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CONTACT

Adelajda Shima

Email: bjes@beder.edu.al

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Dr. Edo Sherifi

Department of Psychology
Wisdom University College, Tirana, Albania
edo_sherifi@yahoo.com

THE IMPACT OF THE AUTISTIC CHILD ON HIS FAMILY

Abstract

Introduction. The child with autism spectrum disorder (ASD) worsens the psychological state, increases the economic difficulties of his family, and damages the relationship in the couple. Method: For the realization of this study, semi-structured interviews were conducted, a focus group was organized with actors and factors that have access to autistic children; query and vertical lattice observations were used. Results. Autistic children cause depression, 35% of respondents say; 25% think they cause stress; 35% think that autistic children cause conflict in the family; 20% think they create irritation; 20% say they cause divorce of the parent couple, 25% of respondents think that autistic children can be educated in inclusive education; 25% say that they can study in special education; 20% say that they can be educated by the support teacher and 20% by their grandparents; 30% of the respondents say that autistic children can be treated with the ABA method; 20% say that they can be treated with TEACCH methods; 20% think they can be treated with Occupational Therapy; 55% of respondents think that autistic children cannot be at all independent of the family; 20% say they can probably be independent; 20% think they can be partially independent. Conclusion: From the data provided by the research we conclude that children affected by autism worsen lifestyle standards and increase social tension in the family

Key words: Autistic children, family, negative impact, training.

Introduction

The family of the autistic child plays a key role in monitoring his behavior, being the basis for the social-emotional support of the child. In most cases, it is the family that knows the problems of these children. Attentive and informed parents can create immediate problems that appear in the first years of their children. For this reason, parents should never look critically, and unacceptably at the signs that their autistic child exhibits.

Parental neglect manifested in most cases for some delays in speech and social interaction is a phenomenon that often occurs in autistic children. Parents are very aware of their children's injuries, as their initial intuition never goes wrong. But they justify this with the reason that this happened in the childhood of one or the other. Herein lies the primary error with reasoning the situation.

Family members not only detect the symptoms of autism in their autistic child, but are an important and cooperative partner during the period that the child is treated with different techniques.

Literature Review

How autism affects the family

When they learn that their child is autistic, the behavior displayed by the parents is irritating and intolerant. Therefore, experts also train family members who monitor the treatment of vulnerable people. The psychologist includes in the multidisciplinary group trained parents, Speech Therapists, Occupational Therapists, Social Workers, Physiotherapists, Educators, Developmental Therapists, Teaching Assistants, etc., who diagnose, evaluate and treat children with neurodevelopmental disorders.

When parents learn about their child's autism disorder, they exhibit stressful, anxious, panicky, and sometimes depressive behaviors. This is a constant challenge with their daily frustration, so constant information is needed for their awareness and the progress of the children.

Maternal stress

Stress is a condition experienced by parents of autistic children. Even the prejudice against the mother of the autistic child by the community increases the stress on the mother. The study showed that although mothers are involved in caring for their children all the time, they face more challenges than fathers. The study showed that reducing difficult behavior in children with ASD can improve parent-child relationships (Baxter, Brugha, & Erskine, 2015).

Parents of children with autism had higher levels of depression, especially mothers, and lower social support than parents of children without autism, because mothers of children with autism are more engaged in family activities at home and child care, therefore, do not have time for leisure activities (Guinchat, 2012).

The employment of mothers is seen as a source of help for many families with children with autism. Also, psychologists, social workers, and other experts are very important as they discover what the family with children with autism need (Dickinson, & Place, 2016).

Mothers are more stigmatized as they are the ones who accompany children to specialists, speech therapists, and all other actors who have diagnostic and developmental contact with the child. Autistic children can also be diagnosed with epilepsy, which causes more pain and stress reactions in their parents (Hastings, & Brown, 2012).

Stress and father

Fathers of children with autism often have anxiety, stress and anger. The exploration confirms that children with autism have a greater influence than fathers. Mothers reported higher stress levels than fathers. Parents of children with ASD have higher divorce rates than families of non-autistic children.

Fathers play a big role in the family and are an important figure for the children. They spend less time with their children than mothers, even when both parents are at home. It has to do with how they interact in play and communicate with children and has nothing to do with their inability to be good caregivers. Even when the father and the autistic child have a fairly secure relationship, it may not be as strong as the child's bond with the mother.

Influence of brother and sister

Studies argue that sibling relationships with their autistic sibling are positive. Several other studies have shown a negative impact of the autistic child on the family environment (Chan & Sigafos, 2011). Diagnosing a child with autism spectrum disorders is a very painful experience for parents and their families. Although a single child may be affected, this disorder creates emotional, psychological, and socio-economic concerns for the whole family.

The parents of these children are stressed about what steps need to be taken for the child as well as for the well-being of their family. They worry about the lack of independence and are tense about the future of their children. Children with ASD complicate family relationships, especially with siblings. However, parents can help their family by informing other children about autism and the complications it presents, understanding the challenges family members face, and helping them cope with difficult situations.

Social-psychological impact

People with mental health problems and their relatives face various difficulties in life. The challenge starts early and lasts a lifetime. It is associated with other problems such as personal, professional, marital, and financial. The state with its socio-economic policies must help these people and their supporters to cope with their difficult lives, alleviating the poverty and pain they experience.

Problems appear in a broader social context including; marital, parental, fraternal and extended family system. This is because parents do not have the opportunity to integrate their children into community programs such as games, relaxation training, and entertainment (Croen, Najjar, Fireman, & Grether, 2007).

Stress that accompanies supportive children with disabilities can lead to decreased immunity and sleep deprivation can result in difficulty concentrating, memory impairment, and other health complications (Durkin, Maenner, Newschaffer, & Lee, 2008).

Social consequences

One of the ways autism affects the family is by putting parents' marriage at risk. According to an American study, parents of children with autism were 9.7% more likely to divorce than their peers (Harengë, Gray, & Taffe, 2016).

In Albania, the presence of children with special abilities has led to an increase in the number of divorces of couples. Often the spouse is the initiator of the breakdown of the marital relationship because it defines the spouse as the cause of the behavior in the life of the child with disabilities.

Some of the ways families can reduce the negative impact of autism:

Family therapy, cognitive, behavioral are some of the therapies used to address marital problems and alleviate conflicts among family members troubled by frequent tensions in their home, due to the presence in the family of the child with special needs.

Treating depression or anxiety in mothers or fathers requires the cooperation of a psychologist and a neuropsychiatrist. The psychologist directs his client to the psychiatrist for taking antidepressant medication, only when the therapies he has used with the person he has treated have not worked.

The psychologist uses individual and group therapies, for stressed or traumatized patients, for example, group therapies of divorced mothers are more effective because each of them presupposes their personal life experiences with autistic children due to the behavior of children who because of their disabilities do not have a quality life, like all their peers. Often, just knowing that everyone is going through a similar experience can bring much-needed relief and help mothers cope with the challenges of life because of their child.

Advocacy for family members

Parents and other family members should join associations and lobby to protect their rights and those of their creatures who are unable to lead a quality life. The support of the community where they live and of civil society is not at that level of awareness to protest, put pressure on the state, and protect the rights of this target group. For example, Hungary has very functional legislation to protect the rights of persons with disabilities.

In 1998, on a working visit, I had the good fortune to visit Budapest,

a 120-year-old State Social Services Center. This center accommodated and treated people with Down syndrome, autism, intellectual disabilities, and learning disabilities of salary to serve the child.

In our country, people with disabilities are far from the standards of rights about their European peers, for example, their disability payment is insufficient to lead a normal life. Their families also face difficult social problems, for example, the mother of a disabled child, often separated from her husband, loses her job and decides to live with her parents, providing services to the autistic son/daughter with modest parental pensions. Parents of this group are consumed in every dimension, so they should remember to take a break and spend some time taking care of their needs.

Planning a fair relationship between work and leisure is necessary, for example, to get more sleep, to organize a short trip, a walk in the woods or an afternoon at the bookstore can calm the mind and body and ease a considerable amount of accumulated stress. Self-care helps autistic parents to be better caregivers of their children (Spiegelman, & Buka, 2011).

Method

Research design

To design this study, focus groups were developed with actors and factors having access to autistic children, semi-structured interviews, questionnaires, and literature reviews. The sample of this study consists of twenty parents of autistic children; twenty randomly selected parents without autistic children, five school psychologists, and five support teachers; ten autism treatment specialists, such as Speech Therapists and Professional Therapists.

Participants

For the drafting of this study are activated: developmental therapist, physiotherapist, speech therapist, speech therapist, social worker; supportive mother, and ten autistic children. This study aimed to discover the impact of autism on the family. The impact is seen not only on parents but also on siblings and on interpersonal interaction between family members. It has been shown that families have experienced both the positive and negative impacts of having a child with autism. The limits of the study are; a. Limited sample number; b. Lack of qualification of parents for the treatment of their autistic children; c. Lack of state support for families with autistic children.

Results

Does the child with autism cause concern in family members?

The study showed that 35% of respondents think that the autistic child in the family causes depression in the family; 25% think that autistic children create stress in family members; 20% think that autistic children cause anxiety in family members. Does the autistic child create shock in family relationships in form? Mostly in patriarchal families, the birth of an autistic child not only shocks but in many cases causes many problems for his family.

Why does this happen?

It happens because in many cases the patriarchal spouse makes the mother responsible for the birth of the autistic child. In this situation, conflicts in the couple escalate and escalate, it is often said that the presence of an autistic child creates conflicts in the family.

Does the child cause problems in relationships with siblings?

According to the interviewees in this study, it is shown that the autistic child in relationships with siblings causes: 30% boredom; 25% of them answered that they cause tension, and 20% solidarity. The question of where would you

like your autistic child to learn? The study shows that 25% of respondents think that autistic children should be educated in inclusive education; 25% say that autistic children should be educated in special education, 20% think that they should learn with supportive teachers, and 20% answer that they should learn with grandparents.

What is the role of the psychologist for autistic children?

The study shows that 35% of respondents respond that the psychologist designs and compiles PEI; 20% think that 20% diagnose autistic children; 20% do therapy with autistic children. The psychologist is a specialist who treats not only the autistic child but also their parents. Does your autistic child have a cost for the family? In this study it is shown that the interviewees say that: An autistic child causes the family 20% physical cost; 20% financial cost 20% psychological cost; 20% social cost and 20% emotional cost.

Can autistic children be treated with therapy?

This was one of the questions included in this study. For the treatment of autistic children, 30% of respondents answer that the ABA method should be used; 20% say the Teach method should be used; 20% think that the method of Occupational Therapy should be used.

What is the role of the Multidisciplinary Group toward the autistic child?

To this question, 20% of respondents answer that the multidisciplinary group does therapy, 20% indicate that the multidisciplinary group diagnoses autistic children; 20% design and implement PEI. The question is can an autistic child be independent of the family? 55% of respondents think that the autistic child cannot be independent; 20% think he can be partially independent; 20% think he can be independent.

Discussion

The study highlighted the overall impact of the autistic child on his family. The impact is strongly felt in the parents of the child, especially in the mother who turns out to be depressed due to the aggressive behavior of the autistic child, physical fatigue, psychological aggravation, and stigma from the community. The presence of the autistic child in the family reduces the quality of life of all family members.

According to the study, the presence of an autistic child is a heavy burden for families. The study also shows the contradictory attitudes of siblings towards autistic children. The autistic brother or sister is helped to improve their skills and relax with them.

Autistic children affect family finances, social relationships, and the psychological dimension of parents. The study highlights the role of psychologists and other specialists in the treatment of autistic children, as well as the role of grandparents and the effectiveness of therapeutic methods for treating autistic disease.

Successful marital relationships and participation in social activities can reduce the impact of stress on all family members. Increasing flexibility among other family members of children with autism can be beneficial for both parents, especially the mother and children.

Graphic presentation of results

Figure. No.1. Does the child create autism in family members?

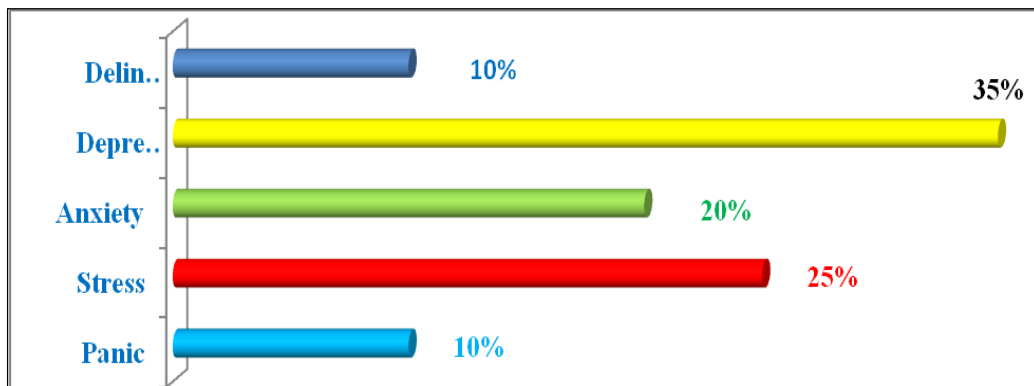
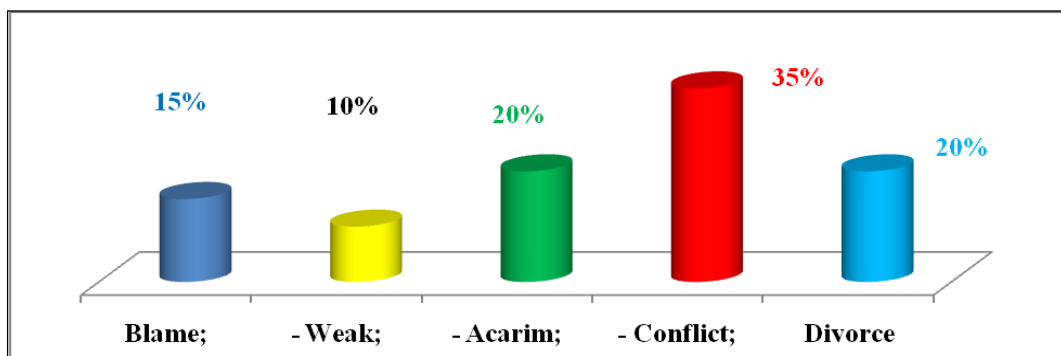


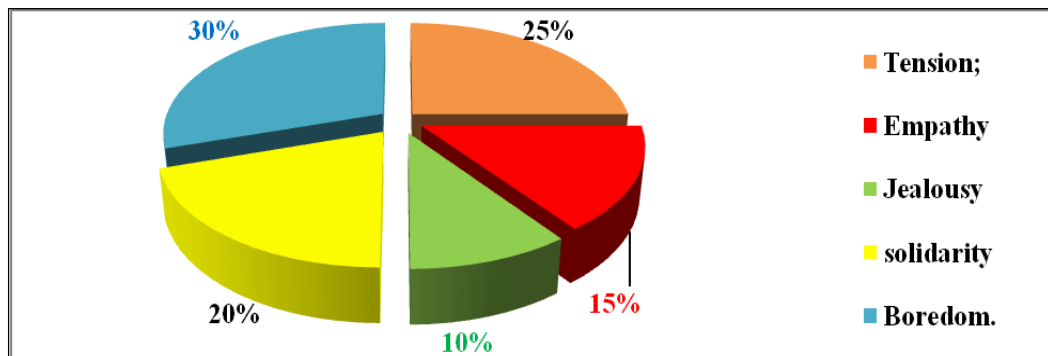
Figure No. 1 shows that 35% of respondents think that the autistic child in the family causes depression in the family.

Figure. No. 2. Does the autistic child create a shock in family relationships in shape?



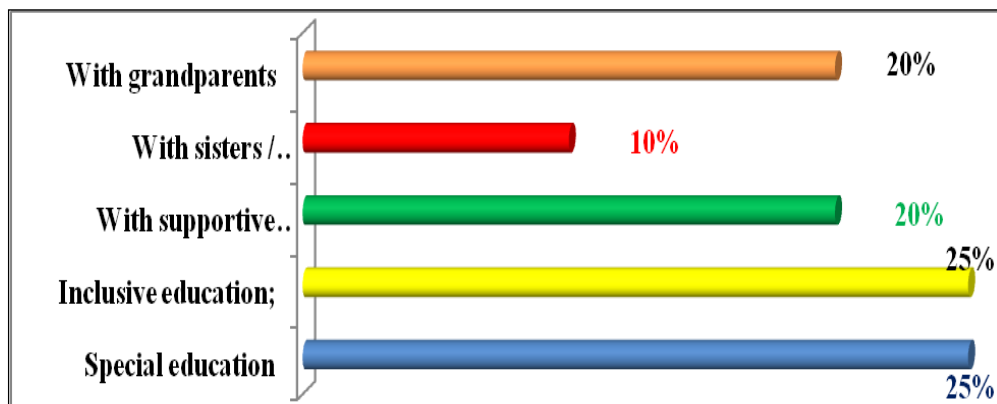
This figure shows that the autistic child creates 35% of conflicts in the family; 20% cause divorce.

Figure. No. 3. Does the child cause problems in relationships with siblings?



According to the interviewees in this figure, it is shown that autistic child in relationships with siblings causes: 30% boredom.

Figure. No. 4. Where would you like your autistic child to learn?



The figure above shows that 25% of respondents think that autistic children should be educated in inclusive education.

Figure. No. 5. What is the role of the Psychologist for Autistic Children and the role of the Psychologist for Autistic Children?

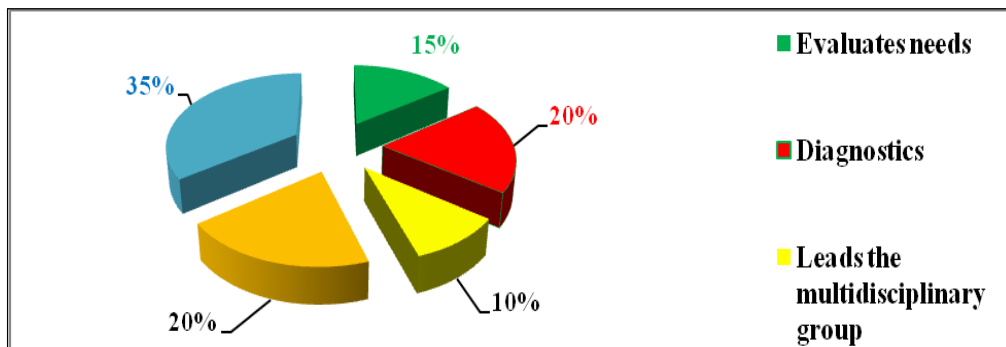
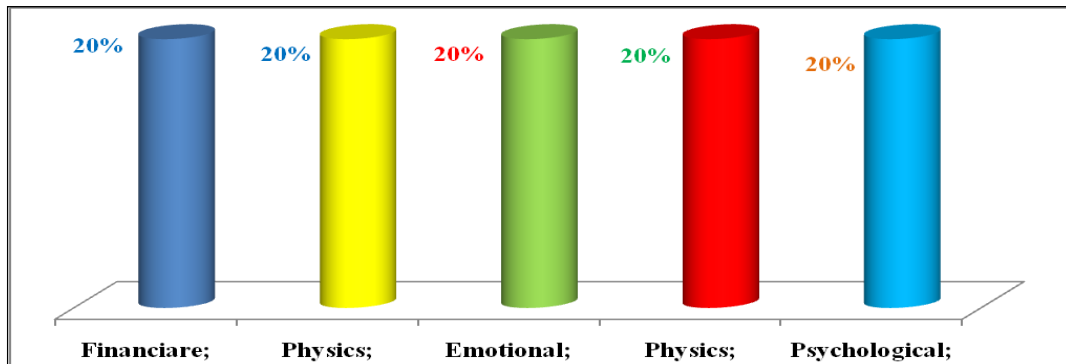


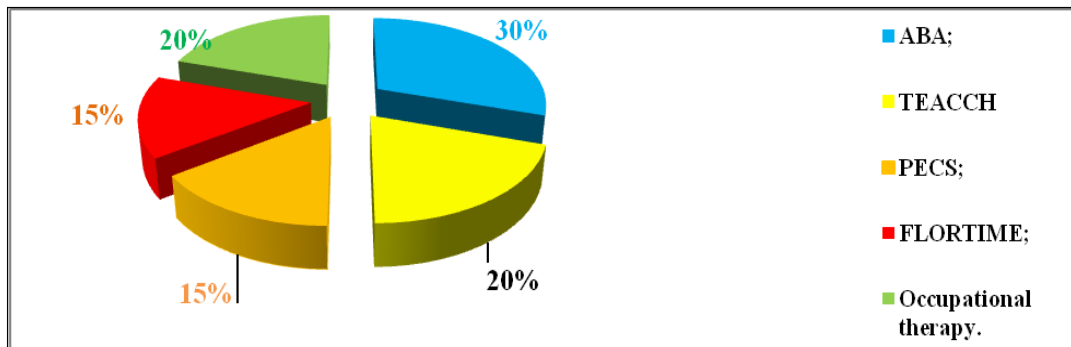
Figure 5 shows that 35% of respondents answer that the psychologist designs and compiles PEI;

Figure. No. 6. Does your autistic child have a cost to the family?



