

The Ambivalence of Hawthorne in *Twice Told Tales*

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Abstract As inheritors of the Puritan religious tradition, the notion of 'consciousness' is a major concept in the works of most American writers. Hawthorne's employment of this conception in his works is observable in his employment of a highly art-conscious voice who intrudes, every now and then, to pose questions, and provide various possibilities of alternate endings and solutions, but never attempting to come up with an ultimate point of resolution. Ambivalence arises as the result of this authorial intrusion and as the present paper attempts to reveal, is the result of an author highly conscious of the art of writing. Hawthorne's employment of this specific technique of authorial intrusion itself becomes a paradoxical attempt at simultaneously revealing and concealing the art of fiction-writing. Instances of such ambivalence are drawn from his collection of *Twice Told Tales*.

However, the present reading of the tales attempts to reveal that Hawthorne is not totally successful in his intension to secure his superior role as author, as the very breaches he provides within his stories open the possibility for further meaning and interpretation, thus depriving him of the very power he desires to preserve.

Keywords: American Literature, consciousness, art-conscious, ambivalence, authorial-intrusion,

1. Introduction

Hawthorne's fiction marks a radical point in the history of American literature. While still bearing a heavy imprint of Puritan religion, tradition and culture, Hawthorne poses questions regarding their ideals and what had appeared to them as the only meaningful possibility of existence. This he carries out through the diversification of the very notion of unity, the sense of requiring a point of origin or logos, to uphold one's moral and ethical values and guide one's ways of life.

It seems, at first sight, that Hawthorne's fiction attempts to distort this vision by attempting to subvert such unifying attitudes. Yet a closer study of his style reveals him as falling into the very same pit as his ancestors, as the very technique of authorial intrusion he practices, expose his desire to assemble and to position himself as the ultimate source of knowledge regarding the very problems and questions he raises, resulting in an ambivalent approach.

In order to account for this ambivalence, and to demonstrate the direction it finally leads to, the present paper has been divided into three major parts. The first part attempts to locate Hawthorne within the context of the American literary tradition, and to portray the way he fits into the mainstream tradition of American Literature, which had begun long before him. Each era in the history of American literature, especially the post-revolutionary era, sought to create a uniquely American voice; such was also the case with Hawthorne, belonging to the transcendental era of the American literary movement.

The paper will then deal with the way Hawthorne attempts to redirect the literary traditions of his time, as he simultaneously employs and challenges the main characteristics and traditions which earlier characterized and embodied American literature and the specific tenets of the traditions running down from early settlers, down to the transcendentalist creeds of his own time. This ultimately leads him towards an ambivalent stance regarding his narrative technique, characterizing the very essence of his fiction.

The paper will finally conclude by showing how ultimately his narrative transcends and subverts the

author's primary authorial intention via attention to the role of author-function in his narrative. Hawthorne both employs and challenges the idealism and pragmatism he inherited from the earlier established traditions embedded within the literature and culture of his country.

In rejecting the basic belief underlying transcendental philosophy; that of the ultimate unification of opposites into The One, and the ultimate shift from the unification of many selves in earlier autobiographical works, Hawthorne attempts to distract our attention towards the art of writing, yet at the same time maintain his authority as author and the originator of his fiction, unaware that his texts transcend his intention.

2. Mainstream American Literary Tradition

Early American settlers were obsessed with the notion of building the history of the nation they had usurped, to bestow credit and value to themselves. For this reason, they were highly preoccupied with building the past for posterity. Thus the building of history, nation and identity was on their minds from the very beginning as crucial and vital to their survival into the future. This was accompanied via two major notions; idealism and pragmatism.

American fiction is said to begin with Washington Irving yet the notion of 'fiction' becomes problematic once one plunges deep within the early writings of the age. While it is mostly believed that the early writings of American colonial settlers was the literature of exploration, or the constructing of history through describing and recording early settlement in the colonies, what is noteworthy is the self-consciousness on the part of these early authors in the narratives and hence the early "records" of the age. Thus a distinction between the very notions of fact and history itself becomes problematic.

