterpiece of Migjeni and one of the most beautiful creations of Albanian poetry.

Kafshatë që s’kapërdihet asht, or vlla, mjerimi,  
kafshatë që të mbetë në fyt edhe të zë trishtimi  
kur shef ftyra të zbeta edhe sy t’jeshilta  
që t’shikojnë si hije dhe shtrijnë duert e mpita  
edhe ashtu të shtrime mbrapa teje mbesin  
të tan jetën e vet derisa të vdesin.

.....  
(Migjeni, 1944, p19)

With this poem, Migjeni once reflected on the situation and then stroked without mercy. “Migjeni s’do mëshirë por do vetëm të drejta.” Migjeni stood boldly against this bitter reality where he is cursed to curse God and be damned, curses heavy burden as children are born and their morsel is missing. Poetry is a stain that is difficult to eradicate.

“Mjerimi është njollë e pashlyeshme në ballët’njëzimit që kalon nëpër shekuj” The theme in the famous poem of Migjeni “The Poem of Misery” has not been forgotten. Here is his physical and spiritual portrayal: “Mjerimi rrite fëmijë para se të burroheshin” We see him stretching out his hand for a slice of bread for himself and his family.

**Kangët e Perëndimit:** In the third cycle, Migjeni brought Europe’s image before World War II, where the terrible social wounds and the economic crisis try to cover them with pseudo-art.

New faith or trust will be built and will sound a powerful and exhilarating case of the new insane religion of the wonderful West where man is trampled down in an unintelligible way. This has to do with the dream of overcoming obstacles, for a freedom that is found elsewhere. Migjeni struck in this third cycle of his poems, striking the intellectuals of the time who did not care at all about the Albanian reality “Le të dëgjojmë këngën që mshilet në shllunga avulli në pika djerse”. What should fill the heart of infinite poverty in Albania, be-

sides the ringing anger of the working class, the one who was swaying in a sea of sweat? Migjen is found in rough quarrel with false capitalist theme slogans, of the west and our neighbors around. It does not give space to capitalism as an ideology of time to enter into empty claims in Albanian life. No, no, Migjeni quarrels in poetry: “Shpirtin shtegtar”. *Unë ia mbylla derën time me rreze mos të hyjnë. Me ma fikë këtë dritë. Me na ngri këtë shpindë. Me ma dridhe me ndjesitë tjetër me ma josh me anderr t’vjetër.*

Migjeni would not let the local Western robbers go inside; he had looked from afar “*Si hajn në shtëpitë e kojshive hyjn*”. He tried to close the door with his verse and at least not get this black inside.

**Kangët e rinis:** These spiritual outbreaks take on the shape of spring, of youth, homeland nostalgia; these songs represent the season that Migjeni was waiting for, this is the life he was claiming for, this is the life that Migjeni was complaining of, the life he wanted for all young people and for himself.

There you will feel the hymn of the triumphs of a new world, which will be invigorating as a spring. Will the poet enjoy this spring? The feeling of an approaching death gives pain to the poet who, perhaps, will not be able see this new world. But the joy of her triumph is so great that pain comes in real proportions, not in the form of pessimism. Spring came to the world, Migjeni told us about this, he had warned us before, I follow the wave from this allegorical sun.

Migjeni filled with hope for a new dawn, which is obviously found on the emblematic poem “Youth Song”

Rini, thueja kangës ma të bukur që di!  
Thueja kangës sate që të vlon në gji.  
Nxirre gëzimin tand’ të shpërthejë me vrull...  
Mos e freno kangën! Le të marri udhë.  
Thueja kangës, rini, pash syt e tu...  
Të rroki, të puthi kanga, të nxisi me dashnu  
me zjarrm tand, rini... Dhe të na mbysi dallga  
prej ndjenjash të shkumbzue me q’i turbullon  
kanga

.....  
e na të duem fort si të duem një diell.  
Thueja kangës, Rini! Thueja kangës gëzim-  
plote!  
Qeshu, rini! Qeshu! Bota asht e jote.

(Migjeni, 1944, p14)

In all the changes, the overthrow of the old world and the creation of the new world,

the poet recognized youth as the protagonist. It is the purest, the most beautiful part of society where he puts faith and hope for future victories, the triumph of the ideal for a new life, that is seen on the lines above. Through this poetry, the poet was convinced that nothing can stop the flourishing of freedom, where all the songs portray deep revolt of the soul and is expected to blow up. He felt the radiation to the new world, the new society, which will be warm and bright.

The call that Migjeni directed to the youth in this poem was meaningful, optimistic and incredibly warm, intimate and romantic:

*Thueja, kangës, Rini! Thueja kangës gëzim-  
plote!  
Qeshu Rini! Qeshu! Bota asht'e jote!*

This evocation is the poet's intuition, his prophecy, which at first has the ability to sense the warm ray of the sun and of the new life.

**Kangët e fundit:** Are remembered as the most powerful poems of Migjeni written when the poet was suffering from illness. They are not statements to express life, but they are just a slow description of death. Some of the poems: 'Një natë pa gjumë,' 'Vuejtja,' 'Frymezim' i pa fat,' 'Kanga që s'kuptohet,' 'Vetmia,' 'Nën flamujt e melankolisë', poetically give the step cases of the poet's fall.

*Një Natë Pa Gjumë  
Dergjem n'errsin pa gjumë dhe pa dritë...  
Askush s'më ndigjon, çirren kot më kot...  
Hesht more, hesht! por qindro, o shpirt.  
Gjeli këndon dhe thotë se asht afër drita  
- Gjel, rren a s'rren? cila asht fjala e jote?  
Kur ti këndon thonë se asht afër drita...  
Por un s'besoj sonte në Çalët e ksaj bote.  
Hiqmoni qafe, mendimet  
O jastëk ty të rroki, të përqafoj si shpëtimin,  
më fal atë që due: gjumin dhe andm'min  
e dy buzve që pëshpërisin ngushllimin.*

(Migjeni, 1944, p 83)

## 12. Migjeni and Religion

Although he had received religious education in Catholic and Muslim Shkodra, and Orthodox Bitola, Migjeni eventually rejected both the idea of God and the Church. As presented in the poem *Parathanje e parathanjeve* (Preface of prefaces), for Migjeni God remained distant from everyday life, in complete

obscurity. No help can be expected from God, says Migjeni, because He has abandoned this world. The hypocrisy of religious hierarchy was another central theme in his poetry, especially in such poems as *Blasfemi* (Blasphemy) and *Kânga skandaloze* (Scandalous song).

"*Rrini mor skyftera! Pse të baheni pël-lumba?*" *Për nje "copë graniti"* don't you think that it is harder the road of servility rather than the road of revolt?!... Here Migjeni represented the issue of faith and he examined it from psycho-social aspect. And he faced with religion, he realized it through Nietzsche's philosophy. Man has faith in man, or: Man has faith in God. One possibility excludes the other. OR.. OR...

*Parathanja e parathanjeve  
Përditë përdojnë zotat  
dhe rrëshqasin trajtat e tyne  
mbi vjet dhe shekuj  
dhe tash s'po dihet ma kush asht zot e kush  
njeri.  
Vetvetes me gisht tamthat i ka biruemun  
në shej të pendimit  
dhe bërtet në kulm të hidhnimit:  
çka, çka krijove?  
- E njeriu nuk e di:  
a asht zoti pjella e tij  
apo ai - vetë pjella e zotit<sup>3</sup>*

Migjeni celebrates his volume "free verses" with this poem. The problematic song about the Zogist's regime began with the universal verse for Migjen's revolutionary worldview "*Përditë përdojnë zotat*". This poem and these verses were good news for the coming of a new era where mankind will not be deceived by Bible tales served by the practitioners of religious sermons. Migjeni had lost faith in this class! He started and was waiting for the young, to not submit to the "gods."

The poem strongly presents the materialist view and its readiness for a mission in time and space, with the most sacred social struggle. He felt the chaos in Albanian life. "*Dhe tash s'po dihet ma kush asht zot e kush njeri...*" He has declared war at the same time to the gods in the sky who are doing nothing to save his people from the gods on earth!

The leitmotif of this poem, which is a synthesis of Migjen's progressive thought, is expressed with the verse: "*Përditë predojnë Zotat*", *Njeriu po hipen ne majen e frontit, po bëhet zot i jetës, i tokës se tij, i vetvetes dhe nuk do t'u perulet mes "idhujve"*.

3 <https://epetriti.wordpress.com/2014/12/08/migjeni-parathanja-e-parathanjeve/>

Secondly, Migjeni sees religion as a destroyer of the human will. Faith in God deprives man from the most important value; **revolt**. Trust in God makes the human being someone else's tool, instead of being a weapon to protect himself/herself. Religious prayers have no sense nor taste in the pond of misery:

*Notojnë xhamijat dhe kishat nepër kujtime  
tona,  
e lutjet pa kuptim e shije përplasen për muret  
e tyne  
dhe nga  
këto lutje zemra zotit ende s'iu thye,  
por vazhdoi të rrahi nder lodra dhe kumbona.  
Xhamijat dhe kishat madhshtore ndër vende  
tona të mjerueme...  
Kumbonaret dhe minaret e nalta mbi shtëpija  
tona përdhecke...  
Zani i hoxhës dhe i priftit në një kangë të de-  
gjenerueme...  
O pikturë ideale, e vjetër njëmijë vjeçe!<sup>4</sup>  
(BLASFEMI)*

Here the inovative voice accused religion and he calls The gult of human misery. He raised the voice against religious preaches on "mëshirën dhe selametin" (mercy and salvation), on suffering and patience to enjoy the other world, beyond the tomb and he calls it hypocrisy.

Despite all of these according to Migjeni religion is a treason toward the homeland and to the nation.

### 13. Language used in his Poems

Many times Migjeni's verses appear to us to be like donations from somewhere, even though they are regular verses but their reading has to be careful. This might happen from the Gegh dialect e.g:

"Thell(ë) në vehtën time flejn(ë)  
Kang(ë)'t e pa k(ë)ndueme  
T(ë) cilat ende vuajtja as as  
G(ë)zimi si nxori"

He mentioned that readers should pay attention when reading diftongje,(diphftongues) which Migjeni usually avoids, sometimes recognizes as two syllables.

T(ë) cilat flejn(ë) e presin një dit(ë) më t(ë)lumnueme.  
Me shperthy e m'ukndue pa frig(ë) e pa zor.

The language of Migjeni is the dialect

<sup>4</sup> <https://www.shqipëria.com/Blasfemi.688/>

Shkodra and all its features separately from other variants. Migjeni is always fanatic for the way he talks.

