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10th UBT ANNUAL INTERNATIONAL CONFERENCE

30-31 OCTOBER

UBT Innovation Campus

INTERNATIONAL CONFERENCE ON LANGUAGE AND CULTURE

Proceedings of the 10th Annual International Conference on
Language and Culture

Edited by
Edmond Hajrizi
October, 2021

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Editor Speech of IC - BTI 2021

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Congratulation!

Edmond

Hajrizi, Rector of UBT and Chair of IC - BTI 2021

Multilingualism, a Challenge for Macedonian Institutions

Abstract

Our state is going through a language revolution, namely new languages are trying to find their path into use after this stated being redefined as multiethnic after the conflict. This paper aims to look at some issues concerning putting in use the languages, besides the Macedonian one. Before some years, by Government decision, two institutions were formed for this purpose: Language Implementation Agency of RNM and Inspectorate for the Use of Languages, whose purpose is to implement and inspect the use of the languages according to the language law. This paper outlines the language composition of the Republic of North Macedonia and briefly elaborates the Law on the Language that is spoken by at least 20% of the Citizens of the Republic of North Macedonia and the Law on the Inspectorate for the Use of Languages. Another interesting issue, which is also the core of this research paper, is the desk-research done concerning the use of languages, based on the data on website translations, which are expressed statistically. And the last part of this research paper covers the future potential challenges that lay ahead of the implementation of these minority languages in North Macedonia.

Key Terms: *Language, agency, implementation, inspectorate, translation, law.*

I.   Background Information on the Use of Languages

North Macedonia is considered a place with many nationalities and several languages. The official language of North Macedonia is Macedonian, while Albanian has co-official status. Macedonian is spoken by roughly two-thirds of the population natively and as a second language by much of the rest of the population. Albanian is the largest minority language. There are a further five national minoritylanguages: Turkish, Romani, Serbian, Bosnian, and Aromanian. The Macedonian Sign Language is the country's official sign language.

Table no. 1: Language composition in RNM

Languages of North Macedonia 2002 census	
Macedonian	66.49%
Albanian	25.1%
Turkish	3.54%
Romani	1.90%
Serbian	1.22%
Bosnian	0.42%
Aromanian	0.34%
other / unspecified	0.99%

Source:*"Macedonian census, language and religion" (PDF). www.stat.gov.mk. 2002.*

According to the last 2002 census, North Macedonia had a population of 2,022,547 citizens. 1,344,815 Macedonian citizens declared that they speak Macedonian, 507,989 citizens speak Albanian, 71,757 citizens speak Turkish, 38,528 citizens speak Roma, 6,884 citizens speak Aromanian, 24,773 citizens speak Serbian, 8.560 citizens speak Bosnian and 19,241 citizens speak other languages.[1]

II. Language Policy

The language policy in North Macedonia is regulated by the 7 Article of the Constitution of North Macedonia and the Law of languages. According to the national constitution:[2]

1. The Macedonian language, written using its Cyrillic alphabet, is the official language throughout the Republic of North Macedonia and in the international relations of the Republic of North Macedonia.
2. Any other language spoken by at least 20 percent of the population is also an official language, written using its alphabet, as specified below.
3. Any official personal documents of citizens speaking an official language other than Macedonian shall also be issued in that language, in addition to the Macedonian language, in accordance with the law.
4. Any person living in a unit of local self-government in which at least 20 percent of the population speaks an official language other than Macedonian may use that official language to communicate with the office of the central government with responsibility for that municipality; such an office shall reply in that language in addition to Macedonian. Any person may use any official language to communicate with a main office of the central government, which shall reply in that language in addition to Macedonian.
5. In the organs of the Republic of North Macedonia, any official language other than Macedonian may be used in accordance with the law.
6. In the units of local self-government where at least 20 percent of the population speaks a particular language, that language and its alphabet shall be used as an official language in addition to the Macedonian language and the Cyrillic alphabet. With respect to languages spoken by less than 20 percent of the population of a unit of local self-government, the local authorities shall decide on their use in public bodies.

7.

III. Albanian Language

Besides Macedonian language, Albanian language is used as co-official along with Macedonian in the municipalities where speakers of Albanian consists at least 20% of the population or more. These include places such as Tetovo, Brvenica, Vrapchishte and other municipalities. The new law from 2019 extended the official use of Albanian over the entire country, easing communication in Albanian with the institutions. Under the new legislation, Macedonian continues to be the primary official language, while Albanian may be used now as a second one, including at a national level in official matters. The legislation stipulates also all public institutions in the country will provide Albanian translations in their everyday work. Despite since 2019 the usage of Albanian language being no longer geographically limited, the Macedonian language with the Cyrillic alphabet remains the only official language throughout the whole territory of North Macedonia and its international relations, per Macedonian Government.[3]

IV. The Law on the Use of Languages and the Law on the Inspectorate for the Use of Languages in RNM

Under this chapter a few law issues will just be illustrated in order to provide the readers with the holistic picture of language constellation. According to the *Law on the Use of Languages*,[4]Macedonian language is the official language in the whole territory of the RNM, but besides the Macedonian language, Albanian language is also considered official language as this language is spoken by 20% of the population within the boundaries of the Republic on North Macedonia. This law obliges all state administration bodies in the Republic of Macedonia, central institutions, public enterprises, agencies, directorates, institutions and organizations, commissions, legal entities that perform public authorizations to use the language spoken at least by 20% of the population (Albanian language), besides Macedonian language.

Besides the Macedonian language, the citizens have the right to use another language, the language spoken by at least 20% of the population in these cases and with these institutions:

- in the units of local self-government
- in judicial, administrative, enforcement proceedings, pre-trial and investigative procedures, criminal and misdemeanor procedures, litigation and non-contentious proceedings, procedure for execution of sanctions
- courts, public prosecution offices, as well as all other organ, bodies and other institutions
- in communication, use and application in all actions of the citizens in front of all the bodies that make up the state power (Parliament of the Republic of Macedonia, President of the Republic of Macedonia, Government of the Republic of Macedonia, judiciary, public prosecution), Constitutional Court of the Republic of Macedonia, Ombudsman of the Republic of Macedonia, in the election process, education, science, health, culture, in the application of police authorizations, in the broadcasting activity, the notary, the execution, the infrastructure objects, the records, the personal documents, finances, the economy, as well as in other areas.

- Elected or appointed officials of the above-mentioned institutions whose headquarters are located in Skopje or in municipalities in which at least 205 of the citizens speak a language other than Macedonian language, in their communication use the Macedonian language and its Cyrillic alphabet, as well as the language spoken by at least 20% of the citizens and its alphabet, if at least one of the elected or appointed officials speaks an official language other than the Macedonian language.
- If the elected official speaks a language other than Macedonian, he has the right to use the language spoken by at least 20% of the citizens; MP-s in the Government, in commissions...

In the above paragraphs, I enlisted some of many uses of the language other than Macedonian but this situation differs in terrain. Though the implementation of this Law has been given time,the majority of the institutions still have not found the way to implement in practice, as it can be seen below in the Table 2.

To ease the implementation process of this Law, in 1919 the Government decided to establish an agency that will provide help for institutions concerning translation of documents from/to Albanian and Macedonian and English, to provide consultations for institutions on terminology harmonization and to provide support for both translators and institutions. Though this Agency did its best to help and provide support to institutions to implement the Law on the Use of Languages, still there had been seen a stagnation in its implementation. This made the officials decide to help the reinforcement of it implementation by establishing another institution to observe its implementation. In2020, the Inspectorate for the Use of Languages was established.

V. Inspectorate for the Use of Languages

This institution aims at cooperating with other institutions to help the implementation of use of languages. The Inspectorate inspects the implementation of Amendment V of the Constitution of the Republic of North Macedonia and the provisions of the Law on the Use of Languages in the territory of the Republic of North Macedonia by all competent institutions.

Supervision includes:
- supervision over the application of the Law on the Use of Languages in the proceedings before the institutions;
- supervision over the names and seals of the institutions;
- supervision over the names of the infrastructure facilities;
- supervision over the publications in the "Official Gazette of the Republic of North Macedonia" of the laws, bylaws, decisions and announcements and
- other issues determined by law, which refer to the application of the Law on the Use of Languages.[5]

According to the Law, the inspection inspectors of the the Inspectorate should undergo a trainig prior to carrying out supervision of the implementation of the law. The timeframe of the traning, both theoretical and practical part, takes almos a year.

Being unable to collect data from the above-mentioned institutions, I decided to do a desk research and see how much the language Law is being implemented.In the Table 2 below, you will see the Institution,its bilingual website, proceedings at the institution both in Macedonian and in Albanian language. The table includes the Legislative Power, Executive Power, Judicial Power and Local Governance.

Table 2 Desk-reseach of the use of languages in institutions' websites

No.	Institution	Name of the institution on the website		Bi-lingual website		Content of the web-site		Proceedings at the institution on website		Bilingual website	
		Mk	Al	Mk	Al	Mk	Al	Mk	Al	Mk %	Alb %
1.	Parliament of RNM	✓	✓	✓	✓	✓	✓	✓	✓	100 %	100 %

			EXECUTIVE POWER								
Nr.	Institution	Name of the institution on the website		Bi-lingual website		Content of the web-site		Proceedings at the institution on website		Bilingual website	
		Mk	Al	Mk	Al	Mk	Al	Mk	Al	Mk %	Mk %
1	President of RNM	✓	✓	✓	✓		✓	✓	✓	100 %	100 %
2.	Government of RNM	✓	✓	✓	✓		✓	✓	*x*	100 %	75 %

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3.	Ministry of Defence	✓	✓	✓	✓		x	✓	x	100%	50%
4.	Ministry for Internal Affairs	✓	✓	✓	✓		x	✓	x	100%	50%
5.	Ministry of Juistice	✓	✓	✓	✓		x	✓	x	100 %	50 %
6.	Minsitry of Foreign Affairs	✓	✓	✓	✓		✓	✓	x	100 %	75 %
7.	Ministry of Finance	✓	✓	✓	✓		x	✓	x	100 %	50 %
8.	Ministry of Health	✓	✓	✓	✓		x	✓	x	100 %	50 %
9.	Ministry of Transport and Connections	✓	✓	✓	✓		x	✓	x	100 %	50 %
10.	Ministry of Economy	✓	✓	✓	✓		x	✓	x	100 %	50 %
11.	Ministry of Agriculture, Forestry and Water Management	✓	✓	✓	✓		x	✓	x	100 %	50 %

No.	Institution	Name of the institution on the website		Bi-lingual website		Content of the website		Proceedings at the institution on website		Bilingual website	
		Mk	Al	Mk	Al	Mk	Al	Mk	Al	Mk %	Mk %
12.	Ministry of Information Society and Administration	✓	✓	✓	✓		✓	✓	x	100 %	75 %
13.	Ministry of Work and Social Polocy	✓	x	✓	x		x	✓	x	100 %	0 %
14.	Ministry of Education and Science	✓	✓	✓	✓		x	✓	x	100 %	50 %
15.	Ministry of local self-government	✓	✓	✓	✓		✓	✓	x	100 %	75 %
16.	Ministry of Culture	✓	✓	✓	✓		x	✓	x	100 %	50 %
17.	Ministry of Environment and Physical Planning	✓	✓	✓	✓		✓	✓	x	100 %	75 %
18.	Minstry for Political Sistem and Inter-Comunity Relations	✓	✓	✓	✓	.	x	x	x	50 %	50 %
	JUDICIAL POWER										
No.	Institution	Name of the institution on the website		Bi-lingual website		Content of the web-site		Proceedings at the institution on website		Bilingual website	
		Mk	Al	Mk	Al	Mk	Al	Mk	Al	Mk %	Mk %
1.	Supreme Court of the RNM	✓	✓	✓	✓		x	✓	x	100 %	50 %

No.	Court									100%	%
2.	Higher Administrative Court of the RNM	✓	✓	✓	✓		x	✓	x	100 %	50 %
3.	Administrative Court of the RNM	✓	✓	✓	✓		x	✓	x	100 %	50 %
4.	Court of Appeal Bitola	✓	✓	✓	✓		x	✓	x	100%	50 %
5.	Court of Appeal Gostivar	✓	✓	✓	✓		x	✓	x	100%	50 %
6.	Court of Appeal Skopje	✓	✓	✓	✓		x	✓	x	100%	50 %
7.	Primary Court Veles	✓	✓	✓	✓		x	✓	x	100 %	50 %
8.	Basic Civil Court Skopje	✓	✓	✓	✓	✓		✓	✓	100 %	100 %
9.	Basic Criminal Court Skopje	✓	✓	✓	✓	✓		✓	✓	100 %	50 %
10.	Primary Court Kumanovo	✓	✓	✓	✓		x	✓	x	100 %	50 %
11.	Primary CourtPrilep	✓	✓	✓	✓		x	✓	x	100 %	50 %
12.	Primary CourtStruga	✓	✓	✓	✓		x	✓	x	100 %	50 %
13.	Primary CourtGostivar	✓	✓	✓	✓		x	✓	x	100 %	50 %
14.	Primary Court Debar	✓	✓	✓	✓	✓		✓	✓	100 %	50 %
15.	Primary Court Kichevo	✓	✓	✓	✓		x	✓	x	100 %	50 %
16.	Primary CourtTetovo	✓	✓	✓	✓	✓		✓	✓	100 %	100 %

		LOCAL GOVERNANCE								
No.	Institution	Name of the institution on the website		Bi-lingual website		Content of the web-site		Proceedings at the institution on website		Bilingual website	
		Mk	Al	Mk	Al	Mk	Al	Mk	Al	Mk %	Al b %
1.	City of Skopje	✓	✓	✓	✓		✓	✓	x	100 %	75 %
2.	Municipality of Arachinovo	x	x	x	x	x	x	x	x	0 %	0 %
3.	Municipality of Bogovinje	✓	✓	✓	✓		✓	✓	x	100 %	75 %
4.	Municipality of Bervenica	✓	✓	✓	✓		✓	✓	x	100 %	75 %
5.	Municipality of Butel	✓	x	✓	x		x	✓	x	100 %	0 %
6.	Municipality of Vrapchishte	✓	✓	✓	✓		✓	x	x	75 %	75 %
7.	Municipality of Gostivar	✓	✓	✓	✓		✓	x	x	75 %	75 %
8.	Municipality ofDebar	✓	✓	✓	✓		✓	✓	✓	100 %	100 %
9.	Municipality of Dolneni	✓	✓	✓	✓		x	✓	x	100 %	50 %
10.	Municipality of Zhelino	✓	✓	✓	✓		✓	x	✓	50 %	100 %
11.	Municipality of Zelenikove	✓	x	✓	x		x	✓	x	100 %	0 %
12.	Municipality of Jegunivce	✓	✓	✓	✓		x	✓	x	100 %	50 %

No.	Municipality									Macedonian	Albanian
13.	Municipality of Kichevo	✓	✓	✓	✓		✓	✓	✓	100 %	100 %
14.	Municipality of Krushevo	✓	x	✓	x		x	✓	x	100 %	0 %
15.	Municipality of Kumanovo	✓	✓	✓	✓		x	✓	x	100 %	50 %
16.	Municipality of Lipkovo	✓	✓	✓	✓	.	✓	x	✓	50 %	100 %
17.	Municipality of Petrovec	✓	x	✓	x		x	✓	x	100 %	0 %
18.	Municipality of Saraj	x	✓	✓	✓		✓	✓	✓	75 %	100 %
19.	Municipality of Sopishte	✓	x	✓	x		x	✓	x	100 %	0 %
20.	Municipality ofStruga	✓	✓	✓	✓		✓	✓	✓	100 %	100 %
21.	Municipality of Studenichani	✓	✓	✓	✓		✓	xx	x	75 %	75 %
22.	Municipality of Tearce	✓	✓	✓	✓		✓	x	x	75 %	75 %
23.	Municipality of Tetovo	✓	✓	✓	✓		✓	✓	✓	100 %	100 %
24.	Municipality of Çair	✓	✓	✓	✓		✓	x	x	75 %	75 %
25.	Municipality of Chashka	✓	✓	✓	x		x	✓	x	75 %	25 %
26.	Municipality ofChucher-Sandevo	✓	x	✓	x		x	✓	x	100 %	0 %
Totality of%:										95 %	59 %

Source: These data have been collected and analysed by the author

As can be seen from the table, the use of languages in North Macedonia, to my surprise, is not complete, at least based on the online data we have. The number of institutuions whose websites I have checked is 61 and the languages that I checked are Macedonian and Albanian as these are the languages that find applcation in our territory.

Through the Law on the Use ofLanguages have been adopted for years now, based on the website data, we see that Macedonian is used in 95%of institutions i.e. some institutions have some parts of the website only in Albanian. On the other hand, the use of Albanian language is at lower level, only 59%, i.e. some institutions do not have their website at all in Albanian while some of the institutions have their websites on partially in Albanian.

Based on the website data, it can not be explicated why and what are the reason of this low-percentage use ofthe languages that are spoken by at least 20% of citizens. The reasons may be of various nature. It remains to be researched in the future.

VII. Conclusion

On one hand, as can be inferred from the text itself, the language composition of our country is abundant and is character is multilingual as it a cradle of more than an ethnicity. This constellation represents a priceless abundance as here different cultures clash and impact each other.