This tendency toward myth making has always required logos or as Benjamin Franklin was later to express, the need for 'role-models' (Bayam, 8). Among the early American pilgrims it was the 'the Arabella convent' and 'the Mayflower compact', in other words, the words of the Bible or the word of God. In the period during the early settlement it was writings belonging to writers such as Jonathan Edwards, Cotton Mather and Winthrop and their obsession with the way to create history, which was beginning to replace the role of religion.

During the neoclassical era, and after the strict government of the Puritans was weakened by the introduction of the European Enlightenment, it was writings such as Thomas Paine's *Common Sense* and *Age of Reason* and the stress on the notion of the use of one's reason which embodied all contrarities. It was Thomas Paine's writing on the way to use your practical reasoning, which provided the possibility to break the strong impact of Puritan religion and dogma and to find another center for the locus of meaning; that of reason.

As a result of materializing Enlightenment beliefs and tenets during the revolution, and as the central logos became the writings of Jefferson and the stress on independence in works such as *The Declaration of Independence*, and *the Constitution*, political intentions lead the way. The Autobiographical works of Franklin and Jefferson were also intended to provide the icon and model of the American self-made man. As Phillip Beidler has mentioned of Franklin "...the multiplicity of his character is therefore grounded in an essential unity of practical conduct and belief" (Beidler, 51). Thus the sum of all multiple selves, finally become unified under the term American Identity.

The Romantic era served well the American literary tradition, as they materialized, once again, the tenets of Romanticism; the power of intuition and the reliance upon the self for reaching ultimate unification with the soul of nature. American Transcendentalists such as Emerson in his representative work of the age; *Nature*, and Henry David Thoreau's *Walden*, in their search for a unification with the soul of nature, expressed through the focalizing aspect of their personal experiences once again served as the locus for the continuum of earlier notions of idealism and pragmatism, though by now, the terms had begun to be applied as embodying a more literary rather than religious or political dimension. Broadly speaking, in each era, a certain tendency towards establishing an authority under which all contrarities, and alternatives, if any, are resolved existed as the result of such idealistic and pragmatic perspectives.

3. The Ambivalence of Hawthorne

Like his predecessors, Hawthorne employs the same themes of idealism and pragmatism in his works. He, like his predecessors and contemporaries, is obsessed with the inherent contradictions reflected within the literature of his country directly from its culture. The tensions and contradictions he deals with are, to name a few; the struggle between head versus heart (science versus sentiment) as in *Ethan Brand* and *The*

Artist of the Beautiful, sin versus redemption, as in *Young Goodman Brown*, *The Minister's Black veil*, science verses art as in *The Birth Mark* and *Rappachini's Daughter*.

His specific attention to the history and the past of his country has made him a key figure in the development of American Literature for his tales of the nation's colonial history. Hawthorne's writing is representative of 19th century mainstream literature due to the use of nature, its primitiveness, and as a source of inspiration; his use of the exotic, the gothic and the antiquarian.

Some reviews on Hawthorne have attempted to study the unity of his works. One such example is the review by Edgar Allan Poe, Hawthorne's contemporary, in the way he applies what he has framed in his *Philosophy of Composition* upon Hawthorne's Tales.

According to Poe, the best way to express the artist's genius is through 'tales'. In his review on Hawthorne, Poe applies his theory of art in his *Philosophy of composition* upon Hawthorne's short fiction and finds similarities in his tales, which fit with his description of poetry. Poe states that the best way to state a poet's genius is through a rhymed poem since it has 'certain length' and 'unity of effect' or 'impression'. Its perusal can be completed in one sitting and the error of making it too short or too long will destroy the relevant 'effect'.

