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Department of Foreign Languages



The Said and the Unsaid

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Table of Contents

Keynote speeches

<i>David SINGLETON</i>	1
<i>Dieter WESSELS</i>	2
<i>Michelle GADPAILLE</i>	2
<i>Victor KENNEDY</i>	3

Parallel sessions

<i>American Literature</i>	4
<i>British Literature</i>	7
<i>Commonwealth Literature</i>	12
<i>Comparative Studies</i>	13
<i>Cultural Studies</i>	16
<i>Linguistics</i>	23
<i>Literary Theory and Criticism</i>	46
<i>EL and FL Teaching, SLA, Education</i>	55
<i>Translation Studies</i>	67

Keynote speeches

David SINGLETON, *Trinity College Dublin*

e-mail: dsnglton@tcd.ie

Unsayable Things in the Context of Age-related SLA Research

This paper will explore some sensitive issues in discussion of the age factor in second language acquisition – especially in the context of research inspired by or addressing the Critical Period Hypothesis. It will focus on a number of “unsayable” things in this connection and try to show that forbidden territory though they may be in many researchers’ estimations, they in fact make a very great deal of sense. The propositions in question are as follows:

- absolute indistinguishability from the native speaker is not necessarily the obvious yardstick of success in the later second language beginner;
- reference to language aptitude is not necessarily helpful in clarifying the age question in relation to second language acquisition;
- the Critical Period Hypothesis is not a coherent perspective on attainment in second language acquisition but rather a widely diverse “ragbag” of different claims and proposals.

Dieter WESSELS, *Ruhr-Universität Bochum*

e-mail: dieter.wessels@rub.de

**Lexicography Then and Now. From the Printed Work to
Online Dictionaries**

We are witnessing a dramatic change in the way we access information today. The impact of the internet on our way of exploring the wealth of information available on the net and of retrieving relevant points cannot be underestimated. Starting with a brief survey of the current situation of extreme lexical growth in some fields of science and technology I will discuss the presentation of entries and their arrangement in traditional business dictionaries and comment on their suitability for the user. This will be done on the basis of a small selection of bilingual and multi-lingual dictionaries. A few examples taken from internet sources will reveal current trends in presenting lexical material online. The language material will be in English and German.

Michelle GADPAILLE, *University of Maribor*

e-mail: michelle.gadpaille@uni-mb.si

**Two Centuries of Narrating Slavery: An Inter-American
Studies Approach**

Early in 2010, the British novelist Andrea Levy published *The Long Song*, a narrative of slavery with a verifiably historic setting in 19th-century Jamaica. The story of abuse, coercion and survival had already been told, but Levy felt compelled to revisit the site of

slavery. In the centuries since the abolition of the slave trade (1807), slavery has gone from mundane commercial fact, to ideological cause, to historical memory, and in time has become a fictional motif, replete with standard characters and tropes. My paper will trace the path of the slavery narrative, from an original slave narrative, *The History of Mary Prince* (1831), through an early fictionalisation, *Marby; or a Planter's Life in Jamaica* (1828), and subsequent works from the United States, Canada and Haiti, to Levy's recent novel. Moving between literatures—British, American, Caribbean and Canadian—my study tentatively applies an Inter-American Studies approach appropriate for the hemispheric dominance of the topic. The aim is a rediscovery and reconsideration of women's voices and bodies in a variety of narrative fields.

Victor KENNEDY, *University of Maribor*

e-mail: victor.kennedy@uni-mb.si

“To Boldly Go”: New Approaches to the Undergraduate Curriculum

Since 2006, the University of Maribor has offered programs designed under the new Bologna system guidelines. In the English department at the Filozofska fakulteta, we have created completely new courses; the literature section replaced the old chronologically ordered system that started with *Beowulf* in the first year and progressed to postmodern poetry in the fourth. We now offer courses in reading and writing about literature, and courses that would have previously been considered cultural and cross-disciplinary studies. The aim of these courses is not to give a list of readings to potential teachers who would never use them anyway, but to provide a solid background and context to second-language

speakers of English to help them better use and understand English as it is spoken and written as a global means of communication. In this talk I will focus on the development of two of these new courses, Fantasy and Science Fiction, and Basic Concepts of Film.

American Literature

Fatma TAHER, *Misr University for Science and Technology*

e-mail: Fatma_taher@yahoo.com

The Perpetual Silence in Toni Morrison's *A Mercy*; An Emblem of Female Suffering

The power of literature and literary expression lies in the unlimited number of interpretations it holds, sometimes the implicit meanings say more than the explicit ones. Other times there is a shadowy area between the said and the unsaid which hides innumerable issues. Toni Morrison's novel *A Mercy* excavates into the history of America when silence dominated the continent, and brings forth the voiceless experience of the marginalized as a unique literary experience.

Too much silence prevails in the novel that it becomes indeed the loudest form of expression in *A Mercy*. Here, Morrison provides a voice for the unvoiced subjects and the devoiced characters: Sorrow, an emblem of the female suffering, starting with her name and never ending with her permanent silence, Lina, who is silenced by the obliteration of her tribe, Rebekka who ends as silent as she starts, and finally Florens whose fate as a slave shapes her

character and decisions, are all given the chance to pronounce their fears and hopes.

The aim of this paper is to examine the psychological trauma of repression that women lived at the infancy of slave trade in America. It is not, however, interested in examining the 'said', as much as in examining the story that is left 'unsaid', and the reasons behind this evasion. It relates this traumatic past to Morrison's belief that "we never shape the world, the world shapes us".

Katarzyna MISIEJUK, *Polish Land Forces Command*

e-mail: kbielinska3@wp.pl

**Images of the Destructive Female in Ernest Hemingway's
*The Garden of Eden***

In a great number of literary works, especially in the nineteenth century American fiction, women were always present and were given important roles to perform. They were often recognized as the goddesses – the Victorian "angels" responsible for everything that was important in the house. Their duties were not suitable for men, as they were keeping the fire, cooking, cleaning, and looking after children. They were the embodiments of piety and modesty as well.

In this thesis, as in the novels it deals with, a typical nineteenth-century woman will be compared to a typical woman of the 1920s and 1930s, called the *New Woman*. This study will concentrate on the way the appearance and behavior of the *New Woman* is different from the traditional model of femininity. As an example of such a woman, Catherine Bourne, the female protagonist of *The Garden of Eden*, will be discussed. Apart from being free in any respect, she also appears to be androgynous. Catherine, her

behavior and her world will be discussed in the context of the modern world and modern culture.

In the twentieth century women became more independent; they became more educated and did things that only men could do in the past. Since beginning of the century they started to learn both how to ride a horse and hunt, as well as drive a car. They also started to smoke and drink alcohol and were seen in public places more often. In comparison with the nineteenth century conventions their style of dressing changed a lot, and their hair style altered as well. Instead of long and loose dresses they began to wear very short and tight ones and they had their hair cut. Being a housewife was not the aim in their lives, as they wanted to travel, meet new people and discover things about which they did not have any idea before. Shy and quiet 'goddesses' changed into clever, full of various ideas and independent women. What was also important, in contrast to the nineteenth century women, they were not afraid to stand against men.

Nematollah MORADI, *University of Zabol*

e-mail: moradinemat@hotmail.com

**The Impact of War on the Religious Attitudes of the
Characters in *A Farewell to Arms* and *For Whom the Bell
Tolls***

This paper attempts to study the religious attitudes of Hemingway's characters in his famous war novels *A Farewell to Arms* and *For Whom the Bell Tolls*. His early fascination with warfare was relinquished and appeased by his direct involvement in the World War I in the Italian front. Accordingly, he came to grips with some harsh realities of life struggles. It was his participation in the Spanish civil war that almost shattered his faith in religious

systems. He expresses his worldviews in this regard through his characters in his war novels. It seems that Hemingway and his characters do not have that much enthusiasm for religious and traditional beliefs, and they are of no avail in relieving their pains and sufferings. However, they sometimes have no other choice to assuage their suffering and find a way out of their plight in dire and desperate situations but to create a reciprocal relationship with God.

British Literature

Armela PANAJOTI, *University of Vlora*

e-mail: armelap@univlora.edu.al

Silence and Linguistic Hegemony in Conrad's Fiction

Conradian heroes are to a large extent shaped by linguistic contours. Their relationship with language is usually uncomfortable and their subsequent frustration and annihilation is often a misreading of linguistic codes. Identified in this linguistic context, they critically fall under two categories, those described as eloquent and those described as silent, categories which the author ambivalently undoes by silencing articulate characters like the "gifted" Kurtz throughout the story and voicing his epitomizing philosophy in the barely uttered "The Horror!" on the brink of death.

The paper focuses on the second group of characters, namely Gould and Nostromo who appear in *Nostromo* and Kurtz of "Heart of Darkness". It intends to prove that it is the linguistically silent and reticent who turn out to be linguistically powerful.

Erinda PAPA, Suela PICI, “*Fan S. Noli*” *University of Korca*

e-mail: erindapapa@yahoo.com , suelapici@yahoo.com

The Importance of the “Unsaid” in Doris Lessing’s Fiction

Implicitness is a complex, many-sided and pervasive phenomenon whose understanding requires fine analytical tools and a very flexible theoretical apparatus. In linguistics, implicitness has been dealt with under various headings: entailments, presuppositions, implicatures, and more recently explicatures, and implicatures, are the most noteworthy.

In the following paper I argue that once we start to investigate where the line between the explicit and the implicit should be drawn, we are faced with phenomena that make it doubtful whether such a line actually exists. In fact, there is a shadowy area between the said and the unsaid where many phenomena are hidden, and subtler analytical categories are needed in order to deal with them. Consequently, I suggested that there is a *continuum* of implicit meanings ranging from what is said up to what is implicated, passing through various degrees and manners of saying and not saying. The focus is the literary work of Doris Lessing hoping to reveal insights of the specificity of the linguistic perspective and, at the same time, of the large number of suggestions that her literary texts are able to give to linguistic investigation.

Esin KORKUT, *Middle East Technical University*

e-mail: kesin@metu.edu.tr

Gaps in the Representation of the “Original”: Sister Arts in Keats’ Poetry

Keats’ relation with the past is revealed in his poetry through references to sister arts. His poetry’s relation to sister arts either appears in the form of a direct reference celebrating the grandeur of an “original” text or just a loose connection, rather an indirect representation of an artistic product. No matter in which style, Keats employed sister arts in his poetry so as to imply an insufficiency in the expressiveness of language. The function of a represented text or an artistic product helps the text establish a new connection with the myth revealing the poet’s ambivalent connection with the past. Rather than achieving the “wholeness” or delving into the “originality” of the represented product, Keats’ poetry manifests a lack caused by the inability to represent the product belonging to the past. The past in Keats’s poetry is not a continuous flow of events that achieve wholes in its representation, but consists of fragments and gaps. In other words, the wholeness of the past is associated with the perfection of the work of art- the one that is represented within the poem- whereas the present, the text, the poem is associated with the representation; the imperfect and the inability to reach and repeat the work of art. The paper aims to deal with how the verbal text and the visual object are represented in Keats’ poetry and how insufficiency is verbalized through gaps.