Here are some examples from the north folk. The peculiar words of the Northern speakers who enrich the language of Migjeni"  
*aht* (rënkim) (groan/moan)  
*Dihas* (nuhas) (perceive)  
*Dikton* (rrjedh) (something that comes to light-leak)  
*Turravrap* (me nxitim) (in a hurry)  
*Biban* (gjel deti) (turkey)

The poet also created new words like: **epshore, shterzanë, theqafje**. At Migjen's language are found some foreign words as well, but were quite innovations at that time like: **fontan, delikt, akrobaci, alegori, monoton, fluid etc.**

### 14. Migjen's Art

Migjeni chose to reflect on human pain. During the communist period, Migjeni's poetry was interpreted in the context of revolutionary poetry, and was conceived to be ideologically leftist, foreshadowing the revolutionary transformation following the Second World War. This allowed literary historians of the epoch to see Migjeni as a precursor of socialist realism, especially with reference to such poems as 'Të birtë e shekullit të ri' (We, the sons of the new age) and *Kânga e rinis* (The Song of the youth). But other critics, consider Migjeni's poems to be modernist to the heart, as indicated in the very title of his sole published volume, 'Vargje te lira' (Free verses), and argue that they are informed by an individualism that draws upon the modern human condition. His call for social justice is not the voice of the masses, but the voice of a desperate human being envisioning the advent of a Nietzschean super-man, a theme especially evident in the 'Reçitali i malsorit' (The Highlander Recital) or 'Trajtat e mbinjeriut' (The forms of the super-man). Migjeni embraced the vitalist philosophical trends and wished to portray Albanian realities through them.

His style was special for the time; he was far away from the style of the time he was creating. It was incredibly energetic and overwhelming, a striking style that did not know mercy. It was of the same energy when striking the oppressor or when it called the crowd for resistance.

Just look how he addressed to people, its readers, and its beloved people:

*O vullnete të ndrydhura !  
O vullnete të shtrydhura!  
Shkundni prangat e mbrapshta !  
E me brimëngadhnyese,  
me hove viganesh,  
deshirash latruese,  
turruni në të gjitha anët*  
(Migjeni, 1944, p11)

Pain and misery reside as two twin sisters everywhere in his verse. It will not keep you in time, but it makes to tight your hands to wipe your tears then.

## 15. Free Verse and Metaphor in his Work

In addition to the thematic aspect, the philosophical concept, the modernity of Migjeni's poetry is even in the stylistic aspect. The most privileged figure of the poetic expression of free ranges is metaphor. The metaphor is no longer isolated or adjoined as an ornament or a simple illustration; it is involved in a re-creation movement according to our sensitivity.

The free verse is a characteristic of this author's poem, which goes beyond conventional constructed poetry by creating a new style. This is seen from the title of the summary '*Vargjet e Lira*'. Although some of Migjen's poems have classic invoices, are written with a, measured range, sometimes even using the sonnet (*Kanga e rinis, Sonet pranveruer*), but there are obvious cases when he frees the verse completely from the rules of classical metrics, as is the case with '*Parathania e parathënieve*', '*Vuejtja*', or '*Nën flamujt e melankolisë*'.

Many scholars of our poetry have also emphasized that the originality of '*Vargjet e Lira*' stands especially in the use of metaphor. For the denseness and function of the metaphor in the poem of misery has made a detailed analysis poet Koci Petrit in his study poem of misery. Migjeni unfolds the rude appearance of fruits that brings misery with a high expression metaphorically:

*"Kafshatë që s'kapërdihet asht, or vlla,  
mjerimi/kafshatë që të mbetë në fyt e të zë  
trishtimi /kur shef ftyra të zbeta edhe sy të  
jeshilta/që të shikojnë si hije dhe shtrijnë duert e mpita /edhe ashtu të shtrime mbrapa teje  
mbesin/të tanë jeten e vet deri sa të vdesin."*

'Recitali i malësorit' is a pure metaphor, where through it behaves and the purpose of poetry.

*"O, si nuk kam një grusht të fortë  
t'i bij mu në zemër malit që s'bëzanë,  
ta dij dhe ai se ç'domethanë i dobët –  
n'agoni të përdihet si vigan i vramë."*

The mountain has always been a divine symbol of pride, the inhomogeneity of a strong Albanian character, who in this poem comes as a representative or metaphor of state, society, mentality, morality, and fatality. Here the mountain simply represents a negative, bad, freezing and backward force of Albanian society. He no longer has that splendor he had in the past. It is a musty tradition that kills man. It is silent, strong, high, indifferent, with defined rules. While the individual is weak, helpless and oppressive even though he tries to dig a mountain to find a mouthful, without realizing that he is buried by himself, turning his body into a morsel for the mountain.

*"Mali hesht. Edhe pse përditë  
mbi lëkurë të tij, në lojë varrimtare,  
kërkoj me gjetë një kafshatë ma të mirë...  
Por më rren shaka, shpresa gënjeshtare.  
Mali hesht – dhe në heshtje qesh.  
E unë vuej – dhe në vuejtje vdes."*

Here is the overwhelming and frightening silence of society and state, disregard and cynicism in front of an individual. Migrant brings something unusual to his work. He also overthrows the figure of the human being.

*"O, si nuk kam një grusht të fuqishëm!  
Malit, që hesht, mu në zemër me ia njesh!  
Ta shof si dridhet nga grusht' i paligjshëm...  
E unë të kënaqem, të kënaqem tu'u qesh."*  
(Migjeni, 1944, p26)

Migjeni to the end brings a paradox. The unlawful coup is opposing the laws and regulations of the state, the mountain... In the end, nothing happens. The author stands laughing, helpless to do the next thing. This laughter is his unrealistic desire.

## 16. Conclusion

Based on the data analysis above it is to conclude that Emily Dickison and Migjeni were sharp, strikers, and used metaphor in their poems, because they engraved and sculpted with such a rare mastery, the social issues of their *Living Era*. Both of them made their mark on their literatures and cultures, though they did so posthumously. ( Both of them died in

a very young age). Their poems as they look may seem dark, drab and as fun as a trip to the “*Paradise Lost*”, but their writing keeps a wry semblance of humour, even when they explore the darkest subject matters. They were antagonist of pain. Both of them used the words in many poems in many variants as - agony, despair, grief, hurt and suffering, they touched mainly the same themes and indeed they were a call to optimism.

They had confused opinions and were skeptics about the existence of the mighty God because sometimes they do believe that He exists and could explain the general truth why *lets people to suffer so much*, why this world that he created, and he controls is the site of so many violent “*a den of iniquity*” and injustices prevail over human kind. They have “declared” war to the ‘*Gods*’ in the sky who are doing nothing to save his folks from the people who behave as gods on earth!

Both of them were feminist on their time, and the reflection can be seen in many poems ( Migjeni also in his prose). Despite the fact that they were poets, Migjeni wrote in prose as well while Emily Dickison was famous for her letters. They both wrote about death, about the human being... they openly expressed revolt through their masterpieces.

The structure of the poems were different; Emily’s poems lacked a title, they were known or named after the first line of the poem, while Migjen’s poem were supplied with a title. The punctuation and capitalization in Emily Dickinson’s poems was not present in Migjen’s work. Mostly of her poems were presented in stanzas, but we rarely see stanzas in Migjen’s pomes, he mainly wrote them as a blank verse or as a sonnet

### Conflict of interests

The authors declare no conflict of interest.

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# THE RELATIONSHIP BETWEEN CRITICAL THINKING ABILITY AND METACOGNITIVE LISTENING STRATEGIES OF EFL LEARNERS

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**Abstract.** The present study was conducted to identify the relationship between critical thinking and metacognitive awareness listening strategies of Intermediate EFL learners. It also, investigated difference between the learners with high and low critical thinking ability on their performance in metacognitive listening strategies use. The participants of this study were 120 first year university students from the Faculty of Information and Communication Technologies, Bitola, Macedonia. Watson-Glaser Critical Thinking Questionnaire, Meta-Cognitive Awareness Listening Questionnaire and listening comprehension tests were used as instruments of this study. The results of this study revealed that there was a strong positive significant correlation between critical thinking ability and metacognitive listening strategies. In order to investigate difference between learners with high and low critical thinking ability and their metacognitive listening strategies use an independent sample t-test was employed, and the results showed a significant difference between the learners with high and low critical thinking ability and their metacognitive listening strategies use.

**Keywords:** *critical thinking; metacognitive listening strategies listening skill; EFL learners.*

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## 1. Introduction

The role of listening in language education is undeniable. Of four skills, listening is the most difficult and the skill most frequently used. Listening plays a vital role in our daily communication. It makes a significant contribution in foreign language learning. Nunan (1998) asserted that, "listening is the basic skill in language learning ... in fact over 50% of the time that students spend functioning in a foreign language will be devoted to listening" (p. 1). Despite of its undeniable role, listening has often been left out and considered as passive skill (Oxford, 1993; Elkhafafi, 2005). It is the general consensus in academia lingua that listening is crucial to first language acquisition. It was discovered by second language listening research that more specialized learners are likely to depend on a set of strategies to classify their listening processes (Vandergrift, 2003). Research into facilitating language learning through strategic instruc-

tion is a relatively new development in language pedagogy over the past 25 years (Rubin, 1975; Wenden & Rubin, 1978; O'Malley & Chamot, 1990). Listening comprehension strategies are universal actions, behaviors, approaches, procedures, and plans listeners use to be able to comprehend oral tasks more easily (Chen, 2008). Strategies are specific methods of approaching a problem or task, modes of operation for achieving a particular end, planned designs for controlling and manipulating certain information. They are contextualized "battle plans" that might vary from moment to moment, or day to day, or year to year (Brown, 1995, p.104: as cited in Gilakjani, 2011). Comprising one of the three main categories in O'Malley and Chamot's (1990) general classification of strategies, with cognitive and socio/affective strategies being the other two, metacognitive strategies is defined as the individual's level of consciousness (Wenden, 1998) and performs a considerable role in the cognitive processes of language as a means of communication. According to Vandergrift, Goh, Mareschal, and Tafaghodtari (2006), during listening there are five factors underlying the meta-cognitive awareness strategies consisting of problem solving, planning and evaluation, mental translation, person knowledge, and directed attention. Problem-solving includes a group of strategies which listeners employ to make inferences (guess what they do not understand) and to monitor

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these inferences. Planning and evaluation are used as preparatory stages for listening, and evaluating the outcome of the listening efforts (Richards, 1990). Mental translation consists of those strategies that listeners must learn to avoid if they try to become skilled listeners (Vandergrift, 2003). Personal knowledge includes listeners' perceptions concerning the difficulty involved in L2 listening and their self-efficacy in L2 listening (Sparks & Ganschow, 2001), and finally, directed attention represents strategies that listeners use to concentrate and stay on task, e.g., getting back on track when losing concentration or focusing harder when having difficulty understanding (Rost, 2002). According to Oxford (1990), the conscious use of meta-cognitive strategies helps learners get back their focus when they lose it. According to Goh (2008), metacognitive teaching in listening comprehension has provided many worthy results. He mentioned that metacognitive teaching provides the promotion of confidence, motivation, and interests among learners. Moreover, he states that recently some studies have proved the positive effects of metacognitive teaching on enhancing listening comprehension ability.