Poe finds that Hawthorne's tales best typify such descriptions, as the prose writing that fulfills the demands of best expressing 'high genius, (Poe, 3). According to this view in Hawthorne's tales we have unity of impression, where the soul is deeply moved and the poetic sentiment satisfied and deeply impressed. All details must be related to the major effect with no weariness or interruptions, which are both observable in longer works of fiction, so the author can concentrate on the single impression he wishes to create. Poe stresses "a certain unique or single effect", the requirement of the artifact and process of construction of his poem, *The Raven*, in which every word, sentence and description is related to a "pre-established design". The aim of the tale, he declares, is to be after 'truth', and some of the finest tales are those of 'ratiocination' (reasoning) hence he concludes some of Hawthorne's tales are even superior to poetry. Poe sees Hawthorne's distinctive trait as 'invention, creation, imagination, originality' (ibid, 4). Hawthorne, he declares "is original at all points".

He brings the example of "The Hollow of the Three Hills" as a demonstration of Hawthorne's peculiar ability in heightening the effect though making demands on the auditory rather than the visual sense, the medium through which the fantasy is conveyed. Poe finds a prevalent tone of melancholy and mysticism in most of Hawthorne's tale. Where he had placed death and beauty next to each other, Hawthorne places the same melancholic feeling, but matches along with it the mysteries of the world to heighten his effect.

Unlike Poe, Hawthorne did not leave us a philosophy of composition and thus left us the toil of drawing it out from his texts. This we can draw mainly from the passages embedded within the narrative of his stories and even the prefaces he attaches to his longer works such as *The House of Seven Gables* and *The Scarlet Letter*.

Hawthorne combines realism with fantasy, past with present. Though a major figure in the transcendentalist movement, he uses the technique of doubling. Hawthorne uses bi-focality. What Hawthorne does is to break a unified perspective into a spectrum of perspectives.

Hawthorne is form conscious, a deliberate artist, deliberating art. His major concern is with creating effect, rather than ends. Every part is perfectly fitted into the producing of a single impression. And yet Hawthorne's moral universe is ultimately ambiguous. He subverts oppositions, questions the authority of one over the other, but does not necessarily reverse their hierarchical superiority. His narration involves both self evasion and self-confrontation at the same time (Pryse, 65), as he questions the nature and outcome of such idealistic, pragmatic and individualistic modes of understanding.

Hawthorne juxtaposes opposites but expresses them through the concrete and the mundane; Rappachini's garden in *Rappachini's Daughter*, Owens's butterfly in *The Artist of the Beautiful*, the potion in *The Birth Mark*. Richard Fogle has observed how the dual vision of Hawthorne, the duality between his "clarity of vision" and "tragic vision" is compressed into one flashing concrete image: a union which is reflected through symbolic language, both "allegorical" and containing an "autonomous vitality". (Ramsey, 203)

Ramsey finds in Hawthorne's work a certain aesthetic unity, deriving from the influence of *Aids to Reflection* and *Biographia Literaria*. Influenced by Coleridge Hawthorne viewed art as a means not an end, "an idealization that shapes reality into "universal truth", which is Coleridge's metaphysics of "Organic Vitalism", the multicity which fuses the many into one. (Ramsey, 203)

Ramsey attempts to fit Hawthorne into the context of Romanticism by expressing how the condensed symbols of Hawthorne are the locus which fuse "many into one". The ideal symbol of the

Romantic aesthetic involves “a fusion of meaning and form.” Ramsey wishes to find a “neutral territory” where the actual and the imaginary in Hawthorne merge. That neutral territory, Ramsey believes, is the reader who fills in the gaps. He believes in Hawthorne, and that allegory resolves “indecisiveness”. The reader, Ramsey believes, is left to fill in the Iserian gaps. (ibid, 204)

The most significant opposition in Hawthorne is that of fact versus fantasy. Again, Ramsey attempts to apply a significantly Iserian approach to Hawthorne, to pin down and focalize the multiplicity or duality of vision in Hawthorne. In the reader, the actual and the imaginary meet and “the reader becomes the *corpus callosum* through which the two realms infuse and permeate one another.” (Ramsey 208) By doing so, Ramsey attempts to find in the reader, a centralized point of authority. For him the “neutral territory of perception” is occupied by the reader. He believes that the narrator both disqualifies himself as absolute authority and qualifies his text as fiction. Even the narrative perspective, he believes, resides in the neutral territory of the reader’s perception.