Mónica OLIVARES, *University of Alcalá*

e-mail: monica.olivares@uah.es

The Said and Unsaid in Graham Greene’s Female Characters in Spain (1939-1975)

My contribution to the conference *The Said and the Unsaid* aims to share with participants the research outcomes of the project *The Reception of English Fiction in Twentieth-Century Spain: Editions, Criticism and Censorship*. Within this research context, it has been found out that some of the best well-known Graham Greene's literary characters -Mary Rhodes, Sarah Miles and Mabel Warren, among others, were manipulated in order to adjust them to Francoist ideology. The presentation will explore, therefore, how their speeches were silenced in a way that women's identity was subdued to the national policy. Conference discussants will get scientific interest in disclosing the censorship files on those works that were severely censored by Spanish dictatorship (1939-1975). Results will surely elicit a dynamic discussion on the different examples that will be presented in order to demonstrate and clearly illustrate the extent to which literature can be manipulated with the aim of influencing people's consciousness in a very subtle and insidious manner.

Nazan TUTAS, *Ankara University*

e-mail: ntutas@yahoo.com

The Sound of Silence: Silences and Pauses in Harold Pinter's Plays

The most notable quality of Harold Pinter's dialogue is the frequent use of silences and pauses, leading to the coining of the term "Pinter pause." According to Pinter's longtime friend and director Sir Peter Hall "it would be a 'failure' for a director or actor to ignore the pauses: a pause in Pinter is as important as a line. They are all there for a reason. Three dots is a hesitation, a pause is a fairly mundane crisis and a silence is some sort of crisis." Peter Raby¹ says "these three signs in the text all indicate moments of

turbulence and crisis--the three dots, the Pause and the Silence. By their use, the unsaid becomes sometimes more terrifying and more eloquent than the said. Pinter actually writes silence, and he appropriates it as a part of his dialogue. The pause is as eloquent as speech and must be truthfully filled with intention if the audience is to understand. The silences, whether short or long, are moments of intense emotion". Pinter states; "I think that we communicate only too well, in our silence, in what is unsaid, and that what takes place is a continual evasion, desperate rearguard attempts to keep ourselves to ourselves".

Thus, the aim of this paper is to examine the functions of silences and pauses in Harold Pinter's plays in order to determine what is said under what is unsaid.

Yuk-Yin BOBO WONG, *School of English, Hong Kong University*

e-mail: bobo.wong@yahoo.com

***Brave New World* and Ethical Silence: Modern Writers and their Self-silencing**

This paper attempts to read silence as an indefinite space of waiting in modern literature. One of the main preoccupations of the modern times is the lamentation over the degradation of language, a phenomenon which directly undermines the legitimacy of literature and literary activities. Many, including Hermann Broch, see an "ethical silence" in such inability to represent truth and its disastrous result in a wider social and political context when language is misused in propaganda campaigns.

Aldous Huxley's *Brave New World*, among other things, addresses the issue of a socially corrupt language and its silencing effects on individuals and literary activities. By identifying the poetic and rhetoric gaps within the text the paper will look at the significance

of silence in modern literature. The paper will also examine the text's allegorical meaning of silence in relation to the future of literary writing by reading against Huxley's theories of language and Broch's idea of ethical silence. It is hoped that through the discussion this paper will shed light on how modern writers respond to the crisis of "ethical silence" – a silence that is characterised by its loquaciousness – and how the solution is none other than a metaphysical tendency to wait in a linguistic and therefore literary non-speaking.

Commonwealth literature

Giovanni MESSINA, *University of Catania*

e-mail: giomessina@hotmail.it

Speaking Absences in Venero Armano's *The Volcano*: Metaphors, Memory and Dreams

In this paper I will prove how Venero Armano (a second generation Sicilian migrant living in Australia) gives voice, through a *realizing-absence process*, to the social and historical "unsaid" of his ethnic minority in his acclaimed novel *The Volcano* (2001). A history silenced by means of the *metonymic language* of the Others (J. Lacan) – the "centre" – who claim to have the authority of reflecting reality (actually "creating" a stereotypical and political convenient pseudo-reality – E. Said, H. Bhabha). However, recalling G. Spivak, we must try answering the question: is the *unsaid* doomed to remain unspoken? By analysing the narrative devices used in *The Volcano* (metaphorical structure, memories and dreams), I will prove how those "strategies" are used from a *historiographical metafiction* perspective (L. Hutcheon) to materialise

the past and give a different account of history. That is, **1)** to the *lost* Sicilian community in Brisbane; consequently, **2)** to its ethnic identity (a diasporic *dis*-placement reinforced by the absence/presence opposition symbolised in the novel by ghosts); and **3)** to the overlooked Sicilian “colonial” history. Thus, **4)** to the *double displacement* of Sicilians both in Sicily and Australia and, as a consequence, **5)** to the necessity of the past to be narrated to future generations (*storytelling* as a counter strategy) because integral to a sense of personal identity (N. King).

However, I will underline how the past is there but not there, at the same time not doomed to remain unspoken (the *said*) but still spectrally haunting (J. Derrida) the present life as a reminder of what a culture can only express in oblique terms (the *unsaid*).

Comparative Studies

Amani Wagih ABD AL-HALIM, *Cairo University*

e-mail: cuamw@yahoo.com

Power of the Silenced

Must silence indicate weakness, and speech, power? This paper will attempt to answer this question by exploring the interplay between the 'said' and the 'unsaid', through an examination of the signs, symbols and connotations in Lorraine Hansberry's ***A Raisin in the Sun*** and Ngugi Wa Thiong'o ***The Black Hermit***. Both Hansberry and Thiong'o employed the sign language to highlight the power of their silenced protagonists. Bodily movements, stage properties, imagery, symbols, silences and dialogue will be examined in the light of semiotics attempting to understand the texts. Moreover, social, tribal, political, familial and emotional

barriers collaborated in shaping the experiences of the protagonists and their beliefs to achieve self-realization, preserve self-dignity and attain self-fulfillment. The proposed paper will also draw parallels between the two texts to pinpoint the previous concepts in relation to the protagonists' conflicts.

Nick CERAMELLA, *University for Foreigners, Perugia*

e-mail: nickceramel@hotmail.com

The Voice of Silence in Pinter's and Eduardo's Drama

Though we speak of drama as a literary work, we must bear in mind it is designed for the stage. Even if I agree with that, this year, I have ventured upon teaching a course on Harold Pinter's *Celebration*; I knew that the task could be daunting just as it is for stage directors. But while a director can give voice to the text through the actors, on reading a play you are dealing with a cold page which may become even meaningless when you need to explain what stage directions, indicating *pause* and *silence*, are supposed to convey.

My paper will deal with Pinter's conception and use of silence, which he distinguishes into two kinds: one when no word is uttered; the other when words are heard but with no attention. I will argue that in effect we do communicate in our silence, in what is unsaid, which perhaps together with what is happening, is our way of protecting ourselves by erecting a 'barrier' between us and the others.

I will then focus on the masterful use of "silence" in the Italian playwright Eduardo De Filippo. I'll make reference to *Le voci di dentro* (1948), *Inner Voices*, a play known to the English theatregoers thanks to Ralph Richardson's last appearance at the National Theatre (London) in the lead role in 1983. On concluding I will

stress that as Eduardo represents the natural link to Pirandello's theatre, he himself can be associated with Pinter, if for no other reason because the unsaid in both of them is as important as the said; and is frequently as eloquent. Their use of silence and pauses is a very expressive form of dramatic speech, an art in itself, the very key to understanding their dramatic worlds.

Sebastian-Vlad POPA, "*Lucian Blaga*" University, Sibiu, University of Bucharest

e-mail: sebvlad@yahooo.com

When Author Stops Speaking Speech Is Speaking

A commonly accepted, but narrow definition of silence as the absence of speech often excludes one of its most important functions in the literary discourse: silence as a form of implicit expression.

The purpose of my paper is to study silence as a multidimensional mode of expression in Eugene Ionesco's and Matei Visniec's (the most famous, published and staged contemporary Romanian dramatist) drama. I consider that it was intentionally chosen by these authors to convey both structure and statement in a dramatic text. In spite of the differences between the playwriting techniques of these two dramatists, their works present similarities in the way they use silences as forms of connotative, indirect expression. For Ionesco and Visniec silence, indicated by ellipses, pauses and wordless responses, is an intrinsic and indispensable component of the literary text. I will examine their disjunctive expressions with the intention of showing the multiplicity of silent responses to verbal patterns.

My presentation will emphasise the idea of silence as metaphor for communication the poetic values of the literary discourse. Adopting a comparative approach to the works of these dramatists my paper will explore the function of the *unspoken* or silence as distinctive artistic expression and will compare literary techniques as they are developed and employed to achieve similar or different effects.

Finally, my paper will demonstrate that Ionesco and Visniec are two examples of modern authors for whom the use of silence implicitly reflects unity and disjunction of the literary texts.

Cultural Studies

Aida KOČI, *South Eastern European University*

e-mail: aidakoci@yahoo.com

The Resourceful Traveler: Perceiving Culture through Literature Written by the Peace Corps Volunteers

This paper examines the literature written by returned Peace Corps volunteers. Since the inception of the Peace Corps in 1961, a new type of literature was born in the United States that was developed by Peace Corps volunteers, who wrote a wide range of materials, including letters home, short stories, memoirs, and novels, to share their rich experience of living in developing countries. By doing so they gave to American readers views of the developing world that are different from what they have been used to: travel accounts, colonial writings, and most recently media reports. The purpose of the paper is to discuss the writings of Peace Corps volunteers and to identify aspects of their experiences they most frequently write about.

Volunteers always try to give a vivid portrayal of life in the country where they are serving in order to make their transition into the new culture smoother. This has another big plus, which is having a portrayal of a country by someone of your own culture that has gone through the same experience and, more or less, will go through a similar transitional and adjustment cycles and probably will have similar perceptions of the country and its people.

Another important effect that Peace Corps volunteers describe is learning how to accept another society and culture into their daily life. Because they are living in a place with different customs and traditions from theirs, they have to be able to adapt themselves to unknown conditions. This means making new friends, learning other points of view, accepting different opinions and values, and seizing every opportunity they have to go to new places.

A.S. WEBER, *Weill Cornell Medical College-Qatar*

e-mail: asw24@cornell.edu

Woman, Islam, Silence

With the increase in women's political participation in the Islamic world, the traditional issue of women's voice in all its dimensions has attracted renewed controversy among religious scholars, politicians, and the general public. The arguments concerning the female voice – not only what is said, but also what remains unsaid – are rooted in the multivalency of such concepts as *hijab* (protection, covering, veiling, modesty) and *'awrah* (privacy, weakness, sexual organs). Strict interpretations of the *Qur'an* equate the female voice with *'awrah*, and have furthermore led conservative mullahs to the dubious conclusion that women's voice, and perhaps women *per se*, should not be heard in the mosque or in public. Imām At-Tirmidhi in his *Sunan* stated: “The

woman is ‘Awrah. When she leaves her home, Shaytān looks at her.” The social, cultural and economic dimensions of this debate are tangible and far-reaching, and impact such practical issues as “should women work outside the home?” “Can women talk to unrelated members of the opposite sex?” “Should men and women pray in the same place?” and in the more restrictive societies “can women control property, sign legal documents, or travel without permission from a male guardian?” The theological justification for prohibiting women from calling the *Adbān* or reciting out loud the *Talbiyah* during Hajj raises profound cultural questions. Islamic interpretations denying the female voice contradict several Quranic principles such as the equality of male and female souls (*Qur’an* 4:1). Drawing on textual authority, exempla, and *fatawa* of respected Muslim *ulema*, this contribution examines the multi-faceted question of women and silence in Islam.