Critical thinking as one of the factors influencing the process of learning is a cognitive ability in human being which influences the process of thinking. Halpern (1996) considers critical thinking as the use of cognitive skills or strategies that raise the probability of desirable results. According to Kabilan (2000) to be proficient in a language, learners need to be able to think critically and creatively as they use target language. The ability to think critically is important among students in higher education as the content of education at this level necessitates higher order thinking such as the ability to employ critical evaluation to provide evidence for their views, and to dispute the validity of realities they get from teachers. Critical thinking is "thinking that is purposeful, reasoned and goal directed. It is the kind of thinking involved in solving problems, formulating, inferences, calculating likelihoods, and making decisions" (Halpern, 1989, p.5). Atkinson (1997) observes that at the present time critical thinking is one of the foremost concepts under deliberation in education. In the United States, critical thinking has been generally employed for first language education, but nowadays it has also acknowledged a high position in second and foreign language learning and teaching.

Significance of the present study is that it endeavors to explore the relationship among

critical thinking and metacognitive awareness listening strategies of Intermediate EFL learners. Furthermore, this research study differentiates between high critical thinkers and their low counterparts on their listening performance. In this regard, exploring learners' critical ability will enlighten their performance in metacognitive listening strategies use which ultimately results in their improvement.

## 2. Literature review

In FLA context, especially in listening comprehension, researchers like Bacon (1992), O'Malley & Chamot (1990), and Vandergrift (2003) have focused on FL learners' use of meta-cognitive strategies for dealing with difficulties and enhancing comprehension. Studies have shown the impact of raising meta-cognitive awareness on students listening performance (e.g., O'Malley & Chamot, 1990; Vandergrift, 2003, 2005). Purpura (1999) discovered that meta-cognitive strategies have an important, positive, and direct effect on cognitive strategies, so it is the most influential in developing learners' listening comprehension. Goh and Yusnita (2006) advocate the positive and direct impact of listening strategies on listening performance. Goh (2000) found that more skilled listeners own a higher degree of awareness of their listening problems. Metacognitive strategies, being the most essential in developing learners' skills (Anderson, 1991), activate thinking and have the power to guide and improve the learning performance (Anderson, 2003). This stance is supported by Goh (2002) who argues that learners' metacognitive awareness correlates well with the effective learning taking place in all learning contexts. In a nutshell, literature in cognitive psychology and second language acquisition does support and document this line of research (Bolitho et al., 2003; Fernandez-Duque, Bared, & Posner, 2000). In the context of second language acquisition, and pertinent to listening in specific, Goh and Yusnita (2006) approve the direct and positive impact of listening strategies on the listening performance. According to Yang (2009), instructing listeners about the role of metacognition in L2 listening helps learners to tackle the listening task more effectively, differentiating successful listeners from unsuccessful ones. In the context of second language acquisition, and pertinent to listening specifically, Goh and Yusnita (2006) approve the direct and positive impact of listening strategies on the listening performance.

Based on metacognition theory, the metacognitive awareness of listening strategies involve the the language learner being aware of the listening strategies at his or her disposal, and how far he can organize and manage the listening comprehension process (Vandergrift, Goh, Mareschal, & Tafaghodtari, 2006). The importance of metacognitive awareness in listening comprehension has been recently highlighted. The extant literature hosts evidence that the use of metacognitive strategies leads to better listening performance (Vandergrift, 2003; Thompson & Rubin, 1996). Vandergrift (2007) explored the relationship between metacognitive instruction and listening performance; findings approved a causal relationship between the two.

In educational setting, it is extensively acknowledged that learning to think is one of the most significant goals of official schooling. Dewey (1933) declared that the central purpose of education is learning to think. As part of the education, learners need to extend and learn to apply critical thinking skills to their academic studies effectively (Kealey, Holland, & Watson, 2005), to the complex problems that they will face in their professions (Yeh, 2004), and to the critical choices they will be forced to make as a result of the information explosion and other rapid technological changes (Oliver & Utermohlen, 1995). According to critical thinker theorists, critical thinking is a prominent way through which teachers can let learners decide, devise and employ their potential ability. Critical thinkers are able to implement the process of logical thinking to confirm or disprove a hypothesis, to discern what is true, what is false and separate facts from opinions (Wood, 2002). Ennis (1987) defines critical thinking as a coherent as well as thoughtful process which connects skills and dispositions. Kress (1985) believes that critical thinking is a language itself and defines critical thinking ability as a social practice. Moreover, Astleitner (2002) defines critical thinking ability as ‘a purposeful, self-regulatory judgment which results in interpretation, analysis evaluation, and inference, as well as explanations of evidential, conceptual, methodological or contextual consideration upon which the judgment is based’ (p. 53). Brookfield (1987) states two interrelated processes for critical thinking, ‘identifying and challenging assumptions, and imagining and exploring others’ (p. 229). Schafersman (1991) believes that education must engage ‘how to think’ in addition to ‘what to think’.

### 3. Method

#### 3.1. Participants

This study was conducted on a convenient sample of 120 first year university students from the Faculty of Information and Communication Technologies, Bitola, Macedonia. The participants study English as a foreign language.

#### 3.2. Instruments

To carry out the research investigation, four different instruments were employed in the present study:

*Straightforward Quick Placement & Diagnostic test*

The Straightforward Quick Placement & Diagnostic is the English language proficiency test that has been designed to decide which of the five levels of the Straightforward series is the most appropriate for each student. It has 50 questions, the first 40 are grammar questions and the final 10 are vocabulary questions.

*Listening texts/tests*

The listening tests are designed by researcher. Each lesson consists of audio exercises and students have a task to answer the questions posed in the tests in relation to the level of numeration and explanation, explanation of functions and characteristics and explanation of differences and similarities. The choice of the listening text content is in accordance with the English subject in the first year study program, the first semester at the Faculty of Information and Communication Technologies.

*Metacognitive Awareness Listening Questionnaire (MALQ)*

In order to provide the required data, MALQ, a 19 item questionnaire developed by Vandergrift et al. (2006), was used. It was designed for researchers and instructors to measure the extent to which language learners are aware of and can regulate the process of L2 listening comprehension. MALQ comprises of five metacognitive factors; the first factor, “Planning and Evaluation”, includes five items about how listeners prepare them-

selves for listening and assess the results of their listening performance. The second factor, "Problem Solving", consists of six items on inferring what is not recognized, and monitoring those inferences. The third, "Directed Attention", includes four items on how listeners concentrate, stay on task, and focus on their listening tasks. The fourth factor, "Meta Translation", includes three items about the ability to use mental translation and finally, "Personal Knowledge" includes three items to elicit listeners' perceptions concerning how listeners' learn best, the difficulty caused by L2 listening and their self-efficacy in L2 listening. Students were asked to respond items using a 5 Likert scale ranging from never, seldom, sometimes, often, to always. According to Vandergrift et al. (2006), learners select a scale without a neutral point so that answers cannot hedge.

#### *Watson-Glaser Critical Thinking Questionnaire*

It was applied to evaluate the learners' critical thinking. This questionnaire includes 80 items and is consisted of five subtests: a) Inference b) Recognizing Unstated Assumptions c) Deduction d) Interpretation e) Evaluation

tion of Arguments.

### 3.3. Procedures

In order to achieve the purpose of the present study, the following procedures were followed. First, a general proficiency test was administered in order to make sure of the proficiency level of the students (intermediate). Second, students were asked to listen seven listening texts about technology during one month and did the activities aimed at practicing the metacognitive listening strategies. Third, the students were asked to complete Meta-Cognitive Awareness Listening Questionnaire and Watson-Glaser Critical Thinking Questionnaire.

### 3.4. Results and discussion

The researcher tried to answer this research question: Is there any statistically significant relationship between the critical thinking of EFL learners' ability and their use of metacognitive listening strategies? For these purposes MANOVA was used.

The following tables reveal the aggregate summary statistics for the students.

Table 1. Descriptive statistics of critical thinking and metacognitive listening strategies

Variable	Observations	Arithmetic mean	Standard deviation	Minimum	Maximum
Critical thinking level	120	46.26	14.42	21	78
Personal Knowledge	120	4.36	1.18	1	6
Planning and Evaluation	120	5.25	0.87	1	6
Meta Translation	120	4.45	1.30	1	6
Directed Attention	120	4.68	0.99	1	6
Problem Solving	120	5.983	4.435	4	6
Dummy variables for critical thinking	120	0.5206612	0.5016502	0	1

The previous table shows that the sample is 120 observations (students). The average assessment of critical thinking level, personal knowledge, planning and evaluation, meta translation, directed attention, problem solving and dummy variables for critical thinking is the following: 46.26,4.36,5.25,4.45,4.68,5.983,0.5206612. Their standard deviations

are: 14.42,1.18,0.87,1.30,0.99,4.435,0.5016502. The cut point was indicated according to average o fminimum (21.00) and maximum (78.00) scores of the students in the questionnaire and metacognitive listening strategies are rated from 1 to 6 (personal knowledge), 1 to 6 (planning and evaluation), 1-6 (Meta Translation), 1 - 6 (Directed Attention), 4 - 6

(problem solving), 0 - 1 (dummy variables for critical thinking). Through MANOVA we will confirm that the previous average values are significant in terms of the division of students

into two groups: high and low critical thinkers' group. Next, we display the average grades of students group.

Table 2. Average grades for critical thinking and metacognitive listening strategies

Dummy variable of critical thinking	Critical thinking level	Personal knowledge	Planning and evaluation	Meta Translation	Directed Attention	Problem solving	Observations
0	36.33	4.29	5.08	4.26	4.68	5.45	57
1	61.38	4.48	5.50	4.75	4.67	5.77	63
Total	46.26	4.36	5.25	4.45	4.68	5.58	120

In this sample, the average of critical thinking level is 46.26. 63 students are above that average (with an average score of 61.38), or 63 students belong to the first group, i.e. high and the rest of the students, 57 are below that average (36.33) or belong to the low critical thinkers' group. Personal knowledge is 4.29 in the low group, while 4.48 in the high group. Planning and evaluation is of higher value in the high group (5.50), and in the low group (5.08). Meta Translation strategies have

a higher value in the high group (4.75 > 4.26). Directed Attention is with a higher grade in a low group. Problem solving strategies have higher value in the high group. Results exposed that metacognitive listening strategies were mostly used by the students from the group 'high critical thinkers'. Through the values in the MANOVA table, the significance of the results of the descriptive statistics will be displayed.

Table 3. MANOVA - Critical thinking level and metacognitive listening strategies

Source	Statistics	Degrees of freedom	F(df1,df2)=F	Prob>F
Model	W 0.3627	1	6	115 33.68
	P 0.6373		6	115 33.68
	L 1.7574		6	115 33.68
	R 1.7574		6	115 33.68
Residual		39		
Number of observations		40		

e = exact, a a= approximate u = upper bound on F

Legend: W = Wilks' lambda L = Lawley-Hotelling trace P = Pillai's trace R = Roy's largest root

From the previous table, it is noted that the F-test is significant and that the p-value is low, which is an indicator that the statistical correlation of critical thinking level and metacognitive listening strategies is significant. The following table provides a multivariate regression. The degree of freedom is 1.