On the other hand, these amalgam represents a challenge for the institutions of the Republic of North Macedonia as the implementation of the above-mentioned Law on the Use of Languages requires that institutions reinforce their capacities regarding language use like hiring translators, establishing translation sections and sectors, providing their employees with dictionaries, translation softwares and providing on-job training for their employees.

Another implication that also is inherent in the Law on the Use of Languages is finance. Many institutions are not in possession of enough financial means or they have not planned financial means for translation and/or translators, a factor that contributes to the non-implementation of the Law on the Use of Languages.

These website data may also imply that there is another opportunity for freelance translation growth. Institutions may resort to the private sector of translation to meet institutional need for translation with this pair of languages.

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Graphic novels "*Wrinkles*" and "*Special Exits*"- a comparative study

Bashota, H[1], Karjagdiu, L[2]

[1] Faculty of English, UBT Higher Education Institution, Prishtina, Kosova

[2] Faculty of Philology- Department of English, University of Prishtina, Kosova

[1]halil.bashota@ubt-uni.net

[2]lirak.karjagdiu@uni-pr.edu

Prishtina 10000,

Kosova

*Corresponding author: Address: Street Nëna Terezë, 10000, Prishtina, Kosova; Email address: lirak.karjagdiu@uni-pr.edu

Abstract. *This paper examines a comparative analysis of two graphic novels: "Wrinkles" and "Special Exits", w... consist of similarities as in style, theme and point of view, as well as the overall portrayal of main characters, Emilio Rachel. Besides that, those two graphic novels have so many similarities; they also have parallels which differentiate th... The assisted care facility vs. home care. Wrinkles shows the life of the main character Emilio, with Alzheimer's in an assi... care facility, and the other novel portrays life experience at home. The other parallel pertain to the parent -child relat... ship; Wrinkles begins with the admission of Emilio to assisted care, upon the demand of his son, while, Special Exits port... the relationship between a mother and daugh...*

Keywords: *graphic novels, age and aging, family care, assisted care, Alzheimer`s.*

1   1 Introduction

The complexity of topics about old age and aging is perceived as an important phenomenon that needs to be studied f... different perspectives: individual, social and collective. The individual aspect consists of a change in a person's course of... towards specific social norms. The social aspect of aging topics extends beyond the individual experience towards wider dem... raphy of a group of people or community; while the collective perspective addresses the problem further beyond a single com... nity that includes a larger territory, with much wider demography (Kendig, 2016). Therefore, as we live in an aging society, s... topics are becoming more intensive, and the paper tries to analyse and compare key aspects of elderly care in the two grap... novels Wrinkles and Special Exits.

Such research remains very relevant for the overall literary criticism and old age studies, as graphic novels are a new g[...] and isn't done much in the past, remaining an unexplored and completely new topic. As regarding the methodology, a qualita[...] research method is used in analysing the primary and secondary literature, in deductive approach, as an important instrument[...] helps create a theoretical background on the perception of old age and aging, through analysing the existing literature, cri[...] reviews, and other studies. Scholars estimate that old age and aging are not only insidiously expressed through wrinkles and fa[...] expressions, it is a quite complex phenomenon that reflects our internal part. Gopnik (2019) estimates that old age doesn't h[...] any point; it is a gradual expression of only one point that is aging. *"Having reproduced ourselves externally, we fall dow[...] replicating ourselves internally. The process of cellular replication that allows us to be boats rebuilt even as they cross the oc[...] cease acting efficiently because they have no evolutionary reward for acting efficiently"* (Gopnik, 2019). However, aging mus[...] seen as a natural and spontaneous process that becomes socially unnoticed, but on a large scale visually stigmatized. One m[...] ask what is social in both novels, undermining the role of other characters and events that happen! However, despite many glo[...] events, still there are happy days among characters that promote communication and fun.

Therefore, this paper elaborates main comparative aspects of old age and elderly care in the two graphic novels: "*W[...] kles*" and "*Special Exits*", which consist of similarities as in style, theme, and point of view, as well as the overall portraya[...] main characters, Emilio and Rachel. Despite that, those two graphic novels have many similarities; they also have differences[...] parallels. The one is the assisted care centre vs. home care. *Wrinkles* shows the life of the main character Emilio, with Alzhein[...] in an assisted care facility, and the life experience in the centre, with too many protagonists, all categorized in different me[...] scales. However, one parallel would be the parents to children relationship. *Wrinkles* begin with the admission of Emilio to assi[...] care, upon the demand of his son. On the other hand, *Special Exits*, portrays the relationship between a mother and daughte[...] the mother`s struggling with disease, the daughter is always ready to help. In *Special Exits*, we find Rachel very comfortabl[...] home, a talkative and active person. We see it when she decides by herself whether to see the doctor or not. Another parallel is[...] in Special Exit, we have too many memoirs and a tendency to reflect on the past, while in *Wrinkles*, it is not a good representa[...] of the past as *Wrinkles* reveals fewer family moments.

1.1

1.2   2. Roca`s Alzheimer`s sequence at Wrinkles

Wrinkles is one of the most well-known projects by the author Paco Roca, which immediately after the publication w[...] lot of fame and success. As an artist, Roca`s focus was on comics projects. His first projects were *Comix Kiss Comix* and *El Vib[...] as early as in 1990s, with a focus on the themes related to some of the cultural movements of the time, mainly rock and roll [...] drug and sex. However, he became famous when some of the latter projects following the year 2002 came into light, wit[...] publication of graphic novels: Gog (2000), El Faro (2004), Hijos de la Alhambra (2007), Las Calles de Arena (2009), Emotic[...] World Tour (2009), El Invierno del Dibujante (2010), Memorias de un Hombre en Pijama (2011), La Metamorphosis (text[...] Franz Kafka, illustrated book (2011) and El Juego Lúgubre (2012) (Fraser, 2008, p. 137*)*.

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Roca was very much attracted to topics of old age and aging, while as a young artist, he made frequent visits to the eld[...] care centres and he knew the category of people that were mainly his friends` parents and relatives suffering from Alzheimer's [...] dementia. This was the main reason that Roca was very sensitive to it and chose to treat such themes in his artistic project, the [...] well-known graphic novel *Wrinkles*.

Moreover, *Wrinkles* brought fame and success to the author soon after its publication, as it was awarded two prizes: the prize [...] "*Best Script",* and the prize for "*Best Comics",* at the prestigious *Salon Del Comic de Barcelona*, and at the same time, it [...] qualified as one of the top twenty graphic novels of the year in France. Besides this, it has been translated in many languages a[...] Japanese "*Sohakukan Shueisha Productions" (2011*), in Dutch language "*Silvester" (2009*), Finnish "*Wsoy" (2009*), and Ita[...] "*Tunué" (2008*). However, it has won another important award for "*Best Album"* at Expo Cómic, Madrid, the Premio Naciona[...] Cómic in 2008, the award for "*Best Album*" at the festivals of Lucca and Rome, and the prize of the Ministry of Culture in Ja[...] (Fraser, 2008, p. 137).

The story centres on Emilio, as the main character, a former bank manager who ends up at a facilitated centre for elderly. [...] not much shown about Emilio`s life in the past, only what he tries to recall from his flashbacks time to time. As a character, Em[...] is a proud character that is suffering from Alzheimer's. At the beginning, he is silent, confused and disoriented, a character [...] talks very little. He meets a lot of other characters, Miguel, Pellicer, Modesto, and Doloris, all of them with symptoms of Alz[...] mer's and dementia, that struggle to preserve themselves from the upper stage of the second floor, a disastrous place where no[...] would suggest to Emilio and other newcomers.

Roca's projection to bring Emilio at the residence for elderly is done very carefully, when besides the main character he emp[...] another character, Miguel, to enforce the storyline from different perspectives. Hence, using Miguel as a second main charact[...] guide the storyline, from his perspective, enables Emilio functioning as he learns too much from him, at the same time, the au[...] shows the level of Alzheimer and dementia at him as the main protagonist. Moreover, it seems like Emilio and Miguel pa[...] successfully throughout three phases: the first phase- that is an introductory phase- where Miguel tries to learn as much as poss[...] about Emilio, and through it the reader. This phase helps the reader get much more involved in Emilio`s personality, habits [...] behaviours, where he is provided with information about the residence. The second phase portrays a wider and more perspec[...] attitude towards the socializing aspects amid the centre. Here, Roca looks at Miguel as a character that can bring fun and harm[...] among the residents as he is at least mentally one level better than the others. Miguel tries to indulge Emilio and other charac[...] in the facility, by organizing a trip outside, however it results unsuccessful. One thing that Emilio listens to, is the attemp[...] preserve himself from medical personnel to send him to the second floor. Third phase- the most problematic one- consists i[...] identification of Alzheimer's at Emilio, and this is shown directly by the personnel that "*Emilio, you have Alzheimer's*", a co[...] mation that vanishes all his hopes in the centre.

However, Roca`s intention was not, and shouldn`t be taken as a criticism towards any kind of healthcare systems or ins[...] tions, but as an attempt to increase awareness on a wider public about the topics of disability and impairment among the old[...] and aging people, and the people with Alzheimer's through the comic art, what was very successfully done in *Wrinkles*.

1.3   3. Special Exits, an autobiographical novel

Special Exits is another successful project, with author Joyce Farmer, whose works were known for sensitive and femi[...]

topics. She wrote her first feminist comix book *Tits & Clits*, together with Lyn Chevli, a local cartoonist in Los Angeles, wh[...]

over the years had a great amount of controversy, along with many other works, known for antagonism towards the male produc[...]

of comix and sexism of the time, under the titles: *Pandora`s Box, Abortion of Eve, Wimin`s Comix, Mama, Itchy Planet,* and m[...]

others that were internationally promoted (Fraser, 2018, p. 208).

Farmer was very keen and chose this genre as a unique and productive art. She hoped that *Special Exits* will get[...]

attention of the public and at least will inspire people to think differently, about the relevant topics, that may be drawn from [...]

book, in which memory loss exacerbates by accumulating illness, impairments, and indignities of aging, with topics of eld[...]

care, mother and daughter relationships or people with Alzheimer's disease that needs to be looked after (Venema, 2019, p. 6[...]

The book is a memoir of her parents; step-mother and father as they grew old and went through an aging process [...]

Joyce suffered a lot by herself. She experienced personally parents` health decline. The loss of ability to care about themsel[...]

starting from the very simple things such as washing and cleaning, let alone the negligence of medical treatment of glaucoma [...]

brought them to lose Rachel`s sight. Their beloved daughter, Laura, while not exactly the narrator, bears witness as she prov[...]

support for their final years. The author is a close observer while the *Special Exits* is packed with details that can only come f[...]

observation and experience. (Jerkins, 2020).

Special Exits embraces life by chronicling the counterpoint that defines life. Although the action takes place lar[...]

within the home, the production is not stage-like. The four walls of their cluttered bungalow contain the lives of Lars and Ra[...]

The place is bursting to the rafters with the possessions of a lifetime. Farmer's panels are chock full, reflecting and amplifying[...]

claustrophobia (Jerkins, 2020). Through it, she warned the society about elderly care system which is of utmost importance du[...]

the fact that the individual world always matters, despite what you are now, at least it should be remembered for a life that some[...]

had.

1.4   4. Narration and style in *Wrinkles* and *Special Exits*

According to Fraser, the graphic novel shouldn't be seen as distinct from visual art, when considering the artistic c[...]

ponents. He goes much further to consider that it needs some more attention and special treatment of the graphics, as a uni[...]

genre. However, both novels can perfectly perform all kinds of art that rely on the artistic aspects of a medium of graphic no[...]

full of combinations with word and images, graphs, thought bubbles and memoirs.

As it's written by title the graphic novel "*Wrinkles*", an award-winning novel by Paco Roca, elaborates such topic of senescence and dementia in the very start of Alzheimer's disease of the main character Emilio, a former proud bank manager brought in the elderly care. As regarding the narrator, the story in *Wrinkles* doesn't have a third person narrator, which narrates from an omniscient perspective, but it`s let on characters` thought bubbles and graphs to describe it to the reader. Hence, the story is told mainly through dialogues by the characters, with Emilio as the main character, brought to the elderly care due to inability for a family care, as his son and the daughter in law think that they can't look after him and this is the best solution.

As a character Emilio is a visual character that better communicates by his gestures, facial visuals and mimics than words. However, the author enforces this by using another character, that of Miguel, who would play an important role in the satisfaction of Emilio and the reader, through his immanent information about everything in the centre.

Fig.1: Paco Roca, *Wrinkles*, p.9

Referring to Fraser`s article "*Sequencing Alzheimer's Dementia*", the narrative points of view in Roca`s graphic novel "*Wrinkles*" blends among two narrative perspectives: the objective and subjective viewpoints. The *objective viewpoint* is manifested through daily routines and actions that happen within the facility, whether in the cafeteria, hallways, TV rooms and outdoor area, and the *subjective viewpoint*, which renders throughout flashbacks and memories from the young days of the main protagonist Emilio, as well as, other characters in the novel.

In one of the panels I attached, there is a moment that Emilio and Miguel develop a parallel narrative perspective. Emilio`s reminiscing his best days from the past by shaving himself to get ready for the work, and Miguel reminds that it is 9 o'clock and he is not working anymore. The panel represents the *subjective viewpoint* of Emilio as he is looking at the mirror with black hair, as a young man with no wrinkles in the face and forehead, full of power and life, while in the following panels it changes to the actual situation portraying an old and consumed person with so many wrinkles. This shows the narrative perspective from the point of view of Emilio`s looking into himself and the perspective how he sees himself as a proud manager of the bank.

Fig.2: Paco Roca, *Wrinkles,* p.39.

In *Special Exits*, the narrative storyline is developed by using different media, through panels, word and image com[bi]nation as well as some of the panels are preceded by a narrative perspective from a third person point of view. The narrator expl[ains] chronologically the perspective of the storyline that follows the explanation from one panel to another. It mainly recounts the t[ime] by saying: "*two days later", "a week later", "two months…. six months later".* This is done very carefully to maintain a chrono[logy] which enables a better and more comprehensive realization of the events that occur. Panels are mainly black and white an[d] keeps the reader feeling the event as it happens.

Baetens and Frey (2015), consider that when a familiar narrative voice disappears from a comic`s page or panel, [it is] done deliberately, in order to give the emotional intensity to the visuals and panels (Venema, 2018, p. 680). This visual to ve[rbal] communication with the public remains essential in realization of a conceptual attitude among the author and the reader wh[ich] becomes much more sensitive, as the reader will perceive the narrative from a more personal perspective. This is very evide[nt in] the *Special Exits*, where most of the story is told from the perspective of mingling symbols and graphs which talk much more t[han] words.

Fig 3: Joyce Farmer`s *Special Exit*s, p. 11.

In both narratives we can easily find moments where age and aging representation is visually and directly expres[sed] through most of the graphs, dialogues as well as facial expressions. To discuss it further, age and aging is also realized [in] deterioration of mental health, and this has been the focus of the author to present old age, as well as, Alzheimer's disease [and] dementia for the affected persons in the novel. *First*, graphs are full of visible moments that reflect on characters, and their ac[tivi]-ties. In *Wrinkles,* Emilio changes frequently through flashbacks and memoirs, as in the beginning he is shown to be a young m[an] in black hair and with a very regular and tidy personality, but it immediately shifts into the next panels, where Emilio is old w[ith] the first signs of dementia.

Second, dialogues reflect the age perspectives in most of the panels. Miguel reminds it to Emilio whenever he forg[ets] in this case, we can use as an example the panel in fig.2, where Miguel is shown at the picture very tired and sad, as he trie[s to] obey his roommate Emilio that he is not going to the work, as he is now old, and even getting older by the weary times they [are] waiting ahead for them. In *Special Exits*, the characters of Rachel and Lars are shown visible to pass a health decline from [one] moment to another. It is shown much more through their reduced ability to take part in activities, that in a month earlier they h[ad] only done.

Third, facial expressions are redundantly expressed in the narratives, hence we can take the picture of the panel as Em[ilio] is portrayed without any wrinkles in the first picture as he is looking at the mirror, at the same time, just a moment latter h[e is] portrayed of being full of wrinkles and facial lines that makes him look very old. The same happens even with the other charac[ters]

in the novel, Miguel, Dolores, Modesto and Pellicer, etc. The same happens with the characters of Rachel and Lars, which

facial expression changes from one panel to the next panel. Therefore, in three of the panels represented here, the age and a

process is well depicted through distinctive images, immanent dialogues and clear facial expressions that make the novel an

portant work, which is successfully written by the author.

5. Family care vs. assisted care facility

It's worth mentioning the author, Sarah Miller, in her book: *The Philosophy of Need*, as she theorizes the family car

"*morally appropriate reaction"* (Miller, 2005, p. 142), while, in both graphic novels, we find different approaches regarding

elderly care, but an appropriate reaction. The one which is completely treated outside the family sphere, and the other whic

portrayed to have used all necessary means of family environment, memory and stuff.

In *Wrinkles*, Emilio is a character that has not been treated well but appropriately by his family, at least this is

impression, as it is seen to be sent to an assisted care facility by his son and daughter in law, as they won't be able to care for

anymore. Disoriented and confused by the new environment at the facility, he finds himself abandoned, with a hope to get a

as soon as possible, from that. In an article, "Holding one another (well, wrong, clumsily) in a time of dementia*,* Hilda Linden

calls on "*identity maintenance",* calling for a family role which is irreplaceable, when considering the great need of people

may have for such a family surroundings. In fact, family stuff matters even for Emilio, as he is seen appalled by the way how

faces the new environment. In a panel, he is compared to a child facing the first day at school, where he finds everything

around him, unknown, and practically unpleasant. Lindeman insists that strangers would never provide such a warm attitude

care towards a person in need, although in "*Wrinkles*", the author employs a second character Miguel who plays an important

to somehow substitute the feeling of a family member (Fraser, 2008 p. 143).