Attila TAKÁCS, *Eszterházy Károly University College*

e-mail: attilatakacs@yahoo.ca

Audiatur et Altera Pars

The main idea of this paper can be summarized by the following Latin proverb: Audiatur et altera pars (literally, hear the other side). One of my biggest concerns is that history is frequently studied from only one perspective. This paper sets out to examine the positive aspects of Canadian Residential Schools hence it will be controversial as the recent emphasis has been to critique and condemn life in these schools. During my research for this paper I became aware of the suffering, pain and frequent abuse of students in these places of learning. Some researchers have labeled the practices of these schools as being tantamount to a holocaust,

or even genocide whilst the more moderate historians emphasize the goal of assimilation. However I also became aware that there was a largely untold record of the positive legacy of these schools. To understand the positive side I am going to use the method of contextual analysis with the help of quotations from survivors. As Richard Wagamese said “Tell all of the stories. The good along with the bad. Lead by example and use this opportunity to create harmony, to create a more balanced future for all of us”. I want to tell the untold stories ... “The Said and the Unsaid”...

Benita STAVRE, *“Fan S.Noli” University of Korca*

e-mail: benastavre@yahoo.com

The Silent Truth of the Albanian Religious Symbol and Thought during the Years 1921-1939 under the English Focus of Observation and Description

The aim of this paper is to highlight one of the very frequently discussed periods of the Albanian history, that of the years between 1921 and 1939, whose said and unsaid facts have very frequently been misjudged. Its focus is to bring evidence of the way English visitors, writers, missionaries and journalists of the time have perceived one of the many aspects of the Albanian reality, that of the religious co-existence and the problems that accompanied it, the formal measures undertaken by the government to improve the spiritual relations and the sharp contradictions between both main religious faiths at the time. The paper will also bring evidence of other religious sects in Albania and the way they worshiped God through symbols, customs and principles, which made them a means of introducing light and knowledge even in the most remote areas of the country. The data, descriptions and analysis have been mainly withdrawn from books,

archival documents and articles written by foreign visitors of the time or later historians of the Albanian life.

Gurpreet Kour BAGGA, *Dr.C.V.Raman University*

e-mail: gpreet.bagga@gmail.com

Culture in Chinua Achebe's *Things Fall Apart*

Trying to avoid lending authority to any one culture over others, current advocates of multiculturalism generally emphasize the appreciation of difference among cultures. On the one hand, difference can be necessary to national self-confidence, but, on the other, it can stir destructive tribal or national pride. Chinua Achebe in *Things Fall Apart* represents the cultural roots of the Igbo's in order to provide self-confidence, but at the same time he refers them to universal principles which vitiate their destructive potential. Seeing his duty as a writer in a new nation as showing his people the dignity that they lost during the colonial period, he sets out to illustrate that before the European colonial powers entered Africa, the Igbo's "had a philosophy of great depth and value and beauty, that they had poetry and, above all, they had dignity". Achebe, however, cannot achieve his goal merely by representing difference; rather he must depict an Igbo society which moderns can see as having dignity. Chinua Achebe has written poetry, short stories, and essays—both literary and political-- Chinua Achebe is best known for his novels. Considering these novels, Anthony Daniels writes in *Spectator*, "In spare prose of great elegance, without any technical distraction, he has been able to illuminate two emotionally irreconcilable facets of modern African life: the humiliations visited on Africans by colonialism, and the utter moral worthlessness of what replaced colonial rule." Set in this historical context, Achebe's novels

develop the theme of "traditional verses change," and offer, as Palmer observes, "a powerful presentation of the beauty, strength, and validity of traditional life and values and the disruptiveness of change," Even so, the author does not appeal for a return to the ways of the past.

Mohammad AIL IBNIAN, *Jordan University of Science & Technology*

e-mail: m_ibnian@yahoo.com

Denotation Domains of Popular Proverbs: A Study of a Selected Specialized Proverb in the Jordanian Society

A proverb is a short expression characterized by being so short and rhetoric. It also has a rhyme. Proverbs have been agreed upon, and they reflect cultural denotation correlated with an anecdote or a certain story or incident. People usually keep repeating them and benefit from their educational thoughts and cultural dimensions. A proverb is similar to the English word "code" nowadays.

What is really "so specific" in proverbs is that they tell a story or an incident that took place in the past. This same story can reoccur now and in the future. This led to the formulation of proverbs which played a role in shaping the image of the society.

The aim of this study is to analyze a selected group of Arabic proverbs, showing their denotation aspects, and the story or the incident of each one. The study also identifies the relationship between a proverb and the other denotation aspects at different levels: cultural, social, economic and so on.

A proverb may express a positive or a negative image. It also reflects awareness sides among society members. Some educational aspects should be inserted, as well as emphasis on the

bright sides and criticism of negative ones regarding some habits and traditions of a certain society.

One of the benefits of proverbs is that they connect the reader with the past cultures of his society, urging him to read about the past culture, and how people used to think and behave then. This would finally enable him to evaluate and amend the life style of the ancestors.

The most important aim of this study is to show the relationship between what is said and not said (hidden) in the selected specialized group of Arabic proverbs in Jordan. The study highlights a number of proverbs that have cultural, social and economic aspects, showing their effect on the formation of social behavior. It also expresses the culture of a proverb with regard to formation and application.

Simig LÁSZLÓ, *Szent Istvan University*

e-mail: simigl@citromail.hu

What is to be Said and Unsaid: Visible and Invisible Elements of Organizational Culture

Since the 80s of the 20th century research on organizational culture has got a great importance connected to the effectiveness of companies. For the last 30 years many aspects of this field of research have been discovered, but because of its complexity, there is no compact definition of organizational culture.

Organizational culture has both visible and verbal manifestations, but the values of organization remain hidden and invisible for the observer. This invisible part can be observed on the basis of its manifestations.

As the acquisition of organizational culture is a learning process, at a certain stage, organizational solutions not always require verbal

expressions. Sometimes “half words” are enough for communication, or nonverbal elements can form relevant instruction. The paper intends to show the structure of organizational culture using the iceberg model.

Suela MANGELLI, Magdalini GAQOLLARI, "Fan S. Noli"
University of Korca

e-mail: suelamangelli@hotmail.com

Semiotics of Culture: Some General considerations

Studies on cultural forms, practices and intercultural communication are very fashionable today. They are used in a great diversity of disciplines, for a variety of objects and for practical objectives. But it is rather difficult to speak of a 'general' picture of culture, of cultural forms and practices, even to speak of some kind of general definition of 'culture' to be shared by the specialists.

This also seems to be the case for a semiotics of culture. There are traditions in semiotic studies about culture (Lotman, Greimas, etc.) There exist numerous articles dedicated to specific cultural problems or objects. But, what about the existence of a semiotics of culture?

My purpose in this article is to a) to present and discuss some dominant approaches of studying culture and cultural phenomena, b) to understand a possible 'picture' of semiotics of culture.

Linguistics

Ana Teresa ALVES, *University of the Azores*

e-mail: aalves1999@yahoo.com

On the Effects of *only* on the Temporal Interpretation of Sentences and Discourse Sequences

This paper is about the semantic and pragmatic effects of *only* on the temporal interpretation of sentences and discourse sequences like those below. Although this paper is about Portuguese and English, due to space constraints only (a small subset of) the English data are presented here.

- (1) Ana wrote a letter to the Mayor of London. He replied to her **only** in May.
(2) Ana won the lottery, but she bought a new car **only** many months later.

The effects of *only* become easier to grasp if we compare these examples with their counterparts without *only*:

- (1') Ana wrote a letter to the Mayor of London. He replied to her in May.
(2') #Ana won the lottery, but she bought a new car many months later.

(1), but not (1'), entails that the Mayor of London did not reply to Ana in the same month in which she wrote to her. We also infer from (1), but not from (1'), that his response to her letter was not immediate. In (2), *only* gives coherence to a discourse sequence that in its absence is weird (cf. (2')).

My proposal is that *only* entails that there is no temporal immediacy between two eventualities (or times) and that the temporal distance separating them is bigger than what we would expect from our world-knowledge about situations and the relationships between

them under normal circumstances. This explains why it helps building coherence in cases where coherence depends on one eventuality having happened later than what is usually the case (cf. (2)). It also explains why *only* cannot co-occur with adverbials that convey immediacy or that explicitly state that the time interval lying between the two eventualities / times is short.

(3) #The Mayor replied to Ana **only** { immediately / in the same week }.

(4) John found out about Mary **only** { few years ago / many hours later / # many years ago / # few hours later }.

Andrzej ŁYDA, *University of Silesia, Institute of English, Sosnowiec, Poland*

e-mail: andrzejlyda@gmail.com

Explicit and Implicit Concession in Academic Spoken Discourse

In recent years a body of studies has been growing in the area of rhetorical relations in academic written English but there are still few studies that look at the problem in spoken academic English. The following study provides an analysis of one of such relations in spoken discourse, i.e. Concession. The following study is a qualitative and quantitative description of the relation in the interactive component of Michigan Corpus of Academic Spoken English. The analysis concentrates on the relation between the implicit and explicit form of realization of the relation and functions of Concession in discourse organizations. By comparing the results obtained with previous research on Concession in other

discourses, the study attempts to highlight recursive patterns in spoken academic discourse.

Bledar TOSKA, *University of Vlora*

e-mail: bleditoska@univlora.edu.al

Pragmatic Markers' Effects on Language and Politics Interaction

The aim of this paper is to discuss the effects of pragmatic markers on political argumentation. Our research and discussion has been restricted to their interactional relevance, (meta)pragmatic and (meta)communicative effects and political identity allocation in argumentative discourse. Pragmatic markers and their three important elements discussed here seem to assist in the entire communicative process and to have an important part of politicians' strategic maneuvering in their verbal interaction with their audience. Furthermore, pragmatic markers demonstrate the structural progression of argumentative speech and display politicians' and other interlocutors' interpretation of discourse. The mutual interaction between language and politics is highlighted throughout the paper.

Carmen Maria FAGGION, *Universidade de Caxias do Sul*

e-mail: cmfaggio@ucs.br

Loanwords and Prejudice

Italian descendants in Southern Brazil have maintained an adapted Venetian dialect in colloquial use, from 1875 to date, mainly in rural areas. As Portuguese is used in education and business, as

well as in all formal situations, there is a context of bilingualism and diglossia. Many lexical loans occur between these contact languages, being Portuguese the main donor. As part of the Project “Morphosyntax of Southern Brazilian Venetian”, this work investigates some loanwords and code-switching uses in written texts, both in this particular Italian variety and in Portuguese. The first results show that most texts in Southern Brazilian Venetian are either memoirs or jokes, in which loans from Portuguese refer to new experiences and objects and conform to the phonetic and morphological features of the Italian dialect. They are adopted and integrated. There are also (few) argumentative texts; in them abstract words are all from Portuguese or from Standard Italian, thus confirming distinct functional areas. On the other hand, loans from Italian to Portuguese either refer to food (in this case being 'positive') or to traditions and customs of the old times, having in this case sometimes derogatory use and recovering prejudice and disdain against some cultural characteristics attributed to the immigrants, like supposed greed (linked to poverty) and backwardness. Loanwords say whatever they are meant to, but bring together unsaid prejudice and reassert the different status of each language.