Table 4. Multivariate regression

Dependent Variable	Control Variable	
Critical thinking ability	Dummy variable for critical thinking =1	61.38 (13.58)**
Personal knowledge	Dummy variable for critical thinking =1	4.485 (10.64)**
Planning and evaluation	Dummy variable for critical thinking =1	5.505 (10.13)**
Meta Translation	Dummy variable for critical thinking =1	4.755 (10.86)**
Directed Attention	Dummy variable for critical thinking =1	4.670 (11.17)**
Problem solving	Dummy variable for critical thinking =1	5.777 (7.07)**
N		121
	* p<0.05;	** p<0.01

From the values of the previous regression for MANOVA, it is noted that in all levels of statistical significance, the results of the group i.e. high critical thinkers are more positive. Also, metacognitive listening strategies are more positive in high critical thinkers' group compared to their counterparts in group 2, i. e. low.

Based on these data, we can conclude that the critical thinking level and the application of metacognitive listening strategies are closely related, and this implies that students who are more critically oriented are more able to receive, evaluate and respond to a message. They have a greater ability to apply more metacognitive listening strategies, which is essential meaning for greater efficiency in mastering professional English and the listening skill. Metacognitive listening strategies help students in making the listening task less problematic. This means that they are keen on developing listening plans, establishing their own purposes behind listening. Results showed that students were capable of redirecting their focus when distracted. They also tended to focus harder in order to manage difficulties in understanding text rather than give up. Also, they were able to analyze related information, search for possible solutions as well as to incorporate their own experience and general knowledge in text interpretation to deduce the meaning of unknown words.

## 4. Conclusion

This study was carry out to identify if there is any statistically significant relationship between the critical thinking of EFL learners' ability and their use of metacognitive listening strategies. The findings of the study found a positive and significant correlation between the critical thinking ability and metacognitive listening strategies. This strong positive and significant value signifies that there exists a strong relationship between the critical thinking ability and metacognitive listening strategies of EFL learners. So, it shows that if the learners think more critically, it is likely for them to employ more metacognitive listening strategies. The results of this study can underline that it is essential to place teaching in a critical circumstance as well as learners' metacognitive listening strategies use while they listen to the texts. Also, it could be accomplished that learners who think more critically, attempt to be success in their learning troubles usually by using metacognitive listening strategies, they compensate their learning troubles by working, investigating and analysis and by arranging, centering and evaluating their individual learning.

Present study suggests teachers develop critical thinking of learners and learners' consciousness of metacognitive listening strategies concurrently since their incorporation should lead to an improved listening comprehension.

### Conflict of interests

The authors declare no conflict of interest.

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## CONTRASTIVE ANALYSIS OF ENGLISH AND ALBANIAN ADJECTIVES

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**Abstract.** Language is a systematic means of communicating by the use of sounds or conventional symbols. Learning a foreign language is never easy especially when we try to express our thought, opinions, feelings and ideas from mother language to target language. Because English is so widely spoken, it has often been referred to as a “world language” or “lingua franca”. While it is not an official language in most countries, it is currently the language most often taught as a foreign language. Since English language is taught as foreign language in our country learning its grammar is still challenging. Proper grammar is essential for learning and comprehending the second language knowing that grammar is a guide how language should be written and spoken. As basic Grammar deals with parts of speech this paper will concentrate on adjective both in English and Albanian their formation, function, degree, order and semantic classification. This seminar paper deals with contrastive analyses of English and Albanian adjectives and aims at describing and analyzing similarities and differences that exist between them. The methodology of the study is descriptive and contrastive. Even though the English and Albanian languages belong to the Indo-European family they do share similarities and differences both in morphological and syntactical terms.

**Keywords:** *English and Albanian adjectives, contrastive analysis, similarities, differences.*

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### Introduction

Contrastive analysis (CA) has been first introduced by Charles Fries in (1952), and fully described by Lado in his book *Linguistics across Cultures* (1957). Contrastive analysis is a systematic branch of applied linguistics which deals with the linguistic description of the structure of two or more different languages. Despite the fact that there are ‘linguistic universals’ shared among languages “all languages have something in common”.<sup>1</sup> It is also claimed that this comparison would identify points of difference or difficulty and provide results that would be important in language teaching. Lado (1957) shares the view that comparative analysis is extremely important in curriculum development, selection of teaching materials, and the identification of problems encountered during learning.

This linguistic contrastive paper aims to simplify the learning process of adjectives and

1 Lado, *Linguistics across Cultures* 1957, p 239

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can be used as orientation material for a deeper understanding of adjectives of both languages.

### Adjectives as part of the speech in Albanian and English

Adjectives as a part of speech belong to the open set of words which means they can accept the addition of new morphemes or words through processes as derivation and compounding. According to ‘*The Cambridge Grammar of the English Language*’, adjectives typically denote properties of objects, persons, places, etc.: properties relating to age (old, young), size (big, small), shape (round, flat), weight (heavy, light), colour (black, blue), merit or quality (good, bad), and so on.<sup>2</sup> In Albanian language<sup>3</sup> the adjective is a part of speech which denote the characteristic features (quality, property and relation) of noun (name, object, and place) and agrees with noun or pronoun in number, gender and case.

Morphological features of adjectives

According to morphological structure English adjectives are grouped into:

a. Simple – consisting of a single root

2 Rodney Huddleston, Geoffrey K. Pullum *A Students Introduction to English Grammar* 2005 p. 526

3 Shaban Demiraj - *Gramatika e gjuhës shqipe* 1(2002, Botimi i Akademisë së Shkencave, page 153

(small, big, soft, large, late, dark, hot)  
b. Derived  
c. Compound and  
d. Conversed adjectives formed through the conversion process.

Most productive way regarding the formation of adjectives in Albanian language is by derivation compounding and through conversion process. However they can be classified as follows:

- a. Simple- consisting of a single root (gjallë, i keq, i mirë, i parë, i ri, i shëndoshë)
- b. Derived (prefixes, suffixes, articulation, articulation and derivation at the same time).
- c. Compound
- d. Conversed

As we can see from above, both languages share similar characteristics concerning adjective formation.

### Formation of English and Albanian adjectives by derivation (affixation)

Derivation is formation of a new word from another word by the addition of an affix (prefix or suffix)

#### Prefixes

In English language prefixes give to the adjectives negative meaning mostly. The most common prefixes used in English are: im, un, non, and in.

E.g., impatient, imperfect, impossible, inevitable, infinite, unhappy, unprecedented, inaccurate, premature, nonexistent.

E.g. Tom is **unhappy**. (Means that Tom is not happy)

As we can see in Albanian language the adjectives formed by prefixes do not always have negative meaning while in English is opposite prefixes are used to give word a negative meaning.

Albanian Adjectives formed by prefixes are quite a lot in number but the most productive are: pa, jo, anti-, para, prepa, pro, ndër dhe prej.<sup>4</sup>

Albanian adjectives formed by prefixes can be:

1. By article and prefixes: i paaf-

4 Shaban Demiraj - Gramatika e gjuhës shqipe 1(2002, Botimi i Akademisë së Shkencave, page 184, 185

rueshëm, i pabotuar, i pakundërshtueshëm, i palavdishëm, i pashkruar, i prapambetur, prapambetës, i prapavendosur

Or just prefix: antifashist, antifetar, antikombëtar, antiamerikan, antipopullor, asimetrik, apolitik, anorma, jofetar, jokapitalist, jonormal, jopërparimtar, jozyrtar

#### Suffixes

The most important suffixes by which English adjective are formed are:

able/ible, less, ish, ous, ive, ic.

E.g. Understandable, capable, functional, influential, beautiful, artistic, hopeless, attractive, gorgeous, fabulous

In Albanian language the most productive way of forming adjectives is by adding suffixes.

The most common suffixes by which adjectives are formed are: (ë)s, -ar, -tar, -ues, -or, -tor, -ak, -ian, osh,

e.g. grindës, mbytës, ngjitës, bregdetar, elementar, letrar, drusor, gjyqësor, rrënjësor, paqësor, jetësor, tokësor, dimërak, perandorak, qortues, shkarkues, vlerësues etc.

Albanian languages are formed also by adding article and suffixes: i bujshëm, i dëmshëm, i famshëm, i ligjshëm, i lëngshëm, i nevojshëm, i mundimshëm, i rrufeshëm, i ujshëm, i zakonshëm.

### Substantiation of adjectives in English and Albanian

By substantiation we understand the formation of adjectives from nouns through process of conversation. In English language there are two types of substantiation:<sup>5</sup>

- Full substantiation: the adjective becomes the noun and possesses all its categories,

E.g. relative, a – relative, n; criminal, a – criminal, n.

E.g. a relative pronoun, a criminal minds  
A criminal lawyer ~ a lawyer specializing in criminal law

An atomic scientist ~ a scientist specializing in atomic science

A woolen dress ~ a dress made of wool

- Partial substantiation: the adjective has only some features of the noun.

Old – the old, young – the young.

5 Quirk, R, S. Greenbaum, G. Leech, and J. Svartvik. (1973). A Grammar of Contemporary English.

In Albanian language two types of substantiation can be distinguished:

- Full substantiation: the adjective becomes the noun and possesses all its categories.<sup>6</sup>

E.g. E mira dhe e liga nuk harrohen.

Good and evil are not forgotten.

- Partial substantiation: the adjective has only some features of the noun.

As we can there are quite similarities in both languages concerning formation of adjectives by substantiation.

## Compound adjectives in English and Albanian

Compound adjectives in English language consist of at least two stems.

They may be of several patterns but according to Bauer<sup>7</sup> they are as follow:

1. **Noun + adjective:** colour-blind, machine-readable, computer-literate, etc.

2. **Adjective + adjective:** open ended, deaf-mute, cognitive-affective etc.

3. **Noun + participle:** hand-operated, a well-informed person, data-handling.

4. **Particle + adjective:** over-qualified.

5. **Numeral + noun + adjective:** 41-year-old, one-year-old, nine-month-old, etc.

6. **Verb + adjective:** fail safe

7. **Adverb + adjective:** cross-modal

In Albanian language the compound adjectives are formed by the union of two or three stems in one word:<sup>8</sup>

1. **Noun + noun:** hundëshkabë, sylesh, shpirtkazmë, vetullSORRë, zemërgur, zemërlepur.

2. **Noun + adjective:** ballëhapët, bark-gjerë, belhollë, cipëplatur, derëbardhë etc.

3. **Adjective + adjective:** elektromagnetik, elektromekanik, gjermanolindor etc.