In *Special Exits*, the family care changes dramatically as Rachel becomes the centre of all family matters. Her husb
and daughter leave everything behind to stand her aside with all the help they can provide. Benner (1996) determines this relat
ship as a human component that sets the relationship mutually recognized: "a set of relational practices that foster mutual reco
tion and realization, growth and development among the human community, by assisting others to cope with their weakne
while affirming their strengths" (Benner et al. 1996, xiii). The author emphasizes the ethical ideals of reciprocity and responsib
against human limitations, what in *Special Exits*, it is shown through family places and objects, beloved things, pets, faith rit
as well as some more personal things.

Fig. 5: Joyce Farmer, *Special Exits* 2018, p.161.

Special Exits, reposition the need for a more proactive approach towards an "*identity maintenance"*, which is historic
preserved at family care. The attempts of Lars, and the daughter to further improve Rachel`s picture, makes her a social and belo
person. Farmer employs all the media that visualizes moments that share characters' memories from her past. It is her chara
that reflects the most, her room, family things, and early marriage ornaments which makes her life alive. She also was addicte
religion; her faith became very much liked among others, as a person that had great values in life. This was quite evident w
Lars, her husband, made a statement about her after death that she had a good life.

Fig. 6: Joyce Farmer, Special Exits, 2018, p.151

However, *Wrinkles* doesn't focus on issues related to inadequate care, state policies and institutional circumstances (ser, 2008:140). It reflects the living experiences of Emilio, his mental state, health problems, problems with his communica and socializing. It leaves the impression that sending him to the assisted centre remains the best option when knowing the fact the family can no longer care about him. This moment is reflected especially when family members pay a visit, for the sec time, and find Emilio quite well situated among other characters. In contrast, *Special Exits*, recounts a large number of def among the nursery home, as it turns to be with fatality for her mother.

6. The representation of old age in characters of Emilio and Rachel

"When you look into the mirror and begin to see your mother or father, you know you are an adult" (Roca, 2008 p. 10

We have talked even above about the internal vs. external aging signs, however besides this, it is important to point two different aspects when looking at representation of old age, that is the distinction between disability and impairment. Disab theory typically differentiates between disability and impairment. While "'impairment' refers to the specific physical or cogn deficiency that leads to a reduced capacity to fully actualize all aspects of one's life," "disability" refers "to the socially regul parameters that exacerbate the effect of the impairment" (DeFalco, 2015 p. 30). To be more specific, disability covers a w range of deficiencies and becomes more generic in terminology, while impairment consists in a more specific aspect. In chara of both novels, we see that disability among Rachel, and impairment among Emilio has a life scale progression.

Fraser insists that aging in *Wrinkles* is most clearly marked through the development of Emilio's Alzheimer's sympt which becomes evident as the time passes in the storyline. Other important symbols of sickness and old age are crossroads stairways. They`re used to testify brain reproduction of meaningful effects in taking any reasonable actions. It is introduce Miguel, who serves as a second main character, knows everything in the centre, so, Miguel told that once you have a develo

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dementia, you will be sent to the second floor, as in the beginning he reminds that there are two floors: First floor- the compe[...] (healthy ones) and the second floor, which is set for those who are incompetent (unhealthy).

This scene at the stairway reappears after Emilio has spoken with the doctor about his diagnosis. Given the metapho[...] and symbolic value of the stairway scene discussed above, this repetition prompts a return to those deeper forms of lucid cont[...] plation that had been communicated only visually (Fraser, 2018 p.156).

Fig. 7: Paco Roca, Wrinkles, 2008, p.20

However, in *Special Exits,* aging becomes part of everyday life, as Rachel has a constant health decline and men[...] loss. In the beginning of the book, Rachel is able to function well, she is a talkative and easy-going person, someone who wan[...] be in the centre of things. As time passes very quickly, as months and years pass, it is notified in the panel by a written gu[...] where together with this, almost every new chapter presents a new fact about old age, showing her health decline, together [...] the consequences as Rachel loses her sight, falls and breaks her hip, and by the end her mind starts fading. As a character [...] passes through different phases, from an early phase where she is quite well with her quietness and stuff, to a more problem[...] time where she loses almost everything.

As readers proceed across the panels and down the tiers, they experience themselves moving so rapidly towards, a[...] from, and around the mother as to mimic the disorienting distress that migraine sufferers readily recognize (Venema, 201[...] 668).

Fig. 8: Joyce Farmer, Special Exits, p. 153

However, this becomes evident by the end of the comics that deformity matters among characters as a higher impairm scale that allows the identification of Alzheimer's and dementia. Hence, memory loss associates both characters in the nov Emilio has Alzheimer's and he is very lost as a character. He "loses" his watch early in the novel (Roca, 2008, p. 25), "loses" wallet and his money at its midpoint (Roca, 2008 p. 51), and further on "loses" his black socks (Roca, 2008 p. 87), where when Emilio has been transferred to the second floor, for a greater level of assistance with his everyday activities, Miguel f the items in a box that Emilio kept under his mattress (Roca, 2008 p. 94) (Fraser, 2018, p. 154). On the other hand, Rachel's years were very hard, maybe the hardest one that can be heard, and knowing the fact that the book was written as an autobiogra picturing the author`s mother, that was the reason that she wrote it after her mother's death at the nursery home due to the neg of medical personnel.

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6   **7. Conclusion**

In conclusion, it`s evident that the common intention of both authors, Roca and Farmer was to criticize the elderly system and raise the awareness among the readers of both graphic novels: *Wrinkles* and *Special Exits,* that old age and aging sh

not be seen differently but people should take it normally, aiming to improve the environment for elderly, who are actually li

whether in family or assisted care centres.

In this regard, we can conclude that the novels treat the same topic and draw on many similarities. Both comics, *Wrin*
and *Special Exits* convey a clear message to everyone interested in topics about old age, elderly care, as well as Alzheimer's dise
that people who are affected can be diseased but not marginalized, they are people that might have lived an important life, for
they need to be respected and cared. Hence, when it comes to style and narrative viewpoint, as there is not a third character
protagonist, both novels use various media where the story is told from different sources through dialogues, thought bubbles, fl
backs as well as those most representative among which are wrinkles, mimics and gestures, from which the plot reveals its comp
meaning.

In the other hand, what differs the novels remain significantly noted by the perception of such sensitive topics. Elderly
is not treated the same, as family care different from or assisted facility struggles into two groups of extremes: the ones that are gi
up from their parents and sending them to an elderly care facility, without any future care – the case of main protagonist in *Wrin*
and the others, which despite the life difficulties, still persist to keep the responsibility for a family role towards their elderly mem
just like the example in *Special Exits*. In general, the concept of old age and aging requires a serious approach that covers the s
of this phenomenon, which jointly replicates the need for a better elderly care and care system.

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Revenge and the Answer to the Question "Who's there?"

Blerina Jashari, PhD. Candidate

Faculty of Languages, Cultures and Communication

South East European University, Tetovo, North Macedonia

1. **Abstract**

Revenge is a subject that characterizes Renaissance tragedy and Elizabethan drama and depicts the fragility of the rule of law during the period of the setting of the play. One of the questions to be addressed in this paper is why the topic on revenge is important to us and how it is related to the nowadays debate. Revenge remains a subject that questions the existence and challenges the rule of law institutions even in the context of the modern world. Therefore, the theme of revenge bangs hard and seeks to be explored. The reign of Queen Elizabeth is pretty much identified in literature with the Shakespeare's plays and traditionally it denotes "a revival of classical antiquity" (Singh, 2009) which originally began in Italy with Dante, Petrarch, Boccacccio and Michelangelo. The identity of the avenger is crucial in understanding the motive behind each murder that takes place because of revenge. Therefore, finding the answer to the question "Who's there?" is of utmost importance in resolving the mystery behind the series of tragedies that occur within the play of Hamlet.

Key words: revenge, murder, ghost, question, blood feud, throne, mother's love, jealousy

2. Introduction

The reign of Queen Elizabeth is identified with the Shakespeare's plays. The period of Renaissance "traditionally denoted a revival of classical antiquity" (Singh, 2009), which originally began in Italy with Dante, Petrarch, Boccacccio and Michelangelo.

During this period there is also a growing sense of pride in the national culture and heritage. Professor Abdullah Karjagdiu, referring to Milton, writes that after the reign of Edward and Mary, with the Elizabeth taking power as Queen of England, we suddenly see England "a noble and puissant nation, rousing herself, like a strong man after sleep, and shaking her invincible locks". (Karjagdiu, 1997).

As it is well noted the revenge emerged as one of the central issues in Renaissance drama, and particularly in England, the so-called revenge tragedy became one of the dominant genres of the stage. (Canton, 1989, 2004). Hamlet's revenge has its root in pagan tradition (Blamires, 1974, 1984) and the foundation of his act is based solely in his own suspicion.

The Oxford Companion to Philosophy clarifies that the words "revenge" and "justice" in ancient Greece were equivalent. He further maintains that Plato's Socrates taught that "the return of evil for evil" is always unjust. (Honderich, 2005). The Hebrew *Bible* describes a "vengeful God" and prescribes "an eye for an eye" (Exodus 21:24), (Bible, 2011) while the *New Testament* encourages forgiveness, calling never to take revenge and reserves vengeance for a loving God. "Do not take revenge, my dear friends, but leave room for God's wrath, for it is written: "It is mine to avenge; I will repay," says the Lord." (Romans 12:19) (Bible, 2011).

One of the questions to be addressed in this paper is related to the identity of the avenger. "Who's there?" - it is not just a question that opens the play, but one that haunts the entire spirit of the drama. "Who's there?" is not merely questioning the physical presence of a mysterious being, but it digs deeper, questioning the very existence of Hamlet as a royal member, eligible to inherit the throne following his father's death. The spirit of this question creates a platform for the reader to understand that Hamlet has many identities and therefore each reader will keep asking who Hamlet is really. Even Hamlet himself is found pondering about his own role and identity and how he ends up in this whole madness and tragedies that occur one after another. Who is Hamlet? Is he a Prince of noble value? Is he eligible to inherit the throne? Who is the student of Wittenberg? Wasn't he smart enough to recognize his rights and take the throne but fall under the trap of the ghost? Who is the ghost that appears in the middle of the night, encouraging Hamlet to take revenge for its own death? Was Hamlet's mind sound? Was he mad trying to play madness? What is the motive behind his urge to seek revenge? Is it really the pain he feels for the loss of a beloved father or is it the jealousy and love he feels for his mother, who soon forgets about her late husband and marries her brother-in-law?

Given that the theme of revenge is important, and it is related to the nowadays debate and the rule of law, a comparative analysis will be made with the Canon of Lekë Dukagjini about revenge and how that is correlated with everyday life of common men. The rule of law even nowadays is fragile and not strong and often people will become the law and take justice onto their hands.

3. Literature Review

For this paper many authors and scholars have been reviewed, who were concentrated on Hamlet and the theme of revenge in Shakespeare's play. Harold Bloom has been the main address to review Hamlet's character and my attempt to answer the question "Who's there?" or "Who is it?" in trying to unfold the identity of the blood avenger in this play. General Editor Burton Raffel, who annotated Shakespeare's Hamlet takes us to the pre-histroic story of Hamlet, introducing us to the original "*Amhlaide*" as a record of the principal character's name. Harold Bloom in his collection of studies "Bloom's Shakespeare Through the Ages: Hamlet" points out that for 400 years audiences, readers, critics, actors, and directors have been asking, "Who is it?" when trying to identify the protagonist and title character. He writes "Who is Hamlet, really? Son, prince, student at Wittenberg, avenger, playwright, Renaissance Everyman, soldier? If observers do not agree on the answer to this central question, so they certainly will not agree on Hamlet's motivations for acting (cleverness, revenge, political ambition) or failing to act (fear, melancholy, uncertainty, sensitivity …)". (Bloom, 2008).

William Hazlitt in his book "Characters of Shakespeare's Plays" described Hamlet as a "great moraliser," the "prince of philosophical speculators," "thoroughly a master of the mixed motives of the human character," and "as little of the hero as a man can well be" (Hazlitt, 1908, 2009).

The individual identity is destroyed through his commitment to take revenge. The moment Hamlet decided to kill, he killed his identity and himself thereto. According to the American philosopher of Aesthetics, Stanley Cavell "*The play's name for the thing that debars Hamlet from existence is revenge.*" He further maintains that revenge is the "*destroyer of individual identity.*" (Cavell, 2003).

For the purpose of identifying the right to succession of the throne, a paper "Elective Monarchy in the Sources of Hamlet' by A.P. Stabler has been reviewed, which emphasizes that "the election was limited to members of the royal house, in other words, the choice lay between Hamlet and his uncle" and that the disappointment that is felt in Hamlet, who at the time of his father's death was still a student in Wittenberg, is due to the fact that "succession seems to follow the principle of primogeniture" (Stabler, 1965).

I have made a short comparative analysis with the Kanun (Canon) of Lekë Duakgjini, collected and written by the Priest Shtjefën Gjeçovi in my attempt to understand who Hamlet is from the perspective of the victim or the person who lost a beloved father. Also, the Criminal Code of Kosovo has been referred in order to understand the definition of the notion on "murder".

Hamlet's revenge and the answer to the question "Who's there?"

"Who's there?" is not a simple question with which Hamlet's drama begins. It is a philosophical enigma with which Shakespeare tries to unfold an intriguing theme of the drama and literature of the reign of Elizabeth (1558 - 1603), whose name has left enduring traces throughout the history of England during which the English dramaturgy flourished and plays written and staged by William Shakespeare predominated.

What stands out in the English theatre and characterizes this golden theatrical period is the theme of revenge in the plays of the Elizabethan Age, which turns into a distinct literary genre and does not constitute merely of a literary theme. In the second half of the sixteenth century, which coincides with the great era of English drama, the works of Roman playwrights began to be largely translated into English. The Roman poet Seneca aroused great interest in English play-wrights because as Harold Bloom emphasises "his plays were filled with such horrific events as cannibalism, incest,

rape and violent death, things that the audience of this period was really interested in watching." Bloom further indicates that most of Seneca's performances dealt with the heroic figures of classical legends and their narratives were filled with scenes of great revenge. (Bloom, 2008).

Given that the modern world is marked with violence, the first reaction to such violence is always a revengeful reaction. Revenge is rooted in the human soul and the first natural reaction against a wrongdoing. Blood feud has been the outcome of revenge and many souls have perished due to revenge. This topic has been the motive of many great pieces of literature, including Shakespeare's drama, and therefore most people potentially tend to think that revenge is justifiable.

In Hamlet we meet a thoughtful young man, worthy, very intelligent, who under normal circumstances would do no harm to anyone. In a traditional culture, which is guided by unwritten canons and conventional ways, the avenger can be considered a hero, but, since such a character is the avenger, and consequently the murderer with a primitive motive for blood feud, he is a criminal, who commits a serious of criminal offense such as intentional and planned murders.

According to Burton Raffel, who annotated Shakespeare's Hamlet the pre-history of Hamlet is linked with the story of a blood family fued that occurred somewhere in Scandinavia at some distant and unkown time. "Amhlaide is how Hamlet was named, in the next link in the story, which is also our first written record of the principal character's name, though not yet of the tale proper. We do not have a whole work, but only a fragmentary mention in still another account, Snorri Sturluson's Prose Edda, dated to ca. 1230." (Ed. Raffel, 2003) (Shakespeare, 2003).

Hamlet fills the stage with blood. All are drowned into it: Hamlet, Claudius, Gertrude, Polonius, Laertes, Ophelia. The revenge motive in all this drama is obvious: three sons have lost their fathers: Fortinbras's father is killed by old King Hamlet, prince Hamlet's father (King Hamlet) is murdered by Claudius, and Laertes's father Polonius is killed by prince Hamlet.

According to the American philosopher of Aesthetics, Stanley Cavell "*The play's name for the thing that debars Hamlet from existence is revenge.*" He further maintains that revenge is the *"destroyer of individual identity.*" (Cavell, 2003)

Northrop Frye thinks that "*in Shakespearean tragedy, man is not really man until he has entered what is called a social contact, when he ceases to be a "subject" in the philosophical sense and becomes a subject in the political one, essentially related to his society. The ordered society in Shakespeare is, to use Heidegger's term, ecstatic: its members are outside themselves, at work in the world, and their being is their function.*" (Frye, 1967)

In a period when the rule of law was not strong or proving murders by legal means or criminal code was almost impossible, while the prosecution and trial of offenders was not regulated by legal and judicial norms, of course justice would remain in the hands of individuals. But such a case should not be for Hamlet's period. Denmark, as an old monarchy, seems to be well organized. In this period Denmark has its ambassadors all over Europe and it seems that its influence is largely extended throughout Western Europe. Hence,

Voltemand and *Cornelius* (Danish councilors, ambassadors to
Norway) – Act 1, Scene 2 (The Castle)

*Polonius: The ambassadors from Norway, my good lord,
Are joyfully returned.*

Further in Act 5 enter Fortinbras, the English ambassadors, and others.