Daniel ALIPAZ, *University College Falmouth*

e-mail: da127610@dartington.ac.uk

**‘Matter’ and Language: An Examination and Application of
Bergsonian and Deleuzian Methodology**

This presentation aims to explore how the de-intellectualisation of language can lead to a voiceless actualisation of lived and living experience. As many research studies have focused on psychological and structuralist linguistic approaches to determine

the ‘thing’ through a phonic utterance, they have sequestered themselves to asking: what is language? By reconditioning our approach to language as being inextricably linked to our interaction with the extended world, we can, instead, ask the question: what does language do?

This paper addresses the following question: How can Bergson’s distinction between ‘matter’ and ‘Time’ alter our approach to and use of language? In so doing, I aim to challenge the infamous Bergsonian supposition that language inhibits our pre-intellectual and voiceless actualisation of immediate lived experience. By employing a specific methodology as suggested by Bergson and developed by Deleuze, I will examine how the combined reading of philosophical and so-called ‘literary’ texts can lead to a clearer understanding of ‘inexpressibility’. To do this, I will place key Bergsonian and Deleuzian conceptual instruments within the literary paradigm of Italo Calvino’s *Time and The Hunter*.

Seen as a ‘process’ rather than an ‘achievement’, I outline an approach to language as an experiment of intellectual effort which seeks to ‘exhaust’ the ‘spatiality’ of language in order to return both myself and the reader to the simplicity of lived experience.

Enird MALILE, *National Center of Child Growth Development and Rehabilitation, Tirana*

e-mail: enirdm@yahoo.com

Early Vocabulary Development in Albanian Children

The aim of the current study is the analysis of early lexical development of Albanian children, focusing on word production. An Albanian checklist based on MacArthur Short Form Vocabulary Checklist: Level II (Form A) and a socioeconomic questionnaire were collected from 30 parents. The results show

that in terms of word classes, nouns are the dominating category with a considerable difference from verbs. In terms of word categories action words were the dominating category followed by words for people, objects and toys and social words category. The results are similar with those from studies done on other Indo-European languages such as English, Italian, French and Danish. Interesting patterns are revealed in the top ten list of most frequent words with four words for people and one action word being present. The relatively high proportion of kinship terms suggest that pragmatic and socio-cultural factors may play a role in the acquisition of Albanian language.

Entela MUSTAFARAJ, *University of Vlora*

e-mail: entelam@univlora.edu.al

Categorizing Non-finite Forms of the Verbs in Albanian and Comparing them with Other Languages

This study focuses on the new and full categorization of non-finite forms of the verbs in Modern Albanian, which is based on the bilateral interrelationship of the verb characteristics with those of the other parts of speech involving not only meaning and morphological indicators, but also their typical syntactic functions. The aim of this paper is to acknowledge the system as well as some observable non-finite forms in today's standard Albanian, that is, the gerund, the *përcjellorja* and the *pjesorja* (participle). In the first part attention will be paid to the recognition of the gerund as a special non-finite form of the verb and of the negative *përcjellore* of the kind "pa bërë" as a form of *përcjellore* and not as a special non-finite form in Albanian, these two being the two main thesis of the study of non-finite forms of the verbs in standard Albanian.

The second part will focus on the comparison of non-finite forms in Albanian with those in other languages, mainly with those in Italian and in English. The comparison will draw on the syntactic and morphological level by first pointing out similarities in order to highlight the differences that exist between them.

Erdal DAĞTAŞ, *Anadolu University*

e-mail: edagtas@anadolu.edu.tr

**Structural Bias in Media: The Presentation of USA-Iraq War
in the Turkish Media**

The analysis of United States of America (USA) invasion of Iraq with the support of the NATO allies, through the newspapers selected from Turkish media, composes the subject of this study. The problem of the study is how the USA-Iraq War is represented in the Turkish press and how it should be interpreted. The aim to disclose the reproduction of dominant ideology through the news forms the background of the analysis which concerns about how the USA-Iraq war is represented through the sampled Turkish newspapers, having different ideological references.

In this context, the analysis of the news published by the newspapers Cumhuriyet and Zaman, in the twenty-day period of March 20-April 9, 2003 during which US occupied Iraq and the statue of Saddam Hussein in Baghdad was ruined, composes the object of this study. The determining factors for the selection of the papers as sampling, have been based on their ideological positions and the targeted mass audiences to which they call upon. Contextually, Cumhuriyet for its national leftist approach, Zaman for Islamist right, have been selected to be analysis units. The discourse analysis model that belonged to Teun A. Van Dijk has been applied to the news texts related to the matter.

Although the findings of the study are not enough to provide a generalization about Turkish press, they have offered some significant results to state the structural bias of monopolized and resembling media devices in the reproduction of dominant ideology.

Gordana VUKOVIC-NIKOLIC, *University of Belgrade*

e-mail: gsekul@arh.bg.ac.rs

**About the Words *beautiful* and *lep* in English and Serbian
Architecture Texts**

The author contrasts the usage of a number of words related to beautiful in English and lep in Serbian in texts on architecture topics, the typology being based on a set of linguistic criteria. These words are used as search queries on the Internet to study the contexts in which they appear in English and Serbian. Not only the Internet but also dictionaries, journals and books relevant to the topic, as well as materials submitted as student's seminar papers are used as sources of information. The "mapping" of the related contexts in the two languages is carried out and similarities and differences between the two systems are observed. It is believed that differences between the systems of use of the words in question in English and Serbian would be revealed by such a methodology. The study is primarily pedagogically inspired with a goal of contributing to teaching the verbal abilities to architecture students from Serbia in the subjects such as foreign languages of profession and creative writing. The author tries to establish a kind of associative networking of lexical items and their contexts as it is believed that students would remember the topics taught more easily if they are connected in a sort of "map", since architecture students are believed to memorize more visually. Such a kind of

representation used during the teaching process is believed to enhance the vocabulary powers of students and maybe initiate their generative vocabulary potentials.

Mihaela TANASE-DOGARU, Ioana DUMITRESCU, *University of Bucharest*

e-mail:mihaela.dogaru@gmail.com, ioana.dumitrescu@yahoo.com

When Nouns Remain Unsaid. On silent semi-Lexicality in Romanian

The paper investigates the concept of silent noun, as proposed by Kayne (2003), van Riemsdijk (2005), Leu (2004). In doing so, the major aim of the paper is a two-fold one: to gather sufficient evidence in favor of postulating silent nouns in Romanian and to specify the syntactic environments in which silent nouns appear in Romanian.

The underlying claim of the paper is that in the DP extended projection there is a Classifier Phrase that projects universally. When there is no classifier inflection/semi-lexical material – as in the case of quantitative pseudopartitives – silent semi-lexical nouns occupy the head of the ClasP. The inventory of silent nouns contains NUMBER, AMOUNT, TYPE, TOKENS and DEGREE. Since all silent nouns are semi-lexical, several criteria for diagnosing semilexicality will also be presented.

It will be shown that the syntactic environments in which silent nouns are to be systematically found in Romanian are pseudopartitive constructions (cf. Selkirk 1977) of the qualitative type and exclamative constructions of the type 'Ce de/What of', 'Cat de/How much of', 'Cum de/How of'. Several other more 'peripheral' syntactic constructions, such as 'grocerese' (Borer

2005) and restricted appositives (Lobel 2001), will be shown to be amenable to an analysis in terms of silent nouns.

It will also be shown that the presence of the silent noun is signaled by the functional preposition 'de/of, which emerges in accordance with van Riemsdijk's Law of Categorical Feature (cf. van Riemsdijk 1998): a head with nominal features [+N -V] does not tolerate another nominal head with the same features, unless a prepositional element keeps them apart.

Jayshree CHAKRABORTY, *IIT Kharagpur (WB) India*

e-mail: shree@hss.iitkgp.ernet.in

Realizing the Unsaid: An Analysis of Speaker-Intent in 'Interpreter of Maladies'

In communication, 'unsaid' is that aspect of thought which is not directly 'said' or represented in words. We believe that in a text, although all 'unsaid' is intended to be communicated, due to various hindrances in communication set-ups, some unsaid may not be communicated or may be mis-communicated which may create difficult situations for interlocutors. Thus in a text, it is not simply the 'unsaid' but the uncommunicated or miscommunicated unsaid element which is responsible for any unusual or unhappy drift in communication. The present research is an attempt to identify the contextual or situational factors which are responsible for communicating unsaid elements in a text. These contextual factors are divided into two groups: immediate contextual factors and deep-rooted or underlying contextual factors. This division may not be essential while dealing with conventional type of indirect speech acts in which the clues for indirect acts are all available in the immediate context. However, for analyzing indirectness of non-conventional type, which is found in

abundance in literary texts, the importance of underlying contextual factors is overriding, and they need to be identified and grouped in a separate category. By a detailed analysis of various speech events in Jhumpa Lahiri's short story 'Interpreter of Maladies', the research aims to assert that (i) the unsaid is not always uncommunicated, and (ii) for the unsaid to be communicated, the utterance of the speaker must pass through the deep-rooted contextual factors of not only the speaker but the addressee as well.

Kozeta HYSO, *University of Vlora*

e-mail: khysi@univlora.edu.al

Words, Meaning or Concepts?

In traditional formal or descriptive accounts of paradigmatic semantic relations, words are considered only with reference to their definitional meaning and those definitions' relations to each other. For example, lexical- semantic contrast has been explained by logical relations that have been claimed to exist between members of contrast set and in logical terms too. However, such definitions have little value in accounting for speakers' judgments of semantic contrast and reveal little about the roles of semantic contrast in lexical memory and language use. In this paper the linguistic phenomena described will be considered with reference to their use and their status within the human mind. The approach adopted here is concerned with natural language as a means of human communication, whereas the philosophical-semantic tradition has been concerned with the language system in and off itself and the logically possible relations among its components.

Kyle ROERICK, *University of Ottawa*

e-mail: kyle.roerick@servicecanada.gc.ca

**Language, Identity, and North American Economic
Integration: Discursive Strategies of Anti-Free Trade
Organizations and the Making of "Canada" in the mid-1980s**

My current research focuses on the arguments presented by those against the Canada-US Free Trade Agreement as they operated during the negotiations between 1985 and 1988. Specifically, I am looking at the discursive strategies or the ways in which those against the Agreement presented their ideas and arguments within the various publications and communication documents produced in this period. I am looking to identify strategic processes and approaches used in formulating and presenting opinions in order to dissuade the Canadian public from entering into binding economic agreements with the United States. The discourse is historical as it has generally operated concurrently with the various reciprocity and trade negotiations dating back to the mid-19th century. The fascinating detail about this is that while the context of these trade negotiations have differed, the content – more specifically the discourse – has remained relatively similar during efforts to negotiate for and conversely, impede the finalization of an agreement. My aim is to move away from traditional political or economic explanations of historical outcomes surrounding trade negotiations between Canada and the United States and discuss the various uses of language, images, and rhetoric in the processes related to questions of collective identity. Ultimately, I hope to shed light on the possible connection between the discursive strategies used by those firmly against the Agreement and relate it to the ways in which sections of the Canadian public have viewed or understood themselves in terms of collectives or perhaps, a nation in context of the discourse itself.