Hawthorne’s narrative, with specific attention to the self-conscious process of narrative construction, is about telling stories. As Bennet and Royle write; “Stories always have something to tell us about stories themselves; they always involve self-reflexive and meta-fictional dimensions.” (Bennet & Royle, 41) at this point one can also make an interesting contrast between narrative and lyrical poetry. A good story, Bennet and Royle mention, is one which the reader continues reading to see what happens next. At this point we can observe how Hawthorne cannot be clearly categorized as one or the other. Hawthorne simultaneously employs and violates certain rules of narratives; the first of these, as Boyle mentions, is the notion of digression.

Digressions are an important element in narratives. They increase the total effect of the story by interrupting the general flow of the story, creating anxiety for return to the main procedure of the plot line where the story will ultimately run towards an ultimate ending. Hawthorne employs this technique to great extent, perhaps more than other short story writers. He employs it as part of his narrative technique. His digressions are done consciously with a specific intent; as a narratological technique, which is concerned with the effect of his story upon his listener, and as seen specifically in *Alice Doane’s Appeal*, to engage the reader into pondering on what he/she is reading;

"As they went, they seemed to see the wizard gliding by their sides, or walking dimly on the path before them. But here I paused, and gazed into the faces of my two fair auditors, to judge whether, even on the hill where so many had been brought to death by wilder tales than this, I might venture to proceed. Their bright eyes were fixed on me; their lips apart. I took courage, and led the fated pair to a new-made grave, where for a few moments, in the bright and silent midnight, they stood alone. But suddenly there was a multitude of people among the graves." (*Alice Doane’s Appeal*, 13)

The second major technique, according to Bennett and Boyle, is that of equilibrium; narratives move from the state of equilibrium or stability, through disturbance, back to the state of equilibrium; the point where revelation is achieved. At this point, the reader’s desire to know is satisfied. It is again this very technique which Hawthorne both employs and violates. Since his stories are short, he begins, like most short-story writers with the violation of stability. But his difference lies in his response to the fulfillment of the readers desire to know. Hawthorne does not intend to place his readers at ease by providing outright solutions or clarifying the mysteries by suggesting rational outcomes. Instead, he withholds any clues which might lead to a determinate resolution.

Though the tales do resolve the question raised early in each story, as in Owen’s obsession with building something which resembles his belief, the truth about the relationship between Alice and the stranger, or the nature of Rapaccini’s garden, yet they do not completely clear up our confusions or satisfy our curiosity. Paradoxically, the endings give answers and tell nothing. It is not for this “answer” we have been reading the story for. It’s like creating an illusion of an ending, not an actual one.

In *The Artist of the Beautiful*, Owen manages to build and finish the mechanical butterfly he was working on at the beginning of the story and regretfully, his artifact is destroyed by the child of his boyhood love. The narrator tells us he had “learnt” the true nature of beauty and it did not matter now that his lifelong effort had been destroyed because it was only a manifestation of what he had learnt. However, the narrator never reveals his secret and the story ends with our suspended belief in the beauty and the artificiality of the butterfly on the one hand and Owen’s discovery on the other, neither of which we know anything about. "When the artist rose high enough to achieve the Beautiful, the symbol by which he made it perceptible to mortal senses became of little value in his eyes, while his spirit possessed itself in the enjoyment of the reality." (*The Artist of the Beautiful*, 36)

The speaker of *Alice Doan's Appeal* finally ends the story with the revelation of Alice's innocence, but the haunting and gloomy burden of the past still remains unchanged and merely intensifies the presence of evil deeds of the past into the present; "and here, in dark, funereal stone, should rise another monument, sadly commemorative of the errors of an earlier race, and not to be cast down, while the human heart has one infirmity that may result in crime." (*Alice Doane's Appeal*, 18)

Beatrice dies at the end of *Rappachini's Daughter*, as a result of the evil enmity between Rapaccini and his rival. However, we are left with a world of unresolved symbols and paradoxes, regarding the true nature of the garden, Rapaccini's intention, and the role of Beatrice in this game.