In the figure above according to the interviewees: The autistic child causes in the family 20% physical cost; 20% financial cost.

Figure. No. 7. Can autistic children be treated with therapies?



In this figure to treat autistic children, 30% of respondents answer that the ABA method should be used

Figure. No. 8. Can the autistic child be independent of the family?

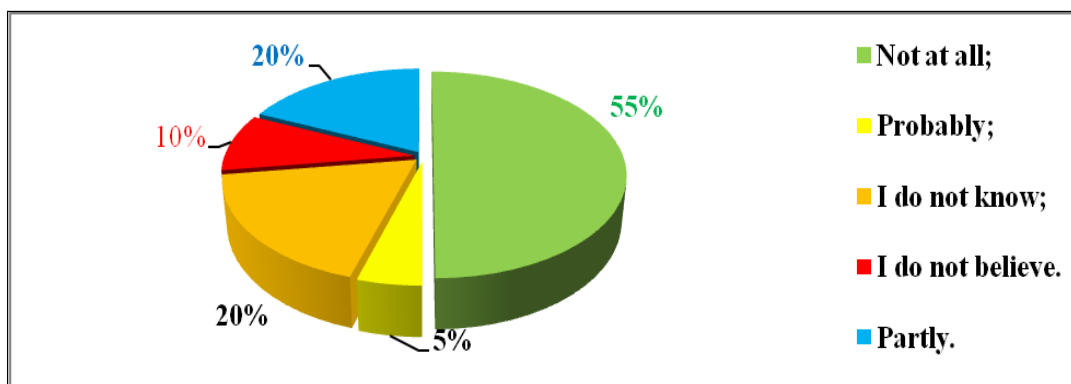


Figure 8, shows that 55% of respondents think that the autistic child cannot be independent;

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Dr. Edona Llucaçaj

Department of English Language and Literature
University College “Beder”, Tirana, Albania
ellukacaj@beder.edu.al

HITLER’S RISE AND FALL FROM A POSTMODERNIST PERSPECTIVE

Abstract

In his article “The Art of Hitler”, Steven Kasher implies that contemporary literary, political and historical discourse views the art of the Nazi as the antitype of modernism and even of culture, in all of its dimensions. Also as a result of the desire to distance themselves from Nazism, Hitler, as well as their well-known evils, the modern world oversees the existence of any Nazi culture whereas the western society is extremely reluctant in accepting that, even if any Nazi culture prevailed in a considerable part of Europe during the first half of the twentieth century, it was anyhow related with the western tradition and culture predominating in the ‘Old Continent’ for centuries. For this reason, in depth analysis of the art and cultural impact of Nazism along with the cultural understanding that enabled the rise of the deadly ideology are scarce. Taking Kasher’s approach as a starting point, this article considers the rise of Nazism and the figure of Adolf Hitler from a different perspective. It attempts to establish that the rise of Nazism and Hitler were the unavoidable consequences of the developments in the western world, considering their direct impact on the Germany of the time, as a nation, within and upholding the western thought. At the same time, it will attempt to demonstrate that it was the postwar propaganda to produce “the villain Hitler” from “the phenomenon Hitler”, suggesting that this figure was a proto-postmodernist artist and postmodernist (anti) hero.

Key Words: postmodernism, postmodernist hero/ antihero, Hitler, Nazi culture, swastika, western mindset.

Introduction

In his article “The Art of Hitler”, Steven Kasher implies that contemporary discourse continues to cast Nazi art not only as the antitype of modernism, but also as the antitype of culture itself. He suggests that the people of the postwar periods have been brought up to believe that “the Nazis were the enemies of real culture, of living culture, of culture as we know it (Kasher, 1992).” For this reason, the examination of the Nazi art, culture and its effect on these continues to remain a taboo, even though according to Kasher this examination “would reveal the operation of a set of politicized myths including the myth of the political neutrality of aesthetic canons (Ibid).” In other words, led by the desire to emphasize its distancing from Nazism, the Hitlerian project, and their proved evils, the modern western white world has been reluctant in accepting that there was any Nazi culture at all.

The researching and studies on Nazism, its impact on the world, art, and postwar developments worldwide as well as Nazism’s ideological similarity with the European thought have been limited and mostly biased in order to maintain Nazism as an isolated ideology that accidentally happened to be initiated and developed in the heart of western civilization. This article will attempt to approach the rise of Nazism and the figure of Adolf Hitler from a different perspective. It will try to establish that the rise of Nazism and Hitler were the unavoidable consequences of the developments in the western world, considering their direct impact on the Germany of the time, as a nation, within and upholding the western thought. At the same time, it will attempt to demonstrate that it was the postwar propaganda to produce “the villain Hitler” from “the phenomenon Hitler”, suggesting that this figure was a proto-postmodernist artist and hero.

Inevitably Hitler

In his book *Hitler's 30 Days to Power*, Henry Turner points out that the rise of Hitler to power was inevitable (Lindenfeld, 1999).” According to him, for the ascendance to power of the Nazis and consequently of Hitler, the responsibility belongs to those individuals who permitted it in the first place, due to their negligence and ineptitude. He maintains: “only through the political blindness and blunders of others, did Adolf Hitler gain the opportunity to put his criminal intentions into effect between 1933 and 1945 (Ibid, 182).” In order to support this idea, Turner concludes his book compiling a list of the culprits whose intentional or unintentional actions led to the experiencing of the detestable period and Holocaust. Interestingly, the “black list” includes masses and individuals - from ordinary German voters to the president of the time, Hindenburg - while the name of Hitler is missing.

From this perspective, Turner suggests that the “blindness” that led the Germany of the time to approve the rise to power of the “demon” Hitler was not merely accidental. In fact, it was an almost inevitable consequence of the historical developments that had affected Germany and the whole western world during that period. First of all, the Germany of the time was experiencing significant economic problems. The Treaty of Versailles signed at the end of World War 1 had loaded the country huge reparation payments to be given to the victorious Allies. This figured into a drain of capital that prevented the country from further industrialization and development. For this reason, the economy of Germany after World War I was highly dependent on foreign loans and foreign trade. Most of the loans were taken from the United States, which also resulted to purchase the vast majority of German exported goods (W. Reed, 2001).” Thus, the Great Depression also affected Germany’s suffering economy; as the loans came due, the world

market for exported German goods drastically diminished. These together with the hyperinflation led to the devaluation of the German currency (historylearningsite.co.uk).

Obviously, the Great Depression of the 1930s that started in the United States spread rapidly and had a quite negative impact on Germany's financial situation. Almost overnight, the standards of living in both rural and urban zones of the country were ruined by events beyond control. Millions of Germans were unemployed; thousands of small businesses failed, what led to poverty and misery. Lawrence W. Reeds observes that "civilization itself was unraveling in Berlin where people were fighting in the streets, killing each other in the chaos (W. Reed, 2001)." This economic crisis obviously damaged the human belief in life and in the good, giving rise to a sense of insecurity and loss. Either the accepting of these conditions or the hope for a different better future eased the acceptance of the phenomenon Hitler by the demoralized people. His propaganda promised German people what they needed after the numerous failures of the government: the bettering of the economy and the restoration of a German nation to be proud of.

From a different perspective, the Jewish community, which formed less than 1 percent of the German population (historylearningsite.co.uk), suited perfectly the position of the anti-hero, necessary in the rebuilding of a nation and the arousing of a people. 70 percent of the German Jews lived in the biggest cities of Germany, in better economic situation and were better-educated than the average of the other German population (Ibid). Moreover, a considerable percentage of that category of tradesmen that had sold stocked goods in the black market and consequently had been enriched during the years of the economic crisis was of Jewish origins. Thus, the myth of 'the exploiting Jew' was, once more, vehemently revitalized. This might have led the German population to remain silent towards or even approve the gradual

restriction of rights for Jewish people before the war, providing Hitler and the Nazi with the opportunity to undertake the deadly program.

However, neither was anti-Semitism an ideology invented by Hitler, nor was the Holocaust the first campaign undertaken against the Jewish community in Europe. Jewish people had been the ‘unwanted’ of Europe for long centuries due to their consideration as “Christ killers” or, simply, as “Others”. The campaign against Jewish people undertaken in the 14th century by the Spanish royal couple, Isabelle and Ferdinand, is one of the bloodiest historical events, carried out in the name of Catholicism. In her book *Non-Jewish Zionism: Its Roots in Western Society*, Regina Sharif (1983) explains that Zionist ideology was forcefully supported by the Christian world as an opportunity to get rid of the Jewish presence in the Christian lands. This idea is clear even in the introduction to the infamous Nazi Nuremberg Laws of 15 September 1935:

If the Jews had a state of their own in which the bulk of their people were at home, the Jewish question would already be considered solved today, even for the Jews themselves. The ardent Zionists of all people have objected least of all to the basic ideas of the Nuremberg Laws, because they know that these laws are the only correct solution for the Jewish people (*Die Nuernberger Gesetze*, 1939, p.13-4).

This also explains why the Nuremberg Laws, which were quite similar to the segregation laws against the Afro-American of the United States, were not convincingly opposed. Harsh and degrading as it was, the separation of the Christians and Jews seemed as ‘a solution’ to the Jewish question, suiting the mindset of the time. This also demonstrates that the rise of Nazism and the anti-Semitic attitude of Hitler and his followers towards the Jewish community was not an isolated phenomenon as it has been

attempted to be shown during the postwar years. On the contrary, it was the expression of the permanent hatred the dominating doctrine beheld.

The collective aversion towards the Jews in the Christian west can be traced even in the Vatican's attitude towards the Holocaust. In his study, *Hitler's Pope: The Secret History of Pious XII*, John Cornwell (1999) focuses on the silence of Pope Pious XII, Eugenio Pacelli, in front of the slaughter of innocents, after his signing of a concordat with Hitler for the protection of the Catholics under his rule. In this widely criticized book, Cornell depicts the Catholic pope during and after World War II as an individual of hidden anti-Semitic feelings, who is responsible for Vatican's reluctance in reprimanding the Holocaust, even though fully aware of it. Brown University professor David Kertzer, who, in 2015, won the Pulitzer Prize for his book *The Pope and Mussolini* that traced the rise of fascism in Europe, endorses Cornwell's claims. One of the very first scholars to have had access to the Pius XII archives, when the Vatican opened them in March 2020, Kertzer maintains: "Pope Pius XII thought that he should not take sides in the war and that, therefore, he should not be criticizing either side of the war, including the Nazis (NPR, 2020)." He clarifies that the documents shed light on the anti-Semitic language and the pontiff's behavior during the Nazis' massacre of Jews. They also reveal the pope's role in preventing orphans of Holocaust victims from being reunited with their relatives. Considering the institutionalized character of the Catholic Church, the silence and reluctance to act of Pope Pious XII are reflective of the silence and reluctance of the dominant doctrine in Europe.

This mindset started to change two decades after the end of World War II, when the Second Vatican Council adopted *Nostra Aetate* (In our Times), a statement of doctrine which rejected the charge of deicide, condemned all forms of anti-Semitism and reaffirmed the permanence of

spiritual relationship between God and historic Israel (Nostra Aetate, 2020). In 2000 Pope John Paul II indirectly acknowledged the Vatican's responsibility. A couple of years before his death, the former Pope, who being of Polish origins was quite aware of the Nazi atrocities, apologized (Corriere Della Sera, 2000) for Vatican's attitude and lack of concern the Church demonstrated towards what had happened to Jewish people during World War II. In the prayer he placed at the Western Wall, it read: "We are deeply saddened by the behavior of those who in the course of history have caused these children of yours to suffer, and asking your forgiveness, we wish to commit ourselves to genuine brotherhood with the people of the Covenant (Prayer at the Western Wall, 2000)." Similarly, Pope Francis acknowledged the responsibility of any attitude on the Vatican's behalf, when during his visit in Israel - in the May of 2014 -, he kissed the tattooed hands of six Holocaust survivors, in Israel's national Holocaust memorial" (euronews.com, 2014).

(Re)creating Hitler

As demonstrated above the Nazi attitude towards the Jews is in fact the representation – the bloody concretization - of anti-Semitism and of the centuries-resistant attitude to diminish the Jewish presence in the 'Old Continent'. Yet, this hatred would become more obvious and reach violent dimensions, in proportion with the strengthening of the position of any of the Jewish diaspora communities in Christian lands. Thus, the campaign commenced by Ferdinand and Isabella towards the better-off Jewish individuals in Granada later turned into a European haunt. Similarly, the Nazi revulsion towards Jewish people got those shameful proportions triggered by the belief that the Jewish community was living in better economic conditions than the Christian Germans. Similarly, even though this time not

actively, the other western countries were also involved in this deadly campaign, as silence stood for consent, also, at the time.

Nevertheless, during the postwar years the western countries denied with all means the consideration of Nazism and Hitler as a possible extension or even as a deformation of the western thought and tradition. Their positioning resembles that of the popular tale of the pseudo-religious mother who denies her illegitimate son. The denial of this sort of mother is doubly based. She attempts to reaffirm her religiousness and upright morality by vociferously distancing herself from anything related to this son and by using the castaway son as a metaphor of all evils. Similarly, the western countries rejected Nazism and Hitler. Thus, the theoretically strived to be rejected Nazi phenomenon was turned into a common label to identify any international super-villain. At the same time, the “Othering” of the Nazi ideology and Hitler served these countries to create an alibi and a myth for the “self”. In his article “The Art of Hitler”, Steven Kasher observes:

Nazi metaphors and Hitler analogies are a pervasive everyday expedient in all media, rhetorical weapons always ready at hand. Turning others into Nazis or Hitlers has become a convenient way for the American interlocutor to attribute a surpassing evil to his opponent. Unremitting castigation of the Nazi masks both the historic complicity of the United States with Nazi crimes and our own racist and genocidal histories. Compulsively assigning the labels "Nazi" and "Hitler" serves to reinform an image of ourselves as innate anti-fascists- -anti-fascists without having to work at it, without having to actively make democracy (Kasher, 1992).

In other words, the denial of the Nazi cult and its restriction to the

margins is the attempt to redefine the personal morality and humanity as well as to establish an inherent cultural uprightness for the self. Without attempting to make any political statements, maintain sides, question the democracy applied in the west, or even produce any alibis for the evilness, it is crucial to point out that in order to be distanced from Nazi brutality and maintain the “cradle of culture, morality, and civilization” myth alive the western postwar discourse rejected its “illegitimate son” Hitler and his ultra (western) nationalist ideology.

As demonstrated above, in its attempt to make up for the silence during World War II, the “mother” west succeeded in loading the whole blame to the “illegitimate son” Hitler, but the rebuilding of the personal morality was merely partial. This is obvious in the Nuremberg Trials of 1945 and the United Nations Genocide Convention of 1948. The justice attempted to be achieved by these steps was shadowed by the exclusion of “political and other groups” from the definition of genocide crime for the sake of the Soviet Union (Hinton, 2002: p.3). This exclusion provided the Soviet Union and Stalin with the consent to continue the atrocities in the Siberian *gulag*, without ever being condemned for this, even though the number of losses in human lives equalized the losses of the Holocaust (Figes, 2009). Nonetheless, as with this act the Western superpowers did not distance themselves from literal genocide, the doubt whether the reprimanding of Hitler posthumously for what was allowed to living Stalin was a political maneuver to ally with the triumphant remains.

In other words, considering that no convention or legislation can regulate the past or punish the dead, the postwar denial of Nazism and Hitler reflects no concrete distancing from brutality. It tends to reflect only the need of the superpowers to cleanse their conscience, what is obvious even in the support given to the creation of the state of Israel. Reminiscent of Shakespeare’s

Lady Macbeth, - the famous character from his bloody tragedy - the superpowers were haunted by the invisible and still perceivable blood stains in their hands.

At this point, it is crucial to point out that the loading of the whole blame to the “illegitimate son” was achieved by redefining, recreating, and replacing Hitler with the “Hitler image”. This is implied even by Steven Kasher in “The Art of Hitler”, when he underlines Hitler’s redefinition as the super villain. In his article “Simulacra and Simulations”, Jean Baudrillard underlines that “simulation is the generation by models of a real without origin and reality: a hyperreal (p. 166). Displaying how the created image possesses the ability to destroy and replace the real, in this article Baudrillard maintains that the simulacrum becomes the real (Ibid, p. 170). According to this assertion, the postwar discourse managed to create a ‘new Hitler’ - and also a perceived Nazism -: a simulacrum that has taken the place of the real persona. This aided to make of Hitler - the super villain - a “hyperreal” that would encompass all the opposing propaganda and speculations. In other words, the new Hitler has killed and replaced the real one, while the new image has become Hitler.

From another perspective, the late cleansing of the conscience the victorious western countries attempted after the end of World War II demonstrates the choice manipulation within the system as seen by Frederick Jameson (1990) in his study *Postmodernism or, The Cultural Logic of Late Capitalism* (p.9). Jameson suggests that our society is only given the opportunity to merely choose among the choices the system supplies. Therefore, the system forges the situation of making a choice among choices that are the simulations of each other. This, in fact, is no choice at all. Similarly, the phenomenon Hitler put the western countries in front of a choice: a manipulated choice within the system of accepting or rejecting him.

As hinted before, the choice of rejecting him was a political maneuver within the system that had been created after WWII. Being an imposed choice and considering that the selection of the other opportunity made no real difference, this “choice” lacked the standards of a real choice. Hitler’s rejection was just a step to redefine an honorable self. Nevertheless, the western countries’ rejection or acceptance of the phenomenon Hitler as a derivation of western thought would not change the fact that this figure and the ideology promoted by him were western derivations. Hitler’s attitude, aims, and actions stubbornly emphasized that the Hitlerian ideology was based and inspired by the history, society, and tradition western countries shared.

A Postmodernist Artist and (Anti)Hero?

The “Othering” of the Jews and the considering of the western superior to all are not the only aspects of western thought Hitler borrowed from western society to lay in foundations of his infamous ideology. In fact, his approach was essentially western and showed concrete postmodernist nuances, obvious in his less notorious art. Probably the most famous example of his postmodernist art and encompassing of western traditions is the Nazi swastika flag that Hitler himself designated in Munich in 1920. He describes its origin and meaning in *Mein Kampf* concluding that “the swastika symbolizes the mission of struggle for the victory of the Aryan man, and, by the same token, the victory of the idea of creative work, which as such always has been and always will be anti-Semitic” (Hitler).

Thus, the swastika flag can be considered a colorful bricolage of the three “struggles” it stood for: the Aryan man, anti-Semitism, and creative work. At the same time, the swastika symbolized Hitler’s eventual purpose to create a culturally pure totalized society rigidly stratified along sexual, racial, and class lines. The symbolized ideology is a clear reflection of the

postmodernist artist's concern to produce an "I". The effort to create an "I" that will serve as a shelter for the self tends to make more sense, if Hitler's speculated Hebrew heritage is taken into account.

Compliant with the swastika flag, the logo of Nazi art combines three symbols, as well: a burning torch, the helmeted head of Athena, and the imperial eagle bearing a swastika wrapped in an oak wreath. While the torch stands for Promethean creativity, Athena represents the continuity of Aryan culture and heritage. Obviously, the eagle in the swastika signifies the imperial anti-Semitic state. The ancient Greek symbols of Prometheus and Athena, widely employed throughout the western world, are examples of how Hitler incorporated western tradition in his art. The way he made use of the eugenics concept of Kant and Hegel as well as of the prevailing anti-Semitism in west to launch the killing of approximately six million people, that same way he made use of western tradition to glorify the Nazi ideology. Similarly, the way Hitler subjectively incorporated and redefined history, western tradition as well as a number of concepts and symbols point to his character as that of a postmodern artist defined by Jameson (1990) in *Postmodernism or, The Cultural Logic of Late Capitalism* (p. 3).

The postmodernist character of Hitlerian art was maintained even in the exhibition of his visual art in the Palazzo Vecchio in Florence, in 1984. Introducing "The Water Colors of Hitler" on the occasion of the fortieth anniversary of the liberation of the city, one of the curators demonstrated Hitler the painter as a proto-postmodernist:

"One could ... credit Hitler with being a precursor of the type of painting, fashionable today and not without a certain curious validity, known as 'anachronism', 'hyper-mannerism', or 'fragmentation' (Kasher, 1992).

At this point it is important to emphasize that postmodern art is the representation of the postmodern condition. As an individual incorporating postmodern features in politics, war symbols, and art Hitler is the representation of the western world's situation, at the time. The Nazi ideology of Hitler was founded precisely around those western values which modernism wanted to universally establish. Hitler's attempt to implement these values worldwide emphasized that these concepts had lost their universality in a multicultural shrinking world and maintained their significance only within the logics that had produced them at the first place. Thus, Hitler became the symbol of the fall of the "white man", with his opus starting a period when what he symbolized is othered by all the former "Others". As a result, Hitler unintentionally not only succeeded in dismantling century-long taboos, but became the ironizing tool of the ideology he represented, what once more points to him as an ambiguous postmodernist character caught within life.