Mami O. MCCRAW, *University of New Mexico*

e-mail: mamimc@unm.edu

First-person Singular Pronouns and Ellipsis in Japanese

In Japanese, personal pronouns including first-person are used infrequently, especially in spoken language. The reference is often realized with zero (pronoun ellipsis). Although they may look odd or ill-formed from the perspective of languages that have rigid syntactic structures such as English, utterances with unexpressed elements can be considered to be the “default” in Japanese conversation. The present study investigates the use and non-use of first-person singular (1SG) pronouns in Japanese utilizing the analysis of naturally occurring conversational data.

Because of the variability of expression of 1SG pronouns (expressed vs. unexpressed), they should add some discourse-pragmatic functions when they are explicitly expressed. I explore the use and non-use of 1SG pronouns in relation to interactional needs and the role of subjectivity. The use of 1SG pronouns are often motivated by various discourse-pragmatic functions such as expressing subjectivity, introducing a topic, and holding the floor rather than referential needs. The speaker decides to use 1SG pronouns or not to use them in order to achieve his or her particular communicative goals. First-person singular pronouns in Japanese are a versatile linguistic item beyond so-called pronouns that simply replace nouns. This strongly suggests that 1SG pronouns are essentially different from English I, and will lead us to reconsider the categorization of 1SG pronouns in Japanese. Furthermore, the use/non-use of 1SG pronouns in Japanese has important educational implications. In order to teach linguistic items that are used by pragmatic motivations, I suggest that

educators seek more effective teaching methods based on authentic language use.

Meri GJOLEKA, *University of Vlora*

e-mail: mgjoleka@univlora.edu.al

Aspects of Linguistic Functions: From Linguistics to Pragmatics

How does language function? Man's understanding of speech peculiarities and his reconstruction of speech development phases have not been easy to achieve. But, what are the real functions of communicative language and how have they been studied? It is precisely pragmatics that deals with the relation that exists between language and reality; with the linguistic act happening within its spatial, temporal, social and cognitive context.

As a relatively new science, pragmatics was born and developed out of the encounter between the linguistics of '900 and philosophy, studying the theory of linguistic acts by John Langshaw, Austin and John Roger Searle, H, Paul Grice, without forgetting the influence of Ludwig Wittgenstein. It is just this newborn science which explains its success in different aspects, (sometimes not without misunderstandings), but at the same time the difficulties in giving a precise definition of its object of study. In this article we will try to organize a hierarchy among the codes used in human communication and to clarify the dynamic nature of the dialogue which involves the individual by leading his movements into a local and global context, cognitive perspective and language analysis as a complex system, as the main directions of the latest developments in pragmatics.

Michal EPHRATT, *University of Haifa*

e-mail: mephratt@research.haifa.ac.il

Linguistic, Paralinguistic and Extralinguistic Speech and Silence

The term 'silence' encompasses an assortment of concepts. This paper wishes to examine the mapping of the various silences (taking part in interaction) onto the communication scheme: extralinguistic, paralinguistic and linguistic.

Scholars looking into the relation between speech and silence were trapped within socio-cultural paradigms which led them to treat silence as lack of speech, hence, present the two as mutually excluding each other. My aim is to extract the study of silence from this intricacy, by means of a pragmatic-linguistic approach.

Studies that describe and sub-categorize 'nonverbal' communication exclude 'verbal' language from their description. This results, among other things, in non-exclusive criteria yielding a non-inclusive picture. In such models silence seems to be either an independent category or one among other paralinguistic phenomena. In the first part of this paper human communication is introduced as an inclusive scheme.

In the second part silence is integrated into this scheme. For this purpose I first review the equivocal use of 'silence' by pragmatics and communication researchers and then propose a theoretical model categorizing and mapping the various silences onto a pragmatic-linguistic model. This will result in clear criteria for both speech and silence, shedding new light on their nature and the relations between them.

Miranda SHAHINI, *University of Durrës, Valter Memisha, Centre of Albanologic Studies, Tirane*

e-mail: mirashahini@yahoo.com, Memisha_valter@yahoo.com

Linguistic Relativity Occurrences between English and Albanian

Every language is assumed to be unique, structurally and culturally. Languages of different language families differ in important ways from one another. The structure and lexicon of English language influences how English speakers perceive and conceptualize their material and spiritual world.

These claims suggest that English speaker of think about the world in quite different ways form the Albanian ones. The Albanian language belongs to a small population and its lexicon is rather smaller than the English and for this reason during the translation process the lexical or semantic equivalents are not found. English has many idioms, phraseology and words that Albanian doesn't have, because English life is different from the Albanian one. English is an analytical-synthetic language, whereas the Albanian parenthetic-analytic. There is incompatibility during translation, which is the reason why we face linguistic relativity; English has many terms, which the Albanian has borrowed together with the notions (this is another linguistic relativity occurrence). English is an international language, Albanian is a national one. The paper focuses on the linguistic relativity occurrences between English and Albanian. It treats translation problems that occur during the translation process. This is a study of translation problems encountered during the translation process. The aim of this paper is to study the variations and universals of these two languages. The paper further argues for the necessity of understanding linguistic and cultural relativity. It is a contrastive analysis for these two languages.

Ömer ÖZER, *Anadolu University*

e-mail: ozerk@mynet.com

One Event Two Discourses: The Story of A Public Manipulation Exercised by Prime Minister Erdogan and Nationalist Movement Party leader Bahceli

Most manipulation takes place by text and talk. News reports are among these texts, too. Manipulation is a form of talk-in-interaction and it involves power and power abuse. Therefore, a social approach is also important. Manipulation is also a cognitive phenomenon since it involves continuous mind control of participants. Besides, manipulation is a discursive-semiotic phenomenon. Manipulator exercises control over people within communicative practices and tries to convince them against their best interests. Manipulative discourse takes place in public communication controlled by dominant politicians, bureaucrats, scholars and media/news. Since socio-manipulation involves domination (power abuse), manipulation is also ideological, which will be proved with a detailed analysis of the discourse. The manipulator has a positive self-presentation and a negative other-presentation. For example, when the newspapers think they are covering the story, political leaders could manipulate the public by blaming their opponents. In this study, the comments of Turkish Prime Minister Recep Tayyip Erdogan (Justice and Development Party -JDP) and Nationalist Movement Party (NMP) leader Devlet Bahceli in Milliyet newspaper on a violence event are analyzed through discursive manipulation analysis model developed by Teun Adrian van Dijk (2006). The news report includes reciprocal accusations of the two leaders. The newspaper could argue an objective journalism; however, accusations involve domination and the approaches are ideological. PM Erdogan blamed NMP for what happened and explicitly presented NMP as negative. Erdogan raised the importance of the issue, continued ideological polarization strategy and tried to emphasize the negative other-presentation. This is manipulative effect. NMP leader Bahceli,

however, held JDP responsible and presented them as negative. Bahceli also raised the significance of the issue claiming JDP to be devoid of political ethics and rendered JDP unimportant. This is also manipulative effect. Thus, there is ideological production in the news discourse. The newspaper therefore becomes the secondary definer of the events, not the primary one.

Orkida BORSHI, *Charles University, Prague (Czech Republic)*

e-mail: orkida@seznam.cz

A Comparison of Progressive Forms in English and Albanian

The paper examines Albanian progressive forms and their distribution in comparison with the English progressive. The objective is to find the similarities and differences between the Albanian progressive and the progressive in English.

The study is divided into two major parts: a theoretical overview and a research project. The theoretical part provides a survey and the description of the forms of the progressive in each language. The survey is made for English first and then for Albanian. The research project is divided into two subsections. The first one offers an analysis of progressive forms in an Albanian-English translation, whereas the second subsection includes the examination of progressive forms occurring in a text translated from English into Albanian.

The research part qualifies the observation in the literature on the Albanian progressive in one important respect: it shows, perhaps surprisingly, that of the two available structures the *po*-construction (in spite of its restriction to the present and the imperfect) rather than *jam+duke* forms is by far the more common of these formal means of expressing progressiveness in Albanian. In other words,

the *po* particle construction appears to be the prevailing Albanian progressive form whereas the role of the *jam+duke* construction is negligible. However, there is an asymmetry between the *po*-construction and the English progressive in the examined texts. While the English progressive translates 2/3 (and possibly more) of the Albanian *po*-constructions, only 1/3 of the English progressive forms are translated into Albanian by *po*-constructions. This, and the surprisingly low incidence of progressive constructions in the Albanian text, shows that the status of the Albanian progressive construction is indeed different from that of the English progressive.

Takahiro OTSU, *Kyushu University*

e-mail: otsu@flc.kyushu-u.ac.jp

Procedural Information of Anaphoric Expressions

This paper examines computational processes of anaphoric expressions through a relevance-theoretic framework. I attempt to present a solution to the fundamental problems of the previous approaches detailed in the extensive literature with regard to anaphoric processes. One of the obvious questions is why both syntactic and pragmatic considerations are requisite to the analysis of anaphora, and the other key question is how and where a mental representation of the referent is expected to exist while it is processed.

Anaphora resolution regarding pronouns and elliptical expressions undergoes a process of saturation: an instruction on referent identification by way of linguistic clues (i.e. pronouns and ellipses themselves). I propose that it relies heavily on the hearer's metarepresentational abilities (cf. Wilson (2000); Noh (2000)) in the sense that the referents of anaphoric expressions are accessible

in the mental representations of the hearer who interprets the utterance in which those expressions are included. In other words, anaphoric expressions, phonologically realized or not, encode a procedure instructing the hearer to access their referent within the metarepresentations in order to reach the intended interpretation of the utterance in which they occur.

Procedural expressions reduce the processing effort on the part of the hearer by limiting the range of hypotheses in checking the intended meaning. Anaphoric expressions are indispensable communicative devices to point the hearer economically towards the intended referent. On an intuitive level, therefore, both expressions (one is linguistically overt, the other is not) would seem to demand the same manipulation of conceptual representations.

Tomáš HOSKOVEC, *Masaryk University*

e-mail: 947@mail.muni.cz

An Encompassing Approach to Philology

The concept of philology seems awkward and obsolete nowadays and, therefore, we cannot bring it back into use without endowing it with an explicit and positive programme. The author's programme is a consciously structuralist one, based on the polarity between language as an abstract sign system and of concrete texts (including utterances) as sign formations. Signs are studied by oppositional differentiation, which leads, when applied to the abstract system

of language, to their meaning, and when applied to concrete texts, to their sense. Meaning and sense are values philology must never cease searching for, while philologists must always be aware that the abstract system of language is (i) an intellectual construction

only, whereas concrete texts are real, and (ii) the key to understand any concrete text. There are norms for both producing and interpreting texts (i.e., concrete texts including utterances), which norms have the objective existence of social-cultural facts and as such must be recognized, parallel to the linguistic signs, as full-value object of linguistic research. As for the linguistic signs properly, the different size of them is recognized and taken into consideration: not only morphemes, but also sentences are signs. Even concrete texts themselves may at least in one aspect be conceived of as signs, for they are also studied by oppositional differentiation. Since the value of a sign depends on the definitional domain of the other signs to which it is compared, a concrete text, be it a historical document or a poetic work, is not graspable if not read oppositionally in contrast to others. Yet, definitional domains of texts do not exist by themselves as natural phenomena. They are created by philologists who are responsible for their own choices.