It seems as if Hawthorne is mocking the idealism and pragmatism of his ancestors. The dream of creating a new American Adam, occupying a new Garden of Eden seems to have failed after all and it is Hawthorne who recognizes the evil lurking in this supposedly Christian utopia.

Hawthorne names his collection *Twice-Told Tales*. The reason they are Twice-Told is perhaps because they are tales about telling tales or to put it in more contemporary terms, meta-fictive. The significance of the word *Told* is to secure the superior position of the teller, the narratorial voice which occupies the position of an all-knowing narrator.

They are *Tales* which specifically imply a speaker and a listener so from the very title of the collection, his narrative technique is uncovered; we feel as if we will here a voice, speaking to us directly. In fact this is in line with the way he addresses the reader directly in many of his tales. Thus Hawthorne directs our attention towards the relationship between the speaker and the listener, between author/teller and reader/listener.

Yet at this point we cannot exactly say this will be a dialectic approach since the very relationship between teller and listener leads to the question of power and property. However, the narrator may even be exercising power at this very point. Even though Hawthorne's tales may evoke a dialectical relation between speaker and reader, it seems this reciprocity was not conscious on behalf of Hawthorne, as the very significance of the title of the collection embodies. Hawthorne's intention was primarily to uphold his authority as author.

3.1 Authorial Intrusion in Hawthorne

As quoted from Thompson by Royal, one of the centrally defining strategies in Hawthorne's narrative is "a deliberately intrusive authorial presence", usually appearing in the form of an exterior third-person narrator, even when the story is told in the first-person. Hawthorne frames the tales with an author figure presenting the tale as if outside the action. This presence problematizes the text, because this "intrusive author constantly suggests alternative interpretations" (Royal, 76) Examples of expressing alternate ending abound but two of them are mentioned below:

Yet, had Aylmer reached a profounder wisdom, he need not thus have flung away the happiness, which would have woven his mortal life of the self-same texture with the celestial. The momentary circumstance was too strong for him; he failed to look beyond the shadowy scope of Time, and living once for all in Eternity, to find the perfect Future in the present. (*The Artist of the Beautiful*, 27)

Had Goodman Brown fallen asleep in the forest, and only dreamed a wild dream of a witch-meeting. (*Young Goodman Brown* 21)

Hawthorne's narrator stands between the reader and the author but this does not necessarily mean he intends to subvert the oppositions by giving priority to the reader. He is in fact exercising the power of authorial authority but his difference lies in that he is not relating his tales to a unified author. The author still has more authority over his tale but this author figure is a multiple individual, and unlike his predecessors such as Jefferson and Franklin, he does not attempt to unify this authorial "self". He creates the illusion of subverting the oppositions but finally, rounds it off with his own intrusion.

Hawthorne habitually frames the tales with an author figure presenting the tale as if outside the action". (Royal, 76) Like Poe, Hawthorne deems it significant for the author to disclose himself to his readers, yet as he puts it this is only as long as he "still keeps the inmost Me behind its veils. To this extent and within these limits, an author, methinks, may be autobiographical, without violating either the reader's rights or his own: (Hawthorne, 4)

As Thompson has said, Hawthorne establishes his authorial presence under the guise of the narrators of the stories, but guides us to the various possibilities of meaning. He employs the technique of

telling, exactly for this very reason, rather than showing for if he had eliminated the authorial intrusions, perhaps we could have been freer to believe the freedom of the reader in determining different meanings. However, with Hawthorne, this is a guided path the reader takes, one that the writer has designed beforehand. In this sense Hawthorne comes close to the tradition of American Literature, in the conscious construction of his texts and in the way he controls them. Like Poe, it is significant to keep reminding the reader of the constructed-ness of the work of fiction, but what makes him distinct, is that he does not claim to embody a unified self where all possibilities are resolved.