Osric: Young Fortinbras, with conquest come from Poland,
To th' ambassadors of England gives
This warlike volley. – Act 5, Scene 2

Moreover, proving the murder against an uncle who has just received the throne was almost impossible. How can people in power and with legal immunity even nowadays be prosecuted?

Before the play begins, Hamlet's father, the King of Denmark, dies at a young age, and his mother soon marries his uncle. It is precisely Hamlet's mother's marriage to his uncle and the jealousy he feels against his mother, as well as the longing and pain for the late father, that push the young Hamlet to suspect that his uncle has killed his brother in order to seize the throne. Harold Bloom highlights Hamlet's motive for seeking revenge, questioning "whether his motive was really due to the pain he felt for the loss of his father or was it is simply related to his jealousy of his mother", however he implies also that at a certain stage during the play, namely at Act V that "Hamlet is a changed man: mature rather than youthful, certainly quieter, if not quietistic, and somehow more attuned to divinity. Perhaps the truth is that he is at last himself, no longer afflicted by mourning and melancholia, by murderous jealousy and incessant rage. Certainly, he is no longer haunted by his father's ghost." (Bloom, 2009).

The play opens with the question "Who's there?", posed by Bernardo (Act 1, Scene 1)

"Who's there?" can be translated also as "Who is it?" and there seems to be a practical reason why Shakespeare decides to open the very first scene of the play with such a question, as Bernardo must change the shift and be replaced by another guard, in this case Francisco. Of course, they were obliged to confirm aloud each other's identity in the middle of the dark night. However, a kind of fear and insecurity is felt when such question is raised by Bernardo and consequently it becomes the beginning of a series of questions about the identity and personality of many characters of this drama and therefore the spirit of the question "Who's there?" will haunt the whole drama. More questions will haunt the reader of Hamlet. Who is the ghost that appears first to Bernardo and then to Hamlet? Who is Hamlet? What is the purpose of his appearance? Is it possible for justice to be sought from the other world? Can Hamlet's unfounded suspicions be substantiated only by the testimony of a ghost? Who is really his father's killer? Why did Hamlet not become king? Who is Claudio? Who are his friends? Who is Horace?" In some translations the question is translated as "Who is it?" Hence for example, "*Kush ësht' atje*"? in Albanian. (Noli, 1926)

The root of this fear and insecurity is understood immediately after Elsinore, the castle of Denmark is haunted by the ghost which resembles the dead king of Denmark.

Marcellus: Horatio says 'tis but our fantasy,
And will not let belief take hold of him
Touching this dreaded sight, twice seen of us; - Act 1, Scene 1

This "dreaded sight" has already been seen twice by Bernardo and his wife, Marcellus, accompanied by his sceptical friend Horace. The next manifestation of the ghost occurs exactly after the meeting of the trio and their conversation about the same ghost, which once again appears. Horace speaks to him insistently, asking him to stay there, to speak ...

Barnardo: It is offended. See, it stalks3 away!
Horatio: Stay! speak, speak! I charge thee, speak! - Act 1, Scene 1

Harold Bloom points out that for 400 years audiences, readers, critics, actors, and directors have been asking the question, "Who's there?" when trying to identify the protagonist and title character. Who is Hamlet, really? Son, prince, student at Wittenberg, avenger, playwright, Renaissance Everyman, soldier? If observers do not agree on the answer to this central question, so they certainly will not agree on Hamlet's motivations for acting (cleverness, revenge, political ambition) or failing to act (fear, melancholy, uncertainty, sensitivity, or—a new option in the early twentieth century….). (Bloom, 2008)

Although William Hazlitt in his book "Characters of Shakespeare's Plays" described Hamlet as a "great moraliser," the "prince of philosophical speculators," "thoroughly a master of the mixed motives of the human character," and "as little of the hero as a man can well be" (Hazlitt, 1908, 2009), it still can be emphasised that that Hamlet's motive for seeking revenge has more to do with the jealousy he feels towards his mother and her quick marriage to her brother-in-law, in this case his uncle, rather than with the manifestation of the ghost. The ghost may have come as a result of the jealousy and imagination possessed by Hamlet's jealousy. We have no indication that Hamlet intends to claim the royal throne, we see more his intention to claim the throne of his Mother's heart rather than the Royal throne. Hence the question "Who is (Hamlet)?" we can respond indicating that he is a boy who seeks the attention and heart of his mother, a boy who is jealous of her, feeling that she has already betrayed his dead father by marrying another man... The suspicion of his mother's love and sincerity towards his late father become the motive to seek the truth of his father's sudden death and hence revenge on him.

Before Hamlet is encountered with his father's ghost, we have a display of deep disappointment at his mother's attitude towards the death of his father and her husband, the Old Hamlet. Gertrude decides to marry her brother-in-law very quickly, forgetting her late husband and not considering at all the impact such an action could have had on her young and fragile son. Hamlet must have been eligible and qualified for the royal throne. But, according to dramaturgist Lydia Grabau this may not have been the case because not all monarchies inherit kingship through the system called "primogeniture", where the king's firstborn son and his descendants take the throne. (Grabau, 2013) However, this was not a common system of inheritance of the royal throne in the Scandinavian countries, which rather preferred the system of elective monarchy, as elaborated in the research paper "Elective Monarchy in the Sources of Hamlet' by A. P. Stabler. (Stabler, 1965). Studies refer to this system as "tanistry" which is the choice of the monarchy, choosing the "oldest and smartest" of the surviving family of the previous monarch. Of course, if this is how the monarchical system works, then Claudius would be the most natural solution, especially if he had married Gertrude, because this connection would ensure continuity between the monarchs and make the transition easier. However, according to Stabler "Shakespeare intends to represent Claudius as having usurped the throne to which Hamlet was the rightful heir". However, a few readers may be aware of the Danish constitutional practices in terms of election of the heir of the throne. According to Stabler "the election was limited to members of the royal house, in other words, the choice lay between Hamlet and his uncle" and that the disappointment that is felt in Hamlet, who at the time of his father's death was still a student in Wittenberg, is due to the fact that succession seems to have followed "the principle of primogeniture" (Stabler, 1965).

On the other hand, it is assumed that Gertrude may have had the right to inherit the throne, hence, the quick marriage between her and her brother-in-law! Act I, Scene 2, reads "Fraility, thy name is woman." (Shakespeare, 2003). These are the words uttered by Hamlet against his mother's decision to marry his uncle, now the new King of Denmark.

Hamlet's suspicion is strengthened when his close friend Horace tells him about the appearance of the ghost of the dead king. Further in his personal confrontation with the ghost Hamlet "realizes" that his father was killed by his uncle by putting poison in his ear while he was sleeping in the yard and for this, he asks him to take revenge. The testimony of the ghost confirms the suspicion of Hamlet, who at that moment explodes saying "Oh my prophetic soul". (Act 1, Scene 5)

A drama full of deaths and numerous murders, where two murders are recorded even before the play starts, that of Fortinbras and King Hamlet. The series of murders follows with the murder of Polonius, who is gathered by Hamlet on suspicion that Claudio is hiding behind the curtains in his mother's room. Rosencrantz and Guildenstern are killed by the King of England when Hamlet realizes that they have taken him to England with an order written by the King of Denmark to murder Hamlet. Hamlet discovers such an order and changes his name to the names of his fellow travellers. Then follows the tragic death of Hamlet's girlfriend Ophelia, who in her loneliness after Hamlet's rejection and the murder of her father by her boyfriend, she goes into a serious mental state and ends up committing suicide. Hamlet confronts Laertes, Ophelia's brother, near her grave, and Laertes finds Hamlet guilty of his sister's death and demands a duel. The duel turns out to have also been planned in advance. King Claudius planed with Laertes to kill Hamlet either with a poisoned sword or with the wine cup in which they will put the killer poison. Unfortunately, the cup of poisoned wine is drunk by Hamlet's mother, Queen Gertrude, who dies toasting her son in a duel. Hamlet manages to stab the King and force him to drink from the poisoned cup. In the end both Laertes and Hamlet end up dead.

The only surviving character remains Horace, who is left to tell this bloody event and story to Norway's new prince, Fortinbras, who returns to conquer the kingdom of Denmark as a result of his attempt to seek revenge for the murder of his father, the old king of Norway, Fortinbras, wo was killed by Hamlet's father, the Old King Hamlet of Denmark. Fortinbras returns and enjoys an easy victory because the kingdom of Denmark is in its worst possible condition, covered in blood and a ruined kingdom.

Hamlet took the revenge he sought, but the consequences of his revenge were unpredictable and as a result of it many innocent people died, his love for Ophelia died, the murder of his mother took place and many other unforeseen murders happened too. The only winner in this drama turns out to be Fortinbras, as a secondary character of this play, but important for the political context of the two monarchies, both the Norwegian and the Danish ones.

If we try to answer the Question "Who is Hamlet?" in conjunction with the Albanian traditional Canon of Lekë Dukagjini, which specifically handles the subject of revenge, we will understand that Hamlet is actually a "*gjaks*". Ismail Kadare emphasises that in the mountains of Northern Albania revenge was so incarnated with the life of the highlanders, therefore it was a norm to kill, it was a norm to "take an eye for an eye". These people were called "*gjaks*" (English: blood-avengers) (Kadare, 2006) and they are so referred even today.

In the end of Hamlet, as in all Shakespeare's tragedies, there is no liberation. In the tragic world of Shakespeare no one can be impressed by the time the play ends, thus, Shakespeare's world is a world where, as Blake puts it in a verse of his poem Jerusalem: "The soul drinks murder & revenge, & applauds its own holiness." (Morton D. Paley, 1991).

4. **Conclusion**

With Hamlet, Shakespeare sought to write the most universal work and show the soul of humankind. The revenge motive in all this slaughter-drama is obvious: three sons have lost their fathers and they all want to seek revenge.

We see that the Hamlet of the first Act of the play is different from the Hamlet of the third Act, and entirely different from the Hamlet of the fifth Act. He has become utterly altered. He has become estranged. He gradually consumes himself in grudge, and his mouth speaks bloody words, and his "sea of troubles" becomes a sea of revenge. Hence the idea of him questioning his own identity.

According to Ismail Kadare's interpretation of the Canon, "to avenge the blood means to take someone's life. The blood avenger is not a killer. He is simply someone who should fulfil a duty, a sort of provision." (Kadare, 2006). This philosophy has continued for ages in our own culture, challenging the rule of law in the most modern periods of time. Thus, I considered important to understand who Hamlet is from the perspective of the victim. In a comparative analysis with the Albanian traditional Canon of Lekë Dukagjini, which specifically handles the subject of revenge, we will understand that Hamlet is a "gjaks". Ismail Kadare emphasises that in the mountains of Northern Albania revenge was so incarnated with the life of the highlanders, therefore it was a norm to kill, it was a norm to "take an eye for an eye". These people are so referred even today. Kadare continues to describe them as "Silent, they followed their own way; by different ages, and with serious looks, like members of a sect, symbolizing death… If one of them happened to be at a theatre where Hamlet was showed, to him the Danish prince would be nothing more than a "gjaks" ..." (Kadare, 2006). And not only for him, but for most of the Albanians, Hamlet was nothing but a gjaks:

§ 886. Në kanû të Malevet të Shqypnis gjithsá djelm të lejn, njehen të mirë e nuk veçohen njani prej tjetrit.

§ 887. Çmimi i jetës së nierit âsht nji, si per të mirin si edhè per të keqin.

§ 891. Prandej "Gjaqet i la Leka si nja-nja: del i miri prej të keqit e i keqi prej të mirit". – "Shpirt per shpirt,'se duken e falë Zoti".

§ 916. "Gjaku gjak, gioba giobë, thotë kanûja".

§ 917. Gjaku s'hupë kurr.[1] (Gjeçovi, 1933)

All the laws depicted in the Kanun are clear, and cold, like a frozen winter day and as Harold Bloom in his The Western Canon, states that Canon is the true art of memory, the authentic foundation for cultural thinking (Bloom, 1994), therefore, exploring the Albanian traditional Kanun (Canon) enables us understand the theme revenge and blood feud in literature and also the motive behind each avenger, regardless of how unjustifiable any murder can or should be.

Revenge remains a subject that questions the existence and challenges the rule of law institutions even in the context of the modern world. The Criminal Code for example in Kosovo same as in the most developed countries prohibits

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1 [§ 886. According to the Code of the Albanian Mountains all the boys who come into life are considered good, and cannot be distinguished from one another.
§ 887. The price of human lives is alike for the good one as for the bad one.
§ 891. Therefore "Leka considered all blood equal: a good man may be begotten from a bad one, and the bad from the good." - "A soul for a soul, for the appearance is given by God".
§ 898. "Blood is blood, penalty is penalty, says the code".
§ 917. "Blood is never lost".] - from Kanuni i Lekë Dukagjinit, At Shtjefen Gjeçovi, pp. 85, 86, 87, 88

murder by all means. Article 174 of the Criminal Code clearly emphasises that "whoever deprives another person of his or her life … shall be punished" (06/L-074, 2018). Although I do not intend to imply that Shakespeare was familiar with the content of the Albanian Canon, doing this comparative analysis, I may conclude that the Albanian Canon helps us answer the question "Who is Hamlet?". Hamlet was nothing but a "gjaks" who sought revenge, "a soul for a soul" because he was convinced in his sub-consciousness that blood was never lost.

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THE IMPACT OF SONGS AND FILMS ON THE IMPROVEMENT OF LISTENING SKILLS.

LISJETA THAQI JASHARI MA PhDc

University for Business and Technology, Prishtina, Kosovo

lisjetathaqi@gmail.com

Abstract

This study regards the role of films and songs in English language teaching. The aim of the study was to investigate how films and songs can be used as resources in the improvement of listening skills in the English language. 110 students of a primary school and a language school were instructed for a whole term and tested every month for the purposes of this research. The addition of films and songs in the experimental groups revealed significant improvement compared to the control groups. We suggest that language teachers can and should use songs and films as part of their classroom teaching plan.

Key words: Songs; Films; English; Language; Teaching; Listening skills

Introduction

English language is the most widely spoken language in the world, speaking English well nowadays is important. It is the language of international communication. Millions of people want to improve their command of English, and the opportunities to learn it are provided in many different ways such as formal or informal instruction, studying abroad, the media, the internet, films and songs.

This study regards the role of films and songs in English language teaching. The aim of the study is to see the impact of songs and films on the improvement of listening skills and also to highlight the value of songs and films as teaching tools and to provide evidence that students would benefit from the addition of songs and films without changing the basic type of material covered.

Methods

The research was conducted in two schools; Hasan Prishtina school and Britannica school. The study followed one term of research. Two classes were chosen in both schools for the purpose of making one of them the experimental group whereas the other the control group. Classes were held three times a week. Classes in Hasan Prishtina school lasted 45 minutes while classes in Britannica school lasted 50 minutes.

Apart from the books, the experimental groups were given a song and its lyric every lesson as a warm up activity or any other activity. This lasted five to ten minutes. They were shown films or film clips twice a week. The film lasted 45 minutes or more while the film clips lasted only 10 – 15 minutes. Different activities were done with films and songs.

The selection of the films and songs had to be chosen carefully since level appropriateness and compatibility with the text books had to be taken into consideration.

The control groups had not been provided the opportunity of singing songs and watching films. They were taught only with books according to the curriculum of the school.

Five tests were conducted during the research for both schools to assess learners' improvement in the English language.

The collection of data was analyzed using the Statistical Package for Social Sciences (SPSS).

Results

The results of the tests conducted in Hasan Prishtina school and Britannica school are presented in diagram 1 and 2 respectively.

The results are presented in diagrams and percentages. They include the result of each test, starting from the first and continuing to the fifth, during the whole research among the four groups.
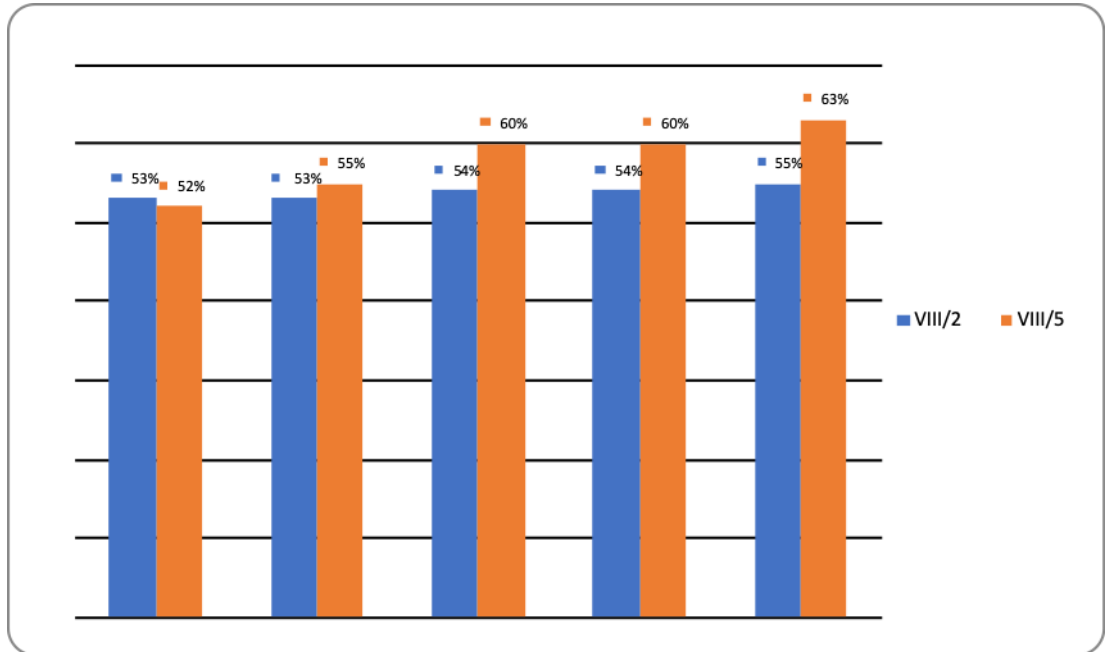
Diagram 1. The impact of songs and films on the improvement of listening skills (Hasan Prishtina School)

In the beginning the two classes (the experimental class 8/5 and the control class 8/2) had difficulties listening to English texts or songs. As shown in diagram 1, in the first test the results in both classes had almost the same percentage (Test 1: 8/2-53%, 8/5-52%, P>0.05). The results of the listening parts in tests were very poor; the students had many difficulties while listening to something in English. But after the first month of intensive listening, the students started to get used to listening to songs and films, this way the experimental group (8/5) had better percentage in the next test, whereas the control group did not improve because they were not taught with songs and films. Therefore, the experimental group led with percentage in the following months and had a much higher percentage than the control group. (Test 5: 8/2-55%, 8/5-63%, P<0.001).