4. **Noun + adverb:** kryejashtë, kokëjashtë, hundëpërpjetë

5. **Quantifier + adjective / Quantifier + noun:** njëditor, njëmujo, njëvjeçar, shumëvjeçar, treqindvjeçar, i dyanshëm, 6 Domi Mahir (kryeredaktor). Gramatika e gjuhës shqipe. Vëllimi I. - Morfologjia, page182

7 Bauer, Laurie 2004. Adjectives, compounds and words.

8 Shaban Demiraj - Gramatika e gjuhës shqipe 1(2002, Botimi i Akademisë së Shkencave, page 197

Njërrrokësh, dykatësh, tringjyrësh, etc.

6. **Participle and adverb:** dashamir, dashakeq, bakeq, ngrënëkeq etc.

## The syntactical function of adjectives in English and Albanian

In English language the function of adjectives is known by the position they take in the sentence so, adjectives placed before nouns are called attributive adjective and adjective that came after nouns are called predicative adjective. Attributive adjectives function as internal pre-head modifier to a following noun; predicative adjectives function mainly as predicative complement in clause structure:<sup>9</sup>

1. **Attributive use:** an old car     black hair     good news

2. **Predicative use:** The car is old.  
Her hair is black. The news is good.

The position of adjective in Albanian can be placed in two positions either before the noun or after but mostly are used after noun.

E.g. Veturë e vjetër. Flokë të zeza.

3. **Attributive use:** E gjora vajzë nuk kishte ku të shkonte.

4. **Predicative use:** Vajza e gjorë nuk kishte ku të shkonte.

Before nouns are used only in special occasions in order to emphasize person or the object.

E.g. Të dashur shokë!

## Adjective order in English and Albanian

As far we do realize that adjectives describe and modify nouns. However, in order to describe nouns in everyday life we use more than one adjective but in English language there is an order Generally the adjective order in English language is as follows:

a. quality, e.g., beautiful, cute, good, bad,...

b. size, height, length, e.g., small, big,

9 Rodney Huddleston, Geoffrey K. Pullum A Students Introduction to English Grammar 2005, page 112

short,...

- c. age, temperature, e.g., young, old, hot, cold,...
- d. shape, e.g., triangle, square, round,...
- e. colour, e.g., white, red, black,...
- f. participle, e.g., boring, charming, neglected, amazing,...
- g. origin, e.g., American, English, Albanian, Scottish,...
- h. material, e.g., wood, steel, stone, iron, etc.

E.g. She was a beautiful, tall, young, black-haired, charming, Scottish woman.

In the above example, **beautiful** is an adjective indicating quality, **tall** is an adjective indicating size, **young** is an adjective indicating age, **black** is an adjective indicating colour, **charming** is an adjective describing people, **Scottish** is an adjective indicating origin. On the contrary in Albanian language doesn't exist such an order the adjectives are used freely according to the speaker choice.

E.g. Vajze **punëtore** dhe e **bukur**.  
Vajze e **bukur** dhe **punëtore**.

### Adjectival articles

One characteristic of adjectives in Albanian language is articulation, there is a large number of these adjectives that are called articulated adjectives. In this aspect the English adjectives differ from Albanian adjective they never take article like their counterparts in Albanian.

The articles that adjectives in Albanian language take are: i (masculine), e (feminine) and të (plural form of three genders).<sup>10</sup>

E.g. Laps i kuq.  
Vijë e kuq.  
Shokë të përbashkët.

Is also important to emphasize that Possessive adjectives are articulated as well. E.g. Libri i saj. Libri i tij (singular third person)

Librat e mi. Librat e tu. (First and second person plural)

### Adjective Number

Adjectives in English do not depend on nouns like Albanian adjective, they do not change if noun is in singular or plural, they stay the same.

E.g.  
**White** shirt.  
**White** shirts.

In Albanian we have two numbers of adjectives: singular and plural. Albanian adjectives depend on the noun it corresponds with, so if the noun is singular the adjective too will be in singular the same is with the plural form too.

Unarticulated adjective form singular and plural form by taking the ending ë as shown in the example below:

E.g. malor – malorë, popullor- popullorë, etc.

The articulated adjectives form singular and plural form by changing article i (masculine), e (feminine) into të. Bahri beci 86

A. adj. Singular	A. adj. Plural	Eng. adjectives
i/e mire	të mirë/a	nice
i/e ëmbel	të ëmbel/a	sweet
i/e bardhë	të bardhë /a	white
i/e bukur	të bukurë/a	beautiful

### Adjective Gender

Adjectives in English don't have gender, they don't change their form regardless noun gender. On the contrary Albanian adjective have gender depending on noun's gender they are used with, so if noun is in feminine gender the adjective is too so the gender of adjectives is determined by nouns gender

E.g.

Feminine	Masculine	Eng. adjectives
Vajzë e madhe	Djalë i madh	Nice boy/ girl
Veturë e bukur	Libër i bukur	Beautiful car/book
Mësuese e re	Mësues i ri	New teacher

As we see from examples the article e is used for feminine adjective and also take the ending e depending on noun's gender and article i is used for masculine adjectives and

10 Shaban Demiraj (ed.) - Gramatika e gjuhës shqipe 1 (2002, Botimi i Akademisë së Shkencave), page 163

takes the ending i.

### Degrees of adjectives in both languages

In English language many adjectives which have more than one sense are either graded or ungraded depending in which sense are chosen.<sup>11</sup> Similar situation exist in Albanian language too, some adjective don't have comparative and superlative form.<sup>12</sup>

Eg. Dorzë e **hekurt**, radha e **pestë**, gazetë e **sotme**

The **western** part of island, five **adult** children, **political** power, **legal** process

The graded adjective in both languages have three degrees:

Positive, comparative, superlative.

### The positive degree of adjectives

In both languages the positive degree meets the same criteria. The positive degree of adjectives in English and Albanian is the same, so positive adjectives are the base form of adjective which describe nouns (people, objects or things)

This building is **tall**.

Liqeni i Ohrit është **i thellë**

### The comparative degree of adjectives

The comparative form of adjectives in English and Albanian expresses a higher degree of some quality which means comparing the quality of nouns (people, objects or things) with another quality.

Eg. This building is **taller than** our building.

My sister is **more beautiful than** Jane.

Liqeni i Ohrit është **më i thellë** se liqeni i Shkodrës.

Short adjectives (adjectives with one or two syllables) in English make comparative form by adding est to the end of adjectives and long adjectives (more than two syllables) make comparative form by using **more** before

11 Collins Cobuild] Susan Hunston, Elizabeth Manning, Gill Francis - Grammar Patterns II\_ Nouns and Adjectives (1998, Collins) page 367

12 Beci Bahri. - Gramatika e gjuhës shqipe, Tiranë 1997, Prishtinë 1998, 2002, page 91

adjectives. In Albanian the comparison form is made by: **më i (M) më e (F)** and **më të (P)**. As we see the comparison form is different from English to Albanian.

E.g. This building is **as tall as the other one**.

Liqeni i Ohrit është **po aq i thellë** se liqeni i Shkodrës.

**As** we see from examples **as.....as, po aq** (adverbs of quantity) show the **degree equality** of humans or places of the same entity, so indicating that the buildings are of the same height.

This building is **not as tall** as the other one.

Liqeni i Ohrit është **më pak i thellë** se liqeni i Shkodrës.

Apart from the degree of equality we have also the degree of inequality in both languages, which shows that two objects are not the same regarding their quality. As we see from examples in English the inequality degree is formed by using **not ...as** while in Albanian by using the adverbs **më pak**, or **me shumë më pak**.

### The superlative degree of adjectives

Short adjectives in English make superlative form by adding est to the end of adjectives and long adjectives make superlative form by using most before adjectives. In Albanian the comparison form is made by: **më i (M) më e (F)** and **më të (P)** and also using adverbs **shumë, mjaft, tepër, fort** before the adjectives etc. As we see the comparison form is different from English to Albanian.

### Semantic features of the adjective both in languages

Semantically adjectives in both languages are classified into two groups: **qualitative and relative**.

Qualitative adjectives describe objects directly by denoting their shape, size, color or other general characteristics.

He lives in a big house.

Ju varën degët e gjelbra mbi kokë.

Relative adjectives describe objects indirectly, through their relations to other objects.

Woolen, wooden, silver. He lives in a wooden house

**Conflict of interests**

The authors declare no conflict of interest.

**Conclusion**

The purpose of this paper was to compare and contrast English adjectives with their counterpart in Albania also to find if there are any similarities between these two parts of speech.

Knowing the fact that both languages belong to Indo-European families we came to conclusion that they do have similarities in common as well the differences between them are unavoidable.

The similarities and differences between English and Albanian adjectives are as follow:

1. Adjectives as a part of speech in both languages, describe and modify the noun or pronoun.

2. According to morphological structure both English and Albanian adjectives are grouped into: simple, derived, compound and conversed.

3. Adjectives formed by prefixes either in Albanian or English are used mostly to give word a negative meaning.

4. In English and Albanian language the most productive way of forming adjectives is by adding suffixes.

5. In both languages adjectives are formed by compounding and conversion.

6. According to syntactical function in both languages adjectives are placed before nouns (attributive) and after nouns (predicative).

7. English and Albanian adjectives show differences regarding adjective order. As English adjectives have an order to follow Albanian adjectives can be used freely depending on the speaker's choice.

8. Another important fact to mention is the articulation. In Albanian language a large number adjectives are articulated. In this aspect the English adjectives differ from Albanian adjective they never take article like their counterparts in Albanian.

9. Another characteristic in which English and Albanian adjective are different is gender. As Albanian adjectives agree with noun in gender e.g. if noun is in feminine gender the adjective will be too, English adjective don't have gender they don't change their form regardless noun gender.

10. Adjectives in English do not depend on nouns like Albanian adjective, they do not

change if noun is in singular or plural, they stay the same. Therefore they are different in number too.

11. However, English and Albanian adjective share similarities regarding the degree of adjective. Both languages have positive, comparative and superlative form

12. Semantically adjectives in both languages are classified into two groups: qualitative and relative.

The findings of this contrastive analyses regarding English and Albanian adjectives will help students to see and comprehend similarities and differences that exist also to get a better understanding of adjectives.

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# FROM THE 'ABSOLUTE SEMANTIC ORDER' OF SOCIALIST SYSTEM TO AUTOMATIONS AS FORMS OF HARDENING OF DISCOURSE IN THE POETICS OF SOCIALIST REALISM

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**Abstract.** At all times, the socialist society, based on Marxist-Leninist ideology principles, claimed to be the master of the truth, having into the service of itself the conviction that the truth is one and every variant that competes with it is a lie. So the socialist system, as a semantic order (the way it understands the world, the human relationship with it), takes the place of truth, becomes the truth itself, after it has falsified the truth and itself. If a system is not falsified, as it happens in a normal society, its meaning in general is always below the truth, along with other orders of alternative meanings, with which it enjoys the same status of credibility. All these orders of meanings have the same opportunity to be true, but it is not possible to be all true. If we relocate or rather extend the concept of the order of prevailing meanings from the existential plane to that lecture plane, we notice that the prevailing order of meanings is embedded and transformed into a habit (even as a vice), wherein the arbitrary relationship between the mark (the word) and the marked (the object) penetrate obligations that arise from the dominance of the order of meanings in power. This means that within the discourse there is the possibility that the prevailing meanings of the socialist order can guarantee themselves privileged and automatic places and positions.