As a postmodernist character within the representative narrative of the world history of the 20th century, Adolf Hitler is the amalgamation of the hero and the villain. One of the novelties of postwar postmodernist narratives was the creation of characters reflecting the current human condition. These characters wrapped in a veil of ambiguity could be perceived differently based on the audience's standing point and on the fact that in postmodernist conditions everything gains meaning in the light of individual relations with others. Therefore, from the widely embraced perspective, Hitler is an international villain that planned the unreasoned murdering of millions of people due to their natural -genetic- differences. If considered from a Nazi point of view, Adolf Hitler could be seen as a hero of the Nazi ideology and the successful applier of his annihilation theory.

From a different perspective, it can be maintained that Adolf Hitler,

besides demonstrating a proto-postmodernist character in the ideology he launched and art he produced, he can also be considered to have had an indirect impact on the development of postmodernism itself. Thus, even though postmodernism emerged as area of academic study only in the mid-1980, the time postmodernism began has been a topic of disagreement accompanied with difficulties to locate it both in terms of time period and historical context. In his study, *Postmodernism or, The Cultural Logic of Late Capitalism*, Jameson (1990) approaches this issue diversely, considering the rise of postmodernism as an effect of other historical, political and social developments taking place in the world, at the time. According to Jameson, postmodernism is a cultural formation which accompanies the last stage of capitalism (p. 4). Hence, the scholar agrees with the Marxist economist Ernest Mandel, who in his work *Late Capitalism* argued for three periods in the development of capitalism. To Mandel, the first phase is *market capitalism*, which occurred from 1700 to 1850 and is characterized largely by the growth of industrial capital in domestic markets. It was followed by *monopoly capitalism*, which lasted approximately till the end of World War II and is characterized by the imperialistic development of international markets as well as the exploitation of colonial territories. The third phase, the one we are living in, is *late capitalism*, which displays such features as the multinational corporation, globalized markets and labor, mass consumption, and the space of liquid multinational flows of capital (Mandel, 1975). Jameson outlines that these three phases of capitalism dictated particular cultural practices obvious in the art created during those periods of time. He observes that during the first phase - market capitalism -, realism dominated aesthetic developments in the west. To him modernism was dominating the cultural developments which occurred during the phase of monopoly

capitalism. Finally, late capitalism - consumer capitalism - phase correlated with postmodernism (Jameson, 1990: p. 4).

While explaining the reasons that led to the beginning of late capitalism, Mandel (1975) underlines that the long economic boom of the fastest economic growth ever seen in human history happened right after and was a consequence of World War II (p. 55). In other words, assuming Mandel and Jameson's assertions, World War II led to the rise of late capitalism and consequently to that of postmodernism. Considering the impact of Hitler and his ideology in this war, it can be assumed that his rise affected the breaking of postmodernism from modernism.

Hitler's indirect impact on the breaking of postmodernism from modernism is implied even by Theodor Adorno (1967) when he states that "poetry after Auschwitz is barbaric (p. 19). Hinting the reality of World War II - including Auschwitz, Pearl Harbor, and Hiroshima -, his "Auschwitz" stands for literally and figuratively, Adorno points out how the art produced before WWII cannot be produced anymore. The human race has ultimately lost its belief in the creation of a poetic ideal world. Similarly, Adorno demonstrates that it was the 'Auschwitz phenomenon' that gave rise to the postmodernist conception of existence, rejecting the formerly dominating modernist one. Thus, in contradiction to modernism, which with its universal approach lamented over the loss experienced by the human, postmodernism regarded this loss as a precondition of existence itself.

In other words, the aesthetic contributions of Hitler and his diversity annihilating-project, as meant by Adorno's "Auschwitz", was evident in the new approaches of postmodernist art. In contradiction to modernism, postmodernism is neither created in the search of any ultimate truth, nor does it attempt to take us to the ideal. Due to the sense of hopelessness and cyclical denial World War II, and especially Hitler's project, led people to,

postmodernist art maintained no targets for creating art that would accomplish what other human institutions failed to. Postmodernist art attempts solely to represent the postmodernist condition of contemporary times. It does not aim to establish the unity, coherence, and meaning which had been lost while fighting to (re)create the (post)modern life.

At the same time, besides literally showing people the demolition of the ideal, Hitler's Nazi project destroyed the concept of the human as essentially good. Employing a careful plan of persistent annihilation, the Nazis were probably the first to rely on that postmodernist technique Jameson (1990) defines as 'perceptual and perpetual shock' (p. 112). In addition, the continuity of the mass murders of dehumanized individuals also fits the consumer capitalism phase Jameson refers to. While the contemporary individual goes after the highest number of purchases of the manufactured simulations of the desired object in his fantasy, the Nazis worked on reaching the highest number possible in ending Jewish lives: who in the light of their ideology were perceived as culture-contaminating simulations of the constructed enemy. As a result, by turning individuals into items manufactured to be consumed by death, Holocaust accustomed people with the unacceptable. The production of continuous death had made everything – even living - absurd, what meant that nothing was absurd anymore. The postmodernist features Hitler used to kill manifested the loss and meaninglessness we live within.

Finally, Hitler's mass killings and genocide became the death mirror of the real. In *Looking Awry: An Introduction to Jacques Lacan through Popular Culture*, Slavoj Žižek (1998) suggests that the real is rendered by the subject after the necessary knowledge is obtained (p. 44). Basing his attitude on the Lacanian approach to the concept of 'the real', Žižek maintains that a cat would persist chasing its prey even when the ground under its feet

literally disappears, till the moment the cat acknowledges it is floating in the midair. Highlighting the importance of acknowledging the real in order to maintain its reality, Zizek contends: “It is as if the real had for a moment forgotten which laws it has to obey (Ibid, p. 42).” Similarly, human kind and their art would persist in believing in a dream till the devastating images of World War II would appear. Adorno also implied that the piles of nude people –or corpses- that pointed to the atrocities of the Nazi, concrete and unacceptable as the image is, also serve as a reflection of death. In Zizek words, “someone had assumed the impolite duty of reminding them (people) of the real (Ibid, p. 44)”, which was a way leading to acceptance. In other words, Hitler’s implemented genocidal project forced people to perceive the reality of death and accept it, without lionizing it.

Conclusion

In conclusion, this paper attempted to dismantle the taboo around Adolf Hitler and the ideology he represents and make an objective analysis of this figure from a postmodernist perspective. At the same time, it attempted to demonstrate the fact that Nazism and the rise of Hitler were unavoidable consequences of the 20th century and western tradition the way the rise of postmodernism was. Analyzing the reasons of his rejection from the western countries, this paper demonstrated that Hitler was reinvented into a new image: a simulation of the simulacra that has displaced the real that exists no more. Moreover, it emphasized that Hitler was a figure of proto postmodernist aspects, focusing on his postmodernist art. Similarly, it demonstrated that Hitler could be considered a postmodernist character of 20th century history. Finally, it shed light on the impact Hitler, as already a sign signifying evil, had literally and symbolically on postmodernism.

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Rovena Kurti

University College "Beder"

Department of Education and English Language

Ana Uka

University College "Beder"

Department of Education and English Language

auka@beder.edu.al

TEACHERS' CHALLENGES AND EFFECTIVE TEACHING STRATEGIES TOWARDS ENGLISH LANGUAGE LEARNERS

Abstract

Teaching English as a second language has been always a challenging task. When considering the disadvantageous areas where English language has a very limited use, teaching and learning become even more important and time-consuming. Many researchers and academics are interested in English teaching in general, especially when the topic is specifically tied to classroom conditions. Despite adequate planning, curriculum, textbooks, skilled teachers, and efficient administration, the teaching-learning process might appear fruitless when actual skill improvement falls short of expectations. However, if a comprehensive investigation of the variables responsible for such poor performance had been conducted in the past, more progress may have been accomplished. Due to a variety of factors, both teachers and students confront difficulties. Teachers confront obstacles as a result of their qualifications, training as an EFL instructor, experience as an English language teacher, view of a country's culture, psychology of the learners, language policy, English status, techniques and strategies, and evaluation, among other factors. Learners confront obstacles due to the following factors: the contrast between past and present styles, traditional teaching approaches and tactics, workload, increased emphasis on EFL and focused instruction, harsher evaluation system, hard work, lack of suitable motivation and attitude, and so on. Managing such difficulties is unavoidable. As a result, the importance of teacher tactics and methods in teaching English is critical, as they are highly useful in dealing with the obstacles of English language classroom scenarios.

Key words: English language, teachers, challenges, strategies, learners.

Introduction

The assumption that the teacher is the most important agent in an educational reform, particularly one that affects what happens in the classroom, is supported by the literature. Their education and inventiveness, on the other hand, are a necessary but insufficient prerequisite for successful learning. Other existing variables make the instructor's job harder, blocking learning.

Using a foreign language as a medium of instruction is another important barrier to learning. This is because pupils are not allowed to learn in their native language with a curriculum and approach that considers their cultural background. Some comprehension passages, for example, have images that students cannot relate to. For example, the comprehension passage in class three English textbooks includes the English idioms "as white as snow." This sentence is difficult for students to understand since Albanians have limited experience with it. As a result, using such English expressions shows a usual disrespect for learners' sociocultural experiences, which will almost always obstruct learning.

The unfavorable attitude of students toward English is a serious barrier to successful education, (Gömleksiz, 2010). This negative attitude stems from the fact that learners' language skills are inadequate, prohibiting them from fully participating in classroom activities. Because English is either a second or third language for some students, the majority of them struggle to understand its structures. Cresswell (2012) did a more current study that found that English sessions had low learner involvement because students lack the requisite competency that was not established throughout their formative years.

This low degree of learner engagement might be connected to the

students' unfavorable attitude toward the subject, which eventually leads to considerable English language underperformance. As a result, primary school teachers have a difficult time assisting students in achieving the appropriate level of competency. Significant learning will take place only when teachers should find another approach that can foster better learning. Many experts agree that the English primary curriculum in my area is overburdened, posing a significant barrier to efficient classroom practice. Armstrong (2015) indicates that even though the curriculum is supposed to be completed in a year, district education administrators are pressuring teachers to finish it by May to begin revising.

This means that students are essentially out of luck since teachers are forced to work at a rapid pace to match predefined curriculum schedules, which obstructs successful classroom practices. The advent of free primary education resulted in an inflow of students into primary schools, causing class sizes to grow. Because the teacher-learner ratio is not proportionate, the problems of conducting big classrooms, combined with an acute teacher shortage, place pressure on the instructors' capacity to give excellent language work to the learners. Furthermore, the legislative expectations of inclusive learning in Albania such as the “Law of 2012 for pre-university education” represent a difficulty in already overburdened classrooms, as it compromises individual attention due to the various requirements of the student's vs the workload of the teachers.

Due to the enormous number of students, there is restricted access to resources, including textbooks. According to Davis (2016), the student ratio is a major metric of good instruction, because students rely extensively on textbooks. As a result, a teacher can't execute successful techniques in a textbook context. Overcrowding, noisy and dangerous surroundings, inadequately ventilated classrooms, and water and sanitation facilities are

neither are examples of restricted resources. Socioeconomically disadvantaged students may experience significant learning consequences. This might include missing school because of a shortage of school supplies, caring for a sibling while the parents look for food, or even taking part-time jobs to support the family's income.

This is exacerbated by a lack of parental involvement in their children's education. Most low-income parents are preoccupied with the difficulties of trying to make ends meet, leaving little time to support their children at home. Given these circumstances, it is clear that teaching English is a difficult task. Teachers must use effective ways to allow each student to acquire the content in a classroom with a diversity of ability levels. These teaching tactics will come in helpful for many English teachers, whether the lesson focuses on literature, grammar, or language skills.

Today's schools have a sizable number of English Language Learners (ELLs). As a result, it's critical to employ tactics that can help students learn in any subject.

- Physical education is in a unique position in terms of supporting ELLs with situations that are comparable to those in which children learn their native language (Clancy & Hruska, 2005).
- A low-stress atmosphere for language performance
- Success can be independent of language proficiency
- As well as interactions with other students

Many educators place a high value on "good instruction." Similarly, the phrase "good teaching" requires further explanation. Globalization has influenced everyone's life. A variety of factors influence the quality, successful, and effective learning, including instructional resource availability and selection, staffing quality, kind, and level, system-wide

professional development, and parental and administrative support. As a result, the learning environment and instructors' pedagogical talents are crucial for effective education.

ELL students, on the other hand, have grown in both physical and social diversity. To meet the expectations of students, new English teaching methodologies and pedagogies are sorely needed. As a consequence, we may infer that there is a need for change in how learners and teachers interact. Every school is attempting to integrate curriculum with technology to provide quality education and learning opportunities for ELL students, and they are focusing on providing quality education to students through all means to keep them up to date with trends in English language learning and teaching.

The following are the specific issues that will be investigated in this study:

- What are the main challenges teachers and students face in the English language classroom?
- How can they address these challenges?
- What are the most effective strategies used by teachers in teaching English language learners?

LITERATURE REVIEW

2.1. English language teaching

English language teaching (ELT), along with the development of English as a Second or Foreign Language (ESL/EFL), is a forward-thinking discipline that sees methodological advances regularly. Teachers, academics, and practitioners are constantly on the lookout for the greatest instructional

materials and tactics to help students succeed in language learning while simultaneously satisfying employment criteria and market expectations.

According to Dhillon and Wanjiru (2013), "different teaching techniques English happened not by chance, but in response to changing geopolitical circumstances, social attitudes and values, as well as shifts in fashion in linguistics, which, for all its apparent objectivity, was itself subject to social change." In response to the growing requirement for excellent teaching and learning, particularly in ESL/EFL contexts, quality assurance (QA) systems have emerged as a specific and unique practice in the higher education new agenda." Institutions of higher learning typically establish a set of rules and practices to guarantee that exceptional teaching results in quality learning in their quest of quality education. Dhillon and Wanjiru, (2013), states that this equation is based on a well-articulated quality assurance paradigm that requires instructors to regularly reflect on their teaching and to encourage students to value learning. Effective teaching, as a requirement for high-quality education and learning, poses ongoing demands and difficulties on students and teachers. Teachers must participate in transformative reflection, change their teaching strategies and decisions, and create a conducive learning atmosphere for meaningful activities.

Tarone (1981) on the other hand argues that language is nothing more than a means of communication, a means of transmitting our thoughts to one another. Language is a set of human behaviors that serve the objective of expressing thoughts and feelings. In the current age of globalization and information and communication technology, English plays a unique and dominant position in the global communicative arena. It has a distinct identity in the educational area. A teacher must keep the subject's goals and objectives in mind when teaching. Teaching necessitates certain guidelines; after all, the effectiveness of teaching is dependent on its goals and

objectives. Erdem & Tutkun (2016) states in Teaching of English, "In the teaching of class subjects, the true job of mind training is conducted." "The weapons are being created, the tools are being produced with which the job of mind training is to be accomplished, in the early lessons of English."

Language develops via experimentation. This refers to the style or manner where language is employed in Language Teaching. According to Erdem & Tutkun (2016), language has long been regarded as man's most astounding achievement. It is a must-have research resource for language professionals, offering a comprehensive and authoritative review of research in the subject of second language teaching and learning. As a result, the current unit will shed light on several concepts of teaching English in the school curriculum.

2.2 Challenges of English language teaching

Teaching English as a second language might be one of the most rewarding jobs someone can have. It's an opportunity to put your teaching skills to the test while also immersing yourself in a fascinating culture, meeting new people from all over the world, and traveling to places you've never been before. Teaching English as a second language, like any other teaching profession, has its challenges.

Here are a few things to look forward to:

2.2.1 Lack of Resources

Educational inputs, also known as instructional materials, are essential for teaching any subject in the school curriculum. The role of instructional material in the teaching-learning process cannot be overstated. It helps the memory of the children. In today's world, education has spread extensively, and oral teaching alone cannot be the key to effective pedagogy; thus, the teacher must use instructional material to make the teaching-learning process entertaining. The use of instructional materials has been

shown to increase learning results. Flick (2002) thought that using instructional technologies would assist students to recall newly discovered information. He also argued that a well-planned and inventive use of visual aids in courses could serve to abolish apartheid, fill inadequacies in texts, and increase student interest by providing them something practical to see and do, while also training them to think for themselves. Freeman and Johnson (1998) provided a list of excellent visual tools for teaching English, including images, diagrams, maps, film strips, and models. He noted that choosing products that are pertinent to the fundamental issues of a course or a lesson assists in the students' in-depth understanding of such a lesson by appealing to them, capturing their attention, and encouraging them to study. He suggested a list of educational resources that may be used to teach English. He advocated for the use of pictures to assist children in grounding their thoughts and feelings. He believes that images are used as substitutes for real products when it is difficult to show students the real stuff and that they do well in imagined activities. It is also vital to have an adequate supply of high-quality teachers to teach all subjects in the school curriculum. Education's goals will never be accomplished unless the professor's function as implementers. As specified in the National Policy of Education, schools should be suitably and uniformly equipped to support good and effective teaching to build a just and equitable society. Schools should also be provided with appropriate texts, qualified teachers, and librarians.

A lack of them, according to McDougall (2014), will inhibit the educational system from responding appropriately to changing requirements. Better learning materials are necessary to increase the quality, efficiency, and productivity of education. A careful examination of the aforementioned individuals' studies on the use of instructional resources in improving the academic performance of students in general, such as McDougall and Saker

(2014), provided the researcher with insight into how the use of instructional resources in specific subjects can improve student performance in such subjects. This is the fundamental impetus for this study, which seeks to evaluate the impact of instructional materials on the academic performance of high-achieving English Language students. Several authors have written about the value of instructional tools in the classroom. While underlining the importance of instructional technology, Milawati and Suryati (2019) noted that if the recently introduced system (6 – 3 – 3 – 4) in line with the National Policy on Education is to be a success, instructional technology will play a role. As an essential component of teaching-learning environments, audio-visual resources contribute to the creation of long-lasting and meaningful experiences.

He claimed that they provide first-hand experience wherever feasible and vicarious experience when it is the only choice. Mart (2013) cited four major elements in enumerating the reasons that might be responsible for different intra and inter-school/academic achievement, including a severe lack of instructional resources, which he argued prevented educational institutions from responding more completely to changing demands. He claimed that to contribute to addressing the education crisis, educational systems will need real resources that money can buy, as well as a larger share of the nations' manpower, not just to carry on the current work of education, but also to improve its quality, efficiency, and productivity. They will necessitate extra structures, equipment, and educational materials.

2.2.2 Use of mother tongue

The significance of English as an international language in the global environment is no longer debatable. As a result, instructors have taken on more crucial roles in teaching English, particularly to foreign language

learners. The main disadvantage for students studying English as a foreign language is that the language is frequently only studied and practiced in the classroom. According to Erkan (2012) what happens in the classroom is probably even more important for foreign learners because it is often the learners' only source of foreign language input (and output). Furthermore, Erkan claimed that the difficulties that EFL learners have in growing their performance are related not just to language and psychological variables, but also to the sorts of classroom assignments assigned by teachers.

Furthermore, he stated that teachers continue to utilize Albanian (mother tongue) to discuss the issue and, to some part, to clarify the grammatical norms of the Target Language. The use of one's native tongue in foreign language instruction is unavoidable and, in certain situations, required. However, switching to the mother language would lower the quantity of English exposure that pupils should receive during the learning process. Richards & Rodgers (2014) emphasized the disadvantages of instructors' over-reliance on mother tongue and advocated for an appropriate, or acceptable, the quantity of both target language and mother tongue in foreign language courses. It is critical for teachers to retain the usage of English during the teaching process, not only because students need all the English exposure they can receive, but also for an agreement that learning a foreign language involves more than just translating words. Shifting or translating a term to the teacher's mother language demonstrates the teacher's inability to sustain the usage of English in the classroom. A teacher should be imaginative enough to come up with alternate ways to help pupils grasp specific terms without resorting to using other languages.

As a result, the issue is: what tactics can a teacher employ to avoid changing to the mother tongue when teaching English as a foreign language? The instructor plays a significant role in the foreign language classroom, and

he or she can adapt and use it so that he or she does not have to transfer to the mother tongue when learners experience obstacles, such as trouble grasping new terminology. As a result, the maximum amount of foreign language exposure is possible. When children do not comprehend what the instructor has just started, the simplest and most efficient technique is to switch to their home tongue.

Translating the words in the utterance or phrase will quickly make them comprehend the message it expresses. However, preserving the usage of English when a teacher meets such a challenge is not impossible. Using the proper approaches, a teacher would be able to continue teaching in English without jeopardizing the students' right to spend as much time as possible in an English setting throughout the class. The teacher of English as a Foreign Language (Wu (2001) plays a significant role in the classroom. Foreign English learners require as much English exposure as they can get because they only receive English actively during the class, thus keeping the usage of English while teaching at all times is highly recommended.

Foreign learners, on the other hand, frequently experience difficulties due to a lack of vocabulary. It presents another issue since speaking English throughout the entire lesson appears unachievable when pupils fail to understand a word or two that the teacher just uttered. Switching to one's native tongue appears to be the simplest answer to the vocabulary problem. However, there are strategies that a teacher can use when faced with such a challenge. These are the techniques:

- (1) an option-based activity, such as a multiple-choice or matching assignment,
- (2) pauses, which allow pupils to process the material before moving on to the next one,
- (3) Decreased pace allows kids more time to assimilate information.