Yoko UJIE, *Notre Dame Seishin University*

e-mail: y-ujie@nespe2.com, ujie@post.ndsu.ac.jp

Subjective Expressions in Japanese: As Contrasted with English

This paper discusses subjective expressions characteristic to Japanese and examines its position in a bridge between the Said and the Unsaid by contrasting with that in English. Apparently a speaker of any language wanted to express his/her own will or desire. One example of this realization in English is found in the 'subjectification' as demonstrated by Traugott.

In Japanese, a speaker's subjective state has been encoded more explicitly than in English. There are characteristic words having

‘the structure of words that enfolds a speaker’s mental processes [SEMP]’. My study has shown many examples of those words, which provide a very good tool to look into the area of thinking/silence. For example, consider sentence J-1:

J-1: Yapparri Vlore wa subarashii.

| | | |

SEMP Vlore particle [speaking of] is impressive

English equivalents are divided into the following two:

E-1 (a): Vlore is impressive. (Vlore is impressive, you see!?)

E-1 (b): As I /you/ people expected /said/say, Vlore is impressive.

While E-1 uses paralanguage and belongs to the restricted code in Bernstein’s classification, E-2 expression is unfolded and belongs to the elaborated code. An unfolded way can be used also in Japanese, but there is no need for it because of the existence of a word Yapparri. E-1 (b) is scarcely used because English has no such word and thus a speaker is not conscious of it.

While we regard the elaborated code in English to locate in the Said, the restricted code does in the Unsaid. Japanese enfolded expressions locate in between because its agent and action are only fixed depending on the context. People could, however, guess what they mean mutually within Japanese-based culture.

Yurika KAMBE, *The International University of Health and Welfare, Japan*

e-mail: urikambe@gmail.com

**A Pragmatic Factor that Affects the Utterances of Adjuncts:
In a reference to *for*-phrases in English Middle
Constructions**

This talk is concerned with *for*-phrases in English middle constructions (henceforth, English middles). Generally, English middles such as *This vase breaks easily* are categorized as generic sentences (cf. Keyser and Roeper (1984), Stroik (1992, 1995, and 1999)). The sentence *This vase breaks easily* means that people in general can break this vase easily. Consequently, the interpreters of the sentence indicates that the vase in question is fragile. Because of the characteristic of English middles, they are used by native speakers of English when they want to describe a property of entities that appear in the subject position in the construction (cf. Stroik (1992)). On the other hand, English middles are accompanied by *for*-phrases as in *This book reads easily for Mary*. This sentence shows that Mary reads the book and she judges that the book is easy for herself to read. Interestingly, it is observed that English middles do not always involve *for*-phrases as in **(on shoe chest:) Stoves on floor or shelf for tidy people* (Ackema and Schoorlemmer (1995:180)). *For*-phrases in English middles have been treated in the linguistic literature; however, it has not clarified when and how native speakers of English judge contexts where they add *for*-phrases to English middles. The aim of the talk is to elucidate i) a syntactic property of *for*-phrases in English middles, and ii) the property of the *for*-phrase relates to a pragmatic condition when native speakers of English mention the phrase in English middles.

Literary Theory and Criticism

Agnieszka SZWACH, *Jan Kochanowski University*

e-mail: aszwach@mp.pl

**The Bard 'Unsaid': Shakespeare Restoration Adaptations as
a Subtext of Political and Social Situation of the Period**

With the restoration of Charles II to the throne, preparations to reopen theatres finally began after an eighteen-year hiatus caused by the Civil War and Interregnum. One of the first gestures of the king was to reverse Puritan sobriety by encouraging the kind of entertainment and theatrical activity that he had seen during his years of exile at the French court. The king granted theatre managers the right to erect a theatre and run a company of actors but also obliged them to purge all plays of profanity and obscenity. From that point forward theatre had to present elegant, didactic and moral plays, tragedies in particular. That was to be achieved through strict application of French classicism with its highly developed concepts of unities, decorum, poetic justice and credibility which resulted from the application of reason into theatrical praxis. To French classicists the authority of reason was inextricably connected with the authority of the State and the rules in the theatre were tantamount to the laws of the State.

The problem of adjusting Shakespeare to the Restoration stage was addressed by Charles II in a separate document which stipulated that the plays were to be made 'fit' for actors and theatre. That clearly meant making them critically, socially and politically acceptable. Shakespeare adaptations that appeared between 1662-1682 carefully corralled the works of the Bard within the controlled environment of classicism. Therefore, the characters of Shakespearean drama became over-simplified reflections of the original heroes, similar simplifications and reworkings were imposed on Shakespeare's language. Numerous

scenes, language puns or literary figures were just cut out. However, everything that was removed from the plays, everything that was 'unsaid' on the Restoration stage provided a rich, open to interpretation subtext of political and social anxiety in England during the reign of Charles II.

Alina SOFRONIE, *University of New South Wales*

e-mail: alina_sofronie@yahoo.com

The Theatrical Effect of Silence in Ödön von Horváth's Drama

Recent scholarship has indicated that Ödön von Horváth (a successful writer of the interwar period, a classic of Austrian and German literature) is one of the early modern dramatists who uses in his plays a choreography of pauses and silences in order to stress the meaning of the dialogue. Most of the scholars who studied Horváth's use of language highlight the similarity between Horváth's dialogue and "the theatre of the absurd" and consider the segmentation of the dialogue by pregnant pauses the hallmark of Horváth's work for the theatre. However, as the critical response to Horváth's drama has focused especially on the Bildungsjargon and its verbal patterns, the intricacies of his creative use of the non-verbal resources next to the spoken word has been largely ignored.

My presentation will explore Horváth's choice to extend the importance of silence (Stille) in his plays, as it is stated in the stage directions. Specifically, I will discuss the ways in which Horváth uses the effect of silence in relation to the spoken word. I intend to emphasise the complex relationship between words and silences that involves not only juxtaposition (as it was concluded by other scholars), but rather substitution and dialogue. The psychological,

sociological and philosophical implications of his use of the non-verbal features are important frames of my study.

Drawing on Erika Fischer-Lichte semiotic theory, my paper will demonstrate that analysing the role of silence is crucial for a broader, and more profound understanding of Horváth's drama and for an apt definition of its relevance to contemporary practitioners.

My study investigates the effect and function of silence as key influences in the recent reception of Horváth's plays. Horváth's Volksstücke are used as a site of analysis.

Anita NEZIRI, Anita MUHO, *University of Durrës*

e-mail: anitaneziri@yahoo.com,
anitamuho@yahoo.it

Absurdist Fiction in American Literature

As it is known, Absurdist fiction is that literary genre that employs human experience in meaningless and purposeless situations in order to investigate human behavior under these under circumstances. Like most modernist literature it developed as a reaction against Victorian literature. As little judgment is pronounced with regard to characters and events, readers often find it difficult to cope with it. This is also due to the implicit and ambiguous nature of such works achieved through the use of satire, humour, inconsistent dialogue, unconventional plot and so on.

In this paper we will focus on Absurdist fiction in American literature and will try to give an overview of its main features by taking into consideration the work of some of most well-known representatives of Absurdist in American Literature, with particular emphasis on the work of Edward Albee.

Artur JAUPAJ, *European University of Tirana*

e-mail: arturjaupaj@hotmail.com

Defining Postmodernism in the 1960s

1960s are best noted as turbulent years when an amount of accumulated and repressed energy broke loose to “flood” all the preconceived absolutes and media-based mentalities. However, the commonly labeled “age of suspicion,” has been more acclaimed for its aftermath and lasting impact than for what the so-called “counter-culture revolution” really accomplished during those years. Therefore, the apparently strikingly Western novels, that is, Thomas Berger’s *Little Big Man* (1964), Ishmael Reed’s *Yellow Back Radio Broke-Down* (1969) and E. L. Doctorow’s *Welcome to Hard Times* (1960) exemplify outstanding examples of the New Western or Post-Western launched in the 1960s. As such, each in its own way and yet on similar terms, the above-mentioned works blend both Western and metafictional elements into a more sustainable fictional and mythical entities thus revealing alternative and more intriguing Western histories (lower case). Above all, they revitalize the “literature of exhaustion” and “silence,” as John Barth and Ihab Hassan respectively labeled it in the 1960s, by creating real fiction and/or new fiction out of the remnants of the out-dated genre.

Chrissie POULTER, *Leeds Trinity University College*

e-mail: c.poulter@leedstrinity.ac.uk

Making Sense of Silence: Theatre Techniques as a Way to Explore the Unsaid

This paper will consider the use of the visual - stillness and movement – and sound as means of accessing the Unsaid. It will consider how theatre methods of exploring a text can yield not only an understanding but also a way of presenting the Unsaid as well as the Said.

Three case studies have informed the paper:

1. Silent Walls – a year-long theatre laboratory undertaken in France, Italy, Greece and Ireland, exploring the unsaid and the unspeakable in the novels *Fugitive Pieces* by Ann Michaels, *Foe* by J.F. Coetzee and *To The Wedding* by John Berger.
2. Enniskillen : A Last Resort? – a youth theatre laboratory project exploring the unspoken feelings of the young people in this town in Northern Ireland during “The Troubles”, their anxieties concerning their own inevitable emigration and their town’s presentation-of-self that promoted its lake-fishing to tourists whilst remaining silent around the darker aspects of local life and history.
3. Life Within Landscape – a year-long theatre laboratory exploring Brian Freil’s play *Translations* through four characters – Sarah, who cannot/will not speak at the beginning and again at the end of the play; Yolland, who tries to learn the language of the people (Irish) but cannot grasp the Unsaid around it; Maire, who wants to learn the language of Yolland (English); Manus, who can speak all languages present (Irish, English, Latin and Greek) but cannot speak up for himself. As part of the project a performance piece was created to present the Unsaid using silence, dance, music, English, Greek and French – evolving through presentation and collaborative work in Thessaloniki, Malaragues and Sligo

C. W. R. D. Moseley, *University of Cambridge*

e-mail: cwrmd2@cam.ac.uk

**'Action is Eloquence': Text, Script, Delivery and the
Problems of Criticism**

This short paper will address an issue which is particularly pressing in the understanding of mediaeval and early modern writing, but which has implications for other periods as well. The delivery of a mediaeval poem literally to an audience as (certainly happened, even if other modes of reception also operated), or the experience of a Renaissance play, depended on sound and, to a degree we neglect, on vision: on body language, gesture, inflection and so on. It follows that much of the interpretative criticism of the past centuries that is based purely on text is simply mistaken: but knowing which readings are mistaken is much more difficult. I shall suggest ways in which we may discern clues about this important aspect of drama and social poetry, and suggest areas for further enquiry. It may be we have to revise our understanding of how poems and audiences were expected to work.

My examples will be taken from Shakespeare and Chaucer, but clearly will have wider relevance. In the first instance, we may be able to deduce something about the semiotics and conventions of the early modern stage in a European rather than simply English context; in the latter, Chaucer's work leads us naturally on to an understating of some sort of the place of the poet and how he or she worked in a Court-centred society in Western Europe as a whole.