This is how we can explain the dual forces Hawthorne seems to have ambivalent feelings towards his work. There is a desire to reveal his art to his readers along with resistance to giving up his authority as author, and permitting the reader to take full control of his narrative. Drawn from psychoanalysis, ambivalence is described as "a continual fluctuation between wanting one thing and wanting its opposite. It also refers to a simultaneous attraction toward and repulsion from an object, person or action (Ashcroft, 12). This is applicable to the case of Hawthorne as author. Simultaneously there is a tendency to reveal as well as a desire to conceal, there is self-expression and self-effacement, and they all seem to be a continuum from the Puritan tradition. (Pryse, 65)

4. Conclusion

Hawthorne does not attempt to offer a total reconciliation between the opposites. He neither totally reveals nor totally conceals the truth of his fiction, the real nature of Rapaccini's garden, the secretly acquired knowledge of Owen, the reason for the minister's sudden covering of his face with a veil, and more broadly speaking, his own art of writing.

His authorial intrusion is to maintain his authority, but in fact, it opens up possibilities for this authority to slip out of his hand; through asking questions, offering alternatives to the incidents of the story and refusing to bridge the gap between the closeness and distance he creates with his protagonists, he is actually opening up new possibilities of meaning which transcend his own. His technique of attempting to withhold total truth and meaning as tool of maintaining his superiority, slides into providing possible glimpses of alternate meaning which transcend even his own perception and vision.

Hawthorne's desire to show he knows more than the reader, the purpose of his authorial intrusions and his comments on protagonists are simultaneously accompanied by his disavowal of giving up his authority as author, but the very alternate questions open up what Foucault calls "the gaps and breeches... the openings that this disappearance uncovers" (Lodge, 177). Consequently, his conscious presence, intended to secure his authority, signals an absence, which transcends his intention.

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Similarities and Differences Between the Albanian and English with Regard to the Word Formation Process

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Abstract During recent decades the links between Albanian and English have increased steadily. English as an international language, even as a first language in the society with which the Albanian is faced in every field life ,scientific, economic, cultural, political, military, etc. is the object of study with much interest to be treated and to be observed from different and inclusive denominations. The lexicon of standard Albanian, as well as that of the English can be surveyed from several directions: it can be analyzed by examining the lexical layers that make it up, and the functions they perform can be studied in the entire system of language, the internal development processes and movements that occur can be detected, morpho-semantic and stylistic processes of various word-formation methods can be treated etc. The aim of the paper is to analyse and compare Albanian and English by the word formation viewpoint. The paper highlights the affixed formations , finding similarities and differences in this area.

Keywords: Albanian; English, language, comparison, affixation.

1. Introduction

Studies, deployed in the field of structural semantics, combine elements and methods of synchronic and diachronic semantics. Synchronic semantics studies of the meaning of the word, whereas diachronic semantics studies the inner and outer movement of the meaning.

These studies can seize diverse fields and can be made for different purposes. Knowing that many elements of language formation are itself gained in the course of the natural practice of linguistic communication, many other elements and rules of the overall system of knowledge are acquired through knowledge tenure on linguistic research.

During the process of English acquisition as a foreign language, as well as in translation, among English speaking students and Albanian speakers originally face the lexical semantic structure of it. Lexical structures of both languages, have their peculiarities and distinctions, which appear among other assets in the disproportionate volume of lexical and semantic property of Idioms, phrasal verbs etc..

English is not only one of the languages with the highest level of processing and standardization in all subsystems, but it differs from the Albanian even by the steady speed of growth and functional voluminous means of expression. Formation of new words, as an immediate response to developments in the multilateral denominators of the material spiritual intellectual and aesthetic world, make the English language with the most powerful status today. This is reflected very quickly in different dictionaries, published in Anglo-American world, especially in national explanatory dictionaries and terminology in those who are leading suppliers of the best general lexicon.

Even the Albanian language in the last century has undergone extraordinary developments. These