- (4) Rephrasing, or restating the instruction using a different phrase or sentence structure,
- (5) definition, it describes a certain term,
- (6) Visualization allows pupils to see both text and image at the same time, or to listen to instruction while viewing a picture.
- (7) demonstration, which provides pupils with a grasp of how something is done or attained by teaching them how to do it.

Numerous strategies may be utilized to replace the necessity for pupils to switch to their mother tongue to understand a certain term. Teachers, particularly foreign language teachers, should be innovative and capable of providing and creating an environment in which pupils may gain as much exposure to English as possible throughout the lesson. When the instructor encounters an issue connected to the pupils' lack of vocabulary, one or more of the approaches presented above may come in useful. Teachers' language eventually becomes pupils' linguistic input, which aids in language acquisition.

2.2.3 Class size

Because English is considered a foreign language (FL) in Albania, students who study it are referred to as EFL students. English is also declared obligatory in secondary and higher education; thus, every learner is required to study it. Furthermore, the number of pupils in a class may vary in most Albanian institutions. In certain institutions, an EFL class may have fewer than 20 students, however, in others, the number of students may be more. A class of 30 pupils is considered a typical class, and if that number is exceeded, the class is categorized as a big class. A class of more than 20 pupils may be considered a big class for language acquisition.

There is, however, no precise definition of what constitutes a big

class, Miles & Saldana (2014). A class of more than 20 students is considered a big class in this study. According to him, the recommended number of pupils in one class indicated by the government is from 20 to 32 students. Large class sizes have presented a variety of obstacles to EFL teachers, particularly in Albania. These difficulties have had an impact on both the quality of language learning and the learning results in foreign language acquisition.

2.3 Effective strategies for teaching English

Traditional approaches, such as audio-lingual and direct methods, are still useful, but they are clearly out of date in today's classroom. The communicative technique, which gained popularity in the late 1990s, is still widely recognized as the most recent advancement in modern language instruction. It is still the lifeblood of the majority of TESOL/TEFL training programs. However, it has become clear that the needs of modern students have outpaced the best approaches of teachers and book publishers. This section will go deeper into four new teaching strategies that have shown to be quite popular with students.

1. Task-based Approach

Traditional curriculum design and class preparation focused on topics deemed valuable to students. This meant that kids had to learn the grammar and vocabulary that their teachers thought they should know. To put it mildly, student input was limited. This implies that it is vital to construct lesson plans around activities that all children can relate to and feel at ease with. Since the focus has shifted from material to skills and competencies, the task-based approach represents a significant paradigm shift. So, planning

and design are less about what is taught and more about why it is taught. This strategy isolates certain talents and competencies to teach students the knowledge they need to know to attain their goals and objectives. Tasks include ordering at a restaurant, booking a hotel room, and more complex activities such as critiquing a movie or exchanging political opinions. The language taught in this approach is focused on the task at hand, not the other way around.

Teachers must understand their students' needs and expectations to design classes that will assist them in achieving their goals utilizing this technique. Grammar, vocabulary, and language abilities are the only means to an end for pupils. Before using the task-based technique, teachers must first address the issue, "Why are my students learning English?" Educators must then consider how to assist their students in achieving their personal and/or professional objectives. The answers to these questions will aid in the development of a curriculum that is relevant to students, Tschannen and Woolfolk (2001).

2. Project-based Approach

The project-based technique, like the task-based approach, aims to meet students' actual needs by customizing language to the talents and competencies that they genuinely require personally and/or professionally. The use of this technique begins with determining the individual or group of students' singular, global purpose.

Richards (2018) provides some real-life examples to illustrate the use of Project-based Approach:

1. When teaching a corporate English class, for example, one should examine why the students are there in the first place and plan accordingly.
2. Another example would be a teacher lecturing a room full of accountants who are all jostling for promotions in their company while working for a corporate customer.

You should teach them differently than you would students interested in learning casual English conversations because of the nature of their employment. They were expected to provide monthly reports in English for numerous divisions at work. As a consequence, they disassembled one example report and studied each item individually. Each pupil had prepared their roles as if they were real. In class, you went through the challenges my students were having, as well as all of the vocabulary and grammar needed to complete each section. Their last project was to prepare a report that they could give to their supervisor for approval, using the criteria they used to build the report from their business handbook.

But what if you have a class full of teenagers who don't want to be there, to begin with? Begin by analyzing their needs, looking at what they're interested in and what areas they genuinely need to be familiar with Tudor (2001). This review will result in the construction of a single overarching project that will serve as the class, term, or course's final deliverable. This project might include anything from an oral presentation to a large-scale production, such as a class play. In any case, the project must be composed of discrete tasks that lead students to the assessment's objectives. Consider the project to be their final and final evaluation. Smaller tests or the accomplishment of specific tasks, on the other hand, are cumulative assessments.

3. Lexical Syllabus

While the previous two approaches focused on the talents and competencies that students must learn, this strategy focuses on the language that students must create. Specifically, the terminology that students must understand to participate in specific activities. This technique is based on the essential language that students must understand to satisfy their obligations. Once again, professional students demand particularly precise vocabulary about their area. "Profit," for example, is a key term for business students, much as "scalpel" is for medical students. Furthermore, any extra language taught in addition to this core language is intended to be supplementary and to allow students to communicate within the context of their respective fields. Topics such as renting a hotel room or describing employment experience may take precedence over movies and interests. Nonetheless, some skills, such as stating your name or presenting personal information, are transferable across various sectors.

Projects and homework assignments should be adapted to the students' actual needs because this technique focuses on content. As a result, assessment should be based on what students completed. Two instances of these exams are writing an email for a job application and organizing an interview, Walliman (2018). This technique requires teachers to determine what their students genuinely need right away, focus on that, and then extend students' viewpoints as their communication abilities develop. The good news is that a lot of research has been done on this topic, which has resulted in word lists that teachers may employ. Because these lists may be rather long, it's a good idea to separate them into sections such as "weather and seasons" so that classes may concentrate on this specific phrase. For novices, a ten-word lesson would be excellent. Activities might range from matching

photographs and words to collaborating on conversations. A more refined alternative may be to explain their favorite seasons or to guess what they might do in the summer or winter. The sky is indeed the limit.

4. Using Smartphones in the Classroom

Because nearly everyone has access to the internet or a data plan, restricting cell phones may result in a wasted opportunity to improve learning experiences. Smartphones, whether you like them or not, are a part of modern life. Because most youngsters do not want to leave with them, many teachers consider them as a distraction. Is there a point of agreement? Smartphones have a wealth of useful tools for students, including dictionaries, translators, and grammar reference apps. Students, like computers, must understand that their phones are not for entertainment or personal usage, but rather for educational purposes, Yeh (2010). The WordReference.com mobile app, which is available on the Apple App Store and Google Play, is an amazing dictionary/translator/grammar reference tool. Word Reference also features a thesaurus, an English dictionary, and a forum where users may debate difficult words or idioms. The treasure hunt activity is a great example of how cell phones may increase classroom learning. Students must do web searches to find the information they require to complete an assignment. Students can also use their devices to complete free online tasks that are meant to enhance language and/or skills taught in class. The essential goal here is to be creative with your mobile usage. Polling apps, surveys, and even recording, yes, recording, might all be used in the classroom. Students may record themselves as they do tasks and activities, which is perfect for obtaining feedback on specific tasks and activities.

Survey Monkey is another amusing app to utilize in your English

teaching. It enables you to create surveys that students may browse and answer using their phones. This can be used as an assessment tool or as part of a portfolio of activities. Students may, for example, create survey questions, fill them out, analyze the results, and then create a presentation based on those findings. Another use that I feel is great for smartphones and tablets is becoming paperless. If the textbooks or materials you're using include PDF versions, you may be able to make students' lives easier while being environmentally conscious. Again, it is vital to ensure that students are not distracted by their electronics while doing their classwork.

METHODOLOGY

3.1. Research design

This study aims to contribute to teachers' knowledge regarding the most effective teaching techniques and the main challenges in the English language classroom. This paper also aimed to study the impact of these techniques on students' learning outcomes. The study used a quantitative research method, with a questionnaire that served as the main tool of data collection.

3.2. Participants and context

A total of 50 English language teachers participated in the study. The respondents were recruited from different schools of the city of Lac. They were asked to share their thoughts and experiences on the most effective teaching strategies and the main challenges they face when teaching in English language classroom.

3.3. Instruments of data collection

A multiple-choice questionnaire was used as the main tool for collecting the data needed for this study. The questionnaire was created and adapted to collect teachers' opinions on the effective teaching techniques and the main challenges they face while teaching in the English language classroom.

3.4. Data analyses

The questionnaire included questions about participants' opinions on the effective teaching strategies and the main challenges teachers face when teaching in the English language classroom. Participants were instructed to answer questions based on their personal experiences and perspectives. The data collected from the participants through the questionnaire were critically analyzed to gain a full understanding of the situation and analyzed the data to reach conclusions regarding the definition of the study problem.

FINDINGS AND DISCUSSION

4.1. Analysis of findings

1. Are disruptive behaviors a concern in your English language classroom?

A pleasant study environment, according to teachers, is vital in learning English. However, one issue that frequently disrupts the learning environment is the appearance of disruptive conduct. Students' disruptive behavior is improper behavior displayed by students during the learning process that renders the classroom inconvenient. Students' disruptive conduct in the English classroom might be caused by a variety of circumstances, including boredom, nervousness, a lack of attention, and so on. According to

the questionnaire most teachers, 48% thought that disruptive behaviors are a concern in English language classrooms, only a few of them 2% thought that these behaviors did not affect the classroom.

2. *Do you use a variety of assessment strategies in your English class?*

The students' assessments should always incorporate grading, learning, and incentive (34%). Well-designed assessment procedures give useful information regarding student learning. They provide information about what pupils learned, how well they learned it, and where they struggled. Quizzes, examinations, state-administered standardized tests, and essays are some of the most common evaluation tools. While each of these rather standard modes of evaluation has a place in a curriculum, many teachers are discovering that they are restrictive in other, more significant ways.

- Quizzes
- Dialogues
- Activities resembling games
- Peer Review and Evaluation

The above are some additional types of assessment that teachers might use.

31% of teachers often use different types of assessment, 33% of them sometimes use a variety of assessments and only 3% never use the strategy of assessment in the classroom.

3. *Do you think of implementing alternative teaching strategies in your English class?*

According to their answers, 46% of teachers always make sure to employ a diversity of teaching approaches in the classroom and set up environments for several learning modes for their pupils. 30% of teachers ensure that they use a diversity of teaching tactics rather than just one or two. (15%) students are never bored when they are exposed to a variety of activities. It also

guarantees that students are exposed to tactics that correspond to their desired personalized learning style.

4. *Is it necessary to use mother tongue as well as English for maximizing students' learning of English in the English language classroom?*

According to teachers, employing a student's mother tongue helps them improve critical thinking and reading abilities. According to teachers, 35% of them always use their mother tongue as well as English and think that students who study in their mother tongue have a greater knowledge of the curriculum. Skills learned in the child's mother tongue do not need to be re-taught when he or she switches to a second language. In conclusion, using learners' native language in the classroom facilitates a smooth transition between home and school. It means that learners are more engaged in the learning process and that the development of fundamental reading skills is accelerated. It also allows for greater flexibility, innovation, and creativity in teacher education.

5. *Which of the following issues is present in your English language classroom?*

According to teachers, 35% of teaching materials (e.g., textbooks, IT equipment, etc.), 32% of classroom overcrowding, and 33%-time constraints can generate tremendous stress on both pupils and teachers. Not only are the students and teachers in discomfort, but they are also unwilling to study to their complete capability due to a lack of resources.

6. *Which of the following practices do you mostly make use of during English language teaching activities?*

As can be seen, 46% of teachers rely on conventional means of learning, such as individual work, 34% on group work, only 20% use peer work. They see solo work as a means to help students acquire the ability to learn without relying on others all the time. This, in theory, should result in some sense of student autonomy, which is a vital aim for many teachers. When students rely on their resources, they gain confidence in their ability to learn on their own.

7. *Do you make use of extracurricular activities such as (games, quizzes, dialogues, etc.) in the English teaching classroom?*

According to the responses to the questionnaire, 28% of teachers always use extracurricular activities such as (games, quizzes, dialogues, etc.) as a medium for strengthening the lessons acquired in the classroom, providing opportunities for students to apply academic knowledge in a professional context, and are thus accepted as part of effective education. Most teachers (34%) often do use extracurricular activities, for example, quizzes, in English teaching classrooms such as feedback from the students, to know how much they have learned from that class. 27% of the teachers sometimes do use extracurricular activities at the class and about 11% of them never use these activities in English teaching classrooms.

8. *Do you make use of technology to attract students' interest and motivate them to engage even more in English language learning?*

Today's students, as we all know, grew up with technology. Instead of seeing technology as a distraction, teachers should use it to improve student involvement. According to the questionnaire, 51% of teachers always use

technology to ensure that students get the most out of each class, 22% of them often use the technology to present the materials in such a way that the work has a clear purpose and instant value to your pupils, 17% of them sometimes use technology to attract students' attention and 10% never use technology in the class. Students may use technology in the classroom to obtain a deeper grasp of topics that interest them, engage with one another, and guide their learning.

9. How important do you think it is to present a summary of the previous lesson at the beginning of each lesson?

As we see from the research, 40% of them is extremely important to do a summary of the previous lesson, for 21% is very important, 20% find it somehow important to do and for only 19% of teachers was not important at all. Students frequently regard class lessons as individual occurrences, each carrying a discrete bit of knowledge. Those who take notes in class will frequently write the date at the top and then leave a space between each session, visually reinforcing their assumption that the concepts and content are unrelated. However, in most of our courses, today's content refers to past session material as well as what's coming up next. A student must accurately pick the most important material from a class session, summarize and prioritize this knowledge, and confidently convey it to the class to perform well.

10. Do you ask your students to suggest or to help plan English language classroom activities or topics?

Giving students options is critical because it gives them freedom and

power in the classroom. 26% of teachers always ask their students for activities in English class and 22% of them often do so. It gives students the freedom to choose the path they wish to take to learn new abilities. They also choose which techniques to implement. Student choice provides students with the ability to select the materials and resources they will use. 17% of teachers who never ask students to give their suggestions for English classroom activities deprive students of choosing something they feel confident to do.

DISCUSSION

Lack of resources is one of the challenges that English teachers have encountered. According to Davis (2016), when studying English as a foreign language, EFL students may lose enthusiasm and get bored in class. Ponmozhi and Thenmozhi (2017) also said that EFL students, particularly those who do not reside in metropolitan areas, are unconcerned about their English communication abilities. As a result, it is not surprising to encounter EFL learners in Albania who lack motivation in English because many areas of their lives are not all about English and they are content with it. However, when it comes to their future and a broader perspective, English is extremely crucial to them. As a result, students should study English more, they must be driven and well-motivated, and teachers must make more efforts to build course curriculum by students' requirements and interests. According to the research findings, the teacher's attempts to encourage the students to ensure that students speak can be one of the tactics used in teaching a foreign language, but it is critical to draw a line between delivering an answer and when the students reply to the lesson. Specifically, answers can only be supplied locally using words or sentences when the teacher prompts.

Meanwhile, the reaction can be triggered by any scenario in the classroom, and the response can be expressed by words or actions. In terms of adopting a prompting or questioning method, it is advantageous enough to get students to participate in classroom activities. Furthermore, whether the instructor recognizes it or not, by providing students with activities such as games, the teacher is already requiring students' responses to the lecture. This type of activity allows students to develop a positive attitude toward learning. In many cases, because the environment does not encourage EFL students to study English, the classroom becomes the only area where students may learn English.

As a result, the instructor must make the students as comfortable as possible. Every instructor has unique problems while teaching English as a foreign language. The topic of this research, a teacher, believes that one of the issues she has is that when she assigns exercises to her pupils, the students are less motivated to complete the work. In this regard, students are not advised to be overly concerned or worried because learning a new language in a foreign language situation is a process that appears to be difficult for EFL students. According to McDougall, Murray, and Saker (2014), EFL students who are learning a new language may exhibit animosity, lack of attention, boredom, lack of concentration in completing tasks, and even sadness. McDougall et al. (2014) also note that the role of others around them, such as parents, may assist kids to have more comfortable learning situations by trying to learn English as well as their children at school so that the parents can ask their children to converse with them at home in English.

Moreover, a teacher must show children what learning English is like when they are learning to speak their first language. As a result, the research's future implications tend to broaden its findings to numerous

recommended language teaching approaches to be applied. Teachers can utilize the audiolingual approach to help students develop a habit of speaking English by emphasizing three crucial aspects: stimulus, response, and reinforcement (Richards & Rodgers, 2014). Stimulus, in this situation, must be provided by the instructor to urge pupils to learn. The teacher's technique in this study is consistent with the language teaching methodology idea offered by (Richards & Rodgers, 2014), in which the instructor continually motivates her students to learn English. It is recommended that any teacher that teaches EFL students employ additional sources of stimulation in the future, such as the usage of diverse media such as pictures, music, and beautiful classroom decorating, in addition to vocally motivating the students (Kasman, Kaseng, Hanafie, & Daeng, 2014). These alternate stimuli are offered in the suggestopedia language teaching technique, which aims to put students at ease as they learn new languages (Richards & Rodgers, 2014). As stated by Ponmozhi & Thenmozhi (2017), teachers should pay attention to students' motivation in education, and formal institutions should provide enough learning resources for students. According to Kamau (2013), those aspects are critical to achieving satisfactory results. Furthermore, offering stimuli is never enough for teachers to do. Teachers must be demanding of their students' responses to the lesson to determine whether or not the pupils grasp it.

Furthermore, this response material is obtained not just from students but also professors. In this instance, instructors must be more attentive in understanding when to apply a certain method to diverse conditions of pupils in the classroom. Students' reinforcement is the final critical part that has to be fulfilled by students themselves after receiving a bounce-back reaction from both students and teachers. It is because students cannot fully absorb the material in the classroom, but they can easily make English more like

studying the first language outside of the classroom. They can join any form of English chat forum, often known as an English club, which is available at many schools and institutions.

In conclusion, to make language learning a habit, teachers' roles in implementing the above-mentioned features might be arranged to influence students' attitudes and enthusiasm in studying English. As a result, teachers should select an appropriate strategy depending on the desired goals of language learning acquisition. Furthermore, teachers should consider not just the method of language teaching and learning in the classroom, but also how they will handle language assignments for their students. As a result, the more suitable language education style teachers adopt, the more natural language those students will acquire.

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

According to the research findings, it is extremely important for teachers to confront various challenges when teaching English to EFL students. One of them is students' lack of motivation. Teachers may bring students to the correct learning setting with a more relaxed atmosphere by using appropriate language teaching methods.

Furthermore, motivating students to learn new languages is always a vital step for teachers to take the first time they educate students. Teachers can employ a variety of stimuli to improve students' interest in studying while also avoiding boredom. According to this study, the simulations are encouraging students about the value of this new language by verbal

motivation and also giving enjoyable activities such as conducting various types of games to develop a good mood and interest in students learning a new language. It is advised that teachers create a situation in which learning a new language seems like studying the first language by incorporating language learning into daily activities. This method can be students' effort to have language learning reinforcement to strengthen the students' language acquisition more on context rather than memorization because memorization methods are boring and ineffective for teaching lack of motivation to students of Foreign Language—or in this case, English. Despite the difficulties and concerns, we feel that our study adds to the relevant literature by increasing instructors' understanding of the actual issues. It takes a deep look at the aspects that impact classroom teaching, either favorably or poorly. More studies of this type, however, might further inform English language teachers.

5.2 Recommendations

Based on the study's findings, several recommendations may be made to EFL instructors, policymakers, administrators, course designers, and teacher-trainers working in the current research setting. Experienced teachers should assist beginner teachers in their opportunity to assist students who are behind academically, or uninterested students. They should be of tremendous assistance in lesson preparation, customizing resources, and developing culturally relevant classroom activities to minimize or neutralize the impact of students' negative attitudes.

Language laboratories, libraries, and discussion groups should be established to promote learners' active engagement to create a realistic learning environment. The development of a well-stocked teacher resource

center should address the ELI's resource shortage. The assessment system for teachers must be revamped, and the danger aspect in classroom monitoring must be abolished. Furthermore, the professional development unit should be led by well-trained, professional, competent, and unbiased observers to improve teaching standards at the ELI. Nobody can disagree that EFL students have a right to be taught by experienced and trained teachers, and field language teaching is a professional activity that needs specialized training (TESOL, 2003). As a result, a more stringent teacher selection system should be implemented to employ well-qualified and competent teachers to improve teaching standards and student accomplishment.

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Shpëtim MadaniAcademy of Armed Forces, Tirana
madanishpetim@gmail.com

THE GROTESQUE IN KADARE'S NOVEL "THE GENERAL OF THE DEAD ARMY"

Abstract

The article sheds light on the grotesque in the novel "General of the Dead Army", one of Kadare's best works. General traits of grotesque are: exaggeration, excess, incongruous unity and inappropriate conduct that cause subversion of normal order of things in a certain place or time. More concretely, grotesque results from the blind loyalty to this subverted world. The study utilizes this important literary device to highlight different aspects from the general's mission, a solemn and noble task to later regress in an unnatural way. Particularly, grotesque emphasizes the destructive influence that war has, even many years after its end. What renders the general grotesque, almost to the point of nonexistence, is his ridiculous and absurd attitude toward the dead soldiers, on the one hand, and the gratuitous superiority to his Albanian employees or other simple people.