**Keywords:** *socialist realism, order of meaning, discourse automation, mark, the marked.*

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## 1. Introduction

In the communist context of the totalitarian society, the unification of its semantic order with the truth led to the exercise of violence against other orders of meaning, destroyed them (considering reactionary, bourgeois, revisionism, etc.). As such, he took the only vacancy, denying them the ability to appear at the same time with it.

Now, communism, as a semantic order with the status of the total truth, through abuse, expels all other orders of meaning and remains alone. After that it can no longer consume the contact and in particular, the continuity of contacts with other orders of meanings as a security act. We say through abuse because, being each of the order of meaning surrounded by such other orders, it is only then that through the contacts established with them, it affirms or denies itself, as reinforcement or lack of truth. In such an order, the truth, as the cause of the essence of everything, serves as a

producer of contacts between different orders of meanings, distinct and alternate with one another.

On the contrary, consequent “pure communism”, conveys the absence of these contacts of meanings as a security act. Thus, it claims that it is on the right track, that he has not betrayed the ideals (communist ideology - its classics). Even after excluding the divine order (the ban on religion and the closure of religious institutions in 1967), since the 1976 Constitution of the Socialist Republic of Albania was proclaimed as the only atheist country in the world, the system in power gives itself divine status, that is, being unassailable. All other orders are disposed of in front of it, they are pointless. In the conditions of the absence of contacts with other alternative orders of meaning, where the facts or arguments against him are lacking, this order claims something like this, its unassailable nature (as if it were a divine order determined by God).

## 2. The socialist system as an ‘absolute sense order’

As long as the system in power (communism) destroys all other regimes, having a permanent Marxist-Leninist ideology, he has to make contact with each of the orders of meaning which compose it or represent it. To achieve this goal, the order of meanings in

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power determines the scheme of location of each meaning (minimally of one of the meanings and maximally of all but one), in order to show the usefulness of each one of them. More concretely, it should seek the inner coherence of all meanings (the connection, the inner harmony between things), determining the dependence of each one of them on the fundamental principle that holds (whose role is played by Marxist-Leninist ideology) the system in power.

Under these conditions, the possibility of the transformation of meaning is needful in order that the function of the whole order is maintained. Such was the revaluation that was made for the Albanian literature from De Rada to contemporary poet Migjeni, wherein there was a prevalence of indifference. However, De Rada continued his literary career throughout the communist regime without being subjected to this method of socialist realism. Typical, in this regard is the nationalism, which throughout the National Renaissance and after had had the central place in Albanian literature, but, during communism, it had to submit to the system in power, being integrated in it as national communism.

### 3. Automations as forms of speech hardening

Above, we analyzed the purported absolute concept of the meanings in the political and social level of public relations of man with the society in the socialist system (socialism). If we relocate or rather extend the concept of the order of prevailing meanings from the existential plane to that lecture plane, we notice that the prevailing order of meanings is embedded and transformed into habit (even as a vice), wherein the arbitrary relationship between the mark (the word) and the marked (the object) penetrate obligations that arise from the dominance of the order of the meanings in power. This means that within the discourse there is the possibility that the prevailing meanings of the socialist order can guarantee themselves privileged and automatic places and positions which, once codified, fulfill two functions, one more undesirable than the other:

1. The socialist order (as the dominant of meanings) reinforces its rule in society by being implicit through the ways the discourse chooses to be automated;

2. The automations of the lecture themselves, which are of a psychological and social nature, take on a prominent political character,

again serving the system in power.

The more such automations within the discourse, the more defective is the perception of the truth, and furthermore this defective situation is getting worse as a result of the uninterrupted pressure exerted by the power over it. This is the way of organizing the discourse in socialism, which, as we have said, takes on a significant political function, so it becomes the mode of excluding other alternative ‘worldview’. Whether the daily, or the poetical, discourse they are the same between them, as well as defined by political discourse (of plenaries and congresses etc.). The latter produces the automations in function to the system in power (as we have said makes them to be perceived as absolute) and imposes them to the relevant discourses, to the daily one through manipulation or suggestion and the poetic one through censorship or self-censorship.

In non-poetical discourse, the order of references (the direct relationship between words and objects) must remain unchanged, so that the ability of people to communicate with each other is not conditioned by their personal competence to use the discourse. Likewise, the poetic discourse of socialist realism should take into account the order of references as long as clarity and understandings asked (in addition to Marxist-Leninist ideology, communist partyism, class character) on behalf of the popular character, where the content of an artwork of the socialist realism would have to present the interests and views of the people in a way that is understandable to him. Socialist realism deprives the artist of his individuality and standardizes the works of art. Through it the censorship aimed at unifying the poetic styles (univocity), which led to the growing impoverishment of the literary language, its schematization. According to the scholar Dh. Shehri this leads to the collectivization of the lyric subject in the Albanian poetry of socialist realism, adapting the literary form to the new (communist) content. That is, according to the aforementioned scholar (Dh. Shehri), in the article entitled ‘‘Collectivism of the lyric subject in Albanian poetry of socialist realism’’ is an expression of deformation of the form of poetry in all its forms : symphonic, lexical, morpho-syntax and figurative, concluding: ‘‘... *in the cliché words and phases, in hardened figures that have only extratextual references.*’’<sup>1</sup>

1 Dh. Shehri, ‘‘Collectivism of the lyric subject in Albanian poetry of socialist realism’’, in the book: ‘‘The Status of criticism’’, Albas,

Despite the classic distinction between poetic and non-poetic discourse (daily and political) we are showing that the discourse of the poetic of socialist realism is the same as the non-poetic one. This is best evidenced by the same possibility that automations have to serve, within the discourse, as a reference sequence for meanings that occur outside of the discourse. The Albanian poetry of socialist realism abandons the richness and mobility of the poetic language, limited to those ideological constructions (the ideological phrases are considered by the scholar Dh. Shehri), which can be used automatically in various circumstances, the authorship of which it is not the lyrical subject, but the so-called 'collective consciousness'. This way, the poetry of socialist realism is not a reflection of existence and reality, but a reflection of ideology and monopoly politics, which transforms the work of art into a reflection of reflection, thus becoming a dogma for the art and the artist. According to the Marxists: "... if the ideology is a reflection, then literature should be understood the same. This means that, according to them, literature has a common aspect with these forms: generalization of the phenomena of human life and attitude towards them So the essence of the ideological character is about appreciation and attitude."<sup>2</sup> So the discourse in the poetics of socialist realism does not differ from non-poetic discourse, since they are the same based on the way they become representative form of the order of meanings in power and of the obligation (either by censorship or self-censorship) to serve as an expression of that truth that communism declaims and protects.

However, being impossible for the discourse of the poetics of socialist realism to evade the order of meaning in power (Marxist-Leninist ideology and Communist party politics), it can only change the modes of conception and behavior with the order of references (extraliterary factors), already as a necessary condition for poetic discourse. According to Russian scholar Katerina Clark: "Literature interacts with these extra-literary factors, not just politics and ideology. I say 'interacts', because literature does not simply 'reflect' extra-literary phenomena, it also adapts them to itself."<sup>3</sup> So we have come to

a point where the only chance to have poetic discourse is to change behavior with the order of references, so the way literature adapts to itself the extraliterary elements. In fact, regarding the nature of literature as the art of speech, the culmination of poetic discourse would be the destruction of references within it, in other words its liberation from automations. Here we homologate with Giuseppe Bernardelli, who asserts: "In their use in the lyrical, indicative expressions (...) are no longer words that lead to objects, but words that lead to words, or rather parts of texts that have the function to reactivate them by always remaining within the text. In lyrical discourse, no extra-textual connection is possible even though, the anaphora activated by this (as diatext) has a metalinguistic character by simply sending you to the totality of the discourse that is closing."<sup>4</sup> While we don't have such a discourse (absolute in itself) in the poetics of socialist realism, what distinguishes it from non-poetical (daily and political) discourse, and makes it possible to distinguish styles between different poets, depends on the quality of the competence to change behaviors with the references, the meanings of which are embedded in socialist society.

#### 4. Conclusion

A typical example of this change of behavior with the order of references in Albanian literature are the poems and lyric poetry of I. Kadare, which are characterized by the richness of details and the variety of literary figures. This avoidance of the schematic of language implies another behavior with references ("... known at that time by the term" imperative obscurity (Kadare)<sup>5</sup>, where the lecture code (data programming from the physical level of signs) intends to multiply what it takes from the physical level of signs to esthetize the poetic message (as such, in Kadare's lyrical poetry, there are a number of data coming from the urban environment with: semaphore, neon, asphalt, antennas, etc. which manage to wear this world of technique with warmth and impressive experiences.) Thus, Kadare in his poetic creativity, using the

Tiranë, 2013, f. 146.

2 F. Dado në "Uninterpreted Literature", Bota Shqiptare, Tiranë, 2010, f. 139.

3 K. Klark: "The Role of Socialist Realism in Soviet Culture" cited by F. Dado in "Unin-

terpreted Literature "Bota Shqiptare, Tiranë, 2010, f. 64.

4 Giuseppe Bernardelli, "Il testo lirico", Vita e Pensiero 2002

5 Dh. Shehri, "The Status of Criticism", Albas, Tiranë, 2013, f. 143.

improvisational possibilities of language and the richness of literary figures, leads his poetry towards a subjective, associative self. As long as such a poetry does not accept the ‘collectivization of the lyrical self’, it is avoided the possibility of commanding or directing its poetic message as intended by the censorship. Thus such a message that avoids ‘ideological clichés’ and does not reduce what it receives from the physical level of signs, leaves the reader to control it (the message), experiencing himself (reader) in his own way, even to be identified with lyrical hero, with his pain or pleasure. In contrast to prose production, where Kadare goes beyond the schema of socialist realism and appears as a modern writer in Albanian literature, we must acknowledge that his poetries and poems can not reconnect Albanian poetry with modernist poetics (symbolism, hermetism etc.). For the poetic discourse of Modernism, as we have explained, the “imperative darkness” that characterizes Kadare’s poetry, is not enough, but he destroys automation and legitimizes itself, despite the extra-literary references. But it is another prominent personality of Albanian literature, Martin Camaj, who with his poetic creativity brings to Albanian literature modernism (symbolism and hermetism).

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### **Conflict of interests**

The author declares no conflict of interest.