As shown in diagram 2, in the beginning the score of the control group was not significantly higher than that of the experimental group in Britannica school (Test 1: Amara-72%, GF-71%, P>0.05). Whereas in the end of the research the experimental group improved significantly compared to the control group (Test 5: Amara-73%, GF-90%, P<0.001).
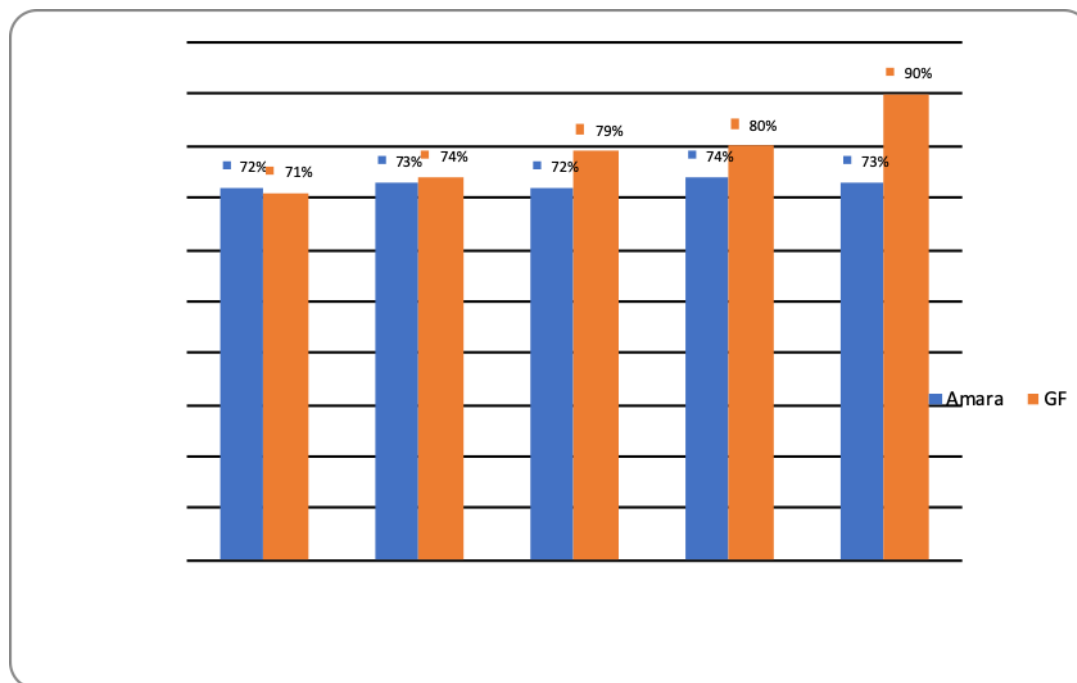
Diagram 2. The impact of songs and films on the improvement of listening skills (Britannica school).

Discussion

All the Albanian television channels broadcast English films and songs. And having in mind that teenagers are the part of the population that mostly watch films and listen to songs, it can be assumed that these two factors may have a significant impact on learning the English language.

Whether teachers are showing films or listening to songs in the classroom, it is important to structure the film or song-related activities so that viewing and listening becomes a language learning experience rather than just a passive break from the normal classroom routine.

The principle condition working with films and songs lies and depends on listening, which represents here the main medium of receiving information. A lesson with a film or song is based closely on listening, and therefore it is necessary to mention the basis of listening, its importance, and some difficulties, that can be encountered.

- When we listen, we make use of information we already have about the topic being spoken about. The more we know, the less intensively we have to listen.

- We use the information we already have about the topic, and about how languages work, to anticipate and predict what is coming.

- We normally listen selectively rather than listening to every word. We listen for key words and expressions that give us clues to meaning and not to every single word as many learners tend to do.

- As we listen and select information, we store it in short – term memory so that we can reinterpret it in the light of what is to come. We then store it in long-term memory, in the form of messages rather than in actual words.

The learners of a language usually say that speaking is the most important skill to master. But hardly anyone is aware of the fact that before speaking we usually have to listen to be able to react then. And if speaking precedes listening in a form of asking or saying something, in most cases this act involves expectation of response, which is, again, listening.

'No one knows exactly how listening works or how people learn to listen and understand. It is a skill which seems to develop easily for mother-tongue listening, but requires considerable effort where listening in a foreign language is concerned', claims Underwood, who also says that 'listening is the activity of paying attention to and trying to get meaning from something we hear'. There are many reasons for getting students listen to spoken English and one of them is to let them hear different varieties and accents – rather than just the voice of their teacher. Nowadays, they need to be exposed not only to one variety of English (British English, for example) but also to varieties such as American English, Australian English, Caribbean English, Indian English or West African English. This is a strong argument for involving listening to songs and watching films in a classroom, since the songs and films provide an unlimited quantity of different varieties of English. Listening to appropriate materials provides such exposure and students get essential information not only about grammar and vocabulary but also about pronunciation, rhythm, intonation, pitch and stress.

Even though students usually say speaking is worse than listening, they do not have such difficulties with speaking as with listening. Even if they make mistakes while speaking, the counterpart usually gets the meaning. But as far as listening is concerned, there is no counterpart to help them, and they have to rely only on their own ears. Unfortunately, it happens very often that they get lost in what is being said to them, and they get angry, sad and helpless.

Jim Scrivener said: 'Even if someone knows all the grammar and lexis of a language, it does not necessarily mean that they will be able to understand a single word when it is spoken'.

All these sources of listening difficulty can be well practised on songs and films. There are various exercises using the lyrics of songs and the dialogues of the films such as for instance a gap-fill, ordering the parts of the text, reading and comprehension. The students can see the written language, and immediately hear the difference while listening to it. As far as the connected speech and rhythm are concerned songs are one of the best types of exercises practising these sorts of problems. When we sing, the words are naturally connected together to fit the melody with the help of rhythm, which represents an enormous help and support for learners.

Films and songs are the most popular art form of the 21st century. If used carefully and thoughtfully, films and songs can bring new insights and perspectives into the classroom and can serve as a springboard for critical discussion and reflections.

Various theories about songs and films and examples from everyday life have shown that songs and films are a common and necessary part of our lives. There is a special power hidden

in them, which can bring about required atmosphere, evoke particular feelings, moreover, influence physical as well as mental condition of our bodies.

The use of film in classes guarantees that all of the students will have seen the film, leaving the film images fresh in the students' mind during the discussion of the film. The teacher must carefully select films to adequately raise the legal issue for discussion, while considering the time necessary for coverage of the course material.

Songs almost always contain authentic, natural language. A variety of listening exercises can be introduced to students through songs because songs are almost always directed to the native-speaking population so they usually contain contemporary vocabulary, idioms and expressions.

Songs are usually very easily obtainable, there is always the internet which can connect anyone with song downloads. Songs can be selected to suit the needs and interests of the student. The most important thing is that the time length is easily controlled. Whether you have an hour, 30 minutes, or only 15 minutes or so, a song can be used in the course of a planned lesson. Use of songs is very flexible. So language teachers should all consider using films and songs as a regular part of their classroom activities.

Conclusion

Films and songs in the context of the improvement of listening skills were the areas which the whole attention was devoted to for a whole term of research. We analysed their importance, character and use.

The research findings suggest that films and songs can be seen as a resource in teaching listening skills for several reasons.

Students with different learning styles can benefit from the use of films. They offer authentic target language input. It is also possible that students' positive opinion of films in teaching has effects on language learning since motivation and attitudes affect language learning. Teachers may use film in their lessons in several ways however the role of the teacher remains highly significant.

The results of the research suggest that language teachers can and should use songs as part of their classroom teaching plan. Songs contain authentic language, are readily available and provide valuable listening practice in the classroom.

It is said that songs speak a universal language that everyone understands.

Concerning motivation film has the same effect as songs. Apart from this, films are an excellent

source of authentic spoken language in context - a resource for both language and culture.

Students can become bored by repeatedly listening to a narration or dialog as they attempt to understand the meaning of new words or phrases in context. In contrast, listening to a song over and over again can be less monotonous because of the rhythm and melody. Songs can help to improve listening skills because they provide students with practice listening to different forms of intonation and rhythm. English has a stress-timed rhythm, for which songs can help to establish a feeling. Murphey believes that music has the power to engrave itself into our brains, stating that 'songs work on our short- and long-term memory' and are therefore adequate tools for using in the language classroom (1).

The statistical analyses of the research showed that there is a significant difference between teaching English through films and songs compared to teaching English without their employment. It has also been proven that songs and films have the ability to help learning and remembering the language.

What speaks in favour of using songs and films in language teaching is also the fact that the students perceived the lessons with songs and films as interesting, instructive, positive, relaxing and enjoyable and nobody experienced monotony.

For these reasons the conclusion can be drawn that films and songs should be part of the curriculum in each school of Kosova.

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Reflections on Indian Casino Gaming and the Image of the "Rich Indian"

Maja Muhic[2]

[1]Faculty of Languages, Cultures, and Communication,

Department of English Language and Literature,

South East European University,

Tetovo and Skopje, North Macedonia m.muhic@seeu.edu.mk

Abstract. This paper revisits the controversial debates regarding casinos on Native American Reservations. Gambling on Native Indian reservations is a fairly recent phenomenon dating from the 80s. Gaming on native land raised a number of questions, ranging from legal issues to cultural tensions which excelled with surrounding communities. However, gaming on Native American land created a new image of the previously unimaginable "rich Indian" and it thus shook the myths about Native Americans. Gaming on native land has therefore disturbed the two most dominant perceptions about Natives – that of the inferior, savage, oppressed on the one hand, and the *noble savage* on the other. The paper will refer to several anthropological studies on gaming on Native American land comparing it to the prevalent imagery of Natives and the contemporary stereotypes (especially those portrayed through Hollywood) still associated with them. The financial profit of casinos has brought a new level of economic, political, social, and legal power to the Native Americans and created the new image of the "rich Indian". The crossroad at which this "new Indian" and the typical definitions and ideas about what constitutes an Indian meet and conflict each other is the central theme of this paper.
Key words: casino, gambling, Native American gaming, Native American land, indigenous

Introduction: A Brief History of Native American Gaming

Native Indians have practiced gaming as part of various rituals and ceremonies well before the arrival of Europeans. Church leaders in California missions aimed at forcing Indians to abandon what they called then "heathen worship" [1]. Native American gaming practices have been recorded in 1970s edition entitled *Games of the North American Indian* by Stewart Culin. The

beginnings of Native American gaming and the so called Indian casinos is however, far more recent. We can mainly locate it in 1979 when the Seminole tribe in Florida opened a high-stakes bingo parlor and after the arrests carried soon upon the opening, the tribe sued the county (*Seminole tribe vs Butterworth*) stating their sovereign rights which guarantee them no interference from the state government. The ruling in favour of the Indians opened a whole set of legal battles and future tensions coupled with vigorous opposition from state governments and political pressure. In 1980 the Cabazon Band of Mission Indians started casino operations by opening bingo and poker halls. Soon after the arrest of Indians, the Cabazon sued in federal court (*California vs Cabazon Band of Mission Indians)* and won, with the court's decision that Indian gaming can be ruled exclusively by the Congress and the federal government, thus upholding tribal sovereignty. The decision of the Supreme Court in 1987 in this case was the start of the rapid increase of legal gaming on Indian reservations.

What followed was an intervention in the tribal sovereignty with the introduction of the Indian Gaming Regulatory Act of 1988 (IGRA) signed by President Ronal Raegan. The Congress established the National Indian Gaming Commission. The main purpose of IGRA was to regulate Indian gaming operations, and in some cases provide federal protection for tribes from actions of the state government, but in addition, it allowed criminal prohibitory laws to be applied to reservations. This to some extent marked the introduction of economic racism, by breaching tribal sovereignty and requesting that there be a gaming compact established between individual tribes and state agencies. The compact comes at a price since a tribe that enters into one concedes some of its sovereign authority over its land and people to the state. The compacts must be established in cases where tribes want to introduce Class III gaming. Bingos and few other games on reservations which fit under Class I still remain regulated by Federal law. There are conflicting views on the real agenda behind IGRA's introduction of gaming classes. Opinions vary but many point to the fear of the big casino industries in Las Vegas and Atlantic City coupled with the desire to keep tribal gaming at bay. Capriccioso quotes Jerome Levine, an expert on tribal law and gaming with the Holland & Knight law firm who states that "Class III was a compromise between tribes and states, but it was not expected that this area would become about 85 percent of all tribal gaming" [2]. And while some states still hesitate to grant the compacts needed for the Class III gaming, Class II has seen major innovations where bingos were turned into resembling slot machines with so far unseen graphics and electronics.

Now that some tribes have become seriously involved in casino operations a new level of economic and cultural independence is opening up. Tribes involved in casino activities have largely contributed to the health, education, cultural protection, etc. on the reservation but have likewise become a source of potential campaign contributions. The financial profit has brought a new level of economic, political, social, and legal power to the Native Americans, which is the crossroad at which this "new Indian" and the typical definitions and ideas of North Americans about what constitutes Indian meet and conflict each other.

Persistent Stereotypes of Native Americans and the New "Rich Indian" Image

The arrival of Europeans and the colonization of America by white settler have received a huge body of literature. In many of those historical accounts it is noted that the territory of North America was at the time of European arrival *terra nullius* – nobody's land. As a legal theory *terra nullius* holds that the 'discovered' lands were empty. Europeans could take territories and recourses under their jurisdiction. Both the *discovery doctrine* – a concept of public international law which holds that governments whose subjects have travelled and occupied countries can lay claim over the territory since the inhabitants were not subjects of a European Christian Monarch and had no sovereignty and the *terra nullius* concepts have been criticized by various scholars and political activists. The dubious term Indian is a result of a Columbus's navigation confusion but is still prevalent today although considered as pejorative by many. As Darian-

Smith puts it, the 'Indian' "is very much a figment of the white man's imagination" [1]. The common view of the settlers during the colonizing phases especially in the 18th and 19th century regarding the natives was that these people are savages and need to be civilized through Christianity. According to Darian-Smith "in 1819, the U.S Congress established the 'civilization fund' with the explicit purpose of promoting the education and 'civilization' of Native Americans" [1]. During the western expansion a number of treaties have been signed. Of the complex relation between the sophisticated system of tribal governments and the white man's law the legal historian Burke says:

> Written treaties that spoke of Indian nations, Indian boundaries, and Indian political rights remained on file, while time and the lack of record concealed the bribery, threats, and force that so often preceded their signing. Because the Indians, under pressure, usually sold the lands that the settlers demanded, the President, the Congress, and the Supreme Court could maintain the formal position that cession had been voluntary [3].

The expansion of the whites across the Midwest was followed with death and disease by many tribes. The border between Europeans and Indians was, as Darian-Smith argues a fictitious one, a site that began to move from east to west, as the pioneers moved, settled, and farmed land. Soon after this, people like William Frederick Cody aka Buffalo Bill became famous through staging the first Wild West Shows. This included Indians portrayed as savages in battles scenes in which they attacked and killed scouts. They were hence stripped of their context, dehumanized and depersonalized. The image of the cruel Indian was perpetuated in the Hollywood production with twists from the barbarous savage into the pure, spiritual Native American, that is, the 'noble savage'. The period from the 70s on has marked the beginning of the ecological and spiritual pure Native Americans that resulted in an enormous commercial industry in the search of the 'spirit' of indigenous cultures. Movie of the 50s, such as *The Searchers* (1956) and *The Unforgiven* (1960), brought to the fore the former image of the Indian as the savage, fierce, violent one [4]. Killing in the name of the Euro-American identity is fully justified especially in *The Unforgiven* where the adopted Kiowa girl played by Audrie Hepburn eventually aligns herself with the white superior culture of her adopted family and kills her Kiowa brother. In contrast to these westerns, the more recent Hollywood production has brought out the positive values of the Native Americans in movies like *Dances with Wolves* (1990), *The Last of the Mohicans* (1992), *Pocahontas*(1992)*, The Indian in the Cupboard* (1995). This production that found sympathy for the Natives was most likely rooted in what preceded, namely the Civil Rights Movement of the 60s which brought about the *Red Power Movement* together with the *Occupy Alcatraz* event. The Trail of Broken Treaties in 1972 expressed the revolt of the 300 something treaties signed and broken by the US government, resulting in the occupation of the Bureau of Indian Affairs (BIA). These events brought forward positive feelings of sympathy and to some extent national guilt, which was then expressed in the overtly positive representation of the new spiritual Indian who lives in symbiosis with nature. Native Americans now became saviors of society, freeing it of anxiety, pollution, complexity. And yet, even these movies, do not free the Indian of the Western gaze, of the Eurocentric perspective, of the white man who comes to live among them and masters their way of life and language within a matter of years, thus again presenting the Native culture as an easy to adjust and learn cluster of customs, beliefs, habits. Moreover, as Darian-Smith points out, both narratives of the noble and the savage Indian reinforce "the inability of the dominant popular culture to imagine native peoples as equal and fully functional citizens of the United States"[1].