Key words: Grotesque, general, horrific, tragic, comic, absurd, army, death

Introduction

The term *grotesque*, first used in late 15th century Italy, was associated with the discovery of the ruins of Roman Emperor Nero's palace. Artists descended underground to marvel at the magnificent frescoes and referred to this type of art as *grotto* (Latin for *cave*). This way, grotesque art was called cave art. These murals were characterized by elaborate border decorations with various combinations of forms of people, animals and plants, which stood superior to the mythological subjects in the center of the painting. This caused surprise because the afrescos conflicted with the perception of harmony and beauty that Renaissance artists had of ancient Greco-Roman art.

In literature, grotesque is among the richest genres, as it has endless possibilities of expression, referring to anything that becomes excessive or goes beyond normal limits. The grotesque can involve a figure, character, event, as well as an absurd or contradictory way of thinking or behaving. Literary characters are considered grotesque if they arouse disgust and sympathy at the same time.

The genre of the grotesque has its origin in ancient mythology, which included faces of monsters and various bodily combinations of humans and animals. Starting from the beginning of the 17th century, the grotesque began to describe not only physical deformations, but also focus on tragicomic and satiric elements, with a view to portraying a world that was far from order, reason and harmony. Of this period is also Cervantes' novel "Don Quixote" (1605) which, in blending tragedy, comedy, burlesque and the absurd, severely criticizes a society that has replaced moral values with material ones, on the one hand, and the individual who insists on restoring the past at all costs, on the other.

The 18th century gothic genre is a prominent source of grotesque that arises from the presence of ghosts, vampires, and scary underground environments. Worth mentioning here is Mary Shelley's novel *Frankenstein* (1818), where a sapient creature is created through scientific methods. With time, the grotesque was being employed to more and more depict a reality described as: strange, unreal, ugly, incompatible, disgusting, horrible. For the famous German poet and critic Friedrich Schlegel (1772-1829), the grotesque can be best perceived by individuals operating at high levels of consciousness, which is characteristic of Romanticism, depicting a hero detached from society, a cynical hero who did not suffer from any kind of disorder, but who, operating at high levels of consciousness, perceived the grotesque more easily, which made this hero feel like a stranger. Schlegel stated: "All humans are somewhat ridiculous and grotesque, simply because they are human, and artists are, in this respect, doubly human" (p.82). It should be pointed out that the reality presented in the work can be grotesque but not the art of such a writer. According to the poet, even certain historical epochs or events can be grotesque: "The most terrible grotesque of the age, where the most deep-seated prejudices and their brutal expressions, combined into horrible chaos, are woven into a monstrous and surpassingly bizarre tragicomedy for mankind" (Schlegel, 1964: p.79). Schlegel's theory on perception of the grotesque paved the way for the expressionist approach of the early 20th century. This occurred with a reversal of society becoming indifferent to the individual and his/her existence. The most prominent example is Kafka's novel *The Trial* (1914), where Jozef K. is arrested and convicted without ever knowing the reason for this conviction.

The typical imagination of the grotesque blurs the boundaries of life and death; of the possible and the impossible; and of external and internal forces. Regarding these external factors that disturb our ego, Wolfgang

Kaiser (1906-1960), in his work *Grotesque in Art and Literature* (1933), states that:

We are so strongly affected because it is our world which ceases to be reliable, and we feel that we would be unable to live in this changed world. The grotesque instils fear of life rather than fear of death. Structurally, it presupposes that the categories which apply to our world become inapplicable. We have observed the progressive dissolution which has occurred since the ornamental art of the Renaissance: the fusion of realms which we know to be separated, the abolition of the laws of statics, the loss of identity, the distortion of "natural" size and shape, the suspension of the category of objects, the destruction of personality, and the fragmentation of historical order (Kaiser, 1933: pp.184-185).

While studies of a psychological nature highlight the destructive effect of the grotesque, the sociological approach regards it as a positive phenomenon from a cultural point of view, too. The main representative of this trend, the Russian philosopher and literary critic Mikhail Bakhtin (1895-1975) states in his influential work *Rabelais and His World* (1965) that the grotesque exalts the power of the body to overthrow the dominant oppressive ideology. Such a thing best occurs during carnivals, where subversion, ridicule and "degradation" of norms take place, "in order to bring forth something better" (p.10). Considering all participants in the carnival equal, Bakhtin emphasizes that:

In fact, carnival does not know footlights, in the sense that it does not acknowledge any distinction between actors and spectators [...] Carnival is not a spectacle seen by the people; they live in it, and everyone participates because its very idea embraces all the people. While carnival lasts, there is no other life outside it. During carnival time life is subject only to its laws, that is, the laws of its own freedom. It has a universal spirit; it is a special

condition of the entire world, of the world's revival and renewal, in which all take part. Such is the essence of carnival, vividly felt by all its participants [...] The tradition of the Saturnalias remained unbroken and alive in the medieval carnival, which expressed this universal renewal and was vividly felt as an escape from the usual official way of life (Bakhtin, 1965: pp.7-8).

In this context, sociologist Ewa Kuryluk, in her work *Salome and Judas in the Cave of Sex* (1987), extends the influence of the grotesque to differences between cultures, stating that a culture is often perceived as grotesque, simply because it does not meet the criteria of what we consider normal: What might have been perceived from the European point of view as a distorting and fantastic effect need not have been considered upsetting or ridiculous in the culture of its origin. There it could have been the norm: a perfectly way of seeing and expressing the world (p.4).

In Albanian literature, likewise, the genre of the grotesque is quite employed, starting with fairy tales, legends and various epic poems from the distant past, and continuing with 20th-century novelists and poets, such as: Fishta, Noli, Konica, and so forth. In Kadare's works, the grotesque occupies an important role, whose employment [by the novelist] is, according to the researcher Alfred Uçi, twofold. First, through the device of the grotesque, Kadare's imagination and creativity has reached a peak of artistic excellence world-wide. Second, the writer used the grotesque to create a new imaginary and distorted reality, in order to attack the state apparatus, without being caught by it. In his book *Philosophical and Aesthetic Essays and Studies* (2015), Uçi states:

There are phenomena whose concrete sensory appearance is difficult to imagine. What is the face of bureaucracy, arrogance, wickedness, violence against the human soul? It is not easy to answer this question. The grotesque is an aesthetic approach to capture and express the essence of such real, vital

phenomena, which have “elusive faces”. To achieve this essence, grotesque figuration is used [...] Every dictatorship tries to hide its essence and uses a varied mimicry to disguise itself, while the grotesque is one of the most powerful tools to tear off masks, and shed the light of truth on phenomena of reality (p.305).

Crisis and various shocking situations that characterize repressive systems are the raw material of the grotesque that mocks absurd and ridiculous attitudes, presenting them as disgusting and pitiful, at the same time. To Uçi, the grotesque is: “imaginative creation of figures that combine in themselves uncombinable aspects – dream with reality; the past with the present; the horrific with the ridiculous; the tragic with the comic; the high with the low, and so on” (1999, p.68).

The Grotesque in *The General of the Dead Army*

The novel reveals the element of the grotesque in the very title. As the researcher Bashkim Kuçuku states: Its title, which is very original, acquires an unusual, incredible and quite attractive literary image. The phrase *dead army* is uncommon, even logically unacceptable, because the army is not only always alive, but also the embodiment of the greatest human power. In this title the army is considered *dead*, therefore the term *army* has been transformed into its opposite. *Dead army* is a *symbolic abstraction* for a tragedy, but at the same time it is *grotesque* and paradoxical, as it offers a phantasmagoric literary image that is non-existent, beyond common sense and reality (Kuçuku, 2002: pp.264-265).

Kuçuku reveals another grotesque element in the title. “A living general who commands a dead army must be dead himself” (2005, p.20). This results into a dramatic grotesque subversion: the general could have

been the commander of these soldiers when they were alive, whereas now he is “commanding” them dead.

The grotesque will be analyzed below through its features of the horrific, the comic, the tragic, and the absurd. Given the rich literal representation of the grotesque, it is difficult to strictly separate its elements from each other, since war itself comprises all of these aspects.

The Horrific

It should be noted that Kadare follows in the footsteps of Kafka and the Theater of the Absurd, in that his grotesque inclines towards the serious rather than the funny. The serious escalates, turning into something horrific, as an inevitable outcome of war. Kadare's imagination conveys the destructive effect of war in the most credible way. Not always does the real war end with the cessation of hostilities. It can resurface in other equally ugly forms, with a view to justifying injustice and supremacy. Such is the general's mission and his creation of the nylon Grand Army - tons of calcium from a glorious past army. He seeks to restore the lost honor of his former colleagues by exhuming almost every grave that he encounters, while designing all sorts of war strategies with his lifeless soldiers. He despises Albanians to the extent that they seem hairless to him, only with skulls, like the soldiers he disinters. “What the hell is this task we have assigned to do?” said the general. “Everywhere, when I look at people, on the streets, or in cafés, I, involuntarily in an instant, imagine their skull” (Kadare, 1971: p.24 *my transl*). In fact, before beginning his duty, he has an ungrounded negative stereotyping in his mind: Throughout his stay, Albanians do not have a good day; nor does the general, as his inseparable companions are mud, wind and rain.

The arrival of the general in Albania opened the unhealed wounds to the Albanians, because they can not easily forget the barbarisms of the occupier, who wrote his slogans on the innocent hanging bodies of the Albanians. His countless excavations resemble bombardments from a war being fought before our eyes. He feels guilty that fate brought him as a general in time of peace and not war. Meanwhile, the general's prejudices against Albanians are reinforced by the priest, spiritual companion and *expert* of Albanian affairs. “[...] Albanians have always had the pleasure of killing or being killed. They killed each other when they had no one to fight with” (Kadare, 1971: p.28). Also, adding: “War has become an organic part of this nation, it has poisoned its veins like to an alcoholic man. Therefore, the war here was really terrible” (Kadare 1971: p.126).

On the psychological level, the grotesque emphasizes the mental perversion of the general, who has significantly lost the sound judgment expected of such a senior officer. “As soon as I see a person, I, immediately, involuntarily, start removing his hair first, then his cheekbones, cheeks, eyes; as something unnecessary, even preventing me from penetrating his essence; and I imagine this person without them, only with the skull and teeth (the only steady detail on the face) [...] I have the impression that I have entered the realm of calcium” (Kadare 1971: p.58).

The Comic

Kadare's grotesque is unique, as the author rather than making the reader laugh, he intends to ridicule and parody everything low and negative. However, the author has mitigated the overall gloomy atmosphere by introducing here and there small hilarious episodes. From the beginning, the writer's parody and satirical attitude towards the general's mission is felt. All those solemn preparations of the general, visits and thanks and requests from

family members make him feel quite confident of himself. “Like a proud and lonely bird you will fly over those tragic mountains, to snatch our poor boys from their gorges and claws” (Kadare 1971: p.8). The dimensions of his initiative are magnified so much that an old woman asks him to find her son who had fallen in Stalingrad.

His confrontation with another former Italian general who had taken part in the war is quite parodical. He warns him not to be ashamed in front of Albanians, just as it happened to him 20 years ago. The pomposity of his arrival in Albania is associated with irony, as it seems to him that he is coming as the new Christ whom thousands of interred soldiers are waiting for salvation:

He came as a new Christ, equipped with infallible maps, lists, and notes. The other generals led these endless columns of soldiers to defeat and annihilation, and he came to grab what was left of them from oblivion and death. He would go from grave to grave, everywhere, on the former battlefields, in order to find all the missing and lost. In his battle against the mud he would not recognize defeat because he was endowed with the magical power of accurate statistics (Kadare 1971: p.11).

For the general, now the main enemy is mud itself, which he considers stronger than those his former colleagues confronted. This is how the second chapter begins: “The disinterment of the army began on October 29 at 14.00. The pick made a dull sound. The priest crossed himself. The general saluted militarily” (Kadare 1971: p.13). In this way, they regard their mission as solemn and sacred. Moreover, they are equipped with accurate maps and statistics, unlike his German counterpart - who is almost as grotesque as the general - who says he is searching haphazardly because he lacks the right data. Various disputes arise between them, as his German

colleague opens graves of Italian soldiers - as well as of Albanians - with the sole purpose of coming up with the planned figures. What unites the two is that they compare their work to that of a geologist, except that the mineral they extract is created from death.

The characters themselves fall prey of comic situations without realizing that themselves. And this is found mainly in the stories of soldiers. "I wanted to dig a deep hole for him because that was his wish. If I die, he always told me, bury me deeply, because I am afraid that dogs will find me like then in Tepelena [...] and now that he was killed, digging the ground, I said to myself: Don't worry, I am digging the hole deep, very deep" (Kadare 1971: p.16).

Among the fallen is a prostitute whose inscription on her grave reads: "Fallen for the homeland". Seeing this sign from a distance the general takes her for a senior officer or Colonel Z. Unlike others, about whom nothing is known, this prostitute has her name, surname and birthplace inscribed on the grave. She is considered mobilized as the other soldiers, who demonstrate their major heroism precisely by standing in line in front of the brothel. Even in the coffin they wait in line in front of the dead prostitute.

The opening of the brothel itself is grotesque, as it is said to have a strategic character and that it was not the opening of a second front. Residents have mixed feeling about the whorehouse. While at first they regarded prostitutes as the plague - the street where the sign for the brothel was placed was called the promiscuous woman. When the sex workers depart, males grieve immensely, as they had already become an integral part of their lives. A grotesque act is the hanging of the old man named Ramiz Kurti, who kills the prostitute with whom his son had intercourse. Kurti believed he had to take her life, in order to "save" his son's honor and engagement.

It is also grotesque the manner in which an 'iron' army is transformed into cotters who sweep and wash the floor or tend cattle. Certain soldiers are placed at the center of the narration and share their humiliation and fate with the reader because they have remained alive: "Sometimes I also wonder how it befell me, once a soldier of 'iron Division' now I've become a servant to an Albanian miller [...] I now do all sorts of work. The battalion comrades and family surely think I am dead. What if they saw me the way I am, the ex-'iron' soldier" (Kadare 1971: p.109).

The general's disregard for the ordinary peasants is increasingly despised and ridiculed, precisely by contrasting their prudence and simplicity with the general's inappropriate greatness. As the researcher Kuçuku notes: *The general and the priest are in their search activity equated with the municipal workers.* These two high officials of the foreign state, the military leader and the philosophical ideologist are, in Albania, simply in the role of the undertaker. If the workers are gravediggers with pickaxes and shovels, the general and the priest are gravediggers with statistics and maps. This kind of disproportionate "equality" creates a *grotesque atmosphere and great emotional devaluation of the general and the priest.* (2002, p.277) And, finally, the general states that he can dig in their soil, but not in their soul. The use of the slightly transformed folk grotesque here and there is also quite parodic. So, a grotesque parallel is drawn through the song of a peasant and the work of the general: "You, my Hanko, who are so charming, do not walk through the graves, because with your beauty you raised the dead" (Kadare 1971: p.228).

The Tragic

In this novel the comic is closely connected with the tragic, as inseparable aspects of the war itself, which takes the lives of innocent people from both warring parties. The old woman named Nica is the most tragic character in the play because Colonel Z. has killed her husband and raped her daughter. She somehow bears all the tragedy of the war, sufferings and pain inflicted on Albanians 20 years ago. The Albanian foreman himself becomes infected during the excavation and dies, implying that these soldiers pose a danger even when dead. War breeds tragedy for anyone involved in it, whether invader or conquered. Many soldiers who did not like the war were killed by the Blue Battalion itself. Thus, every soldier is but a cross on the map, a pile of bones tucked into nylon bags.

A tragic character is also the general, who becomes deranged as a human being, due to his duty. As the French critic Tristan Renaud notes: What is cruel in the circumstances under which he finds himself has to do with the fact that his mission is as perverted as it is logical with the same precision: whether he wishes it or not, this senior officer carries out the mission for which he was prepared. If the army he commands from now on can be sheltered all under the tarpaulin of a truck it does not change anything: in another world he is, negatively, the general [...] At the head of the dead soldiers, he also loses any kind of existence (Qtd in Kuçuku, 2020: pp.479-480).

The Absurd

The general's mission is rational - resting of bones in their homeland is normal - but it becomes irrational, as his journey to Hades exceeds all expectation. He pulls an entire army out of the ground to "bring" it back to life and "lead" it properly. A close bond is established between the dead

soldiers and the general; he takes care of them, drives with them in the truck, and commands them.

Unlike the priest, he is not realistic, but at all costs seeks to restore the dignity lost by his colleagues. Compared to the Albanians, the character of the general becomes even more absurd and paradoxical. The general insists on officially complaining about a slogan written on the walls of the cemetery, against those who have fallen in the war, whereas the Albanian specialist reminds him that:

-Twenty years ago you wrote slogans on the chests of our hanged friends, and now you revolt over this simple phrase, most probably written by a pupil.

-We are not talking about twenty years ago.

-You often talk about Greeks and Trojans. Why shouldn't we talk about twenty years ago? (pp.45-46).

It is quite paradoxical because, on the one hand, the general opens almost every grave in sight; interrogates almost every villager; reads each of dead soldiers' diary he finds. On the other hand, he insists on avoiding mention of the past when it sheds light on the all-encompassing destruction that the war has brought out. The general believes that twenty years ago was like twenty centuries ago, which Albanians will have already forgotten. The absurd and paradox culminate at the wedding scene, which is the most beautiful part of the novel. The general, thinking that the Albanians have totally the past behind him, goes to the wedding uninvited and enters the dance, although he does not know how to dance. The absurd and the ridiculous merge into one. Thus, he transforms into an alienated man who does not know what he does and how he behaves. And this wedding that almost 'took' his life will be heard for a long time in his troubled brain where it seems to him that a small fairy-like creature is sitting and hitting the drum over and over again. "It seemed to him that the soldiers were marching under

the drum. My big army is marching, he thought. Then suddenly he raised his head and shouted to himself: Enough” (p.201). Quite paradoxically, he buys such a drum as a souvenir, as if it were a beautiful memory for him. He feels lost in time of peace not only with the Albanians, but also with his lifeless army. It seems to him that the truck full of bones will devour him one day. The general throws Colonel Z.’s bag of bones - which he had been looking for for two years – into the river because the colonel was bad luck and a threat to the general. This marks the culmination of his breakdown and despair.

Considering his mission as unaccomplished, the general feels comforted by the fact that maybe next time they would not bother to send a general for just 200 people. Not recognizing the values and spirit of the Albanians, he spurned and despised them, but received what he deserved. He already feels really afraid of them. And as he watches the magnificent parade of the Albanian army celebrating independence, he is convinced that they were finally defeated. In vain, he draws parallels between the two, in imagining the parade of his soldiers, dressed in blue sacks and black stripes. He comes to the conclusion that he waged a silent, dead war; he was defeated by the shadow of war.

In addition to the general - who by the end of the novel turns into an alienated man - a very grotesque person in the novel is also Colonel Z., as his impact on both the dead and the living is massive. While alive, he committed horrific crimes by killing Albanians and his deserters, while, in the end, he was killed by an old woman. He is at the top of the list of the soldiers wanted - he is the general’s and priest's favorite – so, finding him is paramount to accomplishing the mission. The atrocities of the colonel and his personhood are revealed in a gradual and indirect way, precisely through the stories of the peasants and notes in the diaries of the Italian soldiers. And meanwhile, when

least expected, the mystery of his end is revealed, when right at his feet Nica throws the colonel's bones, reminding him of the shameful end of his colleagues who plan and wage such unfair wars. Meanwhile, five telegrams are sent to the general, asking him about the colonel, whose tomb, empty and covered with roses, has long been waiting for him. After all, the general can 'create' the colonel again, given that many soldiers have the same height as him - 1 meter and 82. The general himself is of the same height.

Conclusion

The grotesque is among the richest literary genres, which enables a writer to convey a wide range of ideas. Kadare has made the best use of the grotesque, in ideologically and aesthetically rendering powerful messages through his artistic universe. The novel *General of the Dead Army* is permeated by various forms of grotesque, which are naturally intertwined with each other, by counterpoising human values and truths to anti-values and lies. In this regard, Kadare does not spare parody and sarcasm, as powerful literary devices for exposing and unmasking evil. "One of the achievements of this novel is the experience by the reader of a dramatic and humorous intensification. We notice how the generals are devalued, while their mission more and more loses all the seriousness. Even the attributes that describe the Albanian people should be noted. In this hurt land, for all those whose roots are deep in their soil, life goes on" (Kuçuku, 2005: p.20). Through the technique of the grotesque, the author stigmatizes and condemns all those generals who organize the war, at the same time revealing the psychological devastation created by the war in the human soul. Nica herself is a symbol of this universal pain and suffering.