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## TEACHING SHAKESPEARE AT TERTIARY LEVEL: PRIMARY AND SECONDARY BENEFITS

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**Abstract.** Teaching Shakespeare at all levels of education (primary, secondary and tertiary) has a long history not only in English but in non-English speaking countries as well. The inclusion of mandatory courses on Shakespeare in the curriculum of university studies of English as a second/foreign language has proven to be particularly beneficial and worthwhile, although some concerns are voiced about the outdatedness of Shakespeare’s works. What we propose in this paper is that Shakespeare should be preserved in the curriculum of English majors, especially in the curriculum of English majors of EFL as the benefits for the students are, in fact, multifarious. In fact, on the basis of careful class observation, introspection and self- evaluation, as well as students’ feedback, what we suggest here is that there are two types of benefits of teaching Shakespeare at university level – primary and secondary benefits. The former affect students’ knowledge of the English language, i.e. improve the development of students’ language skills (writing, reading, speaking and listening). The latter are more general and influence the development of students’ personality by improving their thinking processes, emotional intelligence and cultural awareness. All of these, we believe, are pivotal in generating well-rounded future English professionals who at the same time will be well-balanced individuals capable of handling all sorts of life challenges.

**Keywords:** *Shakespeare, tertiary level, EFL, benefits.*

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### 1. Introduction

William Shakespeare, the Renaissance Bard of Avon, has won the title of the most acknowledged writer in the Western literary canon and miraculously holds it to this day – some four centuries after his death. In fact, “of all the world’s writers, none has received more attention than Shakespeare” and “only the Bible is available in more languages” (Solomone & Davis, 1997). Shakespeare’s plays and sonnets are still studied at schools; the plays are still staged in different countries across the globe; new filmed versions of the plays are constantly released; numerous works of art inspired by Shakespeare’s works spring to life in all corners of the world to date.

Many researchers have tried to explain what keeps Shakespeare entrenched in this position of global prominence, despite his long-term physical absence. In that respect, Gibson (1998) proposes that the evergreen nature of Shakespeare’s characters, stories and themes lies “in the virtually endless opportunities they

offer for reinterpretation and local application of familiar human relationships and passions”. Brumfit (2001) argues that Shakespeare’s works “chime just as well with our modern age due to the ambiguity of his philosophy, his knowledge of the human heart, his deep sensitivity for what it is to be human”.

Whichever of these reasons one decides to treat as the most viable one, the fact remains that the long line of Shakespeare’s followers who are committed to keeping him ‘alive’ in their own artistic ways constantly renews itself. What all these devotees have in common is the strong likelihood that their first encounter with the Bard has happened at some point of their education – primary, secondary or tertiary, and that a particular teacher has probably been the main ‘culprit’ for instilling in them such deep appreciation for the Bard. Although Shakespeare’s presence can be detected at all levels of education, still, here we focus on teaching Shakespeare at tertiary level. More precisely, the aim of this study is to look at the role of the Shakespeare courses in the context of studying English language and literature, especially, in the case of studying English as a foreign language (EFL).

A quick glance at some higher education institutions which offer English language and literature study programs, in fact, can unveil the treatment that the Shakespeare courses normally get at tertiary level. Thus, in the Republic of Macedonia, not only are the courses on Shakespeare an integral part of the curricula

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of EFL majors at most of the higher education institutions (e.g. “Ss. Cyril and Methodius” University in Skopje; “St. Kliment Ohridski” University in Bitola; “Goce Delchev” University in Shtip, and The American College in Skopje), but also it seems that they normally have a status of compulsory courses. This indicates that Macedonian higher education normally attaches great significance to Shakespeare in the context of studying English. By analogy, one might assume that this is a global trend. However, a new report about the United States – where, of course, most of the English majors are at the same time English native speakers, uncovers that English majors at the vast majority of the most prestigious colleges and universities are no longer required to take a course focused in depth on Shakespeare (Anderson, 2015). To investigate this matter further would go well beyond the scope of this study, but what happens in the States is quite indicative of what might happen, in the near future, with the Shakespeare’s share of the educational cake at tertiary level for both English majors and EFL majors. One might only presuppose that the cries of those who doubt the relevance of Shakespeare’s works in the modern educational context of the 21st century, and who believe that Shakespeare should finally be ‘let to rest in peace’ will decidedly intensify and gain momentum. Hence, the question that we seek to address in this study is: “Should courses on Shakespeare be reduced, excluded or preserved in the curriculum of English/EFL majors?”

## 2. Research aim and methodology

The aim of this study is to establish argumentation in favor of the premise that Shakespeare’s exquisite pieces of literature should be preserved in the curriculum of English/EFL majors. In fact, what this study proposes is that courses on Shakespeare at tertiary level still have impressive contemporary educational relevance, as they enable students to successfully ‘reap’ manifold benefits which, in turn, round off both their professional profile and personality as well. The attempt to verify the above-stated premise rests on a case study conducted at “St. Kliment Ohridski” University, more precisely at the English Department of the Faculty of Education – Bitola. Namely, the research method applied here is based on teacher’s observation, reflection, and regular note-keeping practice of the various teaching activities and strategies utilized in teaching

Shakespeare, and, more importantly, of the students’ responses and reactions to them, for a period of two academic years. Needless to say, the role of the teacher in this case study and the role of the author of this paper, overlap. In order to raise the level of objectivity of the study, and to include the students’ perspective on the issue at hand, at the end of the two-year period, we carried out a structured interview with the final beneficiaries of the course, i.e. the students themselves (the last two generations which had already completed the Shakespeare course in the academic years: 2015/2016 and 2016/2017), and as a result we compiled a corpus of students’ feedback too. Once the corpus of relevant data (teacher’s observations, findings, insights and students’ feedback) was compiled, the next stage of the analysis was to sort the data; to compare and contrast the teachers’ observations with the students’ feedback; and finally, to extract the commonalities that emerge regarding the benefits, for which both parties involved in the case study were in agreement.

## 3. Theoretical background

Prior to presenting the benefits of teaching Shakespeare at tertiary level that were identified within this research, let us consider two important factors that greatly outlined the course of the current study – the structure of the course itself as it is realized at the Faculty of Education – Bitola, and Khatib et al.’s (2011) classification of benefits stemming from teaching literature in the context of foreign language teaching. According to the current accredited study program in English language and literature at the Faculty of Education - Bitola, the course on Shakespeare is a mandatory, one-semester course, realized in Year III, throughout a fifteen-week semester with 5 instruction hours (of 45 minutes each) per week. In terms of its contents, the course was divided into two major segments. The first segment was introductory in its nature and it subsumed about one third of the entire course. Its aim was to familiarize the students with salient information about Shakespeare’s life and career as well as the social, political and cultural aspects of Shakespeare’s time. The second segment of the course, on the other hand, offered a close inspection of a selection of 6 to 7 of Shakespeare’s most acclaimed plays (e.g. *The Merchant of Venice*, *A Midsummer Night’s Dream*, *Romeo and Juliet*, *Macbeth*, *Hamlet*, *King Lear*, *Julius Caesar*, *Othello*,

etc.). As to the ways in which the teaching process was actually realized, the weekly lectures were commonly based on a wide variety of teaching activities ranging from traditional teacher-centered lectures to more interactive student-centered lectures during which students took much more active part by participating in various class discussions, debates, role-plays and quizzes. They were also expected to deliver power point presentations on previously assigned topics related to Shakespeare's plays; to read and thoroughly analyze excerpts from the plays; to watch and discuss segments of filmed versions of the plays, etc. The versatility of the teaching activities was intended to cater not only for the various students' learning styles but also to assist students in acquiring the competences stipulated in the study program.

The other factor that we needed to take into account in the process of analyzing our data was the insights provided by other researchers regarding the benefits that literature yields in the context of language learning. In that respect, Khatib et al.'s (2011) recent study proved to be extremely helpful as it provided us with a rather comprehensive list of benefits which served as a solid ground for identifying and classifying the benefits in our case study. Thus, Khatib et al. (2011) propose the following benefits language learners gain from literature: authenticity of literary works; high level of motivation; cultural/intercultural awareness; sociolinguistic/pragmatic knowledge; increased grammar and vocabulary knowledge; improved language skills (writing, speaking, listening and reading), enhanced emotional intelligence (EQ) and critical thinking. In the following sections we will discuss the benefits we have identified in the context of teaching Shakespeare at the Faculty of Education – Bitola, which we believe solidify Shakespeare's position in the curriculum of English/EFL majors.

#### **4. The results of the study case**

The analysis of the data gathered via class observation and structured interviews showed that both the teacher and students agreed on a number of various benefits, of which, on the basis of the incidence with which they recurred both in teachers' notes and in students' feedback, some were obviously more frequently mentioned than the others. To avoid diluting the study, and for the sake of precision and clarity, we decided to deal

solely with the most frequently mentioned, and consequently, the most noteworthy benefits. In addition, the analysis of the most frequently recurring benefits led us to conclude that, on the basis of some common features, they can actually be grouped into two separate, but still mutually closely related, sets of benefits, which henceforward will be referred to as primary and secondary benefits of teaching Shakespeare, respectively.

##### **A) Primary benefits of teaching Shakespeare at tertiary level**

The common feature of the primary benefits is that they instigate the improvement of English/EFL majors' knowledge of English, which is of paramount importance for them as future language professionals. Our class observations from the perspective of a teacher, unequivocally, pointed to the fact that the Shakespeare course significantly boosts the development of students' four basic language skills: reading, writing, listening and speaking. How was that achieved, is discussed in some detail in the following sections.

##### **1. Enhancing English/EFL majors' reading skills**

The principal instrument used for enhancing English/EFL majors' reading skills, understandably, entails assigning regular reading tasks. Therefore, the two generations of EFL majors at the Faculty of Education – Bitola which undertook the Shakespeare course in the academic years 2015/2016 and 2016/2017, were assigned to read one play per week from the list of plays that had been shortlisted for that particular semester. It is fair to admit that the reading of the assigned plays was not intended solely to foster students' reading skills; it prepared them to take active participation in the ensuing class activities (e.g. discussions, debates, quizzes, etc.). In other words, the weekly reading assignments, as shown in the following sections, were practically inseparable from some of the other activities which were directed at improving EFL majors' other language skills. Furthermore, the requirement to read the entire texts of the plays evidently served the purpose of consolidating students' extensive reading skills, in which case the focus was on understanding the plot in general, and on familiarizing students with the characters depicted in the plays. However, the students also had a chance to reinforce their intensive reading skills by means of the detailed

reading and profound analysis of a selection of specific excerpts from the plays they had been instructed and expected to undertake. In order to alleviate the task of reading the plays, the students were instructed to read them in Modern English, not in Early Modern English – the language in which Shakespeare wrote the plays. Still, the majority of the interviewed students reported back that their first encounters with the plays were a true ‘ordeal’, i.e. they found the reading painstakingly slow, principally due to the fact that they needed time to cope with the abundance of figures of speech and idiomatic expressions they had never come across before. However, more importantly, the students also confirmed that, over time, and with persistence, their reading skills had gradually improved. Namely, during the structured interview, many of the interviewed students stated that they were able to carry out each subsequent reading assignment at a much faster pace, and, with more confidence and enjoyment.