It is Indian gaming that disturbs this imagery of the Natives as *either or*. The myths of the poor, oppressed savage as well as the one about the spiritual, pure Indian are being fully deconstructed in the domain of Indian gaming, which brings forth the new, business oriented Indian. This Indian now, can wage legal battles against government agencies, negotiate with politicians, and use to its tribal benefit the new economic, political, and cultural independence. It is

questionable though if this new image is liberating for the Natives or has the capacity to create a new set of misconceptions about them and can be detrimental to fund-raising efforts for much needed relief services and community development projects.

Governing Indigenous People through Law

Although Indian law is an extremely complicated area of study, looking into several major laws put into force clearly confirms Darian-Smith point that "law was, and remains, an essential tool by which our dominant society institutionalizes ongoing injustices and discrimination against minority peoples"[1]. The first treaty with the Indians-the Delaware tribe-was signed in 1778 and was the start of more than six hundred treaties to be signed in the years to come. The original intention of the treaties was that Indians owned the land and were willing to grant some of it to the settlers in exchange for promises that the Indian lands and sovereign control over them will remain in Indian hands, and would be protected by the US forever. Soon after this, a set of violent uses of law, involuntary agreements which forced tribes to participate in unjust legal system came about. The 1830s Indian Removal Act forced the Cherokee to walk from Georgia to Oklahoma resulting in the infamous *Trail of Tears.* Indians had to move to a territory granted for sole use by tribes. It was believed that whites would not have any interest of settling in the desert areas of Oklahoma, Arkansas, and Kansas, until they soon realized it might actually be a valuable territory to be settled on. This called for the act known as the General Allotment Act of 1887, more broadly known as the Dawes Act. What this Act has done is redistributed individual tribal members parts of the reservations, and ironically, while it opened the gates to a U.S. citizenship for those who were allotted land, it also brought the obligation to pay taxes, and if unable to do so, they would lose the land to the whites. This act has therefore not only introduced the mechanism of individual, private property nonexistent among Natives before, but it also created the rational for land removal. The Indian Reorganization Act (IRA) was brought in 1936 and it became known as the New Deal for Indians. It was meant to encourage establishment of new tribal governments and self-management and yet it was imposed without input from tribes. As a consequence "the tribal governments it created imposed an alien form of government on tribal cultures" [5]. All these acts coupled with the removal of reservation lands "boils down to how much legal control, or sovereignty rights, to grant to Native Americans" [1].

The Growth and Impact of Indian Gaming

In 2013 there were estimated to be 449 casino operations in 30 States. At present there are 574 federally recognized American Indian and Alaska Native tribes. A federally recognized tribe is an American Indian or Alaska Native tribal entity that is recognized as having a government-to-government relationship with the United States, with the responsibilities, powers, limitations, and obligations attached to that designation, and is eligible for funding and services from the Bureau of Indian Affairs. It is only those tribes that can actually make a compact with the state and proceed with casino operations. In her earlier study, Darian-Smith notices that out of the large number of tribes engaged in casino operations only 22 generate the major Indian gaming revenue. The success of casinos greatly depends on the location.
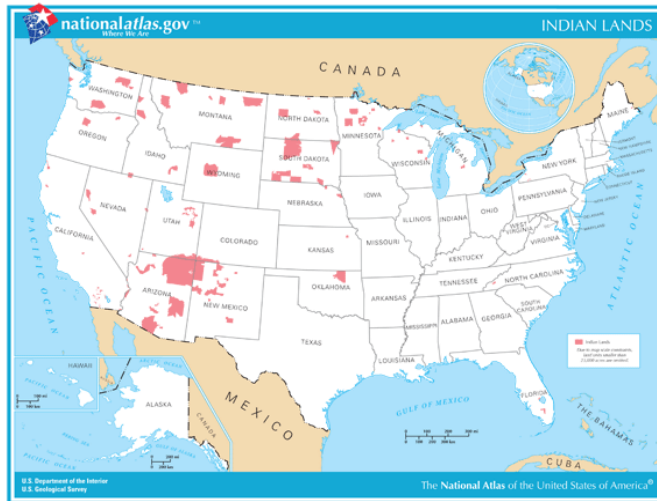
Fig.1.Indian lands of the United States Source: nationalatlas.gov, http://www.nationalat-las.gov/maplayers.html. (includes areas over 640 acres).

Significant concentrations of casinos are found in Oklahoma, followed by California, Washington, Arizona, and New Mexico. Michigan, Wisconsin and Minnesota fill out the numbers for the upper Mid West. "The states of Oregon, Montana, North Dakota, South Dakota, Idaho, Wyoming, and Colorado have Indian gaming but with fewer casinos" [6]. The casino operations get scarcer on the East coast, where only Connecticut, New York, North Carolina, Alabama and Florida have Indian casino operations. Due to location, some Indian casinos have made an enormous success and growth in gaming revenue, but others have been less lucky in the endeavor. Examples of successful casinos are Oregon's Spirit Mountain Casino, the Foxfoods Resort Casino in Connecticut, Morogon and the Chumash Casino in California. Tribes of the Greater Sioux Nation in North and South Dakota generate a far lower revenue due to the (non) attractiveness of the location. The NIGC established by the Congress for the purposes of enforcing IGRA of 1988 and facilitate federal oversight of tribal casinos receives audited financial statements from all gaming tribes each year. Ackerman and Bunch argue that in cases where smaller revenue is generated, such as Minnesota, they are almost exclusively used for public services and improvements in reservation infrastructure as well as to combat poverty and unemployment [6]. To support this case they further argue that in the less successful casino operations like South and North Dakota, unemployment is fought against by employing mainly Native American population (around 80 percent).

Regardless of the certain aspects in the casino gaming that had to be protected with the IGRA – such as prohibition of taxes imposed by states on Indian gaming revenue, some states have breached this and decided to negotiate the revenues. The negotiation has been based on promises of no state competition or the guarantee of exclusivity for gaming in certain area. This again is a proof of twisting and maneuvering laws and regulations in order to govern the tribes, infringe upon their sovereignty, and impose control. Moreover, it is precisely The Bureau of Indian Affairs that "has permitted such agreements to be incorporated into tribal-state compacts and has given approval to them" [6]. The attempts to limit the number of gaming sites on Indian land, or to put limits on the types of games are absolutely contrary to the language of IGRA and yet, it happens. Although Native American sovereignty is the basis of Indian gaming, it is brought into question in a number of cases and again proves the fact that Native Americans today still struggle with basic rights that were supposed to be guaranteed for them.

In section 2701(5) of the IGRA tribes are provided with "the exclusive right to regulate gaming activity on Indian lands if the gaming activity is not specifically prohibited by Federal law and is conducted within a State which does not, as a matter of criminal law and public policy, prohibit such gaming activity." This clearly means that no state that allows gambling on its territory should regulate Indian gaming on tribal territory. This has already been breached by the Congress which requested a tribal-state compact pertaining to Class III gaming. Acherman and Bunch describe this state of affairs by arguing that "Indian gaming today is under something of a siege" [6].

The "New Buffalo" - Gains and Losses

Those in support of the Indian gaming movement often refer to it as the "new buffalo" clearly referring to the herds of buffalo that used to be a source of social and economic survival for many Natives in the 19th century. This in no way means that the living conditions of Native Americans today are perfect. They still have the highest poverty and unemployment rates in the U.S. Their life expectancy is 50 years. Native American families live below the poverty line at rates nearly three times the national average [7]. On average, Native American families earn less than two-thirds the incomes of non–Native American families. One-half of children under the age of 6 live in poverty. Around 90.000 families are homeless or under-housed. Alcohol abuse, suicide, and diabetes are high on the rise among Native Americans. The suicide rate of people between the ages of 15-24 is three times the national rate. The questions then is, how much this so called "new buffalo" helps improve this devastating conditions of Native Americans today.

Where casinos have been successful, the proceeds have mainly been used into housing, health, education, and even financing of cultural centers, and museums detailing the histories of a specific tribe. As Darian-Smith points out "gaming on reservations allows Native Americans for the first time, to envisage a real possibility of taking charge of their own futures and well-being" [1]. Hence, Indian casinos offer the double role of helping the natives generate sources to preserve their tradition and identify while at the same time, participate in the business world. Examples of this are the Creek Nation in Oklahoma which puts the revenue money into their hospitals, engaging Indian nurses and doctors, or putting the money into scholarship money. Although there are tensions and cases where tribal leaders do not fully approve of gaming as the source of economic benefit, currently it does seem to provide the only option that opens up the doors to legal and political sovereignty of Native Americans.

However, numerous problems, especially those tied to the new image of the "rich Indian" and distrust and bitterness between tribes with casinos and those without, those federally recognized and those not recognized, come to the surface. Disagreements also arise among much of the local populations that lives closely to a Native American casino. An example of these disagreements is well analyzed by Darian-Smith in the case of the Chumash Casino in Santa Ynez, California. Stereotypes and racism came to the surface in some of the local's opinions regarding the casino, mainly due to the fact that the valley is famous for the rich people, scenery and vineyards. This elitist aura surrounding the valley generates views that the casino, albeit successful and generating high revenue, is viewed by some locals as the wrong kind of change attracting wrong sort of people both as clientele and employees [1]. Many of the employees in the Chumash Casino case are Latino from a lower socioeconomic class, referred to as the "trailer trash" by the elites. On the one hand, what is at play here is both explicit and implicit racism towards Natives and Latinos, while on the other, the lack of tolerance for the Natives now that their role as subdued group in community relations and politics has changed with the success of the casino. There are also those who argue that Indian simply do not belong to the world of corporate America based on the stereotypes of them as irrational, lazy, primitive. There are also

those who argue that Indians should simply be happy with what they have and stop trying to make money.

There are positive responses as well emphasizing the benefits for the Native communities and the fact that the Chumash casino is well controlled, save and serves no alcohol. These responses usually bring into focus the casinos as a source of economic stability and improved conditions in education, housing, and jobs for both Native and non-Native Americans. California has however been one of those states that has renegotiated the existing compacts with several (five) tribes and has demanded a greater share of the gaming revenue. It has also requested a one million dollar payment to the state to be financed over eighteen years. After the eighteen years, the tribes are requested to pay additional annual payments of approximately $700 million. All this is in return for exclusivity from non-Indian competition [6]. In addition, in the case of state compact with California, the Chumash tribe is obliged under law to contribute to both the Revenue Sharing Trust Fund (give to tribes that do not engage in casino activities, $ 1.1. million per year) and the Special Distribution Fund. The latter requires that tribes with casinos contribute a percentage of their annual income to a fund that will be distributed by a state for gambling related compensation (fire, police, sewage, roads, people with gambling addiction, cheaper housing, etc.). Darian-Smith rightfully brings to the fore the fact that no non-Indian casino operator in Las Vegas or Atlantic city" has ever been forced to pay for providing services for gambling addictions, or for health, recreational, or housing amenities" [1]. Tribes are therefore, as she puts it, held to higher community standards that any other entrepreneur or enterprise in the country.

Socioeconomic Effects of Indian Gaming and the 'Rich Indian' Image

In the reflections on the history of Indian gaming and the forecast of what it might bring for the future, Schaap rightly notices that the earlier policies of forced assimilation, allotment, reorganization, and associated BIA mismanagement and corruption left reservation Native Americans the poorest minority in the United States, with little or no hope of escape from destitution" [8]. Although the statistics still show that Native Americans have the highest rate of unemployment and are struggling with poverty, obesity, alcohol abuse, and under housing, some scholars (Tylor, Krepps, and Wang) argue that Indian casinos have had a substantial economic and social impact. Prior to 1989 the unemployment rate was 38%, while after 1995 it dropped to 13% for tribes that started casino operations. One must be aware that only a number of casinos are really successful, generating 40% of the Indian gaming revenue, while for the others, the profit is merely marginal. More and more tribes are building houses, schools, community centers, casinos and resorts. In some cases natives are entering the artifacts market, trying to buy back their cultural heritage. An example is the Pechanga Band of Luiseno Indians, which operate a casino near Temecula in southern California. They have vied for the right to display Indian artifacts currently housed in the Southwest Museum in Mount Washington, near LA. One of the most successful Indian casinos, the Foxwoods Resort and Spa has funded the Pequot Museum. Moreover, more powerful tribes have also demanded greater role in California's governance procedures. They also invest part of the revenues in political campaigns and charities. The Yavapai-Apache Nation from Verde valley has invested greatly in education.

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The positive impact of some of the casino operations must not shutter the fact that many Native Americans today are extremely poor, under employed, under housed, victimized by violent crime, with high rates of suicide, and infant mortality, and 2.4 years lower life expectancy than national average. The casino gambling breaks the passivity of Indians and challenges the enduring stereotypes of the Indian as noble savage or the primitive, irrational and poor Indian through the new image of the 'Rich Indian' who can take actions in his own hands. This image is not easily accepted by the dominant American society because it doesn't fit the image of what a Native American is supposed to be like. Many Americans believe that there is some sort of betray and loss of authenticity epitomized in the rich business oriented Indian. Many even believe that it will destroy the cultural heritage of Natives. We must also be aware that Native Americans are the most highly regulated and controlled group of people in the United States. They are continuously subjects of federal and state laws plus their own inter-governmental procedures. Even the building of casinos is carried out under enormous scrutiny and monitoring of federal and state agencies. Contrary to this strict control, the government, that is more precisely, the military site that houses 40 percent of the nation's nerve gas and other hazardous gases and lies in the close proximity of the Goshute tribe reservation in Utah. The reservation and the surrounding land of the Goshtue Skull Valley reservation is only one example of the use of such lands for dumping sites for nuclear waste and toxic materials. Hanson calls this "environmental racism that is little reported and addressed" [9].

7 Concluding remarks

This paper made a brief reflection on the political, legal, social, and economic benefits and controversies surrounding gambling on Native American land. Through several examples we saw that today Indian gaming is a strong exercise of the sovereign authority of tribes although it is continuously contested, through the IGRA, negotiations of the state-tribal compacts, state's requests to have access to a portion of the revenue, etc. As Schaap points out "as long as most Americans consider gaming to be an acceptable form of entertainment, it is likely that tribal gaming will be an important part of the U.S. scene" [8]. We saw through several statistical data that it is difficult to measure the direct and indirect economic impacts of gaming on tribal communities. While some casino operations appear to be more economically stable than other types of businesses in the amusement and recreation sectors, we noted that other Indian casinos achieve only marginal profit, mainly due to location. On a general scale casino gaming is considered by many financially struggling Native American communities as a positive economic enhancement that will solve some of their fiscal issues. Many Indian communities also hope that additional jobs, increased wages, increased property values, and reduced need for public assistance engendered by casino operations will result in a stimulated local economy.

With hardly any or no economy or tax base to fund essential services, Native Americans turned to gaming, to generate government revenue needed to fund these services and provide

employment for tribal members. The successful casinos helped some tribes emerge as an economic and political power. Now, as a result of tribal gaming, they are emerging as an economic and political powerhouse. Two members of the U.S. Senate owe their seats to Native Americans. Native Americans have also helped political campaigns, elect governors and U.S. House members and has provided tribal governments with the necessary funds to run their own administrative programs. For these reasons many authors are willing to agree that tribal gaming is a Native American success story. We must not forget however, the statistics regarding poverty, alcohol, abuse, suicide on reservations today, not can we easily dismantle the new Rich Indian/Casino Indian image, which distorts the two fixed images of the ignoble and noble/spiritual savage. Perhaps, there is a revision taking place on a more global scale, one that Darian-Smith points out to lucidly in her concluding remarks. She argues that Native American casinos are actually turning the capitalist model of individual profit on its head, precisely because they use gaming profits for collective tribal economies, establishing museums, community centers, revitalization of cultural values, and helping even the non-Indian community. This, as she argues conflicts the capitalist's economy of individualism and money for money's sake. Although money do play an important part in the casino operations, the agenda behind many of it lies in the overall improvement of the conditions for future generations, and of enabling them to participate in the mainstream society, while retaining their independence and dignity.

In its final instance, gaming on reservations is a voice that speaks against years long governmental neglect and denial of social responsibility, and it might offer future paths to tribal empowerment that will help fight inequalities, injustice and discrimination.