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Dr. Majlinda Hala

University of Arts, Tirana, Albania
majlindahala@gmail.com

FOLK PSYCHOLOGY AND THE PROCESS OF RAISING CHILDREN IN FOLK MUSIC CREATIVITY

Abstract

The aim of this paper is to bring to the reader's mind the importance of folklore literary creativity for children, through matching the words with the impact they have in children's mind during the process of their cognitive development. The focus of the paper has been assigned to be as such in order to highlight the values and the role played by children songs to sing and play and rituals for children as children grow up. The role performed fulfills two purposes throughout the process: the healthy rearing of the child in his own environment, the mastery of different activities along different age and psychological stages in a fun way through games and songs, and the research/study of the sing and play songs and rituals for children in accordance with the, psychological, cognitive and emotional age development of children aged 3-11 years. The paper singles out folklore creativity for children as a living testimony to how life has worked and how children are educated, influenced by the psychology of the environment in which they were born and raised, focusing on their impact and importance during the growth process through didactic forms for different age groups which have come as adaptations of these creations. For the carrying out of the research about 30 sing and play songs and rituals for children have been considered, dividing them according to the age specific developmental stages and analyzing the role they perform along the rearing process. A thorough analysis of these songs and rituals has enabled identifying the aim and the scope of actions undertaken by the children in accordance with the age specific stages of development

Keywords: *developmental stages, folklore, folklore creativity, growth process, folk psychology.*

Introduction

Numerous studies in the field of folk psychology are based on a reliable and concrete area of study but also on a wide field of research, where the main scholars of the development of this psychology acted instinctively both individually and in groups. Folk psychology reflects the behaviors and actions of people. The folklore of a country best reflects its psychology and the place where it was created, which comes naturally through popular thought, reflecting the emotional and spiritual relations of the creator. Folklore, the basis of popular creativity, cannot be created and circulated without the creative individual and without the environment in which it is created and circulated. Provinces/districts and people, even though they live within the same country, differ and convey different psychologies. For example, a mountainous area differs from a plain area in terms of psychology and mentality due to the economic, physical, geographical, social, political, cultural, intellectual conditions. Through folk creations, the psychology presented, reflects the phenomena and events in different times and ways, for the very fact that folklore creativity has a certain origin and individuality, which also reflects a certain mentality. When a community displays this mentality, it constitutes what we might call provincial psychology.

In all folklore creative thesaurus for children, child psychology is reflected through the actions they perform, in relation to nature and phenomena, in relation to animals and birds, in relation to family, in relation to the environment and the people around it, in relation to the social, economic, geographical and artistic phenomena. Education develops in relation to everything that surrounds the child, who in turn develops his creations by taking the "subject" from nature, phenomena and the environment that surrounds him. This environment provides children with

creativity, with the childish colors within the folk psychology, the provincial and national colors, but also the age nuances.

At first glance, children's songs seem meaningless, but they are quite rich, interesting and valuable in ethnological, linguistic and literary, sociological, psychological and musical terms. Poetry genre shows all the phenomena and events with which children are in direct contact in the environment around them. These are texts in which the child is characterized as seeing the world through the self, people and objects are seen as toys, whereby they begin to play with imagination, where interest in everything around them grows, children become aware of their actions, etc. This folklore creativity for children, coincides with the age developmental stages, with the cognitive, physical and emotional development of children, adding the artistic color of this creativity. Through an indirect observation, made of the verses of this creativity, we understand how child psychology comes through them.

I. Folklore creativity for children, psychological and age development during the growth process

Child rearing is a very long and complex process, which coincides with the child's developmental stages but also with the physical, cognitive, mental, linguistic, emotional changes of man, processes which are evolving throughout life. Physical development includes changes in bodily characteristics, such as weight, height, motor behavior, perfection, and physiological changes that accompany processes such as puberty until aging. Cognitive development is about changes in thinking, memory, language and problem solving, part of which is moral education, where the child judges what is right or wrong. Linguistic development, is the ability to communicate and express oneself by interacting with people, while social and emotional

development comprises of the ability to interact with others and attach (get emotionally connected) to them. From the point of view of age psychology, through children's sing and play songs we will interpret verses of child's creativity, as they coincide with the age development and the process of growth in children, a process related to the development of child's worldview and fantasy. This development happens as we follow the children along the actions or dialogues that they develop with birds, animals, insects, nature, sun, moon, through the knowledge and information they receive from the environment around them.

The examples below are drawn from the verses of the sing and play folk song creativity. Through these songs one can study the age development of children, getting acquainted with the cognitive, physical and emotional development of children as they appear through the elements of folklore. The verses of the songs will be interpreted according to the stages of children's age development from the point of view of one of the following aspects:

- a) cognitive;
- b) physical - interactions through play;
- c) linguistic;
- ç) emotional.

Through folklore creations for children, scholars manage to study the actions that the child performs, actions that coincide exactly with the stages of children's age development during their growth process. Unlike psychologists, who base their studies on concrete and lengthy observations of human behavior, this analysis focuses on folklore creativity for children, through the word which is best internalized by actions, brought according to the respective intended purpose that the people reach through them either directly, but sometimes also indirectly during the process of child rearing.

Processes related to self-care, brushing teeth, hands, body, etc., have developed in children's culture and personal hygiene habits. There are also the verses addressing emerging teeth in children between the ages of 6-10 months which are later on changed around the age of 5-6 years to be replaced with the teeth of maturity. At the stage of concrete operations, children begin to be more independent in thoughts. This is clearly expressed in children's creations. While the emotional side of children through this creativity comes out quite clearly. The creations express the joy, the fear, the sorrow, the hope, the love, the jealousy, the feelings that characterize human beings, but that in the creations for children are presented directly as they themselves are.

Natural phenomena (Fetihu, 1983), are very often treated in this creativity genre, where children encounter in everyday life and communicate with the sun, moon, rain, snow, rainbow, wind, thunder, hail. The world of plants, brought through the verses shows the rather close relationship of children with them. It is not uncommon to find in children's creations verses woven into different flowers, with which they communicate directly, playing and having fun. Often we find plants or flowers as if they were human characters who speak and live just like children, so they consider them as their siblings. Relationships with animals, birds, insects and reptiles are present in children's creations. The child has a fairly close relationship with them, considering them as his friends. The love for them emerges and increases in the child day by day. The child communicates, plays and has fun with the animals, establishing a mutual relationship with them. The characters we find in the sing and play songs are: dogs, cats, sheep, goats, wolves, snakes, crows, cuckoos, sparklers, Easter brides, crows, whistles, flies, butterflies, etc. Even in this case, the child gives life to them in his own creations.

While studying the various verses in the folklore for children, since

we are dealing with a verbal creativity which was passed down from generation to generation, we notice that children aged 2-3 years are characterized by seeing the world according to themselves at the age of 2, cognition coincides with the moment when the child begins to discover his identity, where one of the most common patterns is self-knowledge through the mirror (Bard, Bernier, Love, & Leavens, 2006). Children of this age see the world from their own point of view (egocentrism, selfishness) and find it difficult to put themselves in someone else's place (e.g., in the game of hide and seek, children of this age close their eyes so as not to see others where they hide (Morris, & Maisto, 2012) or confuse appearance with reality (e.g., for children, separate pieces of a cake are more than uncut cake (Pulaski, 1976).

While in children aged 4 -7 years we notice that the findings are characterized by the development of imagination, where in addition to family, nature and the environment that surrounds them children consider all objects as living and self-aware (animism). Children of this age display difficulties in making classifications into (categories and classes) and in notions on the conservation of mass, number, volume therefore they can think of as true and real the tales that an adult can tell (the magical elements of thinking). Vygotsky identified two paths to cognitive development: biological processes and psychological (socio-cultural) processes. The elements that have an impact on the cognitive development of the child during this period are language development and social relations (Vygotsky, 1978). According to Vygotsky, preschoolers often use what he calls talking to themselves when they try to perform a task in their "approximate area of development," with the help of another person (parent). What children understand is manifested from the beginning through talking to themselves, which is then internalized as a thought. The interests of the child, expressed

through verses of folklore, become broader, more understandable and deal more and more with phenomena of a social nature, so we find more clearly expressed interests of children. The language used in these examples is quite simple, clean, and clear. The younger the child, the more childish the language and vocabulary. This shows that folklore creativity for children is well thought out, because it passes very naturally from the concrete to the abstract in the naming of objects, in their categorization and description, in concrete actions with the object or object to whom it is addressed and, then, in more formal actions characterizing the stage of formal operations in children over 11 years of age. Developmental characteristics according to the stages of age development of children 6-11 years old or middle childhood, are marked by important cognitive developments (Kulla, Boce, & Gjikota, 2011).

This age corresponds to the stage of concrete operations where, from the age of seven, the child develops a set of rules and strategies to interact with the world. According to L. Vygotski, at this stage the emphasis is on changes in the demands and expectations of having their thoughts structured by adults in the socio-cultural context in which children live. Children at this age try to actively acquire new information and experience and have a level of reasoning that children 5-6 years old do not have. Another important moment is cognitive development through socialization or socialization habits (social cognition) which begins around the age of 6 to 11 years. During this period the child begins to lose his egocentrism (selfishness) and understands more and more his own perspective and the perspective of others. With the loss of egocentrism and gaining the ability to understand the other, their feelings, thoughts, intentions, children of this age begin to understand what it means to have a friend or to be a friend. Society begins to change conceptualization with the passing of the age. Around the age of six,

for the child a friend is simply someone with whom he plays, who has him in class or who lives close to him. From the ages of 7, 8, 9, society begins to be based on feelings, awareness of them, as well as on the interactions and evaluations that children make of each other. At the age of 9 to 11, another indicator is added to social interactions, that of receiving and giving help.

II. Parallelisms and binaries from folklore creativity for children

The developmental stages of the children will be presented through the coincidences with the folk songs and lore found in their creativity, which the people have intuitively thought of, given the gradual development of the child.

The verses below were sung when the child in early years started losing their tooth. The tooth was extracted by removing it with the hand and thrown on the roof, singing these verses three times.

(Alb) Sorrë, sorrë, kam sorrë, / jepëm ni dham t'hekërm (të hekurt), /se po t'jap ni t'drujtë Bicaj, Kukës.

(Eng) Crow, crow, I have a crow, / give me an iron tooth, / so that I give you a wooden tooth. (Bicaj, Kukës).

or

(Alb) Kur dalin dhëmbët për të dytën herë, / Moj larëskë këmbëkëskë, / Na këtë dhëmp t'eshtërtë, / Të më sjellësh një t'ërgjëndë

(Eng) When the teeth come out for the second time, / My lark, / Give me this golden tooth, / Bring me a silver one

(Mbledhës të hershëm të folklorit shqiptar vitet (1961), II, 295.)

Magpies songs are sung "when the teeth come out for the second

time". We find this motif sung by children in other provinces as well and is more related to the belief in the growth of a new tooth (second teeth, around the age of 5-6 years, but also later). Here we are dealing with the preoperative stage, referring to the stages of cognitive development of Piaget, which includes the age of 2-7 years. These verses also coincide with the stages of the child's physical development. Knowledge that the child receives: information about the crow, the lark (birds) and the change that occurs in the human body.

Between the ages of 3 and 5, the child learns to use different communication patterns in different contexts. Familiarity with these patterns enables children to spend more cognitive energy on sentence formulation. The word in some play songs at young ages (3-5 years old) is meaningless, but also irrelevant, because what attracts children the most, is the ringing and rhyming of the word rather than its meaning.

(Alb) Onomana, donomana, / Treison, zoti kon, / Përperlica, syrigjon, / Syrizi, syqersh, / Are, kamare, / Hiqe ti, moj pare, / More bisht, hiq një gisht
(Mbledhës të hershëm të folklorit shqiptar vitet (1961), II, 155.)

Allfa bega tail purteka, / Fallagaja feet

Mbledhës të hershëm të folklorit shqiptar vitet (1962), III, 417

(Eng) Onomana, donomana, / Treison, Mr. Kon/ Perpelica wide eyed / Black Eyed Cherry Eyed / Are Kamare Remove you, , / More tail, remove one finger
Purteka of teeth

The verses below are taken from a song where the words indicate the actions performed by the children which require them to change the environment, objects or situations (states) in which they find themselves. Children of this age believe that things, everything they see, are alive or have human characteristics because they grow or move, a style of thinking called

animism. The child aged 3-6 years is still limited in his capacity to achieve a form of concrete thinking the child can think of as true and real the tales that an adult can tell (the magical elements of thinking). Actions performed by children: hypothetical questions to a character. What do old women do in the mill?

(Alb) Shi, shi lagashi, / Ç'bani plaka në mulli? / Bani tre kuleça n'hi, / Njenë e poq, njenë e dogj,; Njenë e hangri me gjith zogj

(Eng) Rain, rain wet o rain, /

What do old women do in the mill? /

They baked three cakes in the ashes, / One baked, one burned; One ate with all the birds

(Mbledhës të hershëm të folklorit shqiptar vitet (1635-1912), (1962), III, 306.)

While the following verses, however short, belong to the preoperative stage, aged 5 years. It develops the ability to understand forward - backward directions. Actions performed by children: mind your back otherwise you will be on fire. Purpose: fun and making children familiar with front-to-back directions.

(Alb) Reze, reze bukureze, / shiko prapa se u ndeze, / me kandil, me fitil, / me vajguri, me vaj t'mirë.

(Eng) Rays, beautiful rays, / mind your back otherwise you're lit, / with candle, with wick, / with kerosene, with good oil

(Zemra na këndon (1974). 65)

In early spring, quails come in flocks, and the children imitate their

chirping. When quails hear the voice of children imitating, sometimes confuse them with their friends and sit on the ground. Even this sing and play along song (parlando) taught by children, no matter how short, develops memory in young children, motivating them to reproduce the words of the song mechanically. Also, in the verses of the song, it is seen that the child makes a comparison of the fall of the bird with the rotation of the mill "like a roll on the shaft, / like a mill under a basket". We have a development of the child's thinking and his cognitive schemes. The transition to the stage of concrete operations, where the child makes analogies with concrete phenomena in the environment that surrounds him, is in line with the verses of this song.

(Alb) *Kaurrila, / kaupata, / tri pllamë, / qafëgjatë. / M'ka thanë nana, / m'ka thanë tata,*

/ sillu rrotull, / bjer përdhe... / si rrotulla n'bosht, / si mullini nën kosh

(Eng) *Quails (Kaurrila, / kaupata - name of birds in albanian dialect) / three hands, / long neck. / My mother told me, / My dad told me, / roll around, / fall to the ground ... / like rollers on the shaft, / like a mill under a basket*

(Zemra na këndon 1974, 73)

The actions performed by the children are a form of dialogue with the quails, while the purpose: entertaining and making children familiar with the migrations that the birds make in autumn and spring.

(Alb) *Keci im laraman, / shum' i bukur me nishan /..... / Keci im është manar, / i jap gjethe, i jap bar, / nëpër sheshe, në livadh*

(Eng) My colourful baby goat, / very 'beautiful with a birthmark / / My baby goat is a pet / I give him leaves, I give him grass, / in the squares, in the meadow.

Zemra na këndon (1974, 80)

Even this sing and play song (parlando-reciting) taught by children, no matter how short, belongs to the preoperative stage, moving towards concrete actions (around the age of 6-7) where the child performs and realizes concrete actions, understanding the purpose and importance of the action of memorizing and showing love for the animal (give leaves, give grass). Also, the child manages to make a description of the baby goat and the beauty he has, describing him with selected epithets Actions performed by children: form of dialogue with the kid (give leaves give grass), while the purpose: fun.

*(Alb) Po bje vdora (bora) shllunga - shllunga, / po **shkojnë** **plakat** për kërcuna. / Po bje vdora floqe – floqe, / **çohni, shkoni**, mori shoqe. / Po bje vdora teshka – teshka, / **çohni, shkoni, moj mikesha** - Kollovoz, Kukës.*

(Eng) The snow is falling in pairs (shllunga – shllunga - term in Albanian dialect), / the old women are going for wood (shrubs). / It 's snowing, flowers - flowers, / get up, go, get a friend. / The snow is falling in pairs, / get up, go, my friend. - Kollovoz, Kukës.

Zemra na këndon (1974, 80.)

The verses were sung by the children when the first snow falls. It is an observation of the event, in this case the first snowfall, and we are dealing with the stage of concrete operations. The actions here are ascertaining by the children: the old men are going for cartilage; get up, go, get up mates; get up,

go, my friend. This poem can also be seen in terms of educating children with the seasons of the year and exactly with the winter season, when the first snow started, and has an entertaining character with educational purpose.

(Alb) Nja, dy, tre, katër, / Pesë, gjashtë, / Zemra ta dashtë! / Shtatë, tetë, nanë / Çulla i gjanë / Sa i pojavë / Sa me shtrë / Sa m'u mlue, / Sa me gzue. / Hana jashtë / Zemra jua dashtë! / Hana mrenë / Ramë gugashi / Duel në rrenë - Martinaj – Gusi.

(Eng) One, two, three, four, / Five, six, / My heart wants it! / Seven, eight, nine / / Moon outside / Your heart wanted it! / The moon inside / Ramë gugashi / He lied - Martinaj – Gusi.

(Fejzullahu, A. 1983,317).

This song belongs to the preoperative stage in children (exactly age 6 years). It is a song where children develop counting skills by also interacting with their social environment. The purpose of the song: fun and cognitive in counting numbers.

(Alb) Mbath opingat e mëdha, / Se vjen ujku e t'i ha – Bicaj, Kukës.

(Eng) Put on your moccassins, / That the wolf comes and eats them – Bicaj, Kukës.

(Mbledhës të hershëm të folklorit shqiptar 1962 ,155)

The verses are excerpted from a sing and play song while we are faced dealing with concrete operations (7-11 years old). The child has managed to create verses for the environment that surrounds him and with his verses he tries to tease his friends. This shows that the child has created a mental image of something or a situation that is not present at the moment of the lecture, for example: *Put on your mocassins, / Cause the wolf comes and*

eats them (Mbath opingat e mëdha, / Se vjen ujku e t'i ha). The symbolic play consists in the child's use of symbols to change the environment, objects or situations (states) in which he is in. The actions are performed by children such as: the moment of imitation, but also of harassment "*Put on your mocassins, / That the wolf comes and eats them*". Purpose: fun, exciting and teasing.

*(Rain, rain weal, / Corn is justice made -
Përbreg, Kukës.)(Mbledhës të hershëm të
folklorit shqiptar 1962 ,155)*

These verses of the ritual were sung by the children when it rained in the summer. We have variants of this ritual in many regions: "*Rain rain, wet o rain*", or "*Rain rain, bo –bo rain*", or "*Rain, rain o o rain*" etc. These actions refer to the stage of concrete operations, actions that belong to the children aged 7-11 years old. They begin to act at this stage, understand the information they receive, store it, and take appropriate actions. Seen in the age development plan of the child, we can say that this ritual also played the role of educating the children, who understood that in order for a plant to grow and produce many blessings, it had to be watered. Actions performed by children: prayer and dialogue with the rain. It has a fun purpose, but also makes children knowledgeable about the phenomenon of rain and the benefits that come to the agricultural products from it.

*(Alb.) Shi shi lagashi, / Ç'bani plaka në mulli, / bani tre kulaç të fryrë, /
njenë e poq, njenë e dogj, / njenë e hangri me gjith' zogj*

*(Eng.) Rain o Rain What did the old woman do in the mill, / did she make
three puffed cakes, / did she cook one, did she burn it, / did she eat one along
with the birds. Shkodër*

(Mbledhës të hershëm të folklorit shqiptar vitet (1962), III, 156)

This is a ritual song of pagan origin that is performed in the form of dance by groups of children praying for rain. In times of drought, people with agricultural traditions performed rituals aimed at inducing rain. The ritual involved the children participating and disguising one of them with birds, leaves and tree branches. This child was called by certain ritual names, such as *dodoli*, *rona*, *rona-peperona*, *duduli*, *dardali*, etc. The other children held objects such as pots, pans, fire sticks and banged them to the rhythm and rituals of prayers for rain:

(Alb) *Dordolec na sill shi/ që të bëhet misëri!*

Ose Rona, rona, peperona/

bjer shi në arat tona/ të na rritet gruri/

të hajë kaurri! Ose Shi, shi, boboshi/

traka traka mbi shtëpi/ të na bëhet misëri.

(Eng) *Scarecrow bring us rain / to become corn! ...Or*

Rona, rona, pepper / it rains

in our fields / let our wheat grow / let the people eat!... Or

Rain, rain, and rain / traka traka on the house / to make us corn.

(Zdruli, K. Mbledhës të folklorit 387 -389.)

The women of the village would water the scarecrow and other children treat them with different dishes. By creating the sounds of rain falling and water falling to the ground, people thought they would spur the fall of the scarecrow.

(Alb) *Rona, rona, peperona, / bjerë shi në arat tona, / vaj vaj vaj, dudule!*

(dodole/dordolec). Bjerë shi, bjerë shi, se qajnë një varfëri! Një kalli, një killë grurë, / mos qajn' njerëzia kurrë! / Një kalli, një killë misër, / bara me kulmn' e shtëpisë. - Sinicë, Devoll.

(Eng) *Rona, rona, pepper, / fall rain in our fields, / oil oil oil, scarecrow! Let it rain, let it rain, because they cry for poverty! A corn, a kilo of wheat, / may humanity never cry! / A cob, a kilo of corn, / equals to the roof of the house.*

– Devoll

(Zdruli, K. Mbledhës të folklorit 387 -389.)