Leyli JAMALI, Reza. Sattarzadeh NOWBARI, *Islamic Azad University – Tabriz Branch, Iran*

e-mail: leylijamali@gmail.com,
reza_s_nobari@yahoo.com

The Representation of the French Revolution in Charles Dickens's *A Tale of Two Cities* and Victor Hugo's *Les Misérables*: A New Historicist Reading

The texts are conceived not as mere reflectors of, but rather as active contributors to the historical process they illuminate. For most traditional historians, history is a series of events that have a linear, causal relationship and is progressive. New Historicists, in contrast, don't believe that we have clear access to any but the most basic facts of history. Any given event is a product of its culture, but it also affects the culture in return. In other words, all events are shaped by and shape the culture in which they emerge. This paper aims to illustrate how in *A Tale of Two Cities* and *Les Misérables* the French Revolution has been represented, and also how they have contributed to the concept of the French Revolution from the New Historicist point of view. The findings confirm that Dickens's perception of the French Revolution in *A Tale of Two Cities* is a negative one in which he gives voice to the harsh brutality of the Revolution and wants the predominant leading group to know that what happened in France in 1789 may one day happen in England. But Hugo considers the emergence of, not only modern France, but the whole Europe as the result of the Revolution of 1789.

Ilda KANANI, *University of Vlora*

e-mail: ikanani@univlora.edu.al

***The Da Vinci Code*: A Feminist Novel?**

The Da Vinci Code, a popular suspense novel by Dan Brown, generated a great deal of criticism and controversy after its publication in 2003. It is a worldwide bestseller which had 60.5

million copies in print by May 2006 and has been translated into 44 languages. The novel has provoked a popular interest and it spawned a number of offspring books and drew glowing reviews and controversial ones not just by prestigious newspapers worldwide, but also from linguists and literary critics.

A lot of literary critics consider Brown's novel as a feminist one, and it thought that the main men characters in *The Da Vinci Code* are used as a counterpoint to the religions that celebrates the divine feminine.

This paper will have an insight journey in this novel and it will try to light some literary features of women characters and their indispensable role throughout the book and not only. It will also try to answer the question if the depiction of women in this novel is a tribute to their intelligence, or if it subtly upholds the patriarchal structures it purports to rail against. These analyses will be illustrated with examples from the book starting from the main women characters of the book such as Sophie Neveu, going on with the implied feminine symbols of the sacred feminine which are shown at Leonardo Da Vinci's pictures, such as *The Mona Lisa*, *The Virgin of the Rocks* and concluding with Langdon's descriptions of Disney's tales such as *The Little Mermaid*, *Snow white and Seven Dwarfs* etc.

This paper will consider the book only as a work of fiction. Any other criticism made about this book for its historical, religious or any other field inaccuracies is out of my interest.

Rauf Ahmed Shams MALICK, *Babria University, Institute of Pure and Applied Mathematics, UCLA, USA*

Muhammad SHEZAD, *Usman Institute of Technology, Department of Computer Science Karachi, Pakistan*

Muhammad ASLAM, *Babria University*

e-mail: raufmalick@yahoo.com,

rmalick@bimcs.edu.pk

Tracing Patterns in Literature

The progress of recent technologies in the different fields of science has made it possible to comprehend the evolutionary trends of cultures in different regions. Today literature can help us to explore the evolution of culture in the age of paper (i.e. before the digital era).

In this paper we will discuss a framework which helps to discover patterns in storytelling, folklores, myths, and poetry of a region, locate their origin and trace its spread in that era. Text mining techniques are discussed to extract information from literary content which further uses machine learning techniques for classification under separate concepts. Communities influence other communities which imprint their trends in literature particularly. The proposed framework uses social network analysis tools which incorporate graph theoretic approaches to trace groups of common interest, influential individuals, and spread of concepts in different geo-locations.

EL and FL Teaching, SLA, Education

Achilleas KOSTOULAS, *The University of Manchester*

e-mai: Achilleas.Kostoulas@postgrad.manchester.ac.uk

Said Attitudes and Unsaid Practices: English as a Lingua Franca and Methodological Tension in a Language School in Greece

This paper will explore the tensions in the way the English language is taught, using a case study of a language school as a

starting point for theory generation. Drawing on literature in the fields of linguistics and pedagogy, it will be suggested that the global spread of English in conjunction with broader globalizing influences are beginning to challenge the Standard Language ideology, which has traditionally informed teaching practice. A flexible linguistic paradigm (English as a Lingua Franca) is being put forward as a more egalitarian alternative, although its status and usefulness are the subjects of considerable controversy.

Following that, empirical evidence will be presented from a language school set at the periphery of the English-Speaking world, illustrating local attitudes and practices as regards the two competing linguistic paradigms. Qualitative data, in the form of interviews with the school staff and a survey among the language learners, will be synthesized with quantitative data pertaining to the courseware used at the school.

It will be shown that attitudes in the language school seem strongly influenced by the Standard Language ideology, but that the theoretical premises of the English as a Lingua Franca paradigm are also implicitly present in the actuality of teaching. It will be argued that the dissonance between the espoused views that prevail in the school and the implicit practices generates methodological tension.

The presentation will conclude with a brief discussion of the implications of methodological tension for the development of an egalitarian language policy.

Anita MUHO, Anita NEZIRI, *University of Durres*

e-mail: anitamuho@yahoo.it, anitaneziri@yahoo.com

Communicative Competence and Language Acquisition

This paper aims to offer a broad account of the concept of communicative competence, its importance in society, and especially, in the language teaching community. The first part starts by reviewing the origins and nature of the communication process in order to provide a link to the concept of communicative competence through, first, the notion of language, and then, through a theory of foreign language teaching. Within this framework, key concepts related to communicative approaches will be under revision, such as proficiency, competence and performance. In the second part, this theoretical background accounts for a theory of communicative competence from a linguistic and pragmatic point of view, and suggests the issues we will refer to in analyzing the development of communicative competence models. In the third part of our discussion, we will provide an account of the development of the most influential models within a theory of communicative competence, the most relevant figures in this field and their contribution will be overviewed, together with an assessment model of communicative competence. The theme of communicative competence emerges upon the basis that language and communication are at the heart of human experience, and therefore the main aim is for students to be equipped linguistically and culturally in order to communicate successfully in a pluralistic society and abroad. Furthermore, it is said that foreign language teachers must focus on the sociolinguistic and cultural aspects of language for students to be familiar with and knowledgeable of the target language and culture.

Brikena XHAFERI, *South East European University*

e-mail: b.xhaferi@seeu.edu.mk

**The Importance of Teaching English for Specific Purposes
(A Study Conducted at the Computer Sciences, South East
European University)**

More and more Universities in the world include English for specific purposes (ESP) because they are considered as a new trend in English Language Teaching. Evans & St. John (1998) emphasize that the teaching of English for Specific Purposes is considered a separate activity within English Language Teaching (ELT), and its research as an identifiable component of applied linguistics research. Hutchinson and Waters (1987) see ESP as an approach rather than a product, by which they mean that ESP does not involve a particular kind of language, teaching material or methodology. Therefore, the main question that should be addressed in teaching ESP courses is the learner's need to learn a foreign language.

The present study is conducted at the Computer Sciences at and will try to answer two questions:

1. What is the importance of the ESP Courses in the Department of Computer Sciences?
2. What are the students' needs in particular language skill(s)?

There will be 40 students included in the study, 8 instructors and 4 administrators. The data collection will be done through questionnaires and interviews. All results will be analyzed qualitatively and quantitatively.

Doriana KLOSI, Lulzim HAJNAJ, *University of Vlora*

e-mail: dklosi@univlora.edu.al, lhajnaj@univlora.edu.al

Positive Effects of Teaching in University Community and Social Community

Students' preparation in recognizing and overcoming social traditional gender-based stereotypes, and presentation of a vision of gender equal opportunities in society, are two major goals of Gender Studies. Providing students with this knowledge helps them to analyze and understand the prospect of gender in planning and implementing activities, policies and projects targeting women and men participation in them. This equality should be manifested in economic, political, and social equality for both sexes.

This course has a direct impact on students' community and our society because it deals with social problems faced by women and girls in Albania, their status and position, and practical, strategic gender needs that are associated with a range of social problems.

Students, as a social community have the major role in the concretization of various theories of gender, gender stereotypes and improve their impact on the position of women and men in family and society, the increasing participation of women in the economy, in decision-making in the field of media, civil society, and above all the institutionalization of "Gender Studies" and so on.

Such students report that the greatest impact of their Women's Studies training is on how they conduct themselves at work. This typically includes standing up for oneself and others when discriminated against; refusing to put up with sexism at family, work, or elsewhere; feeling more confident and carrying out one's work in a self-consciously non-sexist manner; becoming more tolerant towards diversity; introducing gender issues into their workplace; and being more supportive of female colleagues. Such students thus function as change agents in the society.

Frosina QYRDETI (LONDO), *University of Vlora*

e-mail: frosinalondo@yahoo.it

Communicative Method and the Acquisition of Spoken Italian

This paper introduces a particular aspect of teaching Italian as a foreign language at school, more precisely, the acquisition of spoken Italian through the communicative method.

My teaching experience has shown me that all methods of foreign language teaching so far developed have been inspired by the communicative approach and can be generally defined as “oral methods”.

The development of learning abilities precedes the development of the productive abilities. The student improves his/her comprehension through listening and reading activities which lead to the understanding of what has not yet been explained by the teacher. The transition of linguistic knowledge from learning repertory to the productive one, the text and the didactic materials employed in order to develop these abilities, will be the object of this study.

Jelena PLEĆAŠ, *University of Belgrade*

e-mail: jelenaplecas9@gmail.com

Foreign Languages in Formal Education System of the USA

This paper provides a general overview of the current state of foreign language teaching and learning in the schools and universities across the United States of America. Special attention

is paid to the most common languages taught, advantages and disadvantages of various types of foreign language programs, potential solutions to the problems that foreign language teachers and learners experience in the US, as well as to the national standards for foreign language teaching, scales that measure levels of proficiency in a foreign language and institutions in charge of implementing them. It is generally agreed that, in spite of their multiculturalism and apparent linguistic diversity, the United States of America have weak educational language policy, lack clearly defined foreign language teaching strategy and a common curriculum, and the level of proficiency gained in a foreign language is surprisingly low. However, recent trends show a growing consciousness of the need for a common foreign language strategy and foreign language learning promotion, which can be interpreted mainly as a result of recent political events, growing terrorism, concern for national safety and a way of increasing business competitiveness in today's world.

Lavdosh MALAJ, *University of Vlora, Albania*

e-mail: lmalaj@univlora.edu.al

The Effects of Cooperative Learning on Students' Education

Research on classroom cooperative learning techniques, in which students work in small groups and receive rewards or recognition based on their group performance, has been increasing in the past few years. It is important for teachers to recognize and address potential language teaching barriers with their students. Cooperative learning methods, in which students work in small, heterogeneous learning teams to master academic materials, have been found in a series of studies to significantly improve student achievement and other outcomes. Results indicated that the

cooperative learning groups gained significantly more in academic achievement than did non-team classes. The utility of cooperative learning methods in general have increased student achievement, mutual concern among students, student self-esteem, and other positive outcomes.