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Distance Learning in the Times of Covid-19 – Kosovar Teacher's Perspective

Rina Krasniqi [1]

[1]PhD candidate in Educational Leadership and Management, South East European University, Tetovo, North Macedonia

Rinakraasniqi23@gmail.com

Abstract. Distance learning is a complex process of teaching and learning, which massively began to be used during the global pandemic COVID-19 throughout the world, which since March has become indispensable in Kosovo as well. These online classes created a situation that was not stable for the education system in Kosovo and showed major educational challenges but also some benefits that teachers had from this experience.

The purpose of this research is to look in more detail at the challenges and opportunities of distance learning from the perspective of teachers. From a questionnaire distributed to 52 English teachers, data were extracted on the challenges and benefits of distance learning. The final analysis shows that despite the challenges, teachers were satisfied with the distance learning process and address the variety of technological tools, as well as the opportunity to try new teaching methods as main benefits. Meanwhile, the participants see the lack of students' access to technology that prevents them from developing their lessons properly as the major challenge during distance learning in COVID-19.

Keywords: Distance Learning, Teacher, Challenges, Benefits, COVID-19

Introduction

While the students had already finished their winter semester exams and were waiting for the spring semester to begin, the COVID-19 outbreak unfortunately made this impossible. Schools and universities in Kosovo were closed since March 11, leaving no choice for teachers but to turn to online teaching. Therefore, the purpose of this research paper is to analyze how teachers dealt with distance learning, what challenges they faced during the pandemic, and what kind of benefits they received from this experience.

In general, the research will focus on English language teachers of primary, secondary schools, but also from universities. The reason why higher education is included in the research is because the Ministry of Education and Science (MES) has already published their distance learning plans for lower education (first and second level), but not one for higher education. As a result, universities had no alternative but to start their own online teaching plan, so a comparison between these levels seemed appropriate.

Literature Review

Before moving on to the methodology, a brief overview of teaching and distance learning in the Kosovar education system is needed. Although there is extensive literature dedicated to distance learning, the topic as such leaves room for much research to be conducted in the future especially in Kosovo during the time of COVID-19, where the lack of research in this area is evident. Therefore, this research paper focuses mainly on the benefits and challenges faced by teachers in Kosovo during distance learning.

In general, most of the resources used address the same benefits and challenges; however some include more details or tend to contradict each other through their findings. These findings are taken from research papers, articles, language and teaching conferences, and books.

Initially, a research paper by Zhang, Wang, Yang, and Wang (2020 p.4) states that some of the most common challenges for distance learning are mainly "weakness of distance learning infrastructure", lack of training for teachers who do distance learning, teaching and learning environment of both teachers and students. The paper has been conducted in Chinese universities and the solution they suggest overcoming these obstacles is to create a better online teaching infrastructure and provide more training sessions for teachers.

On the other hand, a recent study (Basilaia and Kvavadze, 2020, p.6) conducted in Georgia analyzes the situation of educational institutions during COVID-19. According to the results, although the process of switching from face-to-face classes to online ones was fast, the result was successful. One of the essential benefits mentioned in the paper was that teachers gained useful experience which can be used in the future, given the fact that most educational institutions have decided to continue with distance learning for another period of time.

On the other hand, an article by Bao (2020, p.114) discussed the challenges of teachers and students during online classes. Some of the challenges listed were students' lack of attention, their academic readiness and attitude. For teachers, the author mentioned the lack of digital knowledge, and the lack of support from the institution to teachers.

An interesting and recent research conducted by Sahu (2020, p.3) focuses on a new perspective on the challenges that staff, and students faced during this pandemic. Based on the author, the virus has affected the mental health of students and teachers and some institutions have also canceled classes or postponed them to an uncertain date. Mental health as a challenge of teaching and learning online has influenced the teaching and learning process. The shift from face-to-face classes to online ones has disrupted the routine of teachers and students and adapting to a new

work environment can be more complex than they imagined. In addition, the paper analyzes various challenges in addition to mental health. Some of the most common ones are switching to online classes face to face, assessment, international students and their travel restrictions.

In general, based on the various findings and data provided by authors and researchers we can conclude that there is a lot of information about distance learning, some challenges, and benefits from this experience. However, based on my knowledge Kosovo lacks detailed information on this topic and such research would be valuable to teachers of educational institutions in Kosovo. This research would give a different approach to teachers who believe that face-to-face learning is more conducive and easier to manage. It would provide supporting data emphasizing that with proper planning and by structuring distance learning can become interactive and fruitful.

Purpose of the Research

On March 11, all educational institutions in Kosovo were closed and at the same time distance learning began to gain momentum.

According to statistics published by the MEST (Ministry of Education, Science, and Technology) (2020, p.4), the number of students in pre-university education during 2019-2020 was 345,540 in general (Chart 1), while the number of educational staff was 28,997, of which 23,234 were teachers (Fig. 1).

Nxënës në arsimin parauniversitar

Gjithsej nxënës	**345.540 (M 177.954 & F 167.586)**
Parashkollor	9.393 (M. 4.924 & F. 4.469)
Parafillor	23.650 (M. 12.304 & F. 11.346)
Fill./i mes. i ulët	234.590 (M. 120.979 & F. 113.611)
I mesëm i lartë	77.907 (M. 39.747 & F. 38.160)
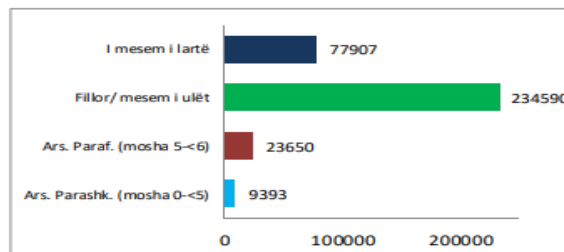
Gafiku 1. Numri i nxënësve sipas niveleve

Personeli arsimor

Gjithsej personel.... 28.150 (M. 13.941 & F. 14.209)

◆Mësimdhënës........23.234 (M. 10.069 & F. 13.165)
◆Personeli admin......1.566 (M. 1.048 & F. 518)
◆Personeli ndihmës...3.350 (M. 2.824 & F. 526)

Parashkollor ....847 (M. 83 & F. 764)

• Mësimdhënës ……........553 (M. 1 & F. 552)
• Pers. administrativ ....,89 (M. 10 & F 79)
• Personel ndihmës.........205 (M. 72 & F. 133)

Fillor/i mesëm i ulët...21.151 (M. 10.135 & F. 11.016)

• Mësimdhënës ....17.426 (M. 7.080 & F. 10.346)
• Pers. administrativ .1.152 (M. 800 & F. 352)
• Personel ndihmës....2.573 (M. 2.255 & F. 318)

Mesëm i lartë……........6.152 (M. 3.723 & F. 2.429)

• Mësimdhënës ……........5.255 (M. 2.988 & F. 2.267)
• Pers. administrativ …..325 (M. 238 & F. 87)
• Personel ndihmës.........572 (M. 497 & F. 75)

Fig 1. Educational Staff (in Albanian)

These statistics indicate that this total number of students and teachers has undergone distance learning since March. Therefore, the immediate mobilization of educational institutions and MEST for the realization of distance learning was necessary.

Meanwhile, on March 11, higher education came out with the announcement that all faculties and colleges have suspended work until March 27, 2020, as a preventive measure against COVID-19. This decision affected a total of 50,593 students of public universities, 5,245 students of private colleges, as well as 1500 members of the academic staff in public universities, while 961 members of the academic staff in private colleges (MEST, 2020, p.5; University of Prishtina, 2020, p.1).

Due to the short time for preparation and the lack of prior training, teachers faced a host of challenges which they have not yet overcome, several months after the implementation of distance learning. However, many see this type of learning as a fruitful and beneficial process for the future of education in Kosovo.

Consequently, the purpose and objective of this research is to analyze in more detail what were the challenges and benefits of distance learning during the months that teachers had to work from home.

Research Questions

The research question of a research is more than a simple statement because it must also include some details of the full nature of the research.

To justify the purpose of the research topic and achieve the research objectives, we will answer the following research questions:
1. How does the Kosovar education system function in times of the pandemic?
2. How satisfied are Kosovar teachers with distance learning?
3. What are the biggest challenges in distance learning?
4. What are the biggest benefits of distance learning?

Research Methodology

For the purposes of this study, a descriptive (empirical) method was used, more specifically a methodological-qualitative method. According to Dornyei (2007, p. 123), the qualitative method can be defined as a method that collects quantitative and numerical data.

The tool that has been implemented to collect data with the qualitative approach from teachers is a questionnaire. The questionnaire contained twelve closed and open questions asking about demographics (gender, region where they work, working sector), as well as questions related mainly to distance learning, the challenges, and benefits of this teaching method.

Hypotheses

In order to analyze the research focus, the following hypotheses have been put forward. In addition to problem analysis, hypotheses will also serve as a means by which we will test research questions.

• Hypothesis 1: A large number of external and internal factors have directly influenced the development of the learning process in times of pandemic.

• Hypothesis 2: This process has been developed and is being developed in a large number of technical-technological and organizational difficulties.

• Hypothesis 3: Teachers are not satisfied with distance learning.

• Hypothesis 4: The biggest challenge in distance learning has been student grading.

• Hypothesis 5: One of the biggest benefits of distance learning has been the flexibility of time and place.

Research - Data Collection

In order to elaborate on the research problem, we have collected factual data through an online questionnaire distributed through Google Forms. Fifty-two questionnaires were completed by English language teachers, collected from December 1st to December 30th. In the following section we will describe the characteristics of the participants accompanied by graphics, in order to show more clearly the data collected.

Characteristics of Participants

This research was attended by 52 English language teachers from primary, higher education, private language schools and Kosovar universities.

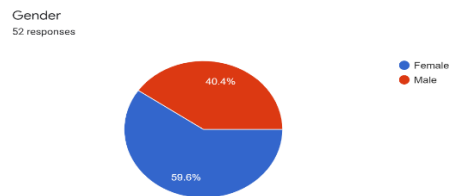Of the total number of participants, 59.6% were female, while 40.4% were male (Fig.2).

Fig.2: Gender

Regarding the labor sector, out of 52 participants in total, 67.3% are part of the public sector while 32.7% come from the private sector (Fig. 3). Whereas, in terms of teaching experience, the highest percentage (9.6%) belongs to those who are practicing the teaching profession for 1 to 5 years (Fig.4).
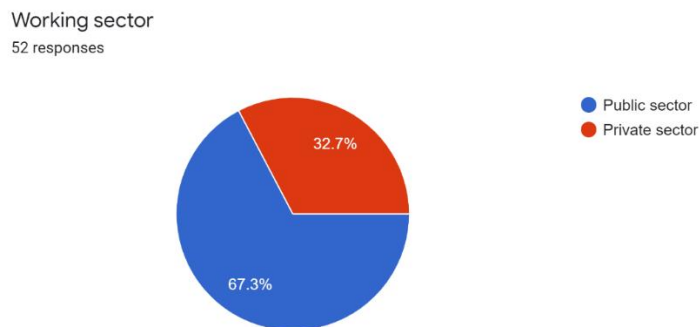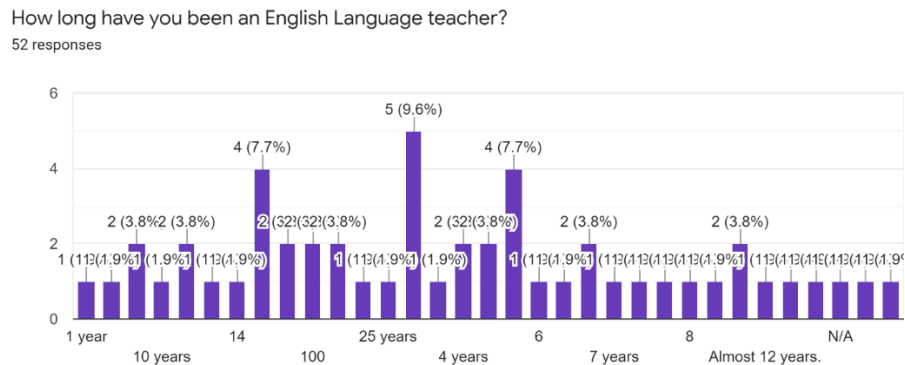

Fig.3: Working sector

How long have you been an English Language teacher?
52 responses

Fig.4: Work experience

Empirical Findings

The following results show a reflection of teachers and their responses to the distributed questionnaire on the challenges and benefits of distance learning. As a result, the hypotheses will be verified, and we will give our conclusions and recommendations about the discussed topic.

First, from the institutions and the responses of the participants, 80.8% are working remotely, 13.5% work with students face to face, while 5.7% have worked remotely only during quarantine or hold mixed learning (face to face and remotely) (Fig.5).

Are you working remotely/from home?
52 responses

Fig. 5: Distance learning

On the other hand, given the delays in the implementation of the plans that the Ministry of Education planned for distance learning, and the impact that this delay had on pupils, students, and teachers in Kosovo (MEST, 2020 p.7; KAS, 2019, p. 3), we can say that irregularities may have appeared in the teaching process but also dissatisfaction. The following data will prove that teachers are faced with external and internal factors; and technical problems but also benefits during distance learning, so the first two hypotheses are completely correct. However, when

asked if they are satisfied with the distance learning process, 65.4% of teachers said they are satisfied with distance learning (Fig. 6). Consequently, the third hypothesis is rejected.

How satisfied are you with remote teaching?
52 responses

- Very satisfied
- Satisfied
- Neutral
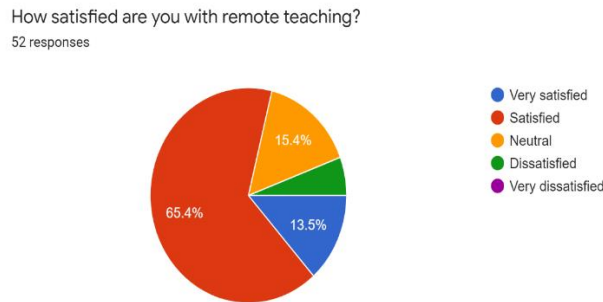- Dissatisfied
- Very dissatisfied

15.4%
65.4%
13.5%

Fig. 6: Satisfaction with distance learning

Despite the positive attitude of teachers towards distance learning, we cannot deny the challenges that followed this process, considering the fact that Kosovo has not implemented distance learning before. Of the ten challenges listed in the question of what the biggest challenges during distance learning have been, student access to technology, and converting activities/book content to fit the needs of students have been rated as the most distinct challenges with 59.6% and work as third with 75.7% (Fig. 7). From the results of the questionnaire, we can say that the fourth hypothesis, which states that the biggest challenge in distance learning is student assessment, is partially correct because there are other challenges that teachers have assessed as distinct during the lesson in distance.
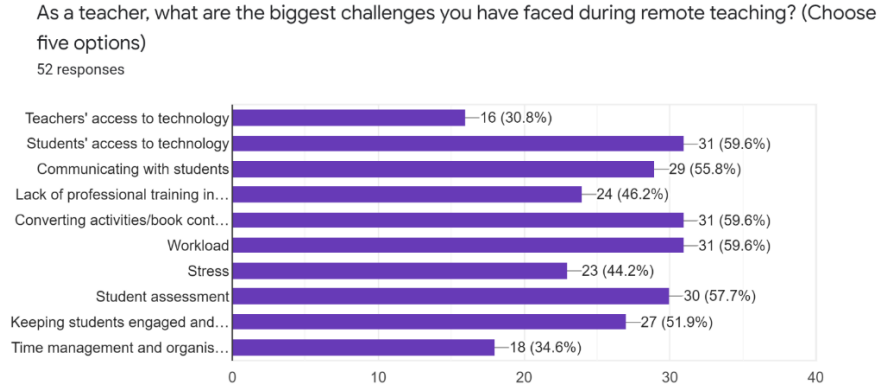
As a teacher, what are the biggest challenges you have faced during remote teaching? (Choose five options)
52 responses

Teachers' access to technology	16 (30.8%)
Students' access to technology	31 (59.6%)
Communicating with students	29 (55.8%)
Lack of professional training in…	24 (46.2%)
Converting activities/book cont…	31 (59.6%)
Workload	31 (59.6%)
Stress	23 (44.2%)
Student assessment	30 (57.7%)
Keeping students engaged and…	27 (51.9%)
Time management and organis…	18 (34.6%)

Fig: 7: Distance learning challenges

However, every experience also highlights the good side from which the sufferer benefits, in our case the teachers. According to Appana (2008), some of the benefits of distance learning are the improvement of the quality of teaching, the numerous opportunities for teachers to extend the explanations of teaching topics beyond the textbook. In our context, with the responses of 52 participants we can state that of the ten options listed in the table of benefits of distance learning, with the highest percentage was the option wide range of tools with 63.5% (Fig. 8). Therefore, in conclusion, we can say that the fifth hypothesis, which states that the greatest benefit in distance learning is the flexibility of time and place, is rejected as participants have chosen other options as greater benefits during the learning process.