This ritual song for children has an entertaining character, where children develop a sense of satisfaction through the actions they perform playing the role of the scarecrow. All the above mentioned songs or rituals (which go along with the references) refer to the children aged 7-11 years, an age when children perform in the stage of concrete operations. Also, at this stage, children distinguish the features of each natural phenomenon, snow, rain, in favor of the productivity and prosperity of their family. Actions performed by children: dialogue and prayer for and against the rain. The purpose of the song: children develop the ability to have fun through physical actions, body and language movements, rehearsing the words of the songs, singing them through a simple melody. In this song we are dealing with the stage of formal operations (over 11 years old), where children already know the importance of nature in the prosperity of agricultural products, in human health, etc. Actions performed by children: dialogue and prayer with and against the rain. Purpose of the song: fun and entertainment

(Alb) *Hapa, /Dollapa, / Kush a përmapa? / Sojt' i hapa, / Çuk. - Kukës.*

(Eng) *Peek-a-Boo / Who is hiding behind? / I opened my eyes - Kukës.*

(Hoxha, Sh. Mbledhës të folklorit – Lirikë popullore nga rrethi i Kukësit., 85.)

These verses are recited by children when they want to appoint a

friend to close their eyes in the hide and seek game "Kukafshehtas" (symbyllazi) and belongs to the end of the pre-operative stage and the beginning of concrete operations (over 7 years old). Here we have social interaction that clearly expresses friendship and interaction between children. It is a game and these are operations executed by children of both developmental stages. Actions taken by children: I opened my eyes. Purpose: fun game, entertaining song.

(Alb) Roza, rozina, / bjen drandofile. / Bashkë me zamak, / edhe lule tjera, / se na doli vera. Sjellu, sjellu rrumbullak, / kush i don kto lule, 'dy more hej. - Shkodër

(Eng)Roza, rozina, / brings roses/ Together with the lily, / and other flowers, /now we got summer. Bring it, bring it all round, / who loves these flowers, 'two more hey.... – Shkodër

Taipi. K. Këngë popullore shkodrane (1998, 294)

This is a song - dance sung by children with the origin in the pagan rites, which was performed in groups on the celebration of Shengjergji's day, but which is also sung in other seasons of the year.\

(Alb) Në janar, / Me tagar. / Në shkurt, / Hiq e mos këput! / Marsi, / Pemët i mbarsi. / Erdhi prilli, / Zë këngën birbili. / Në maj, / Zure t'ia mbaj! / Korriku, / Vjen rrotull shiniku. / O korrik, / As na jep ca fiq! / Gusht e gunë, / Vjeshtë e punë. / Që në gusht, / Nga një grusht! / Kaloi vapa

*me gusht / Dhe vreshta me rrusht. / Në shëndre, / Ha e kurce! -
Muzinë, Sarandë.*

*(Eng) In January, / With a fire-pan. / In February, / Remove and drag it on! /
March, / The trees in blossom / April came, / The nightingale starts
chirping / In May, / sing to keep it! / July, / Comes around the bushel.
/ O July, / Will you give us some figs! / Cloaky August, / Autumn of
work. / Since August, / From a fist! / The heat is over with the August
/ And the vineyards with grapes. / In December, / Eat and Save
Money. - Muzinë, Sarandë.*

Rrapaj. F. M. *Këngë popullore të Labërisë* (1991, 17).

This song, according to Piage, belongs to the stage of concrete operations and the beginning of the transition to the formal ones, because it is a long song. In interaction with others (initially and mostly through imitation), children manage to gain some knowledge about the months of the year and the products that are obtained in each month from agriculture. Actions performed by children: dialogue with the months of the year, i.e.: O July, will you give us some figs! Purpose of the song: fun and familiar with work activities during the months of the year.

*(Alb) Picirrik, picirruk, / a më mson dadës me ba jestik? / Picirrim, picirrim, /
a më mson dadës me ba qilim? - Breki, Kukës.*

*(Eng) Little one, little one / will you teach me how to sew a pillow? / little
one, little one, / will you teach me how to make a rug? - Breki, Kukës.*

(Hoxha, Sh. *Mbledhës të folklorit – Lirikë popullore nga rrethi i Kukësit*, 69.)

As we have explained, children often turned to a certain subject to

express something. The girls, when they saw a salamander (pikelore), sang these verses, asking her to teach them how to become pious women for the husband's house. Preparing for the husband's house was a more than normal thing for the mentality of the time to girls of this age. Defining a specific emotion is difficult because it is not easy to tell when a baby, or adult, is in a certain emotional state. This example belongs to the stage of formal operations (over 11 years old). Actions performed by girls: dialogue with salamander. Purpose: to prepare the girl for a new life.

Conclusion

Folklore creations for and by children are closely related to and coincide with the developmental psychology and the respective stages of children's development. Throughout the growth process these songs have helped children to exercise and promote their cognitive, psychomotor, and emotional actions and behaviors; to develop the linguistic aspect, ie speaking; to know and understand the phenomena and the environment that surrounds them, through their own experiences, but also the world of adults in interaction with different situations where they act; to develop social skills with others; to have fun alone, but also in interaction with others; to express themselves, to play and to act freely as they thought.

The interests of the child, expressed through verses of folklore, become broader, more understandable and find more space to deal with phenomena of a social nature, so we find more clearly expressed the interests of children. The language used is quite simple, clean, and clear. The younger the child, the more childish the language and vocabulary. This shows that folklore creativity for children is well thought out and passes very naturally from the concrete to the abstract in the naming of objects, in their categorization and description, in associating concrete actions with the object

or in naming the object addressed and, then, in more formal actions that characterize the stage of formal operations in children over 11 years of age.

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Dr. Bledar Abdurrahmani

Departamenti i Drejtësisë, FShPJ
“Aleksandër Moisiu” University, Durrës
bledar_abdurrahmani@yahoo.com

DATA PROTECTION IN ALBANIA: A CHALLENGE TOWARDS IMPROVING LEGISLATION ON THE WAY TO EU INTEGRATION

Abstract

Current developments in the field of technology have increased the need to have a more adequate protection of personal data. The use of the Internet has increased the risk of exposure and leakage of personal data with a significant impact on the private lives of individuals and businesses. This paper aims to analyze the legal protection of personal data from a comparative perspective approaching both EU and domestic law. The inspiration for this study arose from two aspects: first, the need to build in Albania a more complete and effective system, using instruments defined by community law (Regulation 2016/679) in this area. Therefore, the study and implementation in practice of new concepts and instruments of protection provided by Community law has an added interest for a wide category of interest groups such as: individuals, legal entities, state, etc. Secondly, in the framework of Albania's EU integration process, a formal transposition of Community law is also a necessity. From the methodological point of view this study uses the method of doctrinal study and that of the comparative study between the two jurisdictions, the EU and the Albanian one. The paper concludes that the new Regulation on Data Protection implemented in the EU, serves as a model for Albania to change the legal framework in order to have a more complete and effective protection in three main aspects: a) enforcing the law even for the controllers who process citizens' data outside the Albanian territory; b) protecting the subjects from the misuse of publicly available data; c) including the instrument of "right to be forgotten", which gives individuals more power and protection in using their data.

Key terms: Data Protection, EU Regulation, technology, EU integration

1. Legal protection of personal data in EU law.

The protection of personal data represents an important right in Community law. It is given a special definition in Article 8 of the EU Charter of Fundamental Rights. Under this provision, EU member states and institutions have a negative obligation not to illegally interfere in the personal rights of individuals.

This provision also places a positive obligation on states to adopt legislation guaranteeing the effective protection of this right on a national level. The necessity of legal protection of this right is primarily related to the fact that we are in the era of mass digitalization, advanced communication technologies, where the processing and exchange of personal data occurs on a large scale with high potential for their exposure to the wider public.

It is for these reasons that, in 2016, the EU adopted the General Regulation on Personal Data Protection, which currently defines the regulatory framework for the protection of personal data (Regulation 2016/679). This regulation arose as a necessity, to guarantee standardization among European countries, because the previous legal framework was based on an old Directive, Directive no. 95/46 / EC of 1995 (Directive 95/46/E, 1995), which different European countries had implemented in different ways.

Precisely, the ways of applying the old Directive in different EU countries violated the uniformity and legal security of individuals. This is due to the fact that member states did not offer the same level of protection to citizens and that these states, for their own interests, had acted "opportunistically to attract Big Tech with poor enforcement signals and favorable tax schemes" (Chris Hoofnagle et al., 2019). The main purpose of the Data Protection Regulation is to ensure a consistent level of protection for

natural persons across the EU, as well as to provide legal certainty and transparency for economic operators (Regulation 2016/679 Article 13).

2. Protection of personal data in Albanian law.

The protection of personal data in Albania has been raised on a constitutional level as a fundamental right of a personal nature. Article 35 of the Constitution prohibits any publication of personal data except those which are exposed with his consent or in cases where such a thing is required by law. On the other hand, the same provision recognizes the right of everyone to be acquainted with the data collected about his person, except when such a thing is limited by law, as well as the right to request the correction or deletion of data untrue or incomplete or collected contrary to law (Constitution of Albania, Article 35).

In addition to the constitutional definition, the concept of personal data, its classification, processing, storage, administering are subject to regulation by special law, law no. 9877/2008 "On the protection of personal data". In fact, the adoption of this law arouse, not as an exigence for concrete personal data protection by handling in detail the legal regime of personal data protection, protection mechanisms, etc., but also arose as a formal obligation of the Albanian state after the signing of the SAA to transpose EU law, namely the Directive. 95/46 / EC, into the domestic one (Law no. 9877/2008).

What is noticed in this legal regulation is the fact that Albania has set up an independent mechanism to regulate and monitor in more detail, not only the implementation of the law on personal data, but also that of the right to information based on the interdependence of these rights. From this point of view, the corpus of normative acts that regulate the field of personal data also

includes a series of legal acts issued by the Commissioner for Personal Data Protection and the Right to Information.

According to the above-mentioned law, the Commissioner has the right to issue legal acts with normative force that aim to guarantee processing of personal data in specific sectors, mainly related to sensitive data, for example in the field of health, etc. It should be noted that the way in which the Albanian legislation has resolved the need for a regulation and supervision of the field of personal data protection through the role of the Commissioner for Personal Data Protection serves the effective and dynamic protection of personal data.

3. Comparative overview between EU law and Albanian law in the field of personal data protection

If we analyze the Albanian legal framework on personal data protection, we will find that the latest legal changes belong to 2014, exactly about 2 years before the adoption of EU Regulation 2016/679. Therefore, naturally the question arises whether during this time span of about 6 years there has been created any legislative gap that leaves untreated and unregulated issues or instruments in the field of personal data protection? So, can one affirm that formally the Albanian organic law on personal data protection is not in line with community law?

3.1 The right of extraterritoriality in the field of personal data protection

If we refer to the field of application of the Albanian law on personal data protection, we will notice that it is applicable, not only for the processing of data by controllers located in the Republic of Albania, but also for controllers not located in the Republic of Albania but making use of

equipment located in the Republic of Albania. This means that the law has tried to cover, not only the processing of data by Albanian controllers, but also by foreigners who use equipment in Albania.

What can be noticed is that the law does not clarify whether it applies to the processing of data of Albanian citizens by controllers not located in Albania. This issue is specifically regulated in EU Regulation 2016/679. Extraterritoriality as a principle according to this Regulation also applies to companies that are not established in the EU, but "that use personal data to monitor the behavior of people in the EU" (Hoofnagle et al., 2019). Therefore, what is noticed is the fact that the Albanian law on personal data protection does not guarantee the rights of Albanian citizens for the processing of personal data that takes place outside of Albania (EU Regulation 2016/679, Article 3/2).

In these circumstances, the application of personal data protection under Community law (EU Regulation 2016/679) may create controversy due to the wide interpretation. (Regulation 2016/679 has sanctioned that there are various factors to decide on its application for controllers established in the EU (Blyth & Yazbek, 2020).

3.2 Legal regime of publicly available data

In addition to this fact related to the lack of jurisdiction regarding the processing of data of Albanian citizens by controllers who are not located in Albania, another aspect where the difference between regulatory approaches is evidenced is in terms of the processing of data that have been made public and are publicly available. Under Albanian personal data law, the processing of publicly available data is legal. Specifically, according to article 6 point 3 of the law on personal data: "The controller or processor, who deals with the processing of personal data, in order to provide opportunities for business or

services, may use for this purpose personal data obtained from the public data list” (Regulation 2016/679, Article 6 point 3).

As noted in these cases of published personal data, the law allows their processing without the consent of the person. The law on personal data foresees not allowing processing of such data only if the data subject has expressed disagreement or opposed further processing (Law nr.9887:2008 Article 6, Point 3). In contrast to the Albanian law, Regulation 2016/679 "On personal data" extends the scope of protection not only over private data, but also over publicly available data, following the same principles regarding the prior approval of the person affected from data processing (Regulation 2016/679 article 14 (2), (f)).

If we analyze the provisions of the Regulation, we find that it requires every controller or processor of personal data to inform the data subject even if the information or data is obtained from publicly accessible sources, for example from the National Business Center. But can we say that it is impossible to process publicly available data without the consent of the person under Community law? Although we do not find specifically defined in the Regulation the right to process public data of persons, it should be said that a broad interpretation the Regulation allows for circumstances under which the legitimate interest of the controller can legitimize the use of personal data without the individual’s prior approval.

3.3 Right to erasure or “to be forgotten”

In order to have the fullest possible protection of personal data, in Article 17 of the Regulation on personal data protection we find a new institute in this field, known as "the right to delete personal data without excessive delays”, or “Right of Oblivion”/“ Right to be forgotten ” (Regulation 2016/679 Article 17). By establishing this mechanism, it is

intended to give the data subject more control over the processing of their data. In fact, such a mechanism was not so complete in the previous Directive because it only covered deletion in cases where the data were incomplete or inaccurate, but it did not cover the deletion of irrelevant data (Article 12(b)).

If we analyze the Regulation in its article 19 we will notice that such a right does not apply without limits, because otherwise individuals would have the opportunity to request the deletion of any information that they consider to be detrimental. The emergence of this protective aspect in the field of personal data protection is related to the jurisprudence of the European Court of Justice in the case of Google Spain in 2014 (Regulation 2016/679 Article 19).

In fact, this precedent represents the case when, even though we are dealing with the publication of accurate data by a controller or processor, again such a thing may constitute a violation of personal data. According to the Court, a person may request the removal of personal data, both from the source of the publication and from the search engine, even when its initial publication was lawful. In this decision the Court recognizes the right of the individual to request the deletion of those data which are no longer relevant, because a long period of time has already passed (Case C 131/12 Google Spain SL, ECLI:EU:C:2014:317 Paragraph 99).

It should be noted that although the adjudication of the case took place under the effects of the old Directive, the Court granted wider protection of the individual's right to personal data protection. This precedent served as a source of change in the European framework for personal data protection, which materialized in Regulation 2016/679. In addition to the above-mentioned cases, the Regulation recognizes the right of the subject whose data is being processed to request deletion when personal data are no longer

necessary for the purpose for which they were collected, when the data subject withdraws his consent, when personal data have been processed in an illegal manner, etc. (Article nr. 17, of Regulation 2016/67).

But the instrument used by the Regulation, known as "Right to be forgotten" has also faced criticism, therefore eliciting and sparking strong debates (Markou, Leenes, & De Hert, 2015: p. 205.) Criticism has focused mainly on the practical application of this right. At the heart of the stakeholder debates is whether or not this mechanism manages to balance the need to guarantee freedom of expression and the availability of public information with the subject's right to data privacy. Balancing these two fundamental rights represents a difficult task because it may in itself require the deletion of much data of public interest, which may cause social and political tension in the respective states. However, the Regulation seeks to resolve this issue by stipulating that the right of deletion will not apply if it conflicts with freedom of expression and the public interest. (Regulation 2016/679, Article 17/3). Another criticism lies in an increased cost on behalf of the companies considering the situation they would have to face when dealing with a deletion request.

Analyzing the above-mentioned pros and cons, EU member states have a difficult challenge in the practical implementation of the provisions of the Regulation regarding the "right to be forgotten". EU legislation recognizes the discretion of member states in finding ways to exercise this right, balancing it with freedom of expression and the right to information. This will also serve as a model for the Albanian legislator and institutions in the field to undertake the necessary legal changes to guarantee a more effective protection of personal data.

4. Conclusions and Recommendations

Nowadays, the dynamics of technological development has made countries pay more attention to the field of personal data protection. Therefore, the EU institutions through regulatory acts in the field of personal data protection have built a comprehensive regulatory framework and stronger systems and mechanisms for monitoring their implementation. The paper concludes that the Data Protection Regulation has improved the situation of personal data protection in the European Union. At the same time, this regulation serves as a model for Albania to change the legal framework in order to have a more complete and effective protection in the field of personal data. Making these legal changes and monitoring their implementation in practice serves, not only the process of harmonization of the Albanian legislation with that of the EU but also contributes to the process of integration in general.

In this paper, the main findings are that: First, the Albanian legislation should take into account the territorial scope of its implementation, including within its span of implementation the controllers that process the data of citizens outside the Albanian territory. This change is necessary due to the rapid technological developments, which make it easier to process data anywhere, regardless of the physical presence of an institution in a given territory. Therefore, in order to guarantee the fullest possible protection, Albania must undertake a legal amendment.

Second, the use of publicly available data is one of the differences between Community law and Albanian legislation. According to Albanian law, the use of publicly available data is considered legal, in contrast to community law which has provided a protection regime to this category of data as well. Therefore, the legal regime of using publicly available data

should be reviewed by the Albanian legislator, as the current law allows entities to misuse this data without taking any legal responsibility.

Finally, Albanian legislation does not recognize the “right to be forgotten” instrument, which gives individuals more power to use their data and imposes an obligation on controllers to delete this data when it is no longer relevant., it is longer necessary for the purpose for which it was collected, when the data subject withdraws his consent, when the data has been processed illegally, etc. Not recognizing such a right, Albanian law lacks an important element to have a complete and efficient legal framework, which would give a comprehensive protection to individuals and the right to decide on their data processing.

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Francis Yede1

Department of English, Languages and Communication Arts
Lagos State University of Education

Dayo Akanmu

Department of Yoruba, Languages and Communication Arts,
Lagos State University of Education
dayoakanmu2002@yahoo.com

TRANSLATING COVID-19 EXPRESSIONS FROM ENGLISH TO YORUBA: LEXICAL EXPANSION AND ITS COMMUNICATIVE COMPETENCIES

Abstract

The paper examined and interrogated the communicative competencies and appropriateness of translations of selected COVID-19 expressions from English to Yoruba in news broadcast and media usages in the Yoruba-speaking region in Nigeria. Thirty concepts were sampled from news bulletins presented by the news presenters across six major Yoruba-speaking states of Nigeria while only sixteen of the samples were extracted and analyzed. This paper is motivated by linguistic analysis of the communicative capacity of the translated COVID-19 Expressions in Yoruba media and how they are able to bring forth the needed information and create necessary awareness in such an emergency situation. The analysis revealed translation strategies like copious translation, interpretation, creation of new words, borrowing, localizing and inventing new words. The paper established that through translation strategies, new concepts or registered COVID-19 Expressions in English can be captured by the lexis and structures of Yoruba language and also, increase words in the lexicon of the language. The communicative competencies of these translated expressions are capable of educating and enhancing easy and better understanding of what the virus entails as well as the danger and the preventive measures to contain the virus. The translated expressions are therefore used to inform and create awareness about the virus among the indigenous Yoruba people who cannot speak English.

Keywords: Yoruba, English, Translation, COVID-19 Expressions, Lexical Expansion, Communicative Competencies

1. Introduction

The demand for adequate translation to disseminate information and knowledge in the ever expanding world dominated by science and technology is increasingly becoming challenging. Translation as a serious endeavor demands both bilingual ability and a bi-cultural vision from a would-be translator. The function of a good Translator is apt interpretation in order to adequately transfer meaning from source text to target text, Akio (1988:35). A translator from functional perspective is a mediator interpolating between two cultures, bringing together different moral systems and socio-political structures with the aim of overcoming the challenges that beset transfer of meaning in the practice of translation. Dare & Yede (2020: p.172) assert that the meaning and the significance attached to translation equivalence differ from one sociolinguistic community to another. The translator therefore is morally bound to discover the difference and also look for acceptable and agreeable solution. Translation as a serious task is otherwise an act of processing social data whose worth is dictated by socio-economic principles and convention where translators subtly guarantee cohesion and social security in the dissemination of information. (Fedyuchenko, 2018: p.116).

Translation requires a high level of competence from the translator. The translator needs a good working knowledge of two languages to transfer meaning adequately from the source text to the target text. He is careful and mindful of the cultures of the source and the target languages to reduce digression in translation target, (Bassnett & Lefevere, 1998). Practically, many translators often encounter complexities in rendering technical messages precisely because technical terms are representation of very definite concepts, (Clausen, 2004: p.30).