Lucia BUTTARO, *Adelphi University*

e-mail: Buttaro@adelphi.edu

Dispelling the Myths on Bilingualism: Effective Bilingual Education Models

In preventing the loss of potential bilingual development, Spanish speaking children took their ethnolinguistic and sociocultural heritage to school. School culture required socialization and learning solely in English. Spanish speaking students' success depended on their ability to learn English and process subject matter in English effectively. Doing so meant that students were grade-level proficient in English. But Spanish - speaking students were not developing English literacy accordingly. The English only approach in educating Spanish-speaking students was ineffective (National Education Association of the United States, 1966) and accounted primarily for the dropout rates of these children in the five southwestern states (United States Senate, 1967). Bilingual education would enable Spanish speaking children to use the home language and culture to adapt positively to the culture of the school and learn content area material, thus developing literacy - related proficiency in the language they knew best. Building a solid schooling foundation in the home language and through the use of culturally relevant instruction was seen as essential in developing classroom proficiency in English (National Education Association

of the United States, 1966), hence the pathway for potential bilingual development.

Lucia BUTTARO, *Adelphi University*

e-mail: Buttaro@adelphi.edu

Informing and Transforming Schools: Ethnographic Research

The study which is the focus of *Words on the Wet Paper* emerged from work with families in a variety of settings and contexts. Interactions with these families as part of my work with the children often reveal circumstances surrounding immigration. The teachers were invited to form a Collaborative Learning Community for English Language Learners and met once a month to delve into research on second language learners and crafted instructional strategies based on the variety of scholarly sources which were piloted in the classroom. Two of the strategies were identified as being particularly successful with the students. One was the use of reciprocal teaching (Hook, 2006) to model and scaffold the use of comprehension strategies and the other was the use of cognates in vocabulary instruction.

Marija PAUNOVA, *Ss. Cyril and Methodius University in Skopje*

e-mail: marija_paunova@yahoo.com

Syntactic Errors among the Albanian Second Language Learners of Macedonian Language

The paper gives an account of the present situation regarding teaching and learning Macedonian as a second language. It is

familiar that second language learners (L2) endure impact of their first language (L1). The two main reasons for errors in the interlanguage are: 1) cross-linguistic influence and 2) complexity of the target language structures.

The article deals with the analysis of the typical syntactic errors, considering the wrong/irregular congruence between the subject and the predicate per gender, number and person. The analyzed data are written works from the Albanian speaking L2 learners/students of Macedonian Language in Skopje, at the University Ss. Cyril and Methodius. The most errors are caused by mother-tongue interference, where students transfer certain language characteristics of the Albanian language into Macedonian. Error analysis is used to demonstrate the influence of Albanian language in the acquisition of certain Macedonian syntactic categories.

The aim of the research is to point out the most frequent syntactic errors concerning the congruence between subject and predicate and to give the directions/suggestions for better acquisition/application of the congruence rules in the oral and written communication of Albanian speaking students.

Marsela TURKU, *University of Durrës*

e-mail: marselaturku@yahoo.com

Using Literature for Foreign Language Acquisition

The teaching of literature has been considered as a vital component of English language acquisition. Over the past few decades, there has been much discussion on the value of literature, as part of an English language syllabus. We will go through these

attitudes and we will provide arguments to sustain that literature is a vital component in language acquisition.

This research explores the use of literature in teaching English as a foreign language. It includes practices through a cyclical process which involve reading, acting and reflecting. The paper shows how integrated skills can be acquired and practiced not only during literature classes but also in other classes. Literature gives to the student an ideal opportunity to bring together the skills of reading, of grammar, of writing, of speaking and listening. Literature is also an appropriate vehicle for language learning and development since the focus is now on authentic language and authentic situations.

Ozlem YAGCIOGLU, *Dokuz Eylul University*

e-mail: ozlem.yoglu@deu.edu.tr,
ygcgl_deu@yahoo.com

The Love of Learning and Curiosity in Learning a Foreign Language

The role of the love of learning and curiosity in learning a foreign language is crucial.

As Seligman and Peterson (2004: 161) state that

“Love of learning is a strength that teachers would like to see in their students, that parents want to encourage in their children, that therapists support in their clients, and that employers try to foster in their employees. In fact, love of learning is a strength to which researchers and the lay public seem able to point with ease, even though it has not been the specific focus of a research literature. Instead, love of learning has been discussed in relation to major conceptual dimensions of a number of constructs, including motivational orientation, competence, value, and well-developed interest”

The consensual definition for curiosity is defined as “*Curiosity, interest, novelty-seeking, and openness to experience represent one’s intrinsic desire for experience and knowledge. Curiosity involves the active recognition, pursuit, and the regulation of one’s experience in response to challenging opportunities.*” (Seligman & Peterson: 2004:125)

This paper deals with the question “How can we increase our students’ love of learning and curiosity in learning a foreign language?” Some students in our classes do not want to learn anything and they do not have any curiosity in learning a foreign language. It is hoped that this study will help colleagues to increase their students’ love of learning and curiosity in learning a foreign language. It is also hoped that this paper will help colleagues to do more enjoyable courses.

Ozlem YAGCIOGLU, *Dokuz Eylul University*

e-mail: ozlem.yoglu@deu.edu.tr,

ygcgl_deu@yahoo.com

The Role of Linguistics in Teaching Basic English to University Students

In Turkish universities, there are two departments in the English Departments or in the School of Foreign Languages. These are called as the Modern Languages Department and the English Preparatory Classes Department. Students are taught English for 5 or 6 hours a day every day in the English Preparatory Classes Departments before starting their first classes in their faculties. In some faculties, all academic courses are taught in English and in some faculties, students who passed the English proficiency exams are taught advanced level or upper-intermediate level of English. These courses are compulsory academic courses. In some faculties, English proficiency is not a requirement for the 1st classes.

Students who will take academic courses from the 1st classes enter a basic proficiency English grammar examination which does not have listening and writing parts and if they cannot pass that examination, they are taught compulsory English courses according to their levels.

The role of linguistics is crucial in all of levels of teaching, but linguistic knowledge is essential in teaching Basic English courses. This paper deals with the role of linguistics in teaching Basic English to university students. How the linguistic knowledge help instructors to teach English effectively and the samples of class activities will be told. Useful websites for the effective class activities will be given. Branches of linguistics will be handled and how the knowledge of these kinds of branches such as phonetics, phonemics, phonology and semantics can help instructors to teach Basic English effectively in their classes will be explained.

Translation Studies

Gabriela STOICA, *University of Bucharest*

e-mail: gstoica50@yahoo.com

Voicing the Children's Expectations towards Translated Books from English into Romanian

When scholars in translation studies debate on matters related to translating children's literature, they mostly rely on their own assumptions, as they don't seem to trust the children's opinions, on account of their immature thinking and subjectivity. Consequently, it is generally assumed that children are less tolerant than adults towards foreign elements encountered in a translated

text. What scholars tend to overlook is that children nowadays, in an age of globalization, are maturing ever faster and know a lot more than adults are ready to admit, not to mention that they are quite open to the Anglo-American model. As children's voices are hardly ever heard in an omnipotent adult-driven world, the aim of the present paper is to go beyond mere presumptions and examine the children's effective needs and expectations related to the degree of foreignness they tolerate in translated books from English into Romanian. The discussion will focus on the results of a survey, conducted on children aged 10-14, investigating the following aspects: a) the children's tolerance to footnotes, explanatory notes, glossing, glossaries, dictionaries, b) their preferences in terms of foreignization or domestication, c) their overall and detailed understanding of a highly foreignized text, and d) their expectations towards a text translated from English into Romanian. Even though I admit that any measuring of the degree of tolerance towards foreignness is quite relative, the results of the survey could, nevertheless, help translators comply with the young readers' expectations.

Leonard RAPI, "Eqrem Cabej" University of Gjirokastra

e-mail: nardirapi@yahoo.com

**Thomas Hardy's Phraseology in *Tess of the D'Urbervilles*
and its Translation into Albanian**

Thomas Hardy is one the greatest English authors of the end of the 19th century and the beginning of the 20th century. His novel *Tess of the D'Urbervilles* is considered to be one of the masterpieces of this author.

It has often been noted that Hardy's language is multi-facetious. One of its most striking lexical-semantic features is that it is quite rich in phraseology. There is an abundance of phraseological units, idioms and other figurative expressions which are skillfully used for purposes such as characterization, creation of atmosphere, imagery etc. However, important as they are for artistic purposes, they pose countless problems when they need to be translated from one language to another.

In this article we will analyze a corpus from Hardy's *Tess of the D'Urbervilles* and its Albanian translation *Tesi i D'Erbervileve*. We will first try to identify phraseological units in the English original and classify them according to certain criteria. Then, we will see how they have been brought to the reader in the Albanian translation. In this process, we will try to shed light on the strategies utilized by the Albanian translator to deal with the problem of translating phraseological units and establish translation patterns, if they exist. Finally, we will attempt to offer some tentative explanations as to the translator's motivation about the choices he has made in translating these phraseological units.

Luljeta BUZA, "Luarasi" Law University

Inis KRAJA, Tirana State University

e-mail: luljetabuza@yahoo.com,
krajainis@gmail.com

Difficulties Encountered in the Translation from English Legal Texts into Albanian Language

In this article, the problems which we encounter in translating legal texts from English into Albanian language and vice versa, are treated under three main headings. These problems are mostly met

by students learning legal English, at “Luarasi” Law University. As legal languages have many words that have a specific meaning very different from their general meanings. These encountered problems during the translation of legal texts are examined under the following categories in this paper: 1) problems arising due to the differences of legal systems, 2) problems arising due to the differences in the language systems, semantic arrangements, and word order of both languages, 3) problems arising due to the lack of an established terminology in Legal Albanian, 4) problems due to the use of unusual sentence structures in English legal language, 5) problems arising due to the use of general terms with specific meanings.

The study highlights the importance of explaining the development of the legal words in historical context and events which have left their mark on both legal languages (English and Albanian). It is pointed out that legal terminology and its concepts may vary from civil law to criminal law from contract law to tort law. The study highlights too that critical documents such as Acquis Communautaire (EU law) requires the greatest attention and expertise to ensure an accurate legal translation.

Sarolta Simigné FENYŐ, *University of Miskolc*

e-mail: simigne@caracom.hu,
sarolta.simigne@gmail.com

Translation as a Means of Cultural Mediation (Saying in the Translated Version What is Unsaid in the Original Text)

The lecture intends to describe the translator as a bilingual and bicultural mediating agent whose task is to prevent conflicts and misunderstandings arising from the lack of the target readers' knowledge concerning the source language culture. In order to

make notions clear translators often resort to lexical additions and explanations. The reason for this is that pieces of information well-known for the source language readers have to be explained to the target language readers.

The lecture will consist of three parts. The first part will provide the theoretical framework; the second and the third ones will explain the translators' decisions on the basis of examples taken from a Hungarian literary text and its translation and an English literary text and its Hungarian translation. The lecture will come to the conclusion that although explicitation makes the target text longer than the original, it is a necessary means of making the translation clear and understandable. It is important to say in the translated text what is implicit and thus unsaid in the original.