## 2. Enriching students’ speaking skills

Our experience with teaching the course on Shakespeare shows that this course can be utilized to improve English/EFL majors’ speaking skills considerably. In our case this was achieved, principally in two ways – firstly, by significantly extending students’ vocabulary; and, secondly, by exposing students to and ‘dragging them into’ plenty of thought-provoking and engaging verbal interactions with their fellow students in which they were encouraged to freely voice their opinion and defend their stance. As it rightfully might be assumed, both these endeavors (the extending of the vocabulary and the frequent verbal interactions), to a great extent, relied on the weekly reading assignments of the assigned plays. There is no doubt that reading the plays brought students closer to Shakespeare’s impressive vocabulary. To make the most efficient use of this contact the students were instructed, while reading the plays, to keep a watchful eye on new words, phrases, idiomatic expressions, and to record them in their own personal glossary. The ultimate goal of compiling a glossary, of course, was to help them learn and memorize as many new words and expressions as possible, which, in turn, they were told, they should use during class activities and examinations in particular. Feedback from students reveals that this task, at times, was experienced as a real ‘drag’, especially when the plot got extremely exciting since re-

cording a new word in the glossary postponed slightly the unveiling of what happened next in the play. On the positive side, the interviewed students’ further suggested that they learned to appreciate this assignment, as they became more aware of the necessity to approach Shakespeare’s extraordinary linguistic pool with special care, not only because it helped them grasp the plot more fully, but also because it was such a good platform for internalizing a true linguistic treasure. Reading the plays, or rather, having read a play previously, was also instrumental for taking active participation in class activities (e.g. discussions, debates, quizzes, games, etc.), whose aim, apart from increasing students’ content knowledge related to the course, was also to develop EFL students’ speaking skills, i.e. their fluency.

Class observation showed that, of all these activities, class discussions were particularly favored among the students. Normally, the discussions arose very spontaneously, especially during the analysis of the selected excerpts, which commonly allow for more than one possible interpretation, which, in turn, meant that they easily sparked juxtaposed positions and opinions on the part of the students. Examples of such excerpts are Hamlet’s “To be or not to be” speech; Shylock’s impressionable soliloquy: “Hath not a Jew eyes...”, etc.

## 3. Enhancing EFL majors’ writing skills

Another benefit which constantly recurred not only in the teacher’s notes but also in the students’ responses during the structured interview was the marked progress in our students’ writing skills. Namely, every Shakespearean play offers rich material for various writing tasks based on character studies, critical analyses of scenes and speeches, paraphrases and interpretations, etc. Nevertheless, with our students, we focused on developing their argumentative essays writing competences. Considering the fact that our students were not sufficiently exposed to this specific writing task previously, class observation showed that, generally speaking, regular and persistent practice was needed for the students to start observing all the established rules for successful argumentative essay writing (e.g. essay structure – introduction, body and conclusion; formulation of thesis; selection of topic sentences for body paragraphs; selection of main and supporting arguments; provision of smooth transitions between paragraphs, etc.) Understandably, argumentative essay writing assignments revolved chiefly

around the characters themes, motifs and symbols which were depicted in the plays, and profusely discussed in class. Thus, for instance, in one of the essays, the students were required to compare and contrast various villains from different plays (e.g. Iago in "Othello", Macbeth and Lady Macbeth in "Macbeth", etc.); then, in another essay, they had to deal with the female characters and the theme of love in the plays (e.g. Juliet in "Romeo and Juliet", Desdemona in "Othello", Ophelia in "Hamlet", etc.), etc. The writing of the essays was realized as a homework assignment and each student was required to submit 4 argumentative essays (of 500 words each) by the end of the semester – 2 essays prior the 1st mid-term exam and 2 more prior the 2nd mid-term exam. The argumentative essay writing assignment was obviously one of the assignments that was heavily relied on the reading assignments. To put it differently, only those students who had completed the reading of a given play, were actually in a position to write a solid argumentative essay, based on analyzing and paraphrasing segments of the plays; drawing parallels, inferring logical conclusions, etc. The interviewed students also unanimously agreed that the persistent and focused argumentative essay writing practice was a truly eye-opening experience for them as they have learned some extremely useful writing tips that they could easily apply elsewhere too.

#### 4. Enhancing EFL majors' listening skill

The activity from which the development of students' listening skills benefited most was primarily watching segments of filmed versions of the plays, in class. This was normally followed by discussions or other types of activities such as short quizzes, listening comprehension tasks, writing short summaries, etc. Due to the time constraints, unfortunately, this was not done on a regular basis, but rather occasionally, the idea being to introduce freshness and variety to the class activities. Also, as it was impossible to watch the entire filmed versions in class, the students were always encouraged to do that at home at their own pace. Fortunately, given the advanced technological prospects (the internet, YouTube, etc.) nowadays this assignment proved to be very easily feasible, and, in fact, quite enjoyable for all the students. On the whole, students in their oral feedback were positive about this activity, claiming that they found it very helpful primarily in, as they put it, completing the mental image they have created of the characters and

the events while reading the plays. They also admitted to having troubles occasionally with catching up with some of the actors' rather fast and almost incomprehensible speech, but, by and large, they all agreed that this activity was a great exercise, not only for getting accustomed to listening to and comprehending a wide variety of native speakers, but also for improving their own pronunciation in English.

#### B) Secondary benefits of teaching Shakespeare at tertiary level

The second set of benefits, referred here as the secondary benefits, are more general in nature and affect predominantly students' demeanor and personality as they bolster their critical thinking, emotional intelligence, as well as their understanding of the target culture which is crucial for any future linguist. This is completely in line with Flachmann's (1993) claim that "teaching Shakespeare in the English classroom gives teachers hope that their students will discover in the plays - not only about literature and theater, but also about themselves and their place in the universe around them" (in Madsen, 2001).

#### 1. Boosting English/EFL majors' critical thinking and emotional intelligence

The careful class observation led us to conclude that some of the activities utilized in teaching Shakespeare can be extremely beneficial in bolstering students' ability for critical and logical thinking as well as for enhancing their emotional intelligence. These two benefits, alongside with the benefits we dubbed primary in our research, were also identified by Khatib et al. (2011) as well. Teacher's observation and note-taking practice showed that in-class discussions and argumentative essay writing practice, in particular, served as perfect platforms for improving students' thinking abilities and emotional intelligence. Thus, during the discussions all students were challenged to think in a logical and reasoned way in their search for plausible answers to various controversial issues and dilemmas arising from the demeanor of the characters in the plays. More specifically, they were asked to come up with adequate arguments, and, subsequently, with suitable pieces of evidence from the plays to support their arguments. The argumentative essay writing practice also relied, more or less, on the same mental endeavors, which means that it provided the students with an additional opportunity to practice and per-

fect this skill of creative and critical thinking. Bearing witness of the true whirlpool of characters presented in Shakespeare's plays, some of whom are blatantly dragged to the very bottom of life, while some are luckily thrust to the top, our students, undoubtedly, familiarized themselves with a multitude of possible life situations and challenges, and last but not least, with potential ways of handling them. Thus, for instance, the students were led to observe closely characters who were desperately fighting for love (e.g. the two 'star-crossed' lovers in "Romeo and Juliet"); or characters who were completely consumed by jealousy (e.g. the Moor in "Othello"), or overpowered by an unquenchable thirst for revenge (e.g. Hamlet in "Hamlet"), etc. The up-close inspection of their reactions and behavior constituted a solid ground for coming to really meaningful realizations, reaching truly important and even life-changing conclusions, and learning valuable life lessons which students can apply later on in their own life experiences. Thus, in fact, they worked on boosting their own emotional intelligence. Namely, in their statements during the class activities and the structured interview, it was noticeable that they were provoked to try to better understand their own feelings, and to be more empathetic towards other people. Even more importantly, in the discussions and in their essays they gave clear signs that they have become more aware of the importance of establishing firm self-control and self-motivation. On the whole, all these insights led us to conclude that our EFL majors' social skills improved considerably due to their contact with the Shakespearean drama.

## 2. Raising students' awareness of British history and culture

Mastering a foreign language fully without having a proper grasp of the social, political, cultural aspects of the society in which that language is used as a means of communication is virtually impossible. In that respect, we believe that the Shakespeare course at the Faculty of Education - Bitola, provided our EFL majors with invaluable insights into many different aspects of British history and culture. Thus, the introductory lectures, for instance, were completely dedicated to depicting the exact historical and cultural conditions in which Shakespeare worked and produced his impressive masterpieces. Students had a glimpse at the Elizabethan times; the Elizabethan theatre as the primary source of entertainment for

people of all walks of life; its conventions and organization; William Shakespeare's life and career; his acting troop and their working principles, etc. All of these data were vital later on for understanding the plays properly. Moreover, the analysis of each of the short-listed plays normally began with an informative layout of the social conditions, events and circumstances that, in all likelihood, galvanized Shakespeare to tackle a particular topic. Thus, for instance, students were informed that the composition of King Lear was probably instigated by a controversial court cases in London in Shakespeare's time in which disloyal and ungrateful children of wealthy families were suing their elderly, infirm fathers in an attempt to prove their alleged insanity, and to lay their hands on their father's fortunes. Or in the case of the Merchant of Venice, they found out that the controversial character of the Jewish usurer – Shylock, was probably inspired by the Jewish doctor who was tried and executed for attempting to poison Queen Elizabeth I in Shakespeare's time. Shakespeare's history plays (e.g. "Richard III", "Henry VIII", "Henry V", "Julius Caesar", etc.) as well, despite their lack of historical exactness, presented students with significant pieces of evidence regarding Britain's heroic past and monarchs. Even the ones that are based on Roman history (e.g. "Julius Caesar") are deemed to bear clear references to events related to British history. In "Julius Caesar", for instance, historians and literary critics propose that Shakespeare voices rather openly his deep concern over their aging monarch, Queen Elizabeth I, and warned against the possible anarchy which might ensue if the delicate question of the succession was not handled properly and in due time. The interviews with English majors, regarding this issue as well, confirmed that the course on Shakespeare has definitely made them feel much more confident in understanding British culture and history. Even more importantly, as some of them further stated, this course provided them with a much better understanding as to why the world functions the way it does, especially, with regards to politics and the centers of power.

## Conclusion

The purpose of the paper was to defend the premise that teaching Shakespeare at tertiary level is worth preserving in the curriculum of English/EFL majors. In fact, relying on a case study carried out at the Faculty of

Education – Bitola, we tried to outline some of the most important benefits EFL majors gain from this course in particular. The case study encompassed both the teacher and students' perspective. For convenience, we dealt with the most prominent ones and grouped them into two groups – primary and secondary benefits. The former boost students' four language skills; whereas, the latter affect the development of students' personality. Understandably, all these benefits are vital in generating both knowledgeable, well-rounded future English linguists, as well as tolerant global citizens of the world who are prepared to embrace differences and appreciate 'the otherness' on all possible grounds (race, religion, nationality, etc.).

### **Conflict of interests**

The author declares no conflict of interest.

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