Kelly (2000) holds the view that translation of technical terms can

create various problems as a translator needs to consider linguistic equivalence and the cultural practices embedded within the language use in a particular linguistic community. Language is culture specific and therefore, culture index, since the inception of translation, has been advised to be incorporated in the principles and practice of translation. Nowadays, translation studies have centered on the interface between translation and culture and the way culture impacts translation. Translation along the lines above should be done across cultures along with intercultural competence and awareness which have become more popular in the translation field, (Bednarova & Gibova, 2018: p.210)

Translations activities are purposeful and targeted to reach a particular audience within a specific time constraint, (Aveling, 2006: p.160). Translation offers an avenue to make an urgent message or pieces of useful information available from one language to another with a consciousness to preserve meaning, (Clausen, 2004: p.30). Chesterman (2018: p.18) notes that a text translation must ensure meaning through the use of apt linguistic constructions and agreeable culture signposts for easy comprehension for the target audience. Translations are developed as situation-in-culture activities. Gentzler (2001) notes:

Subjects of a given culture communicate in translated messages primarily determined by local culture constraints. Inescapable infidelity is presumed as a condition of the process; translators do not work in ideal and abstract situations or desire to be innocent, but have vested literary and cultural interests of their own, and want their work to be accepted within another culture. Thus they manipulate the source text to inform as well as conform to existing cultural constraints.

It should be noted from the above that approach to translation should

be functional, descriptive, target-oriented, and systemic, (Lefevere & Basnet, 1990: p.10). The aim is to ensure significance in the norms and constraints that characterize the theory and practice of translation. Translation is built on the framework of culture, politics and power, (Lefevere, 1992). Translation is therefore preoccupied with the wide-ranging issues of serious general happenings narrated in the source text and translated in the target text. This gives a useful background to this study.

2. Statement of the Problem.

Journalists in the Yoruba- speaking part of Nigeria adopt different translation choices in the translation of foreign news items. The suitability and the communication capacity of the translation choices made by these journalists prompted the study of an intuitive feeling of the communicative capacity of the translated COVID-19 expressions in Yoruba media and how they are able to pass the needed information and create necessary awareness in such an emergency situation. The renderings of the concepts in Yoruba reveal translation strategies such as copious translation, interpretation, borrowing and localizing new words and inventing new words. Do the expressions possess enough communicative competencies to educate and enhance easy and better understanding of the danger and preventive measures to contain the virus? There is the need, therefore, to study the communicative capacity of the translated COVID-19 Expressions adopted by news-writers in the South-Western Nigeria.

3. Language and Culture

Language and culture are like Siamese twins and are quite inseparable for both depend on each other for self-expression. Culture is the totality of the socially acquired knowledge about the way of life of a people and this is manifested through a particular language. Catford (1965) is of the view that:

The language of a society is an integral part of its culture, and the lexical distinctions drawn by each language will tend to reflect the culturally important features of objects, institutions and activities in the society in which the language operates.

Hursti (2001) pointed out that “culture draws parallel lines between the acquired qualities of man and his instinctive qualities.” Culture subsumes materials and non-material artifacts, social behaviors and values expressed through linguistic behavior of a people. In actual fact, the general behavioral pattern of man in his environment is dictated by culture.

Sapir (1934) defines language as ‘a purely human and non-instinctive method of communicating ideas, emotions, and desires by means of a system of voluntarily produced symbols.’ This definition denotes that language is totally a human possession. As noted earlier, language and culture are intertwined. Thus Sapir’s (1934) view of language has a central purpose; it is a carrier of culture. Language is essential to culture, and as Venuti (1995) puts it, ‘the importance of language to culture is undeniable everywhere’. Caimoto (2010: p.80) posits that man’s total ways of behavior constitute his culture and are reflected in his language.

Knowing and using a language go beyond interacting with mere structural patterns of the language. It has to do with the knowledge of the cultural patterns of life of the speakers of the language. Our culture influences the way we use language to express reality; our world view. Culture dictates our ways of life in a particular environment and our patterns

of behavior, which in turn control our language use and the function we thrust on it, (Bednarova, 2017: p.208).

4. Translation in News Writing

The theory and practice of translation demands that the process of translation be filtered to remove undesirable elements, as the production progresses. Schank and Abelson (1977) pointed out that ‘the conscious element that goes into beautifying language is not present in speech’. Gambier and Henrik (2001) hold that ‘the conversational style in radio and television news bears semblance to that of ordinary spoken dialogue’. Considering the fact that the broadcast copy is translated to be spoken, it becomes very important that the style be more relaxed and informal in order to sustain the interest of the listeners and at the same time maintaining the principle of accuracy (Mohammadi, 2005: p.219).

The source texts are usually modified into the target text; and this demands the total appraisal of the undercurrent of the situation and the context of the news production as well as editing and rewriting and also, schedule and principles in the newsroom. The goal and the expectation of the broadcast news translation is to write to speak to people, not to read to them and this constitute the basis for the assertion that ‘newspapers communicate with printed words, radio with spoken words and television with moving pictures, (Bielsa & Bassnett, 2009).

According to Weda (2014:151), types of translations include:

word-for-word translation, literal, faithful, semantic, adaptation, free, idiomatic, communicative and cognitive translation, word-for-word translation, free translation, literal translation, pragmatic translation, esthetic poetic translation, ethnographic translation, linguistic translation and communicative and semantic translation.

5. Approaches to News Items Translation

There exist different approaches to translation of foreign news items in the media industry. Only two of these approaches shall be considered in relation to their suitability to this study. These are:

5.1. Framing

In an attempt to make the news event available to the public, the media provide frame of reference, otherwise, stereotype account of exact state of affairs. This process creates an offshoot of the main frames which are in turn used by the audience and the individuals in the course of deduction of information about events. The frame methods consist of stereotypical setting, habit, and values, and are based on expectations in a particular social situation. Frames permit news writers 'to locate, perceive, identify and label', Fillmore (1977), Duboi (1997), Goffman (1974), Schank & Abelson (1977). It is believed that news frames focus on what is discussed and the process followed in the discussion and, the inference drawn to aid deductive reasoning. News frames are enunciated in the concept like, metaphors, symbols and visual images used in news narrative (Entman, 1991).

To successfully process news item translation, it should be noted that press translation is governed by the very essence of promptness. Speed of delivery of news items becomes the main preoccupation of translator and also, an essential characteristic. The question of speed in the development of translation is germane to the comprehension of translated foreign news items. Giving consideration to the target public: how quickly the listeners to radio and television newscast come to term with the news items become an issue of paramount importance. News items are to be cast in such a way that they present instantaneous comprehension. Van Dijk (1998) notes that "in the

field of translations, readability, comprehension and speed often end up, disappointingly, simply as textual and cultural domestication”.

5.2. Translation Loss

Hervey and Higgins (1992) submitted that the processing of meaning from ST (Source Text) to TT (Target Text) inevitably deals with some significant degree of translation loss. This happens due to the inability to reconcile culturally relevant features in ST with that of TT. Translation loss is an attempt to stem the tide of inability to reproduce an ST accurately: the possibility is a loss of features in the TT or gain. Hervey and Higgins [ibid] hinged this loss or gain on the fact that ‘background shared knowledge, cultural assumptions and learnt responses of monolingual Target language (TL) speakers are inevitably culture-bound.’ Considering the above, source language (SL) speakers’ reactions to the ST are not to be replicated exactly or they are not going to have direct effects on members of a different culture. An insignificant cultural difference between the ST listeners and the TT listeners is expected to create a basic divergence between the significance of the ST and those of the TT. Such significance is likely to be related on a large-scale and in a partial sense; there is no likelihood of uniformity here. Hervey and Higgins [ibid] therefore admit that “if there is equivalence in translation, it is not an objective equivalence because the translator remains the final arbiter of the imagined effects of both the ST and TT.” From this standpoint, it is not in doubt that a reasonably objective appraisal of ‘equivalent effect’ is difficult to predict.

Bangbose cited by Awobuluyi (1992: p.22) mentions six strategies for invention of new expressions from new development alien to our culture. These include (1) Translation in consonance with the rules of the target language. (2) Interpretation of the existing words of English vis-a-vis its

function. In other word, new words are ascribed specific functions. (3)

Creation of new words by deforming the source language. (4) Borrowing directly from the source language and localizing it to suit the internal rules of the target language. For instance, Coronavirus = Kòronáfairoṣì. (5)

Inventing new words using the repertoire of the native language. (6) Creating new words completely out of non-native words.

The claims above prompt the questions of how do the translators of Yoruba news item make certain choices during translation of foreign news items with due regard to the principle of equivalence and comprehension? What principle or aim influences their choice to concede or to lose for the purpose of achieving successful transfer of meaning? To answer these questions, due consideration should be given to the ST and TT cultures and world views as a whole.

6. Theoretical Framework

Neubert & Shreve (2003) maintains that there exist different approaches to the study of translation. Meanwhile, current notions of the nature of translation hold that the basic principles guiding translators are familiarity with the source and target language as well as the subject matter. Most translation theorists; Bassnett (1999), Neubert & Shreve (2003), Lefevere (1998), Baker (2006) etc., hold the view that a good translation must be transparent and faithful to the original text. It should be devoid of word for word translation, devoid of ambiguous sentences and should reflect adequacy of selection of words that will capture the style and worldview of the original. In this regard, this study adopts Awobuluyi (1992) strategies for invention of new expressions from new development alien to our culture. The reason for choosing this standpoint is that it suits the purpose and serves as a useful tool for this study.

7. Data Presentation and Analysis

This study examines translations of selected COVID-19 Expressions from English to Yoruba contained in news broadcast and media usages in the Western part of Nigeria. It analyses their communicative capacities and suitability. Thirty news items were collected and sampled from news bulletins presented by the news media across four major Yoruba-speaking states of Nigeria (107.5 FM, Lagos State; 603 KHZ AM–OGBC, Ogun State; 91.7–Rave FM, Osun State and 756 AM, Radio O. Y. O. Oyo State) out of which only sixteen were extracted and examined. For the purpose of reliability and balanced sampling, four news items were taken from each of the aforementioned Radio Stations for critical analysis. The study is necessitated by the need to critically analyze the communicative capacity of the translated COVID-19 Expressions in Yoruba media and how they are able to pass the needed information and create necessary awareness in such an emergency situation. Items identified and examined are those are critically tied to COVID-19 pandemic situations. The data are presented and analyzed as follows:

7.1. Category One

1. Quarantine (Ìsémólé) 2. Self-Isolation (Ìdánìkanwà) 3. Nose Mask (Ìbomú)
4. Mask (Ìbojú/Ìbonu/Ìbomú) 5. Gloves (Ìbowó) 6. Trachea/Wind Pipe (Kòmóòkun)

The news items listed above were translated using translation strategy of copying. The word Quarantine in (item 1), is a noun word. It is rendered as an equivalent noun “Ìsémólé” in Yoruba news media. The word self-isolation (item 2) is translated as (Ìdánìkanwà). Nose Mask (items 3) is rendered as (Ìbomú). A glove is rendered as (Ìbowó). Copying which is one of the

translation solutions is employed to achieve direct transfer of meaning from the source to target text. It is used to derive meaning from the already existing concept or word with popular usage.

Translation solutions sometimes may lack clarity in meaning because the direct translation strategy used is usually predicated on principle of deduction and assumption of language universal. The word 'Ìdánìkanwà' is translated in Yoruba to signify self-isolation. The problem here is that it lacks precision. The semantic implication of the word in Yoruba points to a person deliberately isolating him/herself from other people due to pride, material achievement or through some self-imposed philosophy which is in sharp contrast with isolation meted out by the Yoruba society on those with contagious ailment like leprosy – *igbo ladete ngbe*; the leprous-inflicted is condemned to be isolated in the bush. Pride or haughtiness is usually frowned upon in Yoruba culture and anybody displaying such ends up becoming a pariah: shut out and off the public gaze and recognition. It must be pointed out that Yoruba culture, like others in Africa, holds family relationship and phatic communion in high esteem. Thus *ìdánìkanwà* connotes irresponsibility ranging from loneliness borne out of marital failure, parental irresponsibility resulting in break-up of the kith and kinship affinity among the family members and, social irresponsibility resulting in excommunication and non-recognition in the society. Hence the Yoruba proverb which says '*ẹni tó bá fé rí 'ni làárí'*' – 'social recognition is give and take'. The responsibility of the translator is to do a news item translation that will enable the Yoruba listeners reconcile the prevailing situation with the translation solution to forge desirable comprehension of the foreign news items from positive point of view?

It should be noted that the basic principles guiding translators are

familiarity with the source and target language as well as the subject matter. Neubert & Shreve (2003) maintains “current notions of the nature of translation hold that the basic principles guiding translators are familiarity with the source and target language as well as the subject matter.” Also a good translation must be transparent and faithful to the original text. It should be devoid of word for word translation, devoid of ambiguous sentences and should reflect adequacy of selection of words that will capture the style and worldview of the original. Nevertheless, new expressions from new developments alien to our culture must be presented in such a way to capture the intention of the translation, the influence of the cultural environment and the prevailing situations in which translation takes place as well as the expectations of the listeners.

From the above, one can say that the prevailing social events and the hypes given to it from different quarters form a converging pressure upon which the listener is forced to form his opinion and the meaning of such translation, even without their precision. Meaning is enforced upon the consciousness of the recipient of the news to make comprehension take place. What matters mostly in this context is the communicative capacity of the news items enunciating prevailing social events and, in this situation, the translated COVID-19 Expressions. The Yoruba media is however saddled with the responsibility to pass the needed information across to the local populace and create necessary awareness in such an emergency situation. The comments and reaction of the local population actually show their understanding, even if at the minimal level, of the danger and preventive measures required to contain the virus.

Other descriptive words employed for translation include Trachea/Wind Pipe (item 7) translated as (Kòmóòkun), Nose Mask (items 3) rendered as (Ìbomú) and Gloves (item 4) rendered as ìbòwó. The translated

items are employed to represent a respiratory organ and paraphernalia used to shield some body parts from infection and injury in English culture. The main challenge here is that of referential perplexity. For the sake of clarity, the referential import of Trachea/Wind Pipe (item 7) is blurred by its translation as (Kòmóòkun) in Yoruba. This word can only have meaning among the academics whose area of discipline is Yoruba phonetics and phonology and by extension, professional butchers but it may not be understood easily by the majority of the Yoruba speakers to mean wind pipe or trachea.

Translation strategy of direct word copying is used to present nose mask (item 3) and gloves (item 4) as kit worn to shield the nose (imú) and the hands (ọwọ) from the infection of COVID-19. Glove and mask among the Yorubas are used popularly among the egúngún or other masquerades cults groups and, it is used to ensure utmost secrecy and anonymity rather than protection. To resolve the issue of referential confusion and forge translation solution, the idea of protection (àbò or ìbò-) translated from the foreign news items is directly utilized in Yoruba translation to create the basic concepts and instruments of awareness of protection against the ravaging COVID-19 pandemic. The translation strategy of copying was adopted to copy word directly from the source text (ST) to create awareness of ensuring protection in an emergency situation.

7.2. Category Two

1. Coronavirus (Kòkòrò-Àrùn- Àìfojúrí) 2 Physical Distancing (Ìtakété-síra-ẹnikẹjì- tàbí - sí - Aláàdúgbò) 3. Social Distancing (Ìtakété-síra-ẹni-láwùjọ) 4. Hand Sanitizer (Ìpawọ apakòkòròàrùn) 5. Mask (Ìbojú/ibonu/ibomú) 6. Pandemic (Àjàkálẹ àrùnlágbààyé) 7. Ventilator (Èrọaméèémí-já-gaara) 8. Sore Throat (Egbò ọ̀nà ọ̀fun) 9. Intensive Care

Unit (IbùdóÀkànṣeFúnÌtójú) 13. Underlined Medical Condition (Àìleraabénú) 14. Respiratory Disease (Àìsàn a-jẹ-mọ́ mímí) 15. Test Kits (OhunÌṣàyèwò) 16. Infectious Disease Centre (IbùdóFúnÀrùnÀkóràn)

The news items highlighted above are translated using loaded noun phrases and direct translation strategies. News items like 1. Coronavirus (kòkòrò-àrùn-àìfojúrí) 2 Physical Distancing (Ìtakété-síra-ẹ̀nikejì-tàbí-sí-aláàdúgbò) 3. Social Distancing (Ìtakété-síra-ẹ̀ni-láwùjọ) 4. Hand Sanitizer (Ìpawọ́ apakòkòròarùn) 5. Pandemic (Àjàkálẹ̀ àrùnlagbáàyé) 6. Ventilator (Èrọaméèémí-já-gaara) 7. Sore Throat (Egbòònàòfun) 8. Intensive Care Unit (IbùdóÀkànṣeFúnÌtójú) 9. Underlined Medical Condition (Àìleraabénú) 10. Respiratory Disease (Àìsàn a-jẹ-mọ́-mímí) 11. Test Kits (OhunÌṣàyèwò) 12. Infectious Disease Centre (IbùdóFúnÀrùnÀkóràn) were done using direct translation strategy to effect perspective change.

Perspective Change is built upon the notion based on looking and judging the same issue from divergent world views through the options given by our various languages. It is afforded by altering sentence focus to enable inter and intra sentential functions thereby bringing about fluidity and dynamism in expressions of concepts. Expression of different views on the same occurrence is also achieved through changing semantic focus which is enabled by the selection of diverse ideals as well as varying register to account for situation of occurrence as well as the point of view of narration and discourse.

Lexical Density Change deals with lexical convergence, the number of lexemes or conglomeration of texts utilized in sending a given set of information. The sub-category of this include: generalization versus specification which involves mobility of action in the direction dictated by situations. Explicit versus Implicit expressions are however used to indicate deeper and surface meaning processing mechanism which is allowed by

intuitive and tacit knowledge of a language possessed by individual. Multiple translation and re-segmentation involves manipulation of sentence structures known as ‘recasting sentences’ which brings about compensation in the course of processing ST to TT. Compensation is therefore utilized in introducing translation solution at a new linguistic level.

Cases of direct borrowing and nativisation of foreign words by the local news-writer are noted in the processing of foreign news items translation. This is done by adopting Translation strategy of Rewriting of words or concepts by using loaded noun phrases to translate novel words or concepts that lack translation equivalence. For instance, Coronavirus (Kòkòrò-àrùn-àìfójúrí), Physical Distancing (Ìtakété-síra/ẹ̀nikẹ̀jì- tàbi-si-aláàdúgbò), Social Distancing (Ìtakété-síra-ẹ̀ni-láwùjọ), Hand Sanitizer (Ìpawó apakòkòròàrùn), Pandemic (Àjàkálẹ̀ àrùnlágbáàyé), Ventilator (Èrọaméèémí-já-gaara), Sore Throat (EgbòỌ̀nàỌ̀fun), Intensive Care Unit (IbùdóÀkànşefúnÌtójú), Underlined Medical Condition (ÀìleraAbénú), Respiratory Disease (Àìsàn A-Jẹ-mó mí mí), Test Kits (OhunÌşàyẹ̀wò) and Infectious Disease Centre (IbùdóFúnÀrùnÀkóràn) are all interesting translation solutions.

Cultural Correspondence translation solution is an approach that utilizes parallel idioms and equivalent culture-specific items to arrive at an agreeable translation of foreign news items including units of measurement, currency, forms of address, new ideas and novel occurrences. For example: the translation of the following items Coronavirus (Kòkòrò-àrùn-àìfójúrí), Physical Distancing (Ìtakété-síra/ẹ̀nikẹ̀jì-tàbi-si-aláàdúgbò), Social Distancing (Ìtakété-síra-ẹ̀ni-láwùjọ), Hand Sanitizer (Ìpawó ApakòkòròÀrùn) into the Yoruba news media reflects utilization of cultural correspondence.

Text Tailoring is also a situation where translators deftly alter what is

actually said in the text through the means of correction of misconception and deletion of major body of material that is not relevant to the idea of the target text. Addition of new information can also be done to boost the intention of translation. For instance, Pandemic (Àjàkálẹ̀ àrùnlágbààyé) and Ventilator (Èrọaméèémí-já-gaara) are good examples of text tailoring.

8. Conclusion

The paper is an attempt to examine translations of COVID-19 news items by the news media in the South West of Nigeria with a consciousness to the fact that the language of the source text which is English is different from the language of target text which is Yoruba and, the two convey different cultural values. Translation activities are quite challenging and precision is often difficult to accomplish. Admittedly, most of the translated news items suffer non-conformity to the original versions but its aim of dissemination of information in an emergency situation and to the people of an alien culture is fairly achieved. It should be noted that most of the translated registered expressions in this paper are by means of adaptation invented by the Yoruba literates especially news writers whose literary exposure guided the translation and fabrication of some lexical expressions alien to their culture. Ideally, mass communicated messages should be crafted in such a way to display absolute clarity.

The paper, therefore, establishes that through translation strategies, new concepts or registered COVID-19 expressions in English can be captured by the lexis and structures of Yoruba. These translated expressions can also increase words in the lexicon of the language. The communicative competencies of these translated expressions are capable of communicating, educating and enhancing easy and better understanding of what the virus entails as well as the danger and preventive measure to contain the virus. The

translated expressions are therefore used to inform and create awareness about the virus among the indigenous Yoruba people who cannot speak English.

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bjes.beder.edu.al

Address:

"Jordan Misja" St. Tirana - Albania

Contact: e-mail: bjes@beder.edu.al

web: www.bjes.beder.edu.al