What are the biggest benefits of remote teaching for you as a teacher? (Choose five options)
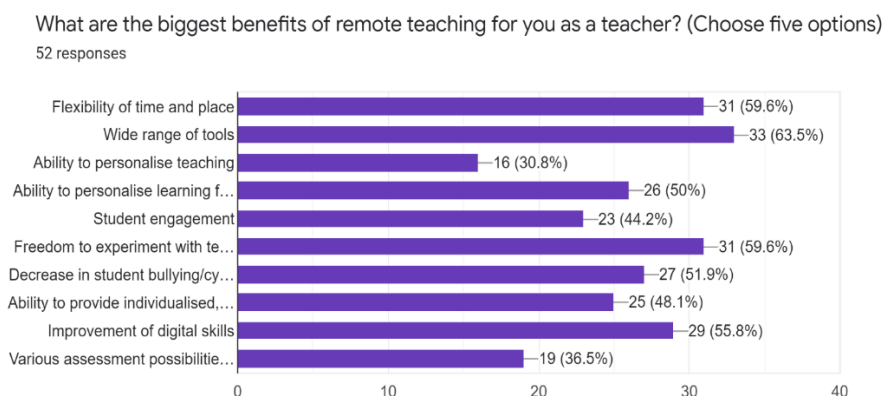52 responses

Fig.8: Distance learning benefits

Conclusion and Recommendations

Conclusion

Preparation for distance learning should be taken seriously by policy makers, education experts and teachers and students who are necessarily an integral part of the whole process and face the vicissitudes of this process directly. The COVID-19 period found the field of education in Kosovo unprepared, so from this research we can draw the following conclusions:

1. Teachers are satisfied with distance learning and acknowledge that during this period they have encountered many challenges and benefits.

2. Access of students and teachers to technology, student motivation, communication with students, lack of professional training have been challenges displayed during distance learning during the COVID-19 pandemic.

3. Benefits, on the other hand, such as the space given to teachers to try different teaching methods, the reduction of harassment of students when teaching takes place face to face, are answers that teachers have given from their experience of several months.

Recommendations

We have in mind that the small number of participants of English language teachers, as well as the fact that they belong to different educational institutions cannot generalize the situation with distance learning in Kosovo, but can be taken as a basis for further research. specific.

Teachers' responses and this research in general can be the starting point of a number of initiatives in Kosovo for the benefit of the teaching process. A more detailed research can be condicted in each educational institution separately, i.e. not taking all levels of education as in our case. This would help:

• to formulate separate policies for each institution and educational level;
• to create and compile professional training sessions for the development of distance learning;
• strengthen and expand the coverage of the internet distribution network.

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"*Love's the meaning of the universe*": On Franz Werfel's German Translation of Verdi's Opera *Simon Boccanegra*

Lothar Tschapka[1]

[1] University of Vienna.

Home address: Corvinusgasse 3/1, 1230 Vienna, Austria

lothar.tschapka@univie.ac.at

Abstract. The German Verdi renaissance movement of the 1920s and 1930s is closely linked to the Austrian writer and poet Franz Werfel. At the beginning of the 20th century, most of the composer's earlier works had sunk into oblivion, with only a handful of his operas, such as *Rigoletto* and *Aida*, being regularly performed.

Particularly in German-speaking countries, Verdi's operatic works were overshadowed by Wagner's musical dramas, and often disparagingly referred to as "organ grinder's music". Werfel, who since his youth had been an ardent admirer of Verdi, started championing the composer's cause in the 1920s by publishing a biographical novel, as well as a German edition of Verdi's letters. Furthermore, and most importantly, he translated three of the composer's lesser-known operas, thus inaugurating the Verdi renaissance on German and, subsequently, international stages. This paper examines the translation of *Simon Boccanegra*, the second opera in Werfel's triad, which premiered in Vienna in 1930.

Keywords: Giuseppe Verdi, Franz Werfel, Simon Boccanegra, German Verdi renaissance

In the years prior to his death in 1901, Giuseppe Verdi had the reputation of being the world's greatest living composer. However, by this time only a comparatively small part of his œuvre, including half a dozen operas and the *Requiem*, were regularly performed, many works from his early and middle periods being forgotten or, at least, not canonised [1, *165-6*]. In German-speaking countries, in particular, Verdi's operatic œuvre was overshadowed by Wagner's musical dramas and, though popular with theatre audiences (one Viennese critic, in 1901, called Verdi and Offenbach "*die Schutzpatrone der Opernkasse*" ["*the patrons of the opera box office*"] [2]), was often referred to as second-rate "organ grinder's music" [3, *54*; 4, 11, *29-30*]. Furthermore, the works were performed in 19th century translations, which were often imprecise and notorious for their kitschy language, ironically denominated "Operndeutsch" ("operatic German").

The situation started to improve when, on the occasion of the centenary of Verdi's birth in 1913, efforts were made to revive some of his forgotten operas, as well as to re-evaluate the artistic quality of his music. After the hiatus caused by WWI, it was, in the 1920s, mainly due to the Prague-born poet Franz Werfel that a movement was inaugurated which went down in musical history as the German Verdi renaissance. Werfel, who since his youth had been an ardent admirer of Verdi [3, *7*-], started championing the composer's cause by publishing a best-selling biographical novel, as well as a German edition of Verdi's letters. Furthermore, and most importantly, he translated three of the composer's lesser-known operas, thus launching the Verdi revival on German and, subsequently, international stages.

Through his then companion, and later wife, Alma Mahler-Werfel, he was acquainted with the work of Gustav Mahler, who during his term as director of the Vienna Court Opera reformed the performance practice of Mozart and other composers, by not only renewing the productions and set designs but also by having older text translations revised or the libretti translated anew. Moreover, it can be assumed that Werfel's Verdi translations were part of the "Geldbeschaffungsprogramm" ("money acquisition programme") initiated by Alma to maintain the couple's standard of living and, in particular, to acquire their homes in Venice and, later, at Vienna's Hohe Warte. It was largely due to Alma's efforts that Werfel was "converted" from an expressionist poet into the best-selling novelist of *Verdi* or *The Song of Bernadette* [5, *203-4*, *235*, *247*-].

With regard to the reasons which prompted the German Verdi renaissance, it has not only been viewed as a reaction to the exclusiveness of Wagnerism and modernism [4, *100*], but also as a result of an "opera crisis" [4, *54*-], of changes in the sociological composition of audiences at that time, namely the declining importance of the upper middle classes [4, *11*] [6, *183*], and of the general cultural climate after the defeat of Germany and Austria in WWI [6, *184-5*]. However, these factors are not instrumental in interpreting a phenomenon which can sufficiently, and with higher plausibility, be explained by economic considerations, the competition from operetta and cinema [6, *184*] and the lack of popular operatic novelties, particularly after Puccini's death, with audiences preferring old-fashioned "melody" to musical modernism. Or, as the (anonymous) *Times* correspondent asked on the occasion of the Berlin premiere of Werfel's *Boccanegra* translation: "*If the opera is a success – how far would that be due to a reaction against the symbolical librettos and obstreperous orchestras of modern operas?*" [7]

It seems that neither veristic nor late Romantic or modernist contemporary composers could, in the long run, provide an operatic repertoire suitable to feed the appetite of audiences whose musical taste had not changed much since the *fin de siècle* [8, *38*]. It is not by chance that the last long-time bestseller in the history of opera is Puccini's *Turandot*, which premiered posthumously in 1926 [8, *38*]. The Handel and Offenbach revivals running parallel to the Verdi renaissance on German stages [3, *39*-] can also be seen as the outcome of anti-modernist, retrospective tendencies in repertoire planning.

Furthermore, German theatres were, from 1929, heavily affected by the economic crisis, with many of them being closed or amalgamated. Werfel himself once lamented, somewhat exaggeratedly, that major opera houses could only survive by playing *Im weißen Rössl* (*The White Horse Inn*) three times a week [9, *328*]. Obviously, theatre managers could not afford to play to empty houses and were only too eager to repeat the financial success of the canonised Verdi operas by adding some of his lesser-known works to their programmes.

Werfel's first Verdi translation, *La forza del destino* (*Die Macht des Schicksals*, in German), premiered in 1926 in Dresden, not only initiated the Verdi renaissance on German stages, inspiring the revival of other non-canonical Verdi operas such as *Macbeth*, *Nabucco* and *Luisa Miller*, but was also the movement's greatest success, with productions in some 45 theatres in Germany, Switzerland, Austria and Czechoslovakia. The work was subsequently "re-imported" to Italy in its original language and also staged in many other countries. Ever since WWII, it has been part of the standard repertoire of all major opera houses.

However, *Forza* was no real rediscovery of Werfel's, as it had already been revived in Italy, Germany and the USA earlier in the century. The same is true of his reworking of *Don Carlo(s)*, which premiered in Vienna in 1932, with the local stage manager Lothar Wallerstein acting as Werfel's co-author. This translation was the least influential of Werfel's triad; though also appearing in print, it was apparently never performed outside Vienna (where it was produced anew in 1948), since the two translators' Jewish origins prevented any distribution in the Third Reich.

As opposed to *Forza* and *Carlos*, *Simon Boccanegra* was a true discovery of Werfel's as the work had, in the 20th century, not been staged anywhere outside Italy, where it was performed in 1909 in Palermo, in 1910 at La Scala and, with little resonance, in Naples in the 1929-30 season. It was precisely Werfel's translation that paved the way for the opera's international revival and, finally, its inclusion in today's standard operatic repertoire.

In his diary, in 1922, Werfel mentioned that he and Alma had played *Simone* and other forgotten Verdi operas on the piano, and that, together with her, he planned to translate and rework *Macbeth* [10, *678*]. In 1924, his intentions to revive *Boccanegra* and seven other Verdi operas were made public [11].

Even before the Dresden premiere of *Forza*, the plan to translate *Boccanegra* next must have become concrete; however, Werfel then postponed the project for a while in favour of a *Macbeth* translation [12] he never completed and which was finally assigned to the conductor Georg Göhler. In January 1927, a contract was drawn up between Werfel and Ricordi for the *Boccanegra* translation [6, *159*].

Although the avant-garde Darmstadt theatre, led by Carl Ebert, showed interest in hosting the premiere [4, *206-7*], Werfel and/or Ricordi, apparently preferring a more prestigious venue, chose the Städtische Oper Berlin, where the opening night was to take place by 31 December 1929. Owing to the crisis of the Prussian State Theatres – due to rising deficits, even the privatisation of the Städtische Oper was discussed and general manager Tietjen's post was at stake [13] – the production was delayed, and, despite Tietjen's protests, the Vienna State Opera made use of its contractual right to premiere the opus in the New Year [14].

The opening night in Vienna, where the work had first been performed in 1882-83 to lukewarm reactions, was, however, a tremendous success on 12 January 1930, with critics reporting the many curtain calls for music director Clemens Krauss, stage manager Wallerstein, Werfel and the singers – "*Verdi war am Erscheinen verhindert*" ("*Verdi was unable to attend*") [15]. The audience of the "Festvorstellung" ("festival performance") included leading Austrian politicians and high administrative officials ("*G. Mahler z. B. bedurfte solcher Mätzchen freilich nicht.*" ["*G. Mahler, for instance, was in no need of such extravaganza*"] [16]), as well as "*the directors of opera houses from all parts of Europe.*" [17]. Nevertheless, despite Werfel's reworking of the libretto, some reviewers criticised the opera's plot as being complicated, childish and old-fashioned, one even calling the work a "*historisch-romantische[s] Kasperltheater*" ("*historic-romantic Punch-and-Judy show*") [18]. The belated Berlin premiere of 8 February repeated the musical

success, but critical voices against the opera's *sujet* sounded much the same as in Vienna: "*... the libretto is beyond refurbishing. It is impossible fully to grasp, even read.*" [19]

Apart from using a few lines from Carl Niese's 1882 translation (e.g. "*Hier Gift und dort ein Dolchstoß*" [20; 21, *54*]), Werfel had completely reworked the libretto, translating freely and making use of his personal expressionist style, thus, e.g., rendering Amelia's aria a composed poem rather than a piece of operatic music [4, *218*]. By raising the libretto's literary quality, Werfel not only followed the rules set by Wagner's and Mahler's opera reforms, but tried to emulate the standard of the Hofmannsthal-Strauss collaboration. However, his interventions in the plot are of still higher interest, above all when viewed in their contemporary political context. The impending war between Genoa and Venice mentioned in the original is, in Werfel's version, omitted and the Genoese civil war, based on the conflict between the nobility and plebeians, highlighted instead: "*ei [Petrarca] per Venezia supplica pace*" [22, *31-2*] – "*Weinend beschwört der Eremit eure Seelen, Dem wüsten Bürgerkrieg zu entsagen.*" ("*In tears, the eremite implores your souls to refrain from the horrors of civil war.*") [21, *58-9*]

Boccanegra's identity as a former corsair is turned into one of a mere plebeian (21, *9*), and social conflict is reinforced by the nobleman Fiesco calling him a slave rather than a corsair [22, *40*; 21, *49*]. Werfel emphasised Boccanegra's role as a democratically elected ruler and subsequently made him, upon his death from poison, in the finale hand the power back to the people instead of assigning it to the nobleman Gabriele Adorno [21, *84*]. The translation's political message was highlighted in the Berlin production, where red flags appeared on stage [23]. Furthermore, Werfel decidedly enhanced the pacifist aspect of the doge's character: "*Ich baue eine neue Welt, Ein Genua des Friedens. ... Ja, dies erhab'ne Friedenswerk Sei mein Vermächtnis im Tod!*" ("*I'm building a new world, a Genoa of peace. ... May this sublime work of peace be my legacy after death.*") [21, *68-9*] In act II, Boccanegra's "*All'armi!*" ("*To arms!*") [22, *55*] call is converted into "*Zum Frieden!*" ("*To peace!*") [21, *71*]

In the textual reworking of the central Council Chamber scene, containing Boccanegra's plea for peace, Werfel replaced Boito's original words "*E vo gridando: pace! E vo gridando: amor!*" ("*And I'm calling: peace! And I'm calling: love!*") [22, *39*] with the philosophical credo "*Liebe ist Sinn der Welten, Der Mensch allein ist kalt*, [libretto] / *nur ihr allein sei[d] kalt* [vocal score], *Nur ihr seid starr und kalt!*" ("*Love's the meaning of the universe, only man is cold, only you are rigid and cold.*") [21, *48*; 24, *138-9*] – a formulation most likely inspired by the German Romantic poet Novalis's famous saying "*Die Liebe ist der Endzweck der Weltgeschichte, – das Amen des Universums*" ("*Love's the final goal of world history, the amen of the universe*") [25]. A similar phrase can be found in Ugo Foscolo's *Jacopo Ortis*: "*Tutto è amore, diss'io; l'universo non è che amore...*" ("*All is love, I said; the universe is nothing but love...*") [26]

Werfel was, in fact, a reader of Novalis, whom he expressly quoted in his 1931 speech *Realismus und Innerlichkeit* [9, *90*]. In view of the political situation in Europe and, particularly, Germany and Austria around 1930, Werfel's translation of the Council Chamber scene can be considered a strong humanitarian statement. He himself later (allegedly) remembered "*wie unmittelbar die Friedensrede die Herzen der Zuhörer ergriff. In die von Parteienhaß wild zerklüftete Gegenwart strahlte von der Bühne herab die Idee des Friedens...*" ("*how the call for peace directly affected the audience's hearts. Into a reality which was monstrously shattered by the political parties' hatred, from the stage shone the idea of peace...*" [27]

The political implications of this scene became even more evident in a premiere of *Boccanegra* at the Städtische Oper Berlin in 1944 (presumably based on a translation other than Werfel's),

when the doge's appeal for peace was followed by several minutes of applause and the baritone who sang Boccanegra was interrogated the same night by the Gestapo for attempted "subversion of the war effort" [28, *9*].

In view of the political ideas expressed in Werfel's translation, it comes as rather a surprise that, after the 1934 civil war in Austria, when the authoritarian government had used military force to suppress the uprising and subsequently executed several workers' leaders, he not only stayed in contact with the country's fascist elite, who were regular guests at Alma's parties [5, *247*-], but even befriended chancellor Kurt von Schuschnigg [5, *276*-]. In 1937, he accepted the "Österreichisches Verdienstkreuz für Kunst und Wissenschaft Erster Klasse", a prestigious official medal [5, *286*].

During the 1930s, Werfel's *Boccanegra* was performed in about 35 theatres in Germany, Austria, Switzerland and Czechoslovakia, with a peak of 131 performances in the 1930-31 season, thus surpassing *Traviata* (127), but not *Carmen* (407) [29]. In 1939, a new translation by Carl Stueber, commissioned by Ricordi to replace the Werfel version, premiered on air at the Reichssender Leipzig, followed, in 1940 in Munich, by a translation by Hans Swarowsky.

As a result of the successful German revival of *Boccanegra*, the work was staged in Italy (La Scala 1933, Rome 1934, Florence 1938), Zagreb (1931), Buenos Aires (1935), Budapest (1937), and, perhaps most importantly, saw its American premiere in 1932 at the Met, whose manager Gatti-Casazza had revived other rare Verdi operas before, and where it has remained in the repertoire ever since [30]. Post-war productions included the belated British premieres at Sadler's Wells in 1948 and Covent Garden in 1965, as well as those in Rome (1952), Milan (1955), Naples (1958), Berlin and Vienna (1969), in addition to the Amsterdam (1961), Salzburg (1961), Dubrovnik (1969), Munich (1971) and Verona (1973) Festivals and the Italian RAI (1945, 1948, 1952) [31]. Owing to Werfel's German translation, the opus has found its way onto international stages and has formed part of the standard repertoire of major opera houses ever since WWII. Boccanegra's call for peace can be considered as relevant nowadays as it was in the 1930